

# University of Regina

*MAP - DEPARTMENT OF VISUAL ARTS*

*ACADEMIC UNIT REVIEW SELF STUDY REPORT*

*2020-2021*

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## 1. BACKGROUND

In the 1930s, the Regina College, then affiliated with the University of Saskatchewan and the MacKenzie Art Collection, began offering art classes. These soon grew into a two-year Certificate in Art and became the basis for the School of Art. In the 1960s, Regina College became a degree granting institution and the Certificate became a three-year BA, initially, in painting, sculpture, and art history, and soon included ceramics, drawing, and printmaking. In 1968, our 4-year BFA was one of the first professional arts degrees in the country. It was soon followed by the MFA, one of the first in Western Canada. In 1974, the U of R gained autonomy from the U of S. Program Reviews in the early 1990s led to the creation of four-year BA studio and art history degrees, honours degrees, and the three-year special BA for Arts Education students. In the mid-1990s Visual Arts moved into purpose-built spaces in Riddell Centre designed with faculty direction. This facilitated the delivery of exceptional studio art instruction in superior classrooms and studios.

The Department of Visual Arts—one of four departments in the Faculty of Media, Art, and Performance (MAP)—now offers an MFA in studio arts; BFAs and BAs in Studio with Ceramics, Drawing, Painting, Photo-based media, Printmaking, and Sculpture areas of study; Certificates with these same concentrations; and BAs in Art History, Cultures of Display, and Indigenous Art History (with First Nations University of Canada).<sup>1</sup> We have a close partnership with FUNINIV.

The Department of Visual Arts consists of six tenured or tenure-track Professors and one two-year term appointment in Studio, and two tenured or tenure-track Professors in Art history.<sup>2</sup> Sessional and Graduate Student Instructors deliver primarily Foundations and Introductory level courses and work as Teaching Assistants. Department Heads are elected from among our ranks and are two-year terms. Faculty contribute to the administration of the Unit through committees. Our full-time Administrative Coordinator ensures the smooth operation of the Department. One sculpture/ceramics technician, and one Departmental technician support most studio areas.

Challenges facing the Visual Arts Department in the last decade include decreasing budgets, faculty retention, and curricular gaps in Art History/Cultures of Display/Curatorial Studies, expanded media, and Photography. Our Studies area's high faculty turnover makes visioning, implementation, and morale difficult to sustain. For just over a decade, Visual Arts featured strong Intermedia research and creation. When the responsible faculty member left and was not replaced (2014), the Department lost its leadership position in Intermedia visual arts instruction and student engagement was greatly reduced. Photography is a base requirement of a robust Visual Arts Department. It is an essential art form as well as necessary competency for other art forms. It was lacking in our Department until a hire in 2011. This area has grown and deepened but without a darkroom we are unable to offer robust instruction across photo-based media. Decreasing budgets make it increasingly difficult to teach our curriculum efficiently and rigorously. A reduction in sessional teaching has meant that faculty are bound to a set of core courses and have little room to develop new offerings.

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<sup>1</sup> Art History students are also able to pursue degrees in MAP's Interdisciplinary Graduate Program.

<sup>2</sup> Our affiliate, Luther College complemented our program with an art historian. This position was lost in Fall 2020.

## 2. STAFFING AND RESOURCES

### 2.1. Staffing - faculty, instructors, lab instructors, technicians, and support staff

Name	Position and Rank	Notes
<b>Ruth Chambers</b>	Professor, Ceramics	Graduate Program Chair, Rep. to MAP Grad and IDS Grad Committee, Chair, MAP Performance Review Committee
<b>Dr. Sherry Farrell-Racette</b>	Associate Professor, Art History	Member, Curriculum and Recruitment Committees, Liaison to Fifth Parallel Gallery
<b>Holly Fay</b>	Assistant Professor, Painting & Drawing	Visiting Artist (VALARC) Committee co-Chair, member, Recruitment Committee
<b>Dr. Francesco Freddolini</b>	Associate Professor, Art History	Until Fall 2020, Luther College
<b>David Garneau</b>	Professor, Painting & Drawing	Member, Curriculum, Scholarship, and Recruitment Committees
<b>Jesse Goddard</b>	Department Technician	Health & Safety Committee
<b>Dr. Risa Horowitz</b>	Associate Professor, Photo-based media	Department Head, Recruitment Committee Chair
<b>Joanne Keen</b>	Administrative Assistant	
<b>Dr. Karla McManus</b>	Assistant Professor, Art History	Art History sub-committee
<b>Larissa Tiggelers</b>	Assistant Professor, Painting & Drawing	Two-year Term position commencing 2020, VALARC Committee co-Chair, member, Scholarship Committee
<b>Robert Truszkowski</b>	Professor, Printmaking	Curriculum Committee Chair, Rep. to ASP, Liaison to Fifth Parallel Gallery
<b>Sean Whalley</b>	Assistant Professor, Sculpture	Associate Dean, Undergraduate, VALARC Summer Residency Coordinator
<b>Darcy Zink</b>	Ceramics and Sculpture Technician	

#### Regular Sessional Instructors

Name	Position and Rank	Notes
Jack Anderson (ART 100 WEB), Heather Cline (ART 220 WEB and ART 230), Barbara Meneley (ART 100 and ARTH 100), Sylvia Ziemann (ART 220, 230, 240, 250)		

#### Retired or Left UofR during the past ten years

Name	Position and Rank	Notes
<b>Dr. Gail Chin</b>	Art History – Asian Art	Retired
<b>Dr. Francesco Freddolini</b>	Associate Professor, Art History, early modern	Took post in Italy
<b>Marsha Kennedy</b>	Instructor, Painting/Drawing/Prof.Practices	Retired
<b>Rory McDonald</b>	Assistant Professor, Ceramics	Took post at NSCAD
<b>John Noestheden</b>	Instructor, Sculpture	Retired
<b>Dr. Carmen Robertson</b>	Associate Professor, Art History, Cultures of Display, Indigenous Practices/Histories	Took post at Carleton University
<b>Leesa Streifler</b>	Professor, Painting & Drawing	Retired

#### Associated Faculty and Staff

Name	Position and Rank	Notes
<b>Audrey Dreaver</b>	Lecturer, Program Coordinator, Indigenous Fine Arts and Communications	FNUNIV
<b>Lionel Peyachew</b>	Associate Professor	FNUNIV
<b>Eric Fortune</b>	Art Store Manager	

## 2.2. Resources

### 2.2.1. Teaching Space – Classroom/Studio Teaching Space

Room	Capacity	Function
RC 035	21	Print Media Main studio (etching, letter press, silkscreen),
RC 041	12	Digital Photo Classroom
RC 146.1	12	Ceramics classroom
RC 160	25	Sculpture Classroom
RC 233	15	Drawing Classroom (with Overflow Students' Studios)
RC 238	20	Painting Classroom
RC 240	20	Drawing Classroom
North Exterior, Riddell Centre	> 20	Outdoor Kiln & Sculpture Court Teaching Space with wood kiln, plus sculpture pad for various student and faculty work

### Technical Space (used in conjunction with Teaching & Research)

The capacity of these spaces are captured in the above table.

Room	Capacity	Function
RC 021		Ceramics - Clay Storage
RC 025		VA General Storage
RC 035.1		UV Silkscreen Room
RC 035.2		Litho Room
RC 035.4		Copper etching/Silkscreen washout
RC 035.5		Darkroom
RC 040.2		Photo computer room
RC 042		Cyanotype Lab
RC 045		Photo Shooting Studio
RC 142		Ceramics clay mixing,
RC 147.1		Kiln Room
RC 148		Glaze Room
RC 150		Plaster/Mold Room
RC 153		Wood Shop
RC 161		Sculpture Metal Shop
RC 236		Storage
238 / 238.1		still life and live model storage and preparation
RC 241		Spray Booth

### Student Studios

MFA studios functionally accommodate fewer students than the official capacity on record.

Room	Capacity	Function
RC 034	6	MFA Students' Studios (printmaking)
RC 037	7	Undergraduate Students' Studios (printmaking)
RC 143	3	MFA Student Studios (ceramics and sculpture)
RC 144	9	Ceramics student studios
RC 159	9	Sculpture students' studios
RC 160	5	Students' studios in Sculpture Classroom
RC 233	3	Overflow Students' Studios in Drawing Classroom
RC 235	3	MFA students' studios (Painting/Drawing)
RC 237	7	Painting Students' Studios
RC 238	5	Painting Students' Studios in Painting Classroom
RC 242	9	Drawing Students' Studios

## Research Space

Room	Function	Principal Investigators	Funding agency
RC 035.3	Studio	Robert Truszkowski	<i>if applicable</i>
RC 047	Studio	Risa Horowitz	
RC 158	Studio	Sean Whalley	
RC 149	Studio	Ruth Chambers	
RC 245	Studio	David Garneau	
RC 246	Studio	Holly Fay	
RC 244	Studio	Larissa Tiggelers	
RC 250	Office	Sherry Farrell-Racette	
RC 232	Office	Karla McManus	

### 2.2.2. Specialized teaching equipment and instrumentation

Equipment/Instrumentation	Location	Notes
Overhead digital projector	RC 238	
Overhead digital projector	RC 240	
Full anatomical human skeletons		
16 pottery wheels, 1 x hydraulic extruder, manual extruder, hydraulic slab roller, manual slab roller	RC 146	
2 small Soldner clay mixers, one large clay mixer	RC 142	
2 electric test kilns, one gas test kiln, one gas car kiln, one medium sized gas kiln, 2 electric computer kilns, 1 large oval kiln, 2 regular electric kilns	RC 147.1	
1 wood fired kiln	Outdoor Teaching Area	
Epson 11000 Scanner, Epson 9800 44' printer, iMac, Epson ceiling mounted projector	RC 041	Used by undergraduate and graduate students, and faculty
3 iMacs	RC 040.2	For Intermediate and Senior photo students
20x24" UV exposure unit	RC 042	For cyanotype
3 continuous lights; 1 pair of strobes, 1 still life stand, 1 copy stand	RC 045	Shooting studio: used by all students and faculty
3 etching presses, 3 vertical Ferric etching tanks, 4 letterpresses, 100 cases of lead type (and sundries), 4 silkscreen printing tables, U silkscreen curing unit, photo-etching/polymer letterpress exposure unit, darkroom washout sinks, 3 lithographic presses, Epson T3270 printer, HP Laserjet5100 printer, iMac and Epson Expressions Scanner.	RC 035 and therein	All used in research by faculty, graduate students, and undergraduate students.
2 GoPro Hero 2 cameras, 3 Nikon DSLR cameras with lenses	RC 047	Older models
Equipment to furnish a fully functional black and white darkroom (with 4 enlargers)	RC 050, RC 047, RC 041	In storage, accrued by donation over the past 5 years. Not in use as we have no darkroom in the Photo area.
MIG/TIG/2 Stick Welder/2 Drill presses/2 welding tables/large spray booth/wax area/bronze casting (sand pit, speedy melt, crucibles, pyrometers, various other bronze casting equipment/safety equipment (3 full suits)/oxy/acetylene (2 kits), 2 Welding Tables/Large Spray	RC 161	All used in teaching and research.

booth/Wax Area/Bronze Casting: Sand Pit, Speedy Melt, Crucibles, Pyrometers, safety equipment (3 full suits)/Oxy-Acetylene (2 kits)/Sheet Metal Equipment, 3d Makerbot 2, various work tables, hand tools, safety equipment, pressure pot and degassing pot for moulds and casting, 2 plasma cutters, whisper Mama gas forge, smithing tools and small swag block, 100lb anvil		
Safety stop table saw, drill press, 3 bandsaws (14/16/20”), radial arm saw, radial arm saw, 2 mitre saws (10 and 12”), spindle grinder (floor model), combination belt-disc sander (floor model), panel saw, various hand tools (power and manual).	RC 153	Wood shop
2 plinths with plexiglass display encasements	RC 025	For Cultures of Display and curatorial studies courses: in storage, as no teaching space to home them

### 2.2.3. Research equipment and instrumentation

Equipment/Instrumentation	Location	Funding agency	Notes
4 overhead projectors, 3 digital projectors	RC 240/ 238/ 237/RC 249		
Portable digital projector	RC 249		Older model
Portable document scanner	RC 250		For archival photographic and document research in the field/communities
Ceramics equipment listed in section 2.2.3 is also used in research by faculty and graduate students			
Digital Photo and lighting equipment listed in section 2.2.3 is also used in research by faculty and graduate students. Plus a D7000 camera, and a Celestron telescope.			
Printmaking equipment listed in section 2.2.3 is also used in research by faculty and graduate students <b>RC 035 and therein</b>			
Sculpture equipment listed in section 2.2.3 is also used in research by faculty and graduate students.			

#### 2.2.4. Research institutes, clusters, or specialized labs

The Department of Visual Arts houses no research institutes or clusters. Our specialized labs are listed above.

Our faculty members are regularly associated with the Humanities Research Institute on Campus, and some are engaged in National and International research bodies. Fellowship recipients include: Leesa Streifler, Ruth Chambers, Carmen Robertson, Francesco Freddolini. Board Members include: Francesco Freddolini (Chair until his 2020 departure), Risa Horowitz.

Several faculty are associated with University Research Clusters:

[Digital Future](#): Carmen Robertson (until her departure in 2018); Risa Horowitz

[Living Heritage](#): Sherry Farrell-Racette, Holly Fay, David Garneau, Risa Horowitz

Some of our faculty are actively involved in disseminating research in partnership between the Humanities Research Institute and Living Heritage Research Cluster, including the Spring 2020 *Living Heritage in Saskatchewan: A Sharing Series* speaker series:

- June 2020: Risa Horowitz, “Beyond ‘Arts & Crafts’: The Role of Contemporary Visual and Media Art Practices in Conceptions of Living Heritage.”
- August 20, 2020 (also part of the UofR EDI Webinar Series): David Garneau et al, “Removing Macdonald: Indigenous Experiences of a Legacy and a Statue.”

Dr. Karla McManus is an affiliate Member of the Documentary Research Centre, School of Image Arts, Ryerson University, and a Member of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Department of Art History, Concordia University.

Dr. Sherry Farrell Racette is a member of

- Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Department of Art History, Concordia University;
- Otsego Institute for Native American Art history (Fenimore Museum, Cooperstown, NY);
- Great Lakes Research Alliance for the Study of Aboriginal Art and Culture (GRASAC), UofT.

Professor David Garneau is a collaborator, partner, and/or research affiliate with:

- Lauren Beck (Lead) at Mount Allison U on a New Frontiers in Research SSHRC Exploration Grant, “Indigenous Approaches to the Western Literary and Visual Canon” (2020-2024);
- Chris Slater (Concordia U), Suzanne Kite (Oglala Lakota, L.A.), Rea (Kimalaroi/Wailwan, AU), and David Howes (Concordia U., and Jennifer Biddle (UNSW, AU), on a SSHR-funded artist/academic collaboration *Sensory Entanglements* (2015-2021);
- Centre for Indigenous Media Arts, UBC Okanagan (2014-2019);
- *Creative Conciliation*, SSHRC-funded collaboration about art after Indian Residential Schools, with Keavin Martin (Principle, UofA), Ashok Mathur (UBCO), Dylan Robinson (Queens U), and Jonathan Dewar (Algoma U).

### 3. SCHOLARLY OUTPUT

#### 3.1.1. Summary

Our faculty are active researchers across modalities that include peer reviewed, community, public, and commercial exhibitions, screenings, public commissions, publicly collected works, and performances; curating; published writing about art, art practices, and the art system in peer-reviewed and art journals, gallery catalogues and publications, university and private presses (with critical reviews/mentions about our works in the same); through chairing peer-reviewed and invited academic and professional conference panels, providing keynote addresses, and delivering conference papers and artist lectures in academic, professional, and public settings. All these activities, and more, constitute rigorous scholarly output in and across our disciplines. Our research impacts are regionally and nationally transformative. Below are some highlights, with abridged CVs attached in Appendix I.

#### **Exhibitions / Creative Output**

**Chambers, Ruth:** group exhibitions at Willock and Sax Gallery (Banff), MacKenzie Art Gallery, First Nations University of Canada Gallery.

**Farrell Racette, Sherry:** regional solo exhibition; local, regional, national group exhibitions (SK, MB, AB, QC), art commissions.

**Fay, Holly:** solo exhibitions in Regina, Alberta; group exhibitions locally and internationally (SK, Spain), curated/programmed multiple annual exhibitions while Director of the Art Gallery of Regina.

**Garneau, David:** curated multiple group exhibitions locally, nationally, and internationally (SK, AB, QC, New York, Australia). Solo exhibitions and performances regionally and internationally; group and two-person exhibitions nationally and internationally; substantial public commissions (Tawatina Bridge, City of Edmonton; designer of Louis Riel commemorative coin, Royal Canadian Mint).

**Horowitz, Risa:** solo exhibitions regionally and internationally, group exhibitions locally, regionally, nationally (USA, UK, Italy, India, ON, SK, MB, QC), screenings regionally and nationally, international performances.

**Tiggelers, Larissa:** solo exhibitions in ON, AB; several group exhibitions in ON, AB

**Truskowski, Rob:** numerous solo and group exhibitions across juried, curated, invited, and open-submissions and commercial gallery representation.

**Streifler, Leesa:** solo exhibitions in SK, AB, Bulgaria; group exhibition in the UK, MB, SK, ON.

**Whalley, Sean:** solo, two person, and group exhibitions (SK, ON), publicly collected work, public commissions

#### **Publications**

Chambers, Ruth. "Ceramics Installation: Towards a Self-Definition", in *The Ceramics Reader*, eds. Kevin Petrie and Andrew Livingstone (Bloomsbury Academic, UK, 2017) 227-232.

----- "Re-Negotiating Materiality: Craft Knowledge and Contemporary Art," co-edited with M. Perron. *RACAR* Vol. 42 No. 1, 2017.

Farrell Racette, Sherry, "Kitchen Tables and Beads: Space and Gesture in Contemplative and Creative Research," in Heather Igloliorte and Carla Taunton, eds. *Theories and Methodologies for Indigenous Art in the United States and Canada* (London UK: Routledge, forthcoming 2021).

---- "For the Earth and Water", *Uprising: the Power of Mother Earth: Christi Belcourt, a Retrospective with Isaac Murdoch* (Thunder Bay Art Gallery and Carleton University, 2020).

----"From Colonialism to Visual Sovereignty: Indigenous Bodies and the Camera", *Entering the Landscape: Exhibition Notes* (Winnipeg MB: Plug In Institute of Contemporary Art, 2018).

----"Sovereign Traces", in Charis Gullickson, ed. *Aslaug M. Juliussen: Intersections* (Tromsø, Norway /Stuttgart, Germany: Nordnorsk Kunstmuseum/Arnoldsche Art Publishers, 2018).

----"Tuft Life: Stitching Sovereignty in Contemporary Indigenous Art", *Art Journal* 76, no. 2 (2017): 114-123.

Freddolini, Francesco and Marco Musillo, eds. *Art, Mobility, and Exchange in Early Modern Tuscany and Urasia* (New York: Routledge, 2020).

---- with Gail Feigenbaum, eds. *Display of Art in the Roman Palace, 1550-1850* (Los Angeles: Getty Research Institute, 2014).

---- numerous peer-reviewed journal articles and book chapters.

Garneau, David: extensive publication of essays/chapters in books, journals, art magazines, exhibition catalogues, and e-publications, with local, regional, national, and international presses/organizations.

Horowitz, Risa. Several edited/authored contributions to peer-reviewed academic journals and art magazines; numerous published critical reviews/mentions of creative scholarly output.

McManus, Karla. "Narrating the Blind Field: Sites of Photographic and Ecological Knowledge in Rena Effendi's Liquid Land." *Les Cahiers de ARIP*, (October 2020): Web.

----"The Future-Past, the Future-Present, the Future-Possible: The Chernobyl Exclusion Photographs of David McMillan," in *Through Post-Atomic Eyes*. Edited by Claudette Lauzon and John O'Brian. Montreal; Kingston: McGill-Queen's University Press, 286-303.

Robertson, Carmen. "Storying Histories of Art: Activating the Visual" in *Indigenous Art Histories...Routledge Companion*. H. Igloliorte and C. Taunton, eds. (London: Routledge), 2020 (forthcoming, result of UofR HRI funding).

---- *Mythologizing Norval Morriseau: Art and the Colonial Narrative in the Canadian Media*. Monograph. Winnipeg: University of Manitoba Press, 2016.

----*Seeing Red: A History of Natives in Canada's Newspapers*, with M. Anderson. Winnipeg: University of Manitoba Press, 2011.

---- numerous book chapters and essays in edited collections, journals.

Tiggelers, Larissa: several published critical reviews/mentions in art magazines, exhibition catalogues.

Streifler, Leesa: numerous gallery publications and catalogues about her work; numerous critical reviews/mentions in the public press.

Whalley, Sean: numerous catalogues, reviews, and articles.

#### **Conferences – Chairing, presenting, keynotes**

Chambers, Ruth: Chair/co-Chair of multiple UAAC conference panels; multiple lectures at colleges, research centres, gallery events.

Farrell Racette, Sherry: keynote address, "Can you have History Without an Archive? *Remembering Tomorrow: Archiving Indigenous Digital Art*, AbTeC:, Concordia U, April 10, 2019.

---- keynote address: *Honouring Sacred Kin Relations in Contemporary Indigenous Art*. Tate Liverpool, Liverpool biennial, UK, October 24, 2018.

---- keynote address: "Ball Gowns, Moccasins, and Black Beaver Hats: York Factory and Red River as Sites of Fashion Innovation." *Native American Fashion: Inspiration, Appropriation, and Cultural Identity*. National Museum of the American Indian and Fashion Institute of Technology, New York, April 22, 2017.

Fay, Holly: co-chaired *Creative Practice in the Time of Coronavirus* at 2020 UAAC conference.

Freddolini, Francesco: numerous sessions organized with Renaissance Society of America, College Art Association, Universities Art Association of Canada, and numerous papers presented at the same and more.

Garneau, David, keynote presentation, New Encounters, National Museum of Australia, 2016.

---- keynote address: "Shame, Shame, Shameless – Not to Confuse Politeness with Disagreement." *Smoke Signals*, Creative Manitoba 2019.

---- keynote address: "Uncommon in the Commons: Non-Colonial Public Art", Alberta Public Art Network, September 2019.

Horowitz, Risa: numerous lectures, papers, panels chaired at galleries, universities, UAAC conferences.

McManus, Karla. "The Illustrated Slide Lecture is History: Reflections on Shifting Technology and Modes of Presentation in Art" Co-Chair. *Universities Art Association of Canada / Congrès AAUC*, Simon Fraser University and the University of British Columbia, October 15-17, 2020

----, "Narrating the Blind Field: Sites of Photographic and Ecological Knowledge in Rena Effendi's *Liquid Land*," Universities Art Association of Canada, Quebec City, October 24-27, 2019.

----"Narrating Photography's Blind Field; or How Photography Can Teach us About the World Outside the Picture's Frame." Faculty of Media+Art+Performance Fall 2019 Presentation Series, University of Regina, Saskatchewan, November 1.

----"The Fuzzy Logic of Photography: Unpacking the Image in the Age of Ones and Zeros." Digital-Futures Research Cluster and the Humanities Research Institute Symposium: *Fuzzy Logic*, 2019.

Robertson, Carmen: numerous conference papers presented at academic conferences and universities.

Tiggelers, Larissa: several artist talks/lectures at universities on ON and AB.

Streifler, Leesa: numerous artist lectures/presentations at arts organizations, galleries, universities, academic conferences.

Whalley, Sean: numerous artist presentations for galleries and conferences. Panel developer, UAAC 2020. Juror, International Sculpture Centre; International Sculpture Day organizer (Regina 2015-2018).

### 3.1.2. Statistical summary of published and accepted scholarly work over the last ten years

	Number	Notes
Refereed journal articles	15	Print and online
Non-Refereed journal articles	19	Feature articles in art journals and magazines; young adult graphic novel; cultural curricula
Refereed conference proceedings (Paper)	91	Local, regional, national, international
Refereed – Conference proceedings (Chair)	24	Local, regional, national, international
Keynote Lectures	31	8 of which, international
Book Chapters	30	
Books	11	4 edited, 3 monographs
Solo Exhibitions	24	Juried, curated, invited, regional/national/international, touring
Two-Person and Group Exhibitions	158	Juried, curated, invited, by submission, commercial, regional/national/international
Screenings	19	3 International
Performance Art	9	4 regional, 3 national, 2 international
Community Engaged Projects	6	Beading Circles, NoDS residency, Italy Blanket Project, Museum of Renewal and Loss, Ocnas Kids Project
Curatorial Projects	14	Local, regional, national, and international
Public collections purchases, commissions, art direction	58	Works in and acquired by...
Artist Lectures and Invited Presentations	117	Local, regional, national, international, and at sea
Art Work Published	17	Book covers, book interiors, magazines
Peer Reviews for Academic Journals	14	International
Public Consultation on basis of research expertise	10	eg. McKenzie Art Gallery; SaskArts, Canada Council for the Arts, Canadian Public Art Funders
Published Exhibition Catalogue Essays	26	Major catalogues, smaller publications, e-pubs
Art & Public Art Juries / Adjudications / gallery selection committees	26	National, regional, local

### 3.1.3. Grants and Contracts

Noting that neither the Province nor the University count Arts Board grants towards unit funding formulas, and that individual faculty researchers administer their own Arts Grant funding (not the University), below we account for all research funding received as assigned to the unit as all contributes to the research accomplishment of our faculty members and connects with our teaching. Many students are employed through our arts grants acquisition.

Principal Investigator(s)	Funding Agency	Total Amount (% Assigned To Unit)	Dates
Ruth Chambers	University of Regina Conference fund	\$5000	2018-09
Ruth Chambers	University of Regina Conference Fund	\$5000	2013-09
Ruth Chambers	Saskatchewan Arts Board Creative Grant	\$10,000	2014
Ruth Chambers	Canada Council Project Grant, Fine Craft	\$10,000	2010
Sherry Farrell Racette	UR Indigenous & Metis Research Fund	\$6904	2021-2022
Sherry Farrell Racette (partner)	Australian Research Council	\$38376	2021-2024
Sherry Farrell Racette	MITACS	\$220,000	2018-2022
Sherry Farrell Racette	SSHRC	\$6000	2017
Holly Fay	SaskArts	4500 (0%)	2018/2019
Holly Fay	SaskArts	\$9000 (0%)	2013 (when a sessional instructor)
Francesco Freddolini	SSHRC Insight	\$78,805	2018-2022
Francesco Freddolini	SSHRC Insight Dev,	\$31,861	2013-2016
Francesco Freddolini, with Leesa Streifler and Sean Whalley	UofR President's Teaching Scholarship	\$4200	2016
Francesco Freddolini	HRI Fellowship	\$4000	2017
Francesco Freddolini	UofR SSHRC Cohort Grant	\$5000	2016-2017
Francesco Freddolini	Luther College President's Research Grant	\$4000	2014
Francesco Freddolini	Luther College President's Research Grant	\$8000	2017
David Garneau (Collaborator)	SSHRC Exploration Grant, <i>Indigenous Approaches to Western Literacy and Visual Canon</i>	\$40,000	2020-24
David Garneau (Collaborator)	SSHRC Innovation Grant, <i>Sensory Entanglements</i>	\$300,000	2016-21
David Garneau (Co-Applicant)	SSHRC Innovation Grant, <i>Creative Conciliations: Art After the TRC</i>	\$499,371	2013-18
David Garneau	City of Edmonton	\$295,500	2016-21
David Garneau	Canada Council Project Grant	\$11,000	2012
David Garneau	Canada Council, Aboriginal Curators Delegation to Venice Biennale	\$6000	2011
David Garneau	Canada Council, Aboriginal Curators Delegation to New Zealand and Australia	\$6000	2010
David Garneau	SaskArts Board Project	\$5000	2019
David Garneau	SaskArts Board Project	\$7568	2014
Risa Horowitz	Canada Council	\$8000	2012, for Art for Lunch

<b>Risa Horowitz</b>	SaskArts, project	\$13,950	2012
<b>Risa Horowitz</b>	Canada Council media arts	\$51,000	2013
<b>Risa Horowitz</b>	SaskArts travel	\$750	2015
<b>Risa Horowitz</b>	Creative Sask	\$4000	2016
<b>Risa Horowitz</b>	SaskArts research-creation	\$16,000	2017
<b>Risa Horowitz</b>	Canada Council r-c	\$20,000	2017
<b>Risa Horowitz</b>	Canada Council residencies	\$5450	2018
<b>Risa Horowitz</b>	Faculty Travel Fund	\$800	2011
<b>Risa Horowitz</b>	Faculty Research Startup Fund	\$2500	2011
<b>Risa Horowitz</b>	VP Research startup Fund	\$5000	2011
<b>Risa Horowitz</b>	UofR President's Fund	\$5000	2011
<b>Risa Horowitz</b>	Faculty Travel Fund	\$800	2012
<b>Risa Horowitz</b>	SSHRC Cohort	\$500	2012
<b>Risa Horowitz</b>	Faculty Travel Fund	\$800	2013
<b>Risa Horowitz</b>	UofR President's Fund	\$3200	2013
<b>Risa Horowitz</b>	Faculty Travel Fund	\$800	2014
<b>Risa Horowitz</b>	VP Research Fund	6400	2019
<b>Karla McManus</b>	SSHRC Insight Development Grant	\$62,673	2020-2022
<b>Carmen Robertson</b>	SSHRC Insight	\$396,644	2018
<b>Carmen Robertson (C.I.)</b>	SSHRC Insight	\$94,618	2017-
<b>Carmen Robertson</b>	HRI Fellowship, UofR	\$6000	2016-2017
<b>Carmen Robertson With M. Blackstone</b>	SSHRC Partnership LOI	\$20,000	
<b>Carmen Robertson</b>	UofR President's Fund	\$4800	2013
<b>Carmen Robertson</b>	UofR HRI Fund	\$2000	2012
<b>Carmen Robertson</b>	SSHRC	\$75,225	2009-2012
<b>Leesa Streifler</b>	HRI Fellowship	\$4837	2014
<b>Leesa Streifler</b>	Sask Arts Board Creative	\$15000	2013
<b>Robert Truszkowski</b>	SaskArts Travel	\$650	2012
<b>Robert Truszkowski</b>	SaskArts Project	\$12,150	2012-2013
<b>Robert Truszkowski</b>	Humanities Research Institute, UofR	\$2000	2013
<b>Robert Truszkowski</b>	SaskArts Travel	\$720	2012-2013
<b>Robert Truszkowski</b>	SaskArts Project	\$8900	2016-2017
<b>Robert Truszkowski</b>	Centre for Teaching and Learning, UofR	\$2000	2016
<b>Sean Whalley</b>	Sask. Arts Board Independent Artist Grant	\$4,754.00	2011
<b>Sean Whalley</b>	President's Teaching and Innovation Award w/ Francesco Freddolini & Leesa Streifler	\$3,500.00	2016
<b>Sean Whalley</b>	Eastbrook Development Commission (developed with students)	\$5,000.00 (total project budget \$100,000.00)	2019-present
<b>Sean Whalley</b>	Confederation Park Fountain: Spitter Frogs, PCL contractors (developed with students)	\$7,500.00	2017
<b>Sean Whalley</b>	Shortlisted w/ Heather Benning, Edmonton Zoo Commission	\$1,500.00	2011

## 4. COMMUNITY SERVICE INITIATIVES

Members of our Department are involved in Community Service in multiple ways.

All of our members have served on arts grant juries, with the Saskatchewan Arts Board/SaskArts and the Canada Council for the Arts.

We are engaged as board members, facilitators, and consultants on many professional organization boards:

Ruth Chambers: 2010-2018 – provided facilities and a student helper to the Regina Potter’s Guild for their annual visiting artist workshop. In exchange the registration fee was waived for UofR students.

Sherry Farrell Racette: Indigenous Advisory Circle, MacKenzie Art Gallery; Indigenous Advisory Council, Winnipeg Art Gallery; Indigenous Committee for Review of Standards for Saskatchewan Museums, Museums Associate of Saskatchewan; cultural resource person, Metis Nation of Saskatchewan; resource person, Indigenous programs, Regina Public Library.

Holly Fay: ongoing Directorial/Curatorial consultation with Art Gallery of Regina.

David Garneau: Aboriginal Curatorial Collective Board (2014-2017); Batoche National Historic Site Shared Management Board (2014-17); Chair (2014-16); Board of Directors, the Saskatchewan Arts Board (2011-2013); SaskCulture, First Nations and Métis Advisory Circle (2005-7); Sâkêwêwak Artist-run Collective. Board member (2001-6). Chair (2003-4). Advisor (2014-); Indigenous Advisory committee to the Mackenzie Art Gallery (2013-16); Oceanas, with Buffalo People Society, Craft, culture, commerce, games based on Indigenous teachings, with SaskCulture funding (2016-2020); First Nations and Métis Advisory Circle to Saskatchewan Culture (2005-9); Friends of the Dunlop, Regina, SK. Board member, (2004-8); Exhibition Committee, Rosemont Art Centre (2000-2002); Neutral Ground, Regina, SK. Board member (1999-2002).

Risa Horowitz: Neutral Ground Artist Run Centre: Board Chair 2017-2020; Consultant to SaskArts on definition of ‘professional artist’; Board Member, Holophon Audio Arts (2014).

Karla McManus: 2020-2023 Board Member, Neutral Ground Artist-run Centre, Regina, Saskatchewan.

Larissa Tigglers: Board Member, Neutral Ground Artist Run Centre.

Leesa Streifler: Board Member, Sask Arts Alliance; CARFAC Sask.

Sean Whalley: 2014-2016 university coordinator, Regina SPCA competition. 2008-2011 faculty rep, MSI Computer/Art Camp.

We are engaged similarly with our academic associations:

Ruth Chambers: 2013 & 2018 – members of the Regina and surrounding area ceramics community attended the *1000 Miles Apart* conference hosted by the Department.

David Garneau: RACAR (Journal of the UAAC) editorial advisory board (2020).

Risa Horowitz: Co-Founder, Working Group for Art Practice/Research, UAAC (2012) and Co-Chair, Art Caucus UAAC (2013); Board member, Prairie Representative, UAAC 2013-2016.

Karla McManus: 2020-2023 Prairie Representative to the Board of Directors, Universities Art Association of Canada.

## 5. PROGRAMS OFFERED

### 5.1. Programs

#### UNDERGRADUATE

- The MAP Undergraduate Programs pages (Appendix II) can be found [here](#) - Visual Arts pages 229 – 239.
- The [Visual Arts Undergraduate Handbook](#) (Appendix III).

The MAP Student Program Centre advises incoming students. The Visual Arts Department Head provides advising for current and interested VA students. Our BFA and Certificate in Advanced Visual Arts requires a Portfolio Review for entry. Our Major programs have MAP requirements along with Critical Competency requirements that allow opportunities for multi- and interdisciplinary study across the Faculty and outside our Department. The Faculty expects student to maintain a minimum GPA of 65%. Honours students must maintain 75% in their area of concentration and 70% overall. MAP has a Professional Placement program for experiential learning through field work off campus.

#### STUDIES

We offer a Bachelor of Arts and Bachelor of Arts Honours in Art History, a Bachelor of Arts in Cultures of Display (CoD), plus Minors in both. The BA Art History has more electives than the Honours, which has 21 additional Honours credits including a language, seminar, and paper/project requirement. The BA CoD names 21 specific major requirements across ARTH, ART, and CTCH courses.<sup>3</sup>

#### STUDIO ARTS

We offer a Bachelor of Fine Arts, a Bachelor of Art and a Bachelor of Art Honours in Visual Arts. All require the same foundation courses and most of the same Critical Competencies courses.

The BFA requires 63 ART (studio) credits and 15 ARTH (Art History) credits, 15 elective credits, and an INA (Indigenous studio art) or INAH (Indigenous art history) elective. (3 credits = one 3 hour course). In their last year, BFA students take two courses in Professional Practice and Exhibition Preparation, and participate in a curated group exhibition. Until 2018, the graduating exhibition was hosted at the MacKenzie Art Gallery. It is currently held, by temporary agreement, at the Fifth Parallel Gallery, the student-run gallery on campus.

The BA (studio) is a popular choice for students interested in more electives and fewer studio courses. This option does not include the Professional Practice and Exhibition Preparation courses or participation in the graduation exhibition.

The BA Honours (studio) has only 12 electives, but twice as many ARTH courses as the BA (studio), and culminates with an exhibition at an approved location.

The BA Visual Arts: Three-Year Special (studio) is for Arts Education students who wish to expand their expertise with a second degree.

#### CERTIFICATES

The Certificate in Visual Arts, 60 credits, is for part-time students.

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<sup>3</sup> We are in the process of changing Cultures of Display to Curatorial Studies, and adjusting course offerings to develop a clear sequence to prepare students for the workplace in museum and art gallery settings. This is part of a larger Studies curriculum review, and vision to situate a curatorial lab for student curatorial projects (our former slide library was used for this for a brief time, but was recently re-purposed for a MAP research lab). We have also explored potential partnerships across our University and Arts communities to try to identify potential exhibition spaces. The department has already made some investments in capital requirements for this program: we need teaching and presentation space.

The Certificate in Advanced Studio Art, 30 credits, for students with 3-year degrees.

The Post-Baccalaureate Certificate in Visual Arts is for students with an undergraduate degree who want to enrich their studies and perhaps prepare for applications to graduate school.

MAP also offers minors in Arts Administration, Photography, and a range of both General and Interdisciplinary studies.

#### GRADUATE

- Details of our Graduate Programs can be found [here](#): (update forthcoming).
- The [Visual Arts Graduate Handbook](#) (Appendix IV)

To qualify for admittance into the MFA, candidates must hold a BFA degree, or equivalent, have English language proficiency, and at least a 70% average. The application includes a portfolio, statement of interest, and letters of recommendation.

Our MFA in Visual Arts focuses on studio art practice/production and its contextualization within contemporary practices and critical discourse. Of the 42-credit (14 courses) requirements, students take a mix of studio courses, group studio seminars, and research and methodologies classes with other graduate students across MAP in a rich cross-disciplinary environment. Students conclude with a graduating solo thesis exhibition<sup>4</sup> accompanied by a comprehensive support paper (20-50 pages), and artist statement. The oral defense is conducted with the students' supervisor(s), committee, and an external examiner.

The Visual Arts Department does not offer an MA, but we have begun discussions to do so. MAP offers degrees in practice and studies-based MA, MFA, and PhDs, any of which engage Visual Arts, Art History, and Cultures of Display curriculum, enrolled students, and supervision/teaching faculty.

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<sup>4</sup> Until 2018, the MFA graduating thesis exhibition was hosted at the MacKenzie Art Gallery. Students, working with their supervisor, now make their own arrangements. Often they work out an agreement with the Fifth Parallel Gallery, the autonomous campus student gallery.

## 5.2. Service teaching in support of other programs

Undergraduate students majoring in Visual Arts range from 110 to 178. Non-majors account for between 770-955 enrolments, or, 2236-2999 credit hours each year. Courses that service other than VA majors include:

ART 100 – Introduction to Art, and ARTH 100 – Introduction to Art History, offered both on campus and online, are our largest enrolled courses. Students from across the University take these as core, requirements, or electives.

ART 100 or ARTH 100 were required courses in Arts Education programs. When these requirements were removed in 2017 our numbers dropped in ARTH 100, from 224 in 2015-2016 to 148 in 2016-2017. A smaller loss in ART 100 enrollments was soon recovered. The Visual Art Department would like to engage our Arts Education colleagues in a conversation about reintegrating ART 100 or ARTH 100 in their program. We see basic knowledge of the history of art and its methodologies as crucial for art teachers.

Foundation studio courses and art history courses, and Introductory courses in ceramics, drawing, painting, photo-based media, printmaking, and sculpture are highly subscribed by non-Visual Arts students.

Prior to 2015, most Senior (400 level) undergraduate studio courses were 6 credits and Introductory and Intermediate (200-300 level) courses were three credits. Most, but not all three credit courses were taught as two classes of two hours and twenty minutes each (five hours and forty minutes per week). As a means to stimulate enrolment, increase accessibility, and improve the flexibility of course offerings and scheduling, we were asked to reduce our prerequisites for each course, break the 6 credit Senior courses into 3 credit courses, and to reduce instruction hours so that 3 credits would = three hours, the standard across MAP and the university. We did so. This was successful for our 200-level and 300-level courses – please see section 5.3 Enrolment Trends for more details. While the reduction in contact hours is seen as a loss by many faculty, it did lead to more innovative and flexible course offerings, especially in Painting and Drawing where we shifted from general courses to a buffet of special offerings.

Sean Whalley (Sculpture), teaches MAP 001 Strategies for Success to all MAP students as part of his Associate Dean, Undergraduate portfolio. This course is required of all MAP students. He has taught 240 students in this course since Winter 2019.

Our partnership with First Nations University of Canada reciprocally permits our respective students to choose from ART and ARTH offerings and INA and INAH offerings at the Foundations level.

Several VA Faculty Members contribute to Interdisciplinary teaching and supervision in MAP. Some of our courses are listed as Creative Technologies options or requirements (eg. ART 223 Intro to Digital Photo); ARTH 360 Curating the New) Over the past five years, we have taught or supervised on average 13 graduate students each academic year in Interdisciplinary, MAP, and Fine Arts Directed Studies, Group Seminars, and Thesis Research Projects. Dr. Horowitz supervises one MAP PhD student, and Dr. Farrell Racette is currently supervising 3 PhD students, 1 MFA, and 1 MA student in MAP, most of whom would chose graduate studies in Art History/Cultures of Display if such a program existed at the UofR (leading our department to begin to consider more seriously creating such programs, given the recruitment capacity of our existing faculty.).

Also, MAP Interdisciplinary student may take our MFA Group Studio courses and when they do, we contribute to interdisciplinary teaching in the Faculty.

### 5.3. Enrolment trends

Visual Arts has a complex set of legacy program codes that makes gathering and interpreting the data challenging. Faculty-wide administrative clean-up of program codes for greater simplicity and legibility is required. Department Head Risa Horowitz worked with Keith Fortowsky in the Office of Institutional Research, to compile data sets that provide a picture of our enrollment trends (Appendix V). It is as complete and accurate as possible given this complexity.

Pages numbers below refer to those in Appendix V – Enrolment Data and Graphs.

#### **Page 1 - Undergraduate Enrolments and Credit Hours**

Visual Arts total enrolments and credit hours have fluctuated evenly around their averages.

Enrolments have declined in the Studies area (Art History and Cultures of Display). This is primarily due to faculty instability. During the ten years under review, due to leaves, sabbaticals, course releases, retirements, and departures, there have only been two semesters in which the full complement of art historians (three) have been in service. When the Luther College art historian departed in 2010, a replacement, Dr. Freddolini, was not hired until 2013. He left in Fall 2020—there is no plan to fill this position. Dr. Chin retired in 2015; Dr. Farrell Racette was not hired until 2017. Dr. Robertson departed in 2018; Dr. McManus was hired in Fall 2019. During 2020, one historian was on leave, leaving only Farrell Racette to manage the whole area.

These data help us reflect on the insufficiency of only 3-credits of Introduction to Art History in providing core competencies, and to note that we currently can not teach about half of the courses in our catalogue.

Studio enrolment data is complicated by changes in course offerings. As narrated in the previous section, in 2014-2015 Senior courses moved from 6 to 3 credits, and Foundation, Introductory and Intermediate courses were harmonized from 5 hours and 40 minutes of weekly contact time to 2 hours and 45 minutes once a week. The goal, to open courses to more students outside of Visual Arts, was met. There have been fairly consistent enrolment increases from 2015-2016 onward in all areas, which may also be attributed to eliminating certain pre-requisites. (notwithstanding fewer course offerings in Winter 2020 due to sabbatical and retirement). See Appendix V, page 6. One drawback has been the severe limitation in depth of instruction with fewer contact hours in the classroom.

#### **Page 2 – Declared Students in Undergraduate Programs**

Students are notoriously inconsistent in declaring their majors, minors, and concentrations. For example, these data show only four Arts Education students declare the BA 3-year Special, and yet 41 students convocated.

There are substantially more declared students reported than there are convocations reported (Page 3). Further research is required to understand the discrepancy and possible remedies. We do not know if the problem is due to the legibility or searchability of data, or if numerous students do not complete their degrees, or if students think they need to declare as Visual Arts majors in order to take our Senior courses (but who do not convocate with the full degree requirements).

#### **Page 3 – Undergraduate Convocations**

These data reflect students who convocated with degrees, majors, minors, and concentrations in our programs. Noting that the Minors in both Art History and Visual Arts are listed within MAP general programs, rather than in Visual Arts, those data have been included here, along with data for the MAP Minor in Photo, which is delivered together with the Department of Film.

In Studio, these data reflect the general shift in students from declaring studio area/medium majors (variously called majors, or concentrations) to declaring Visual Arts in general within their degree or certificate programs. This is a consequence of the department de-prioritizing advising students to require they declare a medium major. While some years are higher or lower, an average of 20 students convocated from our programs each year.

#### **Page 4 - Total Studies Enrolments, Art History and Cultures of Display**

These data compare total enrolments and credit hours in our studies areas, broken down by area (Art History and Cultures of Display) and level of study.

Our Studies courses provide substantial service teaching to students outside of Visual Arts, especially at the 100-level and 200-levels. Our Studies courses have no pre-requisites, making them widely available, though we see a need to revisit the logic of not having ARTH 100 as a pre-requisite for higher-level courses. This said, there is a drop in enrolments from one level to the next, as students approach specialization.

Due to Studies faculty retention challenges, our ability to offer a full roster of Studies courses is inconsistent, so enrolments have declined:

The dip in 2014-2015 reflects a parental leave taken and a retirement (with only one full timer on the ground)

The dip in 2016-2017 reflects a sabbatical.

The dip in 2018-2019 reflects the departure of Dr. Robertson, a sabbatical, and a course release.

We need at least one more Art Historian to stabilize and grow this essential Area.

#### **Page 5 - Total Enrolments and Credit Hours, Studio, by Level of Study**

These data show enrolments and credit hours in our studio courses by level of study.

Our total enrolments and credit hours are up (see page 1 of Appendix).

Foundations classes are ART 100 Introduction to Art; ART 220 Two-Dimensional Design; and ART 221 Three-Dimensional Design. These are our highest service classes and pre-requisite for most of our 200-level courses and programs. The variation in numbers is attributable to the number of sections we run in any given semester.

Intro 200-level courses are the medium-specific courses offered in each of our areas. They are also well subscribed, and have increased.

Intermediate 300-level courses are medium-specific courses. There are consistent increases since we shifted to 3-credit hour courses. Any relative reduction in credit hours is attributable to the reduction to 3-credit hours.

We offer three types of 400-level courses:

Senior medium-specific, which are usually taken by BA and BFA majors and Certificate students. Though our overall convocations are fairly stable, there are fewer enrolments in these courses over time because many of those students were taking Senior Group Studio instead.

Senior Group Studio was a four-year pilot project that we tested to attempt to bring students in the various media together in a more critical and multi-medium format. It did not work. Students consistently waited for their medium-specific professor to teach the course. It placed a substantial burden on a small number of our faculty to teach these courses, and it drew them away from their 400-level medium-specific commitments. As of Winter 2020 we eliminated Senior Group Studio courses.

Professional Practices consist of ART 400 Professional Issues and ART 401 Exhibition Preparation. ART 400 is a required course for Certificate and Advanced Certificate students, and is open to any Studio or Studies student. ART 401 is a required course for BFA students. These are our capstone courses that prepare students for their lives as professional visual artists. Enrolments ebb and flow alongside declared majors.

#### **Page 6 through Page 9 – Enrolments and Credit Hours, Studio, by Area of Study**

These pages drill down in to numbers in each of our studio areas. As noted, our Foundations classes are core service and pre-requisites courses, and have increases over time. They are also strong recruitment courses.

Most enrolment variation depends on teaching capacity. Most declines accord with semesters in which faculty are on sabbatical and sessional stipends are insufficient to cover all courses. In these cases, we offer Introductory rather than Senior courses to ensure continuance of enrollments in subsequent semesters.

Growth is difficult. In most of our areas, 300 and 400 level classes are taught as a combined course. For example, ART 350, 450, 451, and 453 will be taught at the same time by one professor. If the total capacity for that course/room is 14 we can shift the numbers in each section to meet the capacity. However, if one section, say, ART 350 were to see a surge in interest, there is a limit to how much shifting can occur. There is no faculty capacity, at present, to be nimble enough to open a new class to accommodate the surge. Students are simply turned away.

Over the past five years over half of our enrolled students have been taught by Sessional Instructors, Graduate Students, or short Term Positions. In total, full-time faculty have taught 2448 students during this time (excluding Luther College data not available); non-full-time have taught 2605 students. Many of our Intro level courses are taught by Sessional Instructors, supported either by Dean's Office stipends covering sabbatical or earned course releases, or by CCE because they have high enough enrollments to meet CCEs cost recovery model. Few of our Intermediate and Senior courses meet the minimum enrollment (about 20) for the CCE model, and the Department does not have sufficient funds to engage Sessional Instructors to cover the balance of sabbatical or releases, or to offer a broader range of experimental courses.

The recent decline in Painting and Drawings enrolments might be attributable to the retirement of Instructor Marsha Kennedy. Instructor appointments have a higher teaching load than Professorial appointments. With Ms. Kennedy's retirement, we gained an Assistant Professor, but lost capacity in regular teaching loads. Some of these students, instead of taking Painting or Drawing and being represented on those graphs, may be captured in other ways:

- in order to support students when under teaching capacity (sabbaticals, or, say, following the retirement of Painting and Drawing Professor Leesa Streifler) when funded stipends are insufficient, we ran courses that combined painting and drawing at the 200 and 300 levels, with lower overall enrolments;
- we sometimes run unique/experimental/boutique offerings in Spring/Summer session (funded by CCE) that combine levels of study;
- and/or in the Senior Group Studio courses we piloted (and retired) over the past four years.

The trend is upward in Ceramics, Photo and Printmaking, with fluctuations in Sculpture, where our one Sculpture faculty member, Sean Whalley, experienced the enrollment dip as a consequence of not running the Intro course during his sabbatical. Numbers have since risen.

Intermedia professor Rachelle Viader Knowles left the U of R (2014). The position was not replaced, resulting in the elimination of Intermedia enrolments.

The Senior Group Studio pilot program replaced Open Studio courses causing Open Studio enrolments to be absorbed into Senior Group Studio courses.

#### **Page 10 - MFA Enrolments and Credit Hours (Total and by Type)**

MFA student numbers fluctuate depending on how many students we take in each year. Some years are robust because of strong applications and because we have faculty and space to accommodate them. Other years, applications are not as strong, there are sabbaticals and leaves, or we have reduced capacity because existing students need more time to complete their programs.

#### **Page 11 - ARTH Graduate Enrolments and Credit Hours**

While we do not offer an MA or PhD in Art History, our faculty do teach graduate level courses in these areas. The numbers represented here reflect for-credit graduate courses that count towards teaching load or accumulate towards course release by half of our members recorded, but exclude Thesis credits (taught as overload). Reflecting upon the MAP Interdisciplinary Studies students our Art History faculty supervise and their specializations, it is clear that the Visual Arts Department has room to grow in creating at least an MA in Art History/Curatorial Studies.

#### **Page 12 - Declared Indigenous, and Female Students; Continuing Students**

There is a fairly stable and modestly increasing number of students who self-identify as First Nations within our programs. Female self-identified students range between 66% to 77%. 78% and 89% of first year students continue on to second year studies.

#### 5.4. Successes

Graduates of our BFA & BA, and MFA programmes, as well as Certificates, routinely find success after their time at the University of Regina. Undergraduates go on to do graduate study, work as professional artists, and/or work in related creative fields. Our MFA graduates have had excellent success finding university teaching positions (sessional and full-time), in addition to building active careers as artists, curators, and arts administrators. The list below is not exhaustive, but nonetheless indicative of their success.

##### **BFA/BA/BA Honours**

Mariko Yeo SSHRC funded MVA PhD Candidate at the UBC Social Justice Institute.

Brenda Watt MFA candidate at the University of Regina.

Amy Snider MFA candidate at the University of Regina.

Jamie Reynolds First Nations artist and educator, many Artist Residencies including Mackenzie Art Gallery, Sakewewak First Nations Artist Collective.

Nathan Petryshyn M. Arch University of Toronto, City Planner in Toronto.

Ashely Marshall professional artist, 2014, participated in a three month internship program at the Keckskemét Ceramic Residency in Kecskemét, Hungary with a final exhibition at the Kápolna Galéria. ; 2015 Saskatchewan Arts Board Emerging Artist Grant; 2015 residency at the Medalta International Artists in Residence.

Madhu Kumar YMCA Woman of Distinction award, 2020. Her exhibition, *The Stories of Immigrant Women*, is touring Saskatchewan through OSAC, 2020- 2023.

John Hampton Executive Director and CEO MacKenzie Art Gallery.

Simon Fuh Admin Coordinator at Neutral Ground, SSHRC funded MVA at University of Toronto.

Elizabeth Elich MFA candidate University of Indiana; Artist in Residence Regina Public Library, multiple teaching and exhibition opportunities.

Danielle Corson MFA candidate at Boise State University.

Articulate Ink (M. Brownridge, C. Mullan, K. Jessup) successfully operate the first and only artist-run printmaking studio in Regina. All are active artists with related creative careers.

Kathrin Boyer: Tenure Track position at University of Manitoba

##### **MFA**

Sylvia Ziemann professional artist, Sessional Instructor U of Regina.

Nic Wilson professional artist, solo exhibition at Art Gallery of Regina, SK Arts grant.

Zane Wilcox professional artist, Jane Turnbull Evans Award for Innovation in Craft from the SK Arts, and Outstanding Student Achievement in Contemporary Sculpture from the International Sculpture Center

Denise Smith professional artist, artist residencies at Clayarch Gimhae Ceramic Museum in Busan, South Korea, Medalta Historic Clay District in Medicine Hat, Canada, and the Pottery Workshop in Jingdezhen, China

Olivia Rozema professional artist, 2018 Canadian Forces Artist Program (CFAP); 2017 Lieutenant Governor of Saskatchewan Heritage Award; 2017 SaskArts Grant; 2016 received the Elizabeth Greenshields Grant.

Jessica Richter professional artist, Director Art Gallery of Regina.

Amber Phelps Bondaroff professional artist, Programming Director Neutral Ground, co-founder of SwampFest, Banff Centre Artist Residencies.

Mohadesse Movahed professional artist, sessional instructor AOMA Vancouver.

Moynes, Raegan, MFA candidate UofR, SSHRC recipient.

Jeff Meldrum, with Film grad Eric Hill. Professional artists, *Shit Fireplace* featured at AGO 2020.

Jen Ketourakis – won International Sculpture Centre student prize, twice (as a BFA and as an MFA student).

Brian Hoad professional artist, Head Technician and sessional instructor Queen's, Elizabeth Greenshields Grant .

Audrey Dreaver professional artist, Instructor and Program Coordinator, Indigenous Communications and Fine Arts, First Nations University of Canada.

Tye Dandridge-Evancio professional artist, curator Wasagaming Community Arts, preparator Art Gallery of Southwestern Manitoba.

Amanda Damsma professional artist, Creative Director at Give Direct Response Inc.

Troy Coulterman professional artist with many international exhibitions, and Sessional instructor McMaster University.

Keith Bird professional artist, Instructor, First Nations University of Canada.

Jody Greenman Barber professional artist, Program Coordinator at the SK Arts Board.

Judy Anderson professional artist, Associate professor, University of Calgary.

## 6. UNIT BUDGET

Please see Appendix VI for Revenue, Spending, and Internal Recoveries information.

Below, we focus our analysis on the annual POOL revenues received from the University, coupled with self-generated revenues/recoveries, and operational spending that supports teaching.

The Visual Arts Department is under financial stress. Our POOL budget was decreased by \$7000 in 2009; \$7500 in 2010. We operated with \$38,000/year from 2010-2013, and were cut again, by \$3800 (10%) in 2013-2014. On top of these cuts, the Faculty of Graduate Studies and Research cut its funding support for External Examiners for our Graduate program. This support could reach \$2400/year depending on the number of graduating MFAs students. Its loss strained our in-house budget to cover costs of travel and accommodation for this collegial service. This also impacts our Visiting Artist Lecture series—as does the fact that there is no framework that permits us to generate presentation fees from tuition cost recoveries. The elimination of the Dean's Special Project fund limits our engagement with our communities, and in visionary academic and professional programming. Promises of a Curatorial Lab and a darkroom remain unfulfilled, leaving untapped two areas that have potential for growth and innovation.

The graphs and data break down spending and recoveries by Area. This offers insight into Areas with the highest (Printmaking and Ceramics) and most modest (Drawing and Painting) spending, and which areas have the highest (Photo and Printmaking) and lowest (Painting and Drawing) self-generated recoveries. Reviewing the 10 year average net spending and earnings helps us to see where most of our budget goes. These figures fall within the range of overall revenue: we never overspend our budget.

Visual Arts supplements the POOL budget with some material recoveries from students, and through summer studio rentals. These rentals form a substantial part of our annual self-generated revenue (matching between 10-20% of the POOL) that allows us to fill gaps not covered by POOL. These include printing, live models, postage, phone, BFA and MFA Exhibition support expenses, annual Open House expenses, and Work Control costs for facility maintenance and repair, which are not itemized in Appendix VI, but which account for the balance of our spending.

The past year has been difficult. Due to the pandemic, we were unable to generate revenue from studio rentals in Spring/Summer 2020. This may likely to be repeated in 2021. In March 2020 the department was poised for annual late-Winter spending that was unfulfilled due to the University closure; while initially carried over to the current year, these funds were returned to the central budget through MAP to help the University to cover the budget shortfall due to the pandemic. This \$14,065 was earmarked for maintenance, repair, and supplies to support teaching. Another \$5000 from the department budget this fiscal year (2020-2021) was transferred with this central budget return. These constitute an almost 30% loss of core Departmental funds in these two academic years.

We are operating on the tightest of wires in ways that are prohibitive to our maintenance, and indeed to our ability to grow.

## 7. SWOT ANALYSIS (STRENGTHS, WEAKNESSES, OPPORTUNITIES, THREATS)

**Faculty and Staff responses were gathered through a Department retreat on October 28, 2020.**

### STRENGTHS

#### Teaching/Curriculum

Our faculty have substantial teaching experience with research practices that speak across media and disciplines. Our unit is rich in traditional media and embraces contemporary and cross-disciplinary germination within and across the Department and MAP IDS programs. We deliver strong medium specific training in the areas of ceramics, drawing, painting, photo, printmaking, and sculpture. Students develop core material and conceptual skills supported by excellent facilities and a strong visiting artists program. Our students are exceptionally well-served in our area teaching, as evidenced clearly by the successes of our graduates.

Our graduate program requires significant critical writing and critical thinking, supporting students in achieving self-reflection and insight in to the work they do. The critical rigour of our MFA program is well-known. MFA students have frequent one-on-one contact with one or more faculty members, meeting weekly or bi-weekly, individually, with their instructor in studio courses.

Our Art History programs and curriculum provides strong surveys deepened by each professors' specializations. Our students have excellent access to technicians, and to visiting artists through class-specific guest lectures and through our Visiting Artist Lecture program (VALARC). The education provided is rigorous (across Studio and Studies, undergrad and graduate).

The COVID-19 pandemic has challenged us to develop a substantially new and expanded range of digital and online tools for teaching and dissemination. This includes teaching materials such as with our Moodle course designs and individually produced instructional videos; dissemination vehicles in lieu of scheduled public exhibitions such as the websites created for our [Graduating Exhibition](#) and [Cyanotype](#) courses; and shifting our Art for Lunch series from a local event to an international one delivered online. We have adapted incredibly well in our service to students despite the many barriers the pandemic presents.

#### Facilities

Visual Arts has purpose-built studio and classrooms for the majority of our studio areas. We have one of the few bronze casting and ceramics facilities in the country, and one of the best printmaking facilities in our comparator group. Our facilities support innovation. Our students have exceptional access to faculty, in good part because Studio faculty have studios on campus— this sets us apart from the entire country in providing extraordinary student support. We have an Art Store in the Department, serving students in a city with relatively few fine art supply vendors.

#### People

The Department has exceptional administrative support in Joanne Keen, whose knowledge, skill, capability, and demeanor are beloved by students, staff, and faculty alike. Our faculty is collegial and diverse, with Métis and Indigenous artists and scholars, and a good gender balance. Faculty and students have excellent technical support staff (D. Zink and J. Goddard), who serve ceramics, sculpture, and provide general support across the Department.

#### Research

Our Faculty are expertly knowledgeable in our respective fields, represent a breadth of research, and are professionally active locally, nationally, and internationally. We provide professional modeling for our students. The size of our Department gives us autonomy to allow research, creation, and teaching to dovetail.

#### Community

We connect with the arts community through mentorship, service, curating, and consultation. Our graduates are employed at most of the local arts organizations (Sakewewak, SaskArts, MacKenzie Art Gallery, Art Gallery of Regina, Neutral Ground). The smallness of our city allows us and students to make connections and access

community resources. We have a unique partnership with First Nations University of Canada in that our programs are tied and have many course crossovers.

## **WEAKNESSES**

### **Location/Recruitment**

Regina is not a destination city. We do not have the cachet of larger centers. We do not have material access to many historical and contemporary collections, resources, and networks. It is difficult to compete for undergraduate students within our semi-rural region.

### **Curriculum**

Our greatest weakness, after under-funding, is that our Studio program is medium specific (which we deliver exceptionally well). This, combined with under-funding, means that we are unable to develop and deliver a robust curriculum that includes video, multimedia, performance, intermedia, expanded media, or design—all familiar to larger programs. We are always strapped to hire Sessional Instructors and are rarely able to invite specialists to teach a course (due to contractual processes). We also have challenges running experimental or expanded media courses due to our medium-specific program design: low enrolments in experimental courses in the past have led to cancelled courses, and fewer attempts to program such courses. Over the past decade we have tested Open Studio and Senior Group Studio frameworks to attempt to support expanded practices for our students, but fall back on what is tried and true because it works given the barriers. But: increased capacity and funding to fill these missing gaps would elevate our curriculum, recruitment, and student training.

In Art history, we have no dedicated teaching space, or gallery/curatorial space to build the envisioned curatorial studies stream or to support the existing Cultures of Display stream. In the past, with more art historians, we were able to teach from faculty expertise and specialization. With such high turnover and few historians, our historians are tasked with teaching areas far beyond their expertise to attempt to cover core comprehensive competencies for our students.

Visual Arts routinely used to have 10 Sessional Instructors per semester. With reduced offerings there has been reduced demand. Many of these curriculum-oriented weaknesses are tied to weaknesses in capacity and workload.

### **Workload/Capacity**

Over the years, we have endured faculty and space contraction. The Department does not receive stipends to cover all missed teaching during sabbatical or other teaching releases. When these courses are not offered students lose the opportunity to progress smoothly through their programs. This leads to reduced enrolment from one level to the next. Administrative demands draw us from our areas, our research, pursuing grants, and other opportunities. This is felt most acutely in one-person Areas, some of which have no full-time technical support (Print and Photo). More robust support in our areas would allow us to contribute more fruitfully to collegial governance. For example, without technical support in and funding for expanded computing, we have been unable to engage curriculum in Painting and Drawing to incorporate digital tools for digital painting or design (in which many of our students are interested!) leaving us behind most other Art departments.

We have had difficulty retaining Art History faculty. During the past ten years we have had one retirement and three resignations. We are down to two art historians and two have left for other positions. Both are new to the Unit. One has been on leave for the past year. We have not been approved to re-build our Art History faculty complement. We have limited historical memory of the art history program, difficulty delivering program requirements on a timetable that facilitates student progress through programs, requires overload teaching by faculty, and limits our ability to vision and revision the programs.

### **Facilities**

Over the past decade we have lost a faculty member and all undergraduate curriculum in Intermedia. In addition, we lost the Intermedia teaching space, some undergraduate studios, plus one of our MFA studios.<sup>5</sup> The loss of the MFA studio strains our ability to support graduate students in Ceramics and Sculpture. We lost another MFA studio when we transformed it in to a digital photo and print studio, in support of photo-based curriculum development. A small space, with no running water, has been rigged to offer cyanotype instruction. We are missing a darkroom and dedicated Photography studios. The Department has expressed a desire to grow Photography for almost three decades and over several past Unit Reviews, given its essential role within contemporary visual arts. While Painting, Drawing, Ceramics, Sculpture, and Printmaking have purpose-built classrooms and sizeable undergraduate studios, Photography has no undergraduate or graduate studios.

### **OPPORTUNITIES**

Most of the opportunities listed below are exciting to the Department of Visual Arts, but are clearly tempered by challenges presented by our present financial and workload demands.

#### **Grants**

Visual Arts faculty are successful recipients of Canada Council, SaskArts Board, and numerous other grants. Some have been members of SSHRC funded teams, however, these funds are inaccessible to studio faculty wishing to be leads because of the impossibility of course releases and other supports familiar to larger Faculties. Some faculty are interested in seeking CFI funding, but without matching Faculty funding, we can not reach competition. Perhaps, we could envision and apply for a group SSHRC within the Department, and in partnership with Creative Technologies, other MAP, and U or R colleagues. But this is challenging given our work loads. We could better avail ourselves of MITACS opportunities as a competitive stimulus for student recruitment.

#### **Recruitment**

We wish the University enabled us to make stronger funding offers to be able to recruit more high caliber students to our graduate programs.

#### **Partnership Building**

In the past, we had stronger connections with local art institutions—particularly around our Art for Lunch program. We can work on re-building these partnerships. We have the opportunity, now that FNUNIV has an Indigenous Communications and Arts Coordinator, to enrich our partnership with FUNINIV, and to strengthen experiences in our unit with Indigenous peoples. The Mexican exchange students who have studied with us have been a strong addition to our classrooms: we want to recruit more international exchange students. There may be opportunities to develop faculty exchanges with colleagues across the country or internationally.

#### **Program Development**

Visual Arts is exploring the cost of building a modest darkroom, though there is no assurance money exists to build it. We could expand our Art for Lunch offering if we sought SaskArts/Canada Council funding for artist fees. Perhaps it could become, like The University of Lethbridge's popular Visiting Artist program, become a course with a cost-recovery model for the payment of artist fees. It would be ideal as a live/online offering. We could build on the MAP professional placement option more effectively. In our visioning for curatorial practice pedagogy, we could collaborate with other small programs such as at Brandon U. With resources such as more flexibility in programming courses, or hiring a replacement for the lost intermedia position (one grounded firmly in the world of contemporary visual arts), we could bolster our curriculum to be more experimental. We could avail ourselves to offer more courses during spring and summer semesters. Access to a shared a computer lab would assist painting and drawing students with traditional 2d work. Programs such as Photoshop and SketchUp offer the opportunity to visualize ideas digitally, and explore contemporary methods of digital art making.

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<sup>5</sup> These spaces have become the Creative Technologies Maker Space, Interdisciplinary Graduate Studios, and a MAP faculty office.

COVID-19 has forced many of our courses online. While not every course is best served this way, several are proving successful. We could develop more online courses especially suited to students in remote communities.

### THREATS

The immediate threat is the impact of COVID-19 on our collective wellbeing and how this effects teaching, creation, research, and administration. Widespread burnout is evident. Fear and uncertainty exist over what the future of visual arts education will look like. The impact of the University budget shortfall due to the pandemic, which comprises nearly a third of our annual POOL budget in 2019-2020 and 2020-2021, has us under duress. We are currently working to point, with no room to experiment or grow. The pandemic has also caused us to lose a substantial self-generated revenue stream in that we can not rent our studio spaces to resident artists over summer months.

As we look towards scheduling for 2021-2022 and beyond, we see the threat of substantial enrolment declines due to several factors:

- a) We will have four members on six-month sabbaticals next year; yet the MAP sessional stipends will only cover a portion of teaching in each of these areas (art history, printmaking, ceramics, and photo).
- b) The pandemic limits the number of face-to-face classes we are able to teach; the numbers of students we are able to accommodate or who may to enrol; and we may have difficulty recruiting Sessional Instructors. These factors, combined with the difficulty of meeting CCEs enrolment based funding formula in our Intermediate and Senior classes, might force a drop in enrolments that could have a domino effect that lasts years. The Department is in the midst of scenario planning to attempt to head this off amid a complexity of unknown factors related to the pandemic.

### Role within MAP

Visual Arts Faculty have local, national, and international reputations for disciplinary, cross-disciplinary, and interdisciplinary creation, research, scholarship, curation, and performance. However, these competencies do not always find their way into our classrooms. Tight teaching loads limit our ability to engage more in MAP graduate seminar teaching. Budget restraints pre-occupy us with in-Department responsibilities, hampering inter-Department collaborations and other innovations.

**In addition**, the Department noted that there is increased competition for a small regional student body. We have limited scope and funding to promote the Department. There is also national and international competition for art historians and Indigenous faculty. We need to consider retention options. Our buildings are aging and sometimes in ill repair (2<sup>nd</sup> floor ceiling leak; shifting/displaced foundations on lower level), and our equipment maintenance and repair can be costly. Some of us feel that we could better recognize our full strengths (both professionally and of our region). While over the years we have tried to ‘keep up’, our desire to be innovative may be too oriented to comparing ourselves with other places rather than recognizing and building upon existing strengths. Our median faculty age is fairly old: we could use a broader range of ages represented in our Department.

**Undergraduate student (current 11; alumni 3), graduate student (current 2, alumni 4), and sessional instructor (2) responses were gathered through a distributed Qualtrics survey (total 22 participants). Please see Appendix VII for full survey results.**

### STRENGTHS

Our respondents see our faculty, staff, facilities, curriculum, sense of community, and student support as strengths of our program.

- 11 respondents noted the high quality of our **facilities** (wood/metal shop, printmaking, ceramics, studio spaces, The Art Store), and 2 noted the quality of **technical support**: “studio space is excellent;” “facilities and studio spaces were quite well sized and easy to access;” “both printmaking and ceramics facilities are top notch;” “Particularly the woodshop and metalshop technicians who are often able to give a hand;” “Facilities and generous studio spaces for students; “Amazing staff, facilities and courses offered that aren’t/cannot be offered at all universities (Bronze casting sculpture classes).”
- 17 noted the **faculty** as strengths of the Department, and 2 noted **diversity** and having Indigenous professors as a strength: “Diversity is seen all throughout the program;” “Definitely the teaching staff. Particularly having

Indigenous professors;” “Access to...professors with passion really helped me feel inspired;” “Knowledgeable instructors that are in touch with the art world;” “Excellent art history instructors;” “dedicated and knowledgeable faculty, strong focus on student support;” “Fantastic faculty that’s always available to help students achieve their artistic goals;” “Amazing art professors/instructors...smooth running Department with competent and compassionate heads and staff;” “Professors...go the extra mile to assist their students;” etc.

- Several noted the strong sense of **community** within our program, highlighting our weekly **Art for Lunch** and **Visiting Artist program**, and mentioned our connections within the broader Regina community: “Access to artists in residence;” “Art for Lunch talks help to expand the program beyond the local to include wider range of artistic and professional exposure;” “There is a sense of community that has developed and extends from the university in to the community.”

### WEAKNESSES

Weaknesses identified by this demographic focus on capacity, programming, mandate, the gallery, and pandemic-related teaching and learning challenges.

**Capacity:** 2 respondents remarked upon the high workload of faculty.

**Programming:** 5 remarked upon programming challenges, including limitations on the frequency with which we are able to offer pre-requisites; a desire to see more business and theory courses at the undergraduate level; insufficient photography ‘amenities’; and perceptions of siloed areas and Departments.

**Mandate:** feedback on programming relates to one respondent’s remarks about perceived quality of BFA applicants; differences of opinion (“dogma”) amongst faculty members on the theory and direction of the Department; the lack of digital media offerings in Visual Arts; and a perception that our program mandate does not serve students in employment oriented training (please see section on student success for our response to this remark).

**Gallery:** 2 respondents noted difficulty in Fifth Parallel Gallery Programming (they want to see the Department have greater agency in administering this wholly student-funded, run, and programmed gallery). Though noted in Opportunities, one student identified the rupture between the UofR and the MacKenzie Art Gallery (they no longer mount our graduating exhibitions) as a weakness

**COVID-19:** 3 respondents commented on issues related to the challenges of shifting to remote instruction. In addition, some students shared personal challenges around their busy schedules, and funding.

### OPPORTUNITIES

Respondents feel we can increase student access to visiting artists/artists in residence, and with Professors Emeritus; that we can stretch our discipline and offer more new courses; that we can address ourselves better to environmental issues; that we can build on community partnerships; improve the running of the Fifth Parallel Gallery and have better grad shows; get more better equipment; better recruit MFAs; better use the website to promote programs and student accomplishments; and, given what we are learning during the pandemic, adopt new ways moving forward to accommodate students in remote/hybrid instruction. One student noted that we could better support students working beyond our medium-specific areas, and one student wants to see MAP build an animation/illustration path.

### THREATS

The main threats noted have to do with the risk of losing program funding facilities, and teaching capacity, including the limited diversity in Art History capacity; the impacts of COVID in terms of burnout and morale in a community centered learning environment; the impacts of communication challenges (ensuring students receive academic advising); and, overwhelmingly, the threats to our unit resulting from lack of understanding or appreciation of the value of Visual Arts studies and training (from student union funding decisions for the Fifth Parallel Gallery, to the false perception that VA studies do not provide practical skills).

**Is there anything else you would like to tell us?**

Respondents remarked upon the range of career options, from professional artist to faculty and instructor positions; would like us to better utilize the practical knowledge of Sessional Instructors; feel our Department is the best in the county with amazing staff, facilities, and courses; find our Indigenous Art History courses ‘amazing’; enjoyed their graduate school experience tremendously; are very satisfied, impressed by faculty dedication; note the challenges of the pandemic; lament the retirement of Professor Leesa Streifler; want to see greater emphasis on technical skill rather than conceptual/philosophical ideas; feel we do a very good job mentoring students; and would like to see our studio class credit hours doubled. One respondent who missed the survey emailed suggestions to encourage better Department orientation for Sessional Instructors; wished to see curriculum and grading guidelines provided to sessional instructors; a revision to ART 100 to address class size, facilitate a more conversational and experiential learning environment; provide standardized curriculum for Sessional Instructors to relieve their undue burden as underpaid sessional staff on course development, while permitting academic freedom.