

FACULTY OF FINE ARTS FIVE YEAR PLAN, 2009 – 2014 – March 20 2009

Italicized sections are updates, added March-April, 2010

Introduction

The Faculty of Fine Arts was founded in 1967, only two years after the fledgling York University became an independent institution and the Keele campus was opened. FFA is proud of its standing as the first Fine Arts Faculty to be established in Canada, a stature that is reflected in the high visibility of FFA within the YorkU50 materials that are proliferating on campus this year. The York University Chronology in York Library's online archives tells us that, at its founding, four major departments were envisaged in the Faculty of Fine Arts: Fine Arts, Drama, Music and Television. The inclusion of television shows a founding vision for the arts at York that embraced non-traditional art media, a principle to which the Faculty still adheres.

The Faculty of Fine Arts enjoys an enviable reputation for integrated education at both the undergraduate and graduate levels, bringing together both internationally renowned artists and scholars who are leaders in their disciplines. This mix of studio and studies faculty ensures synergies in research and pedagogy, and grounds our students' education in the finest tradition of humanist and artistic training. However, the challenge facing the Faculty of Fine Arts today is to identify and focus on those areas in which we most excel and which drive the field forward. This curricular revision will be a gradual process, rather like turning a large ship from a well-established course. The process is likely to take the next five years. The strategy that will be at its core is to heighten further the integration of graduate program foci with undergraduate, as well as with research objectives, in each FFA department and across the Faculty.

This FFA Five-Year Plan was prepared in a context of very intensive budgetary constraints in the Faculty and across the University. Nevertheless, we have infused it as much as possible with forward-looking ideas and goals. We also are very keen to influence, via this document, the development of research and academic priorities in the new University Academic Plan, especially as they touch upon areas of immediate relevance to Fine Arts: arts, culture, and entertainment; related new technologies, including green technologies; cultural industries and the creative economy; and cultural policy.

This planning document was prepared through consultation with the six Chairs of departments in the Faculty of Fine Arts, who responded to the Senate Call for Plans via the FFA Academic and Administrative Policy and Planning Committee (AAPPC). Each department has prepared its own Five-Year Plan as an internal reference. Subsequent to drafts written by Dean Barbara Sellers-Young with Associate Deans Nell Tenhaaf and Belarie Zatzman, FFA AAPPC reviewed the text, and it was ultimately forwarded to the FFA Council for presentation.

A parallel process was followed for the March-April 2010 refresh of the FFA Plan.

Guiding Principles for Planning, April 2010:

In his pivotal book The Rise of the Creative Class, Richard Florida documents the contribution of professionals educated from an artistic perspective to urban enclaves, arguing that ideas and innovations developed through creative concepts influence all areas of contemporary life. The Faculty of Fine Arts embraces as its mission to be at the forefront in educating tomorrow's leaders, who will participate in public life as artists, historians, ethnographers, critics, and arts policy makers. In embracing this mission, the Faculty of Fine Arts recognizes the key role of the arts in society in creating sites of discourse on contemporary issues, through its artistic products and its discursive methods that directly engage the public. The Faculty of Fine Arts fully shares in the University's goal of preparing educated, engaged citizens.

FFA Core Principles:

- *To stimulate and support creative excellence in all its forms;*
- *To offer individuals from our multiple communities – and through them, the world – the opportunity to hear, see, think and experience more deeply, more sensitively through a wider lens and in more imaginative ways;*
- *To provide not only an understanding of the best creative works of the past, but also a sense of what the arts could be in future, and to actively seek to define that future;*
- *To be a pre-eminent destination for the study, practice and experience of the arts with up to date studios and performance spaces;*
- *To pursue innovation in a fast changing digital world and to create new intersections between technology and art;*
- *To promote wide-ranging multidisciplinary and a transcultural basis for critical enquiry;*
- *To act as a centre for the investigation of the history and innovativeness of the arts in Canada and its relationship with transnational artistic discourses;*
- *To evolve socially motivated, inspired undergraduate and graduate students who work in Canada and internationally;*
- *To impact national arts policy.*

A. Planning Priority Areas

In parallel with rethinking our focus and identity, we developed a set of FFA priorities that inform how we go forward over the next five years. We re-conceptualized priorities in light of developments in research goals, academic programming objectives, and facilities needs. Our priorities also assume an underlying interdisciplinary approach, across creative and scholarly research practices, from the point of view of integrating the various Fine Arts disciplines whenever appropriate as well as linking to disciplines outside Fine Arts, and to local, national and international communities. The following four priorities are at the core of FFA planning for 2009-2014:

1. Digital initiatives
2. Environmental sustainability
3. Knowledge mobilization
4. Increased internationalization

1. Digital initiatives

FFA uses two terms within this rubric, to delineate two complementary areas. One is Digital Media, which designates research and academic programming that have conjoined objectives between faculty in Fine Arts and those in Computer Science and Engineering (CSE/FSE). FFA has Digital Media research strength in: physical computing and interactivity (Dance, Design, Film, Visual Arts); Augmented Reality (CRC Lab); digital sculpture (Visual Arts, Design); 3D cinema (Film); mobile media (Design, Film); and extensive related theoretical strengths in Future Cinemas and New Media studies. Our undergraduate BA Honours degree program in Digital Media is run conjointly with CSE (as well as Communication Studies in LA&PS). As soon as is feasible, based on stable growth in the program, we will initiate a corresponding graduate program.

The second term we use is Digital Arts, which has a broader base that touches each of the FFA departments. We have highly visible research strengths in digital video, film and photography (Film, Visual Arts); media-enhanced performance (Dance, Theatre); interactive design (Design) and digital sound composition and production (Music). On a curricular level, these strengths have been couched within each department's programming, yet are sought after by incoming students from diverse disciplines. To respond to this discrepancy, we have begun discussions to launch a BFA in Digital Arts that will ultimately be housed across the Faculty. The performing arts departments that currently do not offer this dimension are now developing digitally-based courses. This degree will be less computationally based than the Digital Media BA.

Over the next five years, we will build further research strength in digital areas in the Faculty of Fine Arts through strategic projects, and in close relationship with academic programming at graduate and undergraduate levels. We will consider the possible establishment of a centre that is focused on research strengths in digital arts and media.

Statement on integration of “old and new” media, April 2010:

The Faculty is committed to providing its students with a critical, scholarly grasp of the arts (creative, conceptual), rather than simply training arts skills. To this end students are exposed to both contemporary and traditional techniques, learning centuries-old forging techniques, working alongside stereolithography machines and numerically controlled lathes; learning the techniques of film and then digital image and video capture; silk-screening and then digital printmaking. At first glance this commitment to traditional techniques may seem nostalgic or stubborn, until one appreciates that the arts have always been influenced by technology, and that the study of how the arts have changed over the years inevitably requires an understanding of the coincident evolution of technology. Each discipline has had seismic changes as a result of technical innovations (e.g. electric light, electric guitar, sound recording, paper, pigments) or was born as a result of technology (e.g. film). Understanding the opportunities and challenges that faced artists using latter day technologies leads to informed investigation of the impact of the latest technologies on the arts.

Update on the Digital Media BA Program: *As of 2009-10, the Digital Media BA degree is housed within the Fine Arts Faculty, rather than in a department, through the office of the Associate Dean for research. This ensures that it is integrated into the Faculty at large, and gives the flexibility of incorporating new course areas from various departments into the degree over time as curriculum and complement evolves. As of 2010-11, Digital Media students will participate in the York Technology Internship Program to offer upper year students work experience in a digital media company.*

2. Environmental sustainability

FFA Dean Sellers-Young realized very early in her mandate as Dean that an ecological approach to retrofitting the now closed Burton Auditorium in the Fine Arts complex would be advantageous, in that it would highlight the quality of the Theatre Design courses within the production/design area of the Theatre program (the Department of Theatre is one of the very few in the country offering a program where undergraduate students design major main stage productions, working with MFA students and professional directors in the process). Moreover, an environmental retrofit presents an opportunity to vault York into the ecological vanguard of stage production practices worldwide. The future of green theatre practice is enormous, but at present is in an embryonic state. For example, there is only one ecologically friendly theatre in Canada, the Great Canadian Theatre Company in Ottawa. But there is a rising tide of interest in researching ecological theatre practice internationally. The University of Oregon is hosting one of the world’s first symposia of theatre “Earth Matters: An Eco-Drama Festival and Symposium” in May of 2009.

As faculty members in the Faculty of Fine Arts have come to realize, the most remarkable opportunity of all is that the existence of an eco-theatre housing a program of research and teaching in the field of ecologically responsible design for the stage would put York University clearly in the vanguard for practitioners, researchers, teachers and students of stage design, internationally. Practically oriented research and an MFA degree

in Ecological Design for Performance would be the first in the world. Faculty with technical expertise in performance from Theatre, Dance and Music would be the driving force behind this initiative. Currently, there is a feasibility study in process for the renovation of Burton Auditorium and faculty members from the Departments of Music and Dance, as well as from the Faculty of Environmental Studies, have joined an ad hoc committee to evolve a related curriculum.

Update on Sustainable Theatre, March 2010: During 2009/10, sustainability as a topic brought Ben Todd, Managing Director of Arcola Theatre in London and initiator of London's Green Theatre initiative to campus. His talk was accompanied by a workshop in LED technology for the local community organized by Victor Wolters and James McKernan of the FFA. Other workshops in green technology are scheduled throughout the summer of 2010. The FFA is also undergoing an environmental audit of its energy consumption and recycling. Finally, there is planned a conference in April 2011 titled Staging Sustainability: Arts, Community, Culture and the Environment that unites artists, technicians, policy makers and industry.

3. Knowledge mobilization

Knowledge mobilization is a carryover from the previous FFA Five-Year Plan, with a new orientation now added in, toward strategic academic/ community/ industry partnerships. The Faculty of Fine Arts has always been inherently active in outreach, in that the performing and fine arts naturally extend into the community. We are always seeking to attract new audiences and partners for the arts. Fine Arts faculty, students, and alumni regularly exhibit, perform, guest teach, and conduct workshops in Toronto, nationally and internationally; scholars mount conferences, lecture series, and forums; they appear as featured experts and artists in all media; they present research and creative projects internationally, reaching audiences of their peers as well as more general audiences.

The activation of new partnerships is an organic process that has to start with the interests of FFA researchers. But at the same time, through the work of the Associate Dean Research with the FFA Research Officer, the Office of the Vice-President Research and Innovation (VPRI) and SCOR, there has been a push toward informing our faculty of opportunities that are available around partnerships, and helping them to take advantage of those, whether in the form of large or small grants, collaborative and/or interdisciplinary projects, or student internships. Several of our faculty members have taken advantage of the incentive grants for partnerships with community organizations that are offered by the Knowledge Mobilization Unit housed within ORS. The KM unit held a KM in the AM breakfast meeting in the Markham region in 2007 that was specifically focused on arts and culture.

The Certificate in Community Arts Practice (CAP) that is jointly offered by FFA and the Faculty of Environmental Studies is the first of its kind in Canada, and has been running since 2004 with involvement from all FFA departments. Students in this certificate program gain real-world experience by working with seasoned artists through placements

with local cultural agencies and community organizations. In fourth year, they participate in a community-based cultural production, and can also participate in international internships in Los Angeles, Mexico, Nicaragua and Panama. The CAP certificate may be completed either concurrently with a degree program or more recently, as a direct entry, stand-alone certificate.

The Faculty of Fine Arts is engaged in a joint initiative with the Faculty of Education to expand the “Destination Arts” program which aims to enrich arts education across Canada by fostering partnerships among artists, arts organizations, students, educators and community members. This coming academic year, 2009-10, the program will host a series of events at Winters College focused on interrogating the concept of creativity.

***Update on Engagement/Community Initiatives:** We are adopting this terminology of the White Paper, and its links with the expansion of experiential learning opportunities for York students, to describe any initiative that reaches out to a broader community or brings community members in to the Faculty. Aspects of knowledge mobilization having to do with research are updated in the Research section below.*

The Faculty of Fine Arts has been intensively involved in experiential learning since its inception, and community engagement has been an important goal of the Faculty of Fine Arts for many years. Every FFA student has practicum experience in their own area of specialization or in another of their choosing, which greatly enhances their sense of both ability and awareness.

The Department of Music presents a large number of concerts each year ranging from classical, jazz and gospel music to music from Africa, the Caribbean and Asia. These concerts are well-publicized and attract many visitors from outside of the university, often providing a focal point for the musical activities of numerous cultural groups in the GTA and beyond. Music is important in maintaining the integrity of many cultures and the respect shown for these traditions by their inclusion in course offerings by the department demonstrates York’s commitment in this area.

The Department of Music also commonly goes out into the community, giving clinics and demonstrations at schools in the GTA and is involved in initiatives such as the York Jazz Festival for elementary and high school bands (February, 2010) which brings numerous groups to the university to perform. The Department of Music is also one of the partners in the Harriet Tubman Institute’s annual Performing Diaspora, an event specifically designed to foster communication between the university and the surrounding community. An innovative new approach to experiential learning that is proposed by the department is to run courses in the community, based on a format of individualized programs of study that access music professionals working in their studios. This type of course could be managed largely on-line.

An ad hoc committee of faculty from various departments met in February 2010 to begin a process of coordinating and cross-fertilizing all current engagements with community arts practices or outreach. Strategies in this area will include: extending FFA's artistic relationship to include the entire GTA (including the northern part of the city) by positioning the facilities of the FFA as central to the artistic life of Greater Toronto; in the process, creating a dialogue between the arts community in downtown Toronto and those in the York region; developing relationships with non-profit arts groups through the facilities in Accolade East; expanding the Destination Arts program to enrich arts education across Canada, through fostering partnerships among artists, arts organizations, students, educators, and community members; establishing Burton Auditorium as a revitalized public performance space.

4. Increased internationalization

We are known internationally as an established Fine Arts Faculty within a comprehensive university, and as such, have been approached by several universities in foreign countries for guidance on curricular development in the Fine Arts. A link with Peking University in Beijing that was first developed by previous FFA Dean Phillip Silver in 2006 has now blossomed into the York Peking Symposium to be held at York in October 2009, the second in a series planned for 2008 to 2012. Dean Sellers-Young, Associate Dean Nell Tenhaaf and Design Professor Wendy Wong participated in the first of the symposia series in Beijing in fall 2008, which has resulted in the invitation of six Fine Arts deans from different cities in China to the 2009 meeting, along with the same number of North American deans. The symposium will address topics relevant to both research and programming, centered on the role of Fine Arts Faculties within comprehensive universities in developing interdisciplinary and technologically supported programming.

An already well-established program of international participation exists across all FFA departments, including student and faculty exchanges, and research opportunities. Plans for increased internationalization in the six FFA departmental plans focus on bringing in both scholars and students, the latter including post-doctoral positions that many departments describe as necessary to further enhance the research culture and reputation of the Faculty. An increase in international applicants to the BA Honours Digital Media Program and to the MDes Program in Design signals an increasing visibility for the Faculty abroad.

Update, March-April 2010: In the Faculty of Fine Arts Business/UAP Implementation Plan 2010-13, priorities have been restated to better outline measurables, to align with integrated resource planning and to respond to priorities in the Provostial White Paper. The four areas above are now embedded in the following priorities:

Priority 1: *Building on the Faculty's current national reputation as a leader in the arts, to develop an international reputation as an institution operating on the cutting edge in the arts in the 21st Century.*

*The foremost objective under this priority is to evolve a faculty complement in which research and curriculum are fully integrated and aligned with strategic planning. This priority seeks to build on the distinctive relationship between theory and practice that is the basis of the Faculty's historic strength. Making **Sustainability** a primary focus of research, programming and activity, and consequently taking a place in the vanguard of this emerging area, falls within this overarching priority. It also includes building on existing strengths in **Digital Media** and working to enhance links between research, curriculum and knowledge mobilization.*

Priority 2: *Research: Developing a growing international reputation for research.*

*Key objectives here are to increasingly explore and reshape the definition of what research is in the fine arts, and to increase **knowledge mobilization** and outreach to both the public and private sector across the GTA, nationally, and internationally.*

Priority 3: *Engagement / Community: Creating an open campus that promotes a vibrant and mutually enriching conversation between faculty, students and myriad external communities in support of research, teaching, and student academic and professional success.*

Providing opportunities for student engagement as a key element in academic and professional success falls under this priority, as do continuing education initiatives and increased online learning.

Priority 4: *Internationalization*

The FFA objectives are to increase international outreach to promote research collaboration, provide student learning opportunities, and promote the Faculty's reputation for excellence.

B. Planning Framework

To further enhance both our internal sense of ourselves and our reputation in the outside world, we will increase FFA internal cohesion in direct relation to the impact we have on various communities, knowledge producers, and audiences. Another way of framing this is as an examination of how each of the six disciplines in the Faculty drives its field and is widely known as a leader in that field: Dance, Design, Film, Music, Theatre and Visual Arts. Such an examination has to look in an integrated way at graduate programs, undergraduate programs, and research objectives across the Faculty.

We have begun this process by identifying key concepts in each FFA department that move it toward a spectrum of desired outcomes in research, pedagogy and outreach. As each departmental curriculum is pared down through the current intensive budget cuts, existing core strengths are being identified and prioritized. Attrition of faculty complement as retirees are not replaced is an additional pressure brought to bear on the

focusing process, by virtue of limited resources for interim replacements until new tenure-stream faculty are hired. As we write this Five-Year Plan, we have made a round of budget cuts that go as far as possible without radically altering curricular structure. Nonetheless, faculty members are experiencing this process as a loss of richness and breadth in FFA programming. In 2009-10 we begin a strategic planning period in which we will evaluate curriculum in relation to the budget.

It is particularly difficult for any of the departments to either plan or program in terms of loss. Identity clarification is a more positive and forward-looking exercise: a clearer identity for each department and for the Faculty as a whole will benefit the Faculty well beyond the current period of budgetary constraint. For example, the Department of Dance has identified Dance History and Heritage as a core concept. This department is acknowledged as a leader in the study of Dance history in Canada, as it was one of the FFA departments already established by 1974 (along with the Departments of Theatre and Visual Arts). The Department of Music has adopted the phrase *World of Music* because it has a comprehensive vision that “seeks to reflect the cultural mosaic of Canada.” The Department of Visual Arts is well-known for its museum curatorial practice field in the Art History MA and PhD in Art History and Visual Culture, which includes specialized residencies in museums and galleries.

The Faculty of Fine Arts has more potential than ever for relevance in the University and beyond. FFA pedagogy focuses primarily on shaping scholars and professionals, whether artists, educators or cultural theorists, but disciplines and professions themselves evolve in parallel with the forces that constantly reshape culture at large. We see a hugely important role in educating the new student for a range of highly developed creative skills that he or she can adapt to the modern world, resulting in graduates who can find -- or more importantly, make -- a place for their creativity in the world. FFA sees an important role in expanding and defining the term “creativity” itself, as in the “Destination Arts” events described above. Teaching people to be creative is an asset for whatever profession they choose.

As FFA clarifies how it drives its fields in a mode that looks out to and deeply influences the wider world, we seek to drive the priorities of the new UAP in any aspect that touches on culture and the arts.

C. Research Plan

FFA has been steadily enhancing our research culture through several significant steps that increase visibility, give us better language for communicating what we do, and enable us to better assess each others' work. In 2006-07, Associate Dean Research Dorothy de Val conducted the Research Indicators Exercise that was mandated by Senate APPC. It provided us with valuable data even as it addressed qualms about the use of metrics to assess research output. The document has proved valuable because the reservations expressed are shared by many across the York community. In 2007-08, FFA APPC drafted a fresh criteria document for Tenure and Promotion, which provides for us,

as well as for the external community, a clearer indication of what constitutes research in Fine Arts. In the same year, FFA Research Officer Suzanne Jaeger initiated a compilation of research keywords for faculty across FFA that appears on the FFA Research Website. Over the past two years, the Fine Arts Research, Grants and Awards Committee (FARGAC) has revised the forms for the Merit Exercise and the Minor Research Grant, so as to elicit contextual descriptions from applicants and allow the current and future committees to adjudicate in a way that is both fairer and more rigorous.

All of these initiatives allow us to know each other better so as to convey what we do and to initiate potential new projects that are collaborative inside the Faculty or out. As a consequence, we anticipate even greater professional visibility for our faculty and a greater ability to win funding from the Tri-Councils and from arts funding agencies.

In parallel, through the acquisition over the past five or six years of some major CFI grant support for infrastructure (Film and Visual Arts), FFA faculty have come to realize that the nature of the varied practices in many of our areas is highly technologized and requires that we become adept at pursuing infrastructure funding along with the more familiar individual arts and Tri-Council grants.

1. Research objective: build further research strength in digital areas

Moving into the realm of the digital has been, and must continue to be, an organic process for FFA researchers. This process has occurred very much in tandem across practice and theory in the Faculty, so that embracing digital tools and methods in our research always maintains a critical as well as experimental emphasis. At the same time, many departments are moving into new areas by force of technological advances.

The Dance Department expresses strong interest in moving further into digitally based research. Dance faculty and graduate students have actively explored computer technologies for the past fifteen years, and York has hosted several conferences in this area including the International *Dance and Technology* conference in 1995 and *Body/Machine* in 2001. Norma Sue Fisher-Stitt and Mary Jane Warner developed one of the first interactive CD-ROMs in the field of dance, and Selma Odom contributed to *Theatron*, a virtual reality resource on historic theatres. Darcey Callison's 2009 *Re(tracing) Fred* is the first Dance Department production to use the newly acquired Catalyst media server, to integrate still and visual imagery. Faculty (Ines Buchli and Elizabeth Asselstine) and a number of students in the Department of Theatre were key collaborators in this project. Theatre will imminently be making use of the Catalyst in their productions as well.

As new technology evolves, the Department of Theatre will continue to provide both research and training opportunities through the integration of technology in Theatre@York productions. Theatre regularly engages all levels of students in the use of digital media through lighting, lighting design, sound, sound design, CAD, production meetings with off campus professional directors via IChat, as well as the use of custom equipment for simulating lighting effects in set models.

The Department of Film has aggressively moved into Digital Cinema and high definition production. As a result of developments such as a Canwest public benefits grant, and because of the consistently renewed expertise of their studio staff, Film has made major advances in supporting and facilitating the research work of faculty particularly in film and media production. York Film Department equipment and staff have supported recent SSHRC Research/Creation grants as well as two productions that premiered in 2009 at the prestigious Berlin film festival. The Film Studio manager is now, in part, responsible for advising and managing the research infrastructure of major CFI grants held by Film faculty.

Film will also pursue additional CFI opportunities to ensure that newly acquired research infrastructure remains up-to-date and anticipate over the next five years actively seeking to enhance their research capacity through collaboration and CFI equipment sharing with other infrastructure projects on campus and in the GTA (for example, the Future Cinema Lab is currently discussing such possibilities with researchers at Ryerson and OCAD University). Another successful CFI project, the digital sculpture lab in the Department of Visual Arts, is also the site of further pursuit of funding and research partnering, e.g. through the recently announced SHARCNET Digital Humanities fellowships for leveraging high-performance computing resources and infrastructure. We anticipate that all of this enhanced infrastructure will help us attract top quality graduate students and post-doctoral fellows.

2. Research objective: build research partnerships

So as to better mesh the exciting work of FFA faculty with funding priorities that are set by major governmental funding agencies, FFA is open to the possibility of partnerships with industry as envisioned by the CONCERT project (the Consortium on New Media, Creative, and Entertainment R&D in the Toronto Region, led by the York Office of the VPRI). Although this does not apply to the majority of FFA researchers by any stretch, our receptiveness to this model as a collective has increased through a more widespread realization that some faculty members are primed to pursue research in a partnership mode. For example, a model that we see as potentially very successful and high profile is currently emerging from the longstanding relationship between the Department of Film and Cinespace, whose founders, the Mirkopoulos family, have long been supporters of Film through their sponsorship of the annual end-of-year show Cineseige. We are leveraging this relationship into a research partnership around 3D cinema, one of the most prominent new (even if old) forms of entertainment and art today. The partnership brings together both practitioners and theoreticians from Film with several researchers from York's Centre for Vision Research (whose homes are in the Department of Computer Science and Engineering or in the Department of Psychology) as well as other related industries.

Research currently being pursued by Design faculty in the area of mobile media is on a collaborative basis with OCAD faculty (Mobile Media Lab, York, and Mobile Experience Lab, OCAD) and partners with Apple Inc. Should the faculty-wide "mixed

reality” CFI proposal put forward in Fall 2008 receive funding, the majority of FFA departments are well positioned to be participants in its realization. These are models that will enhance faculty abilities to pursue major grants as well as seed new research projects.

Update on research partnerships: Two major cross-disciplinary grant initiatives for FFA have come to fruition in early 2010. One is the project 3D FLIC that is led by Fine Arts (through the Associate Dean Research) and is funded by both the Ontario Centres of Excellence and the Ontario Media Development Corporation. It involves filmmakers and theorists in the Future Cinema Lab (Department of Film) working with researchers in the Centre for Vision Research (Faculty of Science and Engineering), to impact 3D film production by means of integrated research questions and methodologies, and to increase capacity for 3D media industries in the GTA and Ontario. The other is the Centre for Innovation in Information Visualization and Data Driven Design, a major Ontario Research Fund-Research Excellence grant that is led by John Tsotsos in the York Centre for Vision Research and involves several researchers in FFA as well as from the Ontario College of Art and Design. Each of these projects has intensive industry involvement. We have raised the comfort level in FFA re industry partnerships in comparison to even a year ago, by understanding them as actual engagements with people whose aspirations and values are a fit with our own. In the 3D FLIC project we perceive capacity building for the film and media sector as also serving the interests of our own filmmakers and film-related researchers. In the data visualization project, industry partners are configured as user communities who participate in shaping the technologies that are developed, as do the FFA researchers on the project. We do not experience these partnerships as imposing any kind of limitation on our capacity for creative, scholarly or critical thought.

3. Research objective: build research strength in a Health-related cluster

The Department of Music has been a leader in offering courses with health-related themes for a number of years, including “Sonic Enhancement of Healing and Learning” and “The Physiology of the Voice. The department is well positioned to meet the current and rapidly growing demand for courses in music therapy, and plans to move further into this area. The Dance Department offers a certificate in Dance Science. In addition to providing coursework in dance science and somatic practice, the certificate assists students in finding internships and placements in various clinics throughout Toronto. Additionally, there is strong interest in developing dance/movement programs for various ages from youth to seniors, and in developing programs for teachers in the private sector to enhance the health aspects of dance teaching in the community. Health and Safety in the Arts course has recently been offered in Theatre, and is open to non-majors. A faculty member in Design also has a Health-related research project on information design.

Several faculty in the Department of Dance are also already involved in interdisciplinary research with physical therapists, sport psychologists, practitioners of biomechanics, and researchers in related movement science fields from various academic institutions, and

further connections can be made. Dance intends to approach the Faculty of Health to determine if there are projects with which the faculty could collaborate. Although developed in dance, these initiatives will provide opportunities for cross-disciplinary curriculum and research throughout the faculty.

4. Research objective: build additional strength in digital repositories in Fine Arts

The Canadian Centre for Contemporary Art (CCCA) with Bill Kirby as its Director is a key support for research in both the Art History and Studio sectors of the Department of Visual Arts, and serves as an interface between York and other institutions. The searchable Canadian Art Chronology references over 5000 exhibitions, performances, readings, etc., as well as other social and political events that have affected the arts. The CCCA is used for teaching and research by teachers and students at York and across the country, and continues to enlarge.

Another repository initiative is the Fine Arts Body of Knowledge (FABOK), formulated by Tim Hampton, Director of FFA Computing Services, and still at a nascent stage of development. Its first implementation will consist of a pair of Intel Linux servers with Apache, MySQL and PHP supporting open source Collections Management Systems. These servers will be housed in the Steacie machine room. Research funds will be sought to maintain the cluster on an ongoing basis. All digital material prepared by the Visual Resources Centre in the Department of Visual Arts will be considered for addition to FABOK, designing the collections with long-term academic value, intellectual property issues and the ease with which interested parties can find and relate the materials in mind. The York Libraries are active participants in two database-driven research projects currently underway in Fine Arts (in Film and Visual Arts), providing expertise on appropriate database schemas and thinking ahead to the potential for federated search across various databases. The Libraries are also playing a role in the selection of platforms appropriate to the goals of individual databases. FABOK will benefit greatly from support of this nature. The CCCA will serve as an example of a thriving, popular (already over 100,000 hits a day) digital collection, informing the design of the FABOK collections.

Other, independent repository projects include Theatre Professor Eric Armstrong's work on the International Dialects of English Archive (IDEA), providing digital resources to accent study. He is currently in the process of uploading 35 samples of Ontario accents and dialects to IDEA.

5. Research objective: integration of research with undergraduate and graduate students

With the inclusion of more graduate programs in FFA, new faculty hires will be considered on their ability to contribute to the MFA and/or MA/PhD programs. Integration of the faculty across programs, undergraduate to graduate, will encourage a greater synergy between programs and therefore increase the emphasis on research, of which graduate education is a component. Furthermore, faculty will be encouraged to consider on-campus performances (stage, film or exhibit) and conferences, not only as

teaching venues, but as research sites where undergraduate and graduate students can be engaged.

For example, in the Department of Music, through the addition of performance course offerings at the graduate level plus the recent appointment to graduate faculty of performance-based researchers, the Department expects to see an increase in performance-based research over the next five years. This expansion will strengthen the Department's leading position among competing music institutions, and serve as an attractor for potential graduate students. At the same time, with its very large Masters and PhD programs, Music recognizes that graduate supervision makes serious demands on the complement. One strategy already adopted in Music is to shift from Thesis to MRP at the MA level, thus moving the bulk of the supervisory load to the PhD. A more inclusive advising strategy which employs all graduate faculty will further support the supervisory challenges of the future.

Many departments plan to further invigorate research culture in relation to graduate studies. The Design Colloquium is an MDes course that serves as a venue for faculty to share their research and creative work with students. The Future Cinemas Lab in Film offers a New Media residency for the first time in 2009, funded through a grant from the Canada Council for the Arts. Theatre has an annual Prime Time open to all students and faculty, to allow faculty to present aspects of their research to the Department. In Visual Arts there is an intention to renew the successful Odette Foundry/Sculpture residency as well as pursuing ongoing, smaller scale residencies: those where artists have utilized the rapid prototyping equipment in the digital sculpture lab; visiting scholars who work in residence; or the international artist residency in the Print Media Area. Visual Arts seeks an endowed visiting artist position, to provide serious, ongoing support to such projects.

Many departments want to bring in Postdoctoral Fellows, who would be largely self funded, although needing office space and customarily wanting to teach one seminar on their research. The Department of Visual Arts proposes Thematic Research Clusters centered on Postdoctoral Fellows, Visiting Scholars, a visiting speaker program and a PhD seminar involving doctoral students and faculty.

In 2007-08, the FFA Academic Policy and Planning Committee conducted an informal survey that queried undergraduate students on their level of interest in their professors' research activities. Although it is likely that the more interested students responded, overall the students indicated that they are highly motivated to learn about faculty research, as well as to accommodate their professors' research related absences (internet contact can help alleviate the latter). A successful Research Celebration Day in February 2009 that was initiated by RO Suzanne Jaeger drew many faculty from FFA and other Faculties. Future research days will be targeted to include graduate students and upper level undergraduates.¹

¹ To better support research in the Faculty, some faculty in the FFA advocate a 2.0 workload and further adjustment of Appendix O in the YUFA Collective Agreement to recognize and give credit for very high levels of graduate supervision.

Update on graduate students and research: *The November 2009 Fine Arts Research Day included several graduate student presenters, which was a very successful integration. Postdoctoral Fellows would also be a welcome addition.*

Given current budgetary constraints, FFA will have to attract Postdoctoral Fellows who are self-funded. Since the March 2010 federal budget allocated \$45 million over five years to the granting councils to establish 140 new postdoctoral fellowships, beginning in November 2010, our ability to do so is improved. We will also have to seek applicants who don't require teaching as part of their fellowship, since course tickets are limited.

6. Research objective: increase grants received by increasing application rate

FFA plans to augment mentoring resources for grant writing, e.g. by establishing a faculty review committee for proposals and/or requesting readers for draft application from among successful grant recipients. We do not have statistics on the success rates of grant applicants prior to the arrival of our Research Officer in 2006, but it has stayed steadily at 39% since she began in spite of increased numbers of applicants to the Tri-Council overall. This is higher than the SSHRC average, which is between 28% and 33%. The SSHRC Research/Creation competition was cancelled for 2007-08, hence, fewer applications that year. We have enjoyed tremendous success in the Research/Creation competitions (an average 45% success rate over the three competitions held) and we hope that the program will be continued. We will continue to encourage the studies faculty to apply for SSHRC Standard Research Grants, and all faculty to pursue the many other forms of both traditional and innovative external funding sources.

7. Research objective: enhance assessment and reporting of research impact

The 2006-07 FFA research indicators exercise was a major step in self-defining our often non-typical research output, in both studies and practice based activities. The core of ADR de Val's approach was to add, on an FFA unit-specific basis, to the categories established in the UK Research Assessment Exercise (the RAE, which is itself still being debated). This led to a quantitative survey that was used to poll five of the seven FFA units (the other two devised their own measures).

FFA plans to compile contextualized research indicators in 2009-10, three years after the previous exercise. We will further clarify our prestige measures and map FFA research impact, using cultural, social, community-based, and intellectual descriptors that are attached to quantitative data. We will develop a language to describe our critical successes when they do not necessarily correlate with large numbers (whether of dollars, citations, or audience). For example, a community-based project may be deemed highly significant and successful because of local impact. We will align further with Faculties such as Education and FES for common interests, e.g. community links.

Much creative and scholarly research goes on without external funding of any kind, yet is of high significance. Many scholars and artists work in national and international

collaborative projects and research teams, are elected or appointed to executive positions in scholarly associations, and participate in national and international conferences and workshops. We are especially concerned with recognition of research as it is carried out in the professional worlds of the various arts. As the Department of Theatre states, “the ongoing commitment to being ‘in the field’ enhances not only our ability to connect students to the profession, but also gives the Department an important legitimacy in the eyes of the professional Canadian theatre community”. Professional creative work is also carried out in the form of externally-funded contracts, which are not captured by the usual research metrics. These are, however, significant collaborative projects that raise the profile of FFA and contribute to the reputation of the Faculty. FFA will include both arts council grants and externally-funded contracts in the next indicators exercise in order to provide a more complete picture of our creative and scholarly research.

D. Graduate education

Graduate education throughout the Faculty of Fine Arts has grown significantly in the last five years in the size of existing programs (e.g. doubling in size of the MFA and PhD programs in Music) as well as through a new MFA program in Dance, the MDes in Design, and PhD programs in Dance, Film (Cinema and Media Studies), Theatre, and Visual Arts (Art History and Visual Culture, and also a practice-based PhD in the studio sector that is a first in Canada). The goal of the next five years will be increased integration of these programs within their individual departmental units and consideration of interdisciplinary possibilities across them, with a view to the four priorities outlined in this Plan — digital initiatives, environmental sustainability, knowledge mobilization and internationalization. We must move toward better resourcing of the graduate programs, as best we can in difficult financial circumstances, both with the departments and in seeking outside funding (e.g. arts council grants for speaker series).

Beyond this, there will be an expansion of the joint MFA/MA/MBA Program offered through the Schulich School of Business, which historically has appealed primarily to Art History MA students in the Visual Arts Department and some Theatre and Film graduate students, but is available to all FFA graduate programs. The Program consists of six semesters that are taken over three years, including one full year in the MBA. This is almost impossible to structure for an MFA student in any of the FFA departments; therefore, we are examining other structures and how an increased emphasis on arts management in the profit as well as non-profit areas could be expanded. The Department of Design is very interested in a dual degree leading to an MDes and MBA, but like some of the other departments they think that professionals in the field would more likely want to pursue this on a part-time basis. These possibilities will be explored.

The introduction of new programs is already having a positive impact on the undergraduate programs. In Dance, the MFA students are able to provide mentorship to undergraduate choreography students and can assist with productions as graduate assistants. The doctoral students generally have strong writing and analytical skills for

work as TAs in studies and history courses. This model applies very much to Theatre as well.

There is some thought being given to new types of graduate offerings. For example, the Department of Film is considering a concentrated (one-year), thesis-only MFA in Screenwriting for a select number of the best students emerging from the new undergraduate BFA. They are also considering a second concentrated thesis-only MFA in Screenwriting, complementary to the above, for writers already at work professionally within the industry. Under the auspices of Kitty Scott, Adjunct Faculty in the Department of Visual Arts (Art History), a Curatorial Residency at the Banff International Curatorial Institute has been initiated for graduate art history students to participate in residencies and related symposiums. Visual Arts is very interested in establishing a possible undergraduate track in Curatorial Conservation (involving chemistry courses).

At the same time, many programs are facing recruitment issues. With the reorientation of provincial funding priorities to graduate funding, several new graduate programs have been initiated in the last years, offering some very stiff competition for the best students. Ryerson University's MFA in Documentary Media, launched two years ago, is a direct competitor to the Film MFA in Production. Recruitment for the MA in Cinema and Media Studies has also been severely impacted by the new one year MA at the University of Toronto, and many other area MAs, causing a drop in graduate enrolment numbers in 2008. Each FFA graduate program needs to zero in on its priorities, for many urgent reasons: in relation to competitor programs; in order to function with available complement for supervision; and to ensure that faculty can supervise in their own area and a second, but not so broadly that their research focus is jeopardized.

Several FFA programs are now engaged in graduate Summer Institutes so as to invite prominent scholars to York and pull in participants from outside of the University: Film, Visual Arts, and Theatre. These are tentative as ongoing offerings, for the moment, given the economic climate and ongoing issues of adequate program budgets for graduate programs. The programs will devise ways of ensuring that these summer offerings continue and build.

E. Curriculum

1. Curricular initiatives underway

With respect to the creation of greater diversity in our undergraduate and graduate curriculum offerings, to respond to new and ongoing faculty research, and to address student experience, Fine Arts is developing culturally diverse and rich curricular offerings; many are characterized by innovative cross-media, cross-disciplinary and interdisciplinary or hybrid studies/studio applications. Some highlights of FFA's curricular growth include the creation of the inter-Faculty Digital Media BA degree between the Faculties of Fine Arts and Science; the development of a new BFA in Screenwriting in the Department of Film – the first initiative of its kind in Canada; and

the introduction of additional First Nations curricula in both the Theatre and Visual Arts departments.

After a year-long process, the dissolution of the Fine Arts Cultural Studies Program [FACS] in FFA passed through Senate in February 2009. Although the unit is being dissolved, it is widely acknowledged that a great many courses taught in the FACS program are exemplars of both interdisciplinary/hybrid pedagogy and studio/studies integration. Students both from the FACS Program and across the Faculty contribute to healthy enrolments in most courses. The FACS curriculum falls into four groups: digital media/arts, community arts, career planning/administration/law and interdisciplinary/hybrid. Digital media courses will continue to serve the Digital Media BA degree, the Cross-Disciplinary Certificate in Digital Media, and as electives for students across the Faculty and the University. As well, they will be part of the pan-Faculty BFA in Digital Arts that is now under discussion. Community arts courses, offered jointly with the Faculty of Environmental Studies, will continue to support the Community Arts Practice Certificate. Courses dealing with broad, career-oriented issues applicable to students across the Faculty in career planning, arts administration and arts-related law will remain together and developed. Interdisciplinary/hybrid courses that are part of the studies stream in FACS are focused around a range of fields including performance studies, diaspora/ transnationality, memory, urban arts, representing trauma, Canadian culture, and cultural theory in general. In keeping with the Faculty's stated goal of dispersing and fostering interdisciplinary curricula, a selection of these courses in conjunction with other courses around the Faculty will become part of an initiative to promote interdisciplinarity in all units across the Faculty. Discussions are currently taking place within FFA AAPP and an Ad Hoc Digital Media Working Group to determine the optimal academic units in which to house a selection of former FACS courses.

A significant faculty-wide curricular advance in the Faculty of Fine Arts is the development of a proposal to create Double Majors in-house, to be established on a FFA Honours degree foundation in studies. A Double Major constructed on the more flexible studies foundation may allow students the possibility of addressing a wider range of disciplinary interests. While there has been no option for a Double Major within Fine Arts to date, the possibility of undertaking a Double Major *has* been available between FFA and other sectors of the university (e.g., FFA to Arts, FFA to Science, FFA to Health, etc.). The FFA Double Major Proposal will provide an important new curricular opportunity for students with particular dual interests in the Fine Arts.

2. Development of enrolments beyond FFA

FFA wants to broaden its enrolment base within York. The LA&PS Faculty has opened discussions on establishing new double majors programs with FFA. This will very much broaden our presence within that Faculty. We will make a similar proposal to FES. Currently, we have an ongoing collaboration with FES in our shared Community Arts Practice Certificate.

We also plan to develop General Education courses which will appeal to students in other Faculties. In the Fine Arts' General Education Self-Study Review Report to CCAS (2007), there was very broad agreement across all our units that the Faculty of Fine Arts should offer Fine Arts General Education studies courses for non-majors for other Faculties at York University, as such contributing a new category of choice for York students to fulfill their General Education requirements.

There are other local initiatives of this kind. For example, the Cinema and Media Studies area in Film is interested in making better connections to other programs that incorporate cinema and media history and criticism into their curriculum (for example, Film has a long-standing partnership with FES and they are developing a new Environmental/ Film course together). At the Graduate level, Film is focusing on the "adjunct" appointment of a number of faculty outside Film to their Graduate Program, and envisage greater cooperation on the undergraduate level as well. FFA is working with the Centre for Jewish Studies to develop and offer courses in Jewish studies and the arts, a project which promises to enrich the experience of students in Fine Arts, in Jewish Studies, and at the university more broadly. Donor sponsorship has been central to this initiative.

FFA continues to offer a non-degree Certificate Course in Arts Education with the Faculty of Education (the co-operative venture between the Faculties of Fine Arts and Education is entitled "Destination Arts", as described above in Knowledge Mobilization). The Certificate Course in Arts Education also signals a partnership outside of York, insofar as it includes an ongoing relationship with the Ontario Arts Council. The initiative has been expanded and offered with another institutional partner, Canada's Stratford Shakespeare Festival. The Certificate Course in Arts Education is designed to facilitate the development of knowledge, skills and new understandings in artists working in Ontario schools. It represents the first such University certificate course in Canada. A Memorandum of Understanding between York University and the Ontario Arts Council is in development, as an expression of the ongoing commitment of this partnership. Along with the Digital Media BA and the CAP Certificate, the Certificate Course in Arts Education stands as an excellent example of interdisciplinarity within and across the university, and they are representative of FFA curricular priorities.

***Update:** The attempt to partner with OAC on the certificate course did not materialize – in fact, a relationship now exists between Learning Through the Arts and the OAC. There may still be a memorandum of understanding.*

3. Development of online courses and other flexible course delivery

Theatre, Music and Dance are all investigating the potential for online courses that could accommodate large enrolments, complementing existing options in Film and Visual Arts; and, for Dance, this online course would also serve as an archival project. Dance is considering developing a certificate program that could benefit studio dance teachers who have studied dance from a technique perspective only. The department is investigating the possibility of collaborating with Canada's National Ballet School on this initiative.

4. Concurrent education

Concurrent programs with the Faculty of Education are an important growth area in FFA. In Music, for example, the Concurrent Program in Music Education leads to a combined Honours Degree in Music and a Bachelor of Education degree. (The latter is required for certification to teach in the Ontario school system.) The demand in Music in recent years has been such that eight Music Education courses have been developed and are being successfully run. Dance and Theatre, too, both offer courses that are specifically targeted for Concurrent Education students, as well as for students who will apply for Consecutive Education programs after graduation. Visual Arts has a strong contingent of students for whom teaching is a priority.

Update:

An initiative has been launched to allow direct entry to the joint FFA/Education degree programs. Past practice has been that students enter first year in their FFA program and then apply to the joint degree program for second year. Conversely, students in Children's Studies regularly enroll in many of our teaching based courses, including 3370 Pedagogy, 3371, Young Dancers, 4375 Dance and the Child I, and 4376 Dance and the Child II. Some of these students are registered in the Early Childhood Education Program.

5. Linked and joint degrees

FFA hosts articulation agreements: between the Department of Theatre and the Theatre Performance Program in the School of Creative and Performing Arts at the Humber Institute of Technology and Advanced Learning; between the Department of Film and the Sheridan College Media Arts Program; between the Department of Dance and both the School of Toronto Dance Theatre and the Teacher Training Program at Canada's National Ballet School. Currently the STDT agreement only permits students to transfer one way (from STDT to York), but it would be advantageous to some York students if they could gain advanced standing from STDT if they were to go there after graduation from York. The Sampradaya Dance Academy, directed by Lata Pada, has a strong interest in developing an articulation agreement with the Dance department, as does the Randolph Academy of the Performing Arts' [RAPA] Artistic Director, York University Professor Emeritus Ron Singer with the Department of Theatre.

Update: *An articulated agreement is in process between the Dance Department and The Sampradaya Dance Academy.*

F. Enrolment planning and growth

1. Branding and re-branding

Many departments consider their websites to be lacking in appeal and urgently in need of attention, in order to develop a creative and dynamic site to attract prospective students and the public, both at home and abroad (e.g., Film has established an ad hoc committee to begin to examine possibilities for their web presence). Departments want the sites to be more interactive and cutting edge, in both design and available content, and to include more visual information. FFA is already in process of looking at how this can be accomplished, acknowledging that it is a complex challenge because the web requires constant updating, not just a one-time makeover, in order to represent and (re)brand the Faculty, nationally and internationally.

The Faculty of Fine Arts, led by Professor Shawn Kerwin in the Department of Theatre, is interested in creating an online (video/podcast) presence: FFATV. The objectives of this major initiative are multilayered, primarily focused on providing an engaging introduction to the Faculty as well as an opportunity to showcase Fine Arts activities. An online presence could serve as both an archive and recruitment tool. Sharing knowledge via this technology might include documenting: lectures or portions of lectures; studio courses/demonstrations; interviews with faculty about their own research; and/or interviews with students about their Fine Arts experiences. The online presence proposal would also highlight video clips of departmental activities, e.g., backstage at a performance, installation of exhibitions, students preparing projects, and live streaming of events.

***Update:** A Faculty-wide website committee has been formed to consider how each FFA department can self-represent according to their own sense of best impact, while adhering to common navigational strategies and design considerations.*

2. Diversity

FFA intends to develop strategies to attract a more diverse community at both the graduate and undergraduate levels. For example, Dance undergraduate students are mostly young white women with a background in ballet and/or modern dance. There are few men and very few students from minority groups. In contrast, the graduate programs have attracted a good number of students of diversity. The department plans to design a new recruitment plan that accounts for the projected demographic growth, which indicates a steady increase of the 18 to 21 year-old population until 2014, and a gradual decline after 2016.

The Department of Music, on the other hand, is already a leader in the areas of World Music and Jazz, and attracts students highly representative of the cultural mosaic of the York student body and the wider community. Because of the broad range of musical interests served by its curriculum, Music expects to see further enrolment growth in these popular courses. And, the Department of Visual Arts has developed new courses to reflect particular demographics, such as Aboriginal Art History and Asian Art History.

The Film Production Area, in common with other areas of the department, intends to increase the cultural, ethnic and racial diversity of applicants through a pro-active

emphasis on recruitment and retention. Film is also exploring the possibility of developing a series of master classes that would host national and international filmmakers in residence, and cross-listed and cross-budgeted courses in set design. Visual

In our General Education report to CCAS, FFA noted that given our multicultural campus –the diversity of gender, race, sexuality, age, class and educational background, and the focus on equity and diversity in policies and programs– it would be a significant development if York University established a General Education stream focused on social justice. Such a requirement (full or half course) could be fulfilled in any discipline, in or out of the major. While entirely new courses could be designed, many courses that could readily meet this new General Education priority already exist across the university and in FFA’s curriculum. The proposal underlines York’s commitment to issues of equity and social justice. It ensures that every student who graduates from York will be distinguished by this extraordinary form of literacy, benefiting from course work that takes up social justice in inquiry and practice, and represents the values of York University in material ways.

3. Complement

Across the Faculty, new hires to replace retirements are a key issue. In some areas this is critical to the success of new programs, for example in the newly launched Screenwriting BFA in Film.

Along with sustaining appointments and retirement replacements, FFA will continue to develop strategic proposals for new appointments. We will develop a process of cross-departmental consultation on strategic and cluster hires, to bring together researchers with common interests and identify common cause with researchers in Faculties outside FFA.

In the meantime, we will focus over the next five years on increasing the number of Full Professors in the Faculty, given a spate of retirements over the past few years and upcoming.

The dispersal of FACS faculty into new homes in FFA departments, as the process of closing the program over the next few years is carried out, promises to bolster a few key areas in several departments.

***Update:** Many faculty members in Fine Arts are well-regarded and active professionals in their various fields. New initiatives are being taken in many departments to increase student awareness of the activities of faculty members. For example, the Department of Music has created a Faculty Recital Series with a number of professors giving special performances each year, often premiering new works. Many have created personal websites which focus on their professional and creative work which are linked to the main York University website and can be easily accessed by interested students. This trend allows students a far greater opportunity to learn about the activities of their professors and reinforces the perception that they are working with professionals.*

G. Student Experience

Faculty of Fine Arts programs draw on the professional resources of the Greater Toronto Area in combination with the intellectual climate of York University, to provide an extraordinary opportunity for the student as artist and scholar. Undergraduates in BA and BFA programs engage their craft and research in energetic, provocative environments of professional training set within the historical and critical context that is a hallmark of York as a major research university. Graduate students continue this training through MFA programs, while MA/PhD students investigate the relationships between art, politics, history, and society.

As Canada's leading centre of undergraduate and graduate study in the performing, visual and design arts, the Faculty of Fine Arts offers programs of study that incorporate an award winning faculty with state-of-the-art facilities and unique opportunities to work with established professionals and scholars; and the unique artistic and cultural resources of Toronto. Whether students are studying theatre, dance, film, design, visual art, music or considering art as cultural practice, they will be encouraged to fully develop their talents and integrate this with an evolving professional profile. Faculty of Fine Arts students follow in the footsteps of such nationally and international well-known alumni as actress Rachel McAdams, filmmaker/producer Larry Weinstein, Cirque du Soleil choreographer Debra Brown, composer Alan Moon, broadcaster Barbara Budd, Emmy Award-winning designer Jocelyn Rita and others who have redefined the performing and visual arts in Canada and beyond.

1. Recent enhancement of the FFA student experience

1. Exposure to professionals in the field through guests brought in, participation in outside showcases, speaker series and annual screening series;
2. Exposure to a variety of national and international conferences, symposia and workshops hosted by FFA departments;
3. Showcasing students' work in the media, exhibiting in student galleries, student run festivals of new work, student gallery on department website, and alternative formats to show non-traditional forms such as interactive, virtual work; curriculum-based student concerts and performances;
4. Profiting from new facilities and increased technical support;
5. Research opportunities for students such as participation in RAY program and work study positions;
6. New curriculum to reflect student interests and to respond to student interest in international and multicultural curricula;
7. International opportunities such as summer abroad courses and international exchange programs;
8. Advisor for each student entering, in some departments;
9. Independent study courses, practicum and some internship opportunities for students, and these particularly serve to enhance the experience of part-time, mature and non-traditional students.

2. Measuring progress toward achieving student experience objectives

FFA makes use of: end of year or end of program surveys (Music, Dance, Theatre, Design and FFA Student & Academic Services); student evaluations; assessment of retention rates (Dance, Theatre); and assessment of levels of student participation in events that showcase their work (Visual Arts). The Director of Academic Affairs in SAS has participated in Office of Academic Learning Initiatives, e.g., forum on retention. The Faculty currently engages with alumni through Prime Time events (e.g., Theatre), through its Mentoring program (SAS) and with Winters College. In addition, FFA proposes to track student success after graduation (e.g., Visual Arts); and to create more opportunities for students to interact with alumni (e.g., Design).

3. Retention, advising and mentoring

FFA Student & Academic Services (SAS) is a leader across York in advancing the recruitment, retention, advising and mentoring of students. SAS will continue to be actively involved in creating relevant activities and programs to promote its mandate. These activities include a peer advising and mentoring program for all first year students. Mentors are also available to students in upper years who are having difficulty. In addition, SAS provides a drop-in peer advising centre staffed by trained mentor volunteers; an electronic advising service; and an on-line discussion forum between mentors and mentees.

The enhancement of student experience in the Faculty of Fine Arts has also been addressed by developing a new SAS program called “Insight” which was designed to help identify at-risk students whose academic lives have been compromised –and to identify these students at an earlier stage in the academic term than has typically been attempted. Starting in 2008-09, “Insight” provides in-depth support, advising and mentoring to students who would otherwise be required to withdraw from their program (e.g., Design), or the University.

FFA is in the process of developing new advising protocols for FFA students. In addition to our ongoing 1st year advising procedures for all incoming students, FFA is planning to speak to issues of retention and student experience by focusing on the transition from 1st to 2nd year and 3rd to 4th year, respectively. Discussions are currently underway to determine how to best address transitional advising for these two constituencies, as an advising pilot project.

SAS initiatives also include the Fine Arts Student Ambassador Program (FASAM): upper year students in good standing in each unit are trained as ambassadors for the Faculty. They participate in recruitment and departmental events, lead high school visits and Faculty tours, etc. In addition, a senior mentoring program for 4th year students has been created with a focus on transitioning to their careers post York. These senior mentors assist in advising students participating in the FFA Insight program. These programs have been highly successful and will continue to be central in supporting the student experience in FFA.

***Update:** The January 2010 weekend event Connect/Reconnect that brought together FFA alumni with students from each department was a big success. It included a film presentation in the Price Family Cinema, produced by Fine Arts Student Ambassadors on the topic of techniques for successful job hunting; a keynote address by Theatre alumnus Stafford Arima, award-winning Broadway director; and facilitated Q & A sessions on careers in arts and culture. This event will be repeated in coming years.*

4. Evening and summer courses

In terms of the intersection between student experience and curriculum, the Department of Music has noted that, “With so many York University students employed part-time, on and off campus, the Department will continue to serve a wide range of scheduling needs by offering F/W Term courses in the evenings and by continuing our Summer Term program. The latter aids students in completing their degree in a timely fashion and helps to foster success by reducing the stress associated with a heavy workload in the F/W Terms”. Both the Departments of Dance and Film plan to expand curricular offerings through the Spring and Summer to permit majors and non-majors to take courses that are designed for large groups of people (these have the potential to provide both departments with more income). Departments have been able to provide only limited offerings in evening and Summer sessions, but FFA is working on a proposal to better serve students’ scheduling needs in innovative and alternate methods of curriculum delivery.

H. Governance

The Faculty of Fine Arts prepares people in the study of and practice in the arts. As such, it has a series of events throughout the year that take place in our theatres, lecture halls, and galleries, highlighting the research of our faculty and students. These events for the academic year 2009-10 will be organized under a pan-faculty committee. This committee will help to facilitate greater coordination among events and to discover potential themes such as the celebration of diversity, conflict and resolution, and technologies of identity that will focus the relationship between the curriculum and the events associated with them.

The Faculty of Fine Arts has begun and will continue to review governance within the Faculty in order to streamline our academic approval processes. In 2007/08 the Committee on Academic and Administrative Affairs (CAA) and The Academic Policy and Planning Committee (APPC) were merged to form the Academic/Administrative Policy and Planning Committee (AAPPC). The rationale for this merger was two-fold: to streamline the number of committees so as to address duplication of approval authority; and to strengthen the policy relationships between individual course offerings and curriculum planning. In 2008/09 the Arts and Technology Committee has been considering a proposal to disband that committee and to create instead an advisory committee that works directly with the Director of FFA Computing Services. The new

committee will focus on IT needs as they support the Faculty's research and teaching missions.

Discussions are underway for the creation of an Admissions, Recruitment and Retention Committee that will be mandated to not only expedite planning of recruitment and retention strategies, but to proactively investigate strategies to enhance the student experience in Fine Arts.

I. Administrative & Technical Support Staff

FFA Computing has developed an online booking system to help facilitate our annual evaluation and audition processes, with most of our programs now involved. In addition, one of our programs has now developed a Supplementary Application Package online system, to assist with uploading/ downloading the SAPs. Online payment systems are also being developed for the audition/evaluation process, with one department currently working with the system, and others to follow.

The Department of Design's technical support team is also considering online equipment and facilities booking systems for students. With the plan to operate administrative and technical services with new technology support, it is necessary to allocate funding for staff to attend training courses or professional trade conferences.

As the Department of Dance moves towards more emphasis on digital media as recommended in its recent UPR, it will ideally acquire full-time technical help so as to reclaim the position it once held as a leader in dance technology. The faculty technicians reside in another building so immediate help is never available. The Department of Theatre has felt some strain on technical support, because it lost a technical staff person with the launch of the new Accolade facilities. Although Performance Facilities staff have been very good and Theatre enjoys a strong relationship with them, there is no doubt that extra time and effort is required to maintain this relationship.

Two of the Film Department's sessional studio staff have contracts of seven and nine months, which has them leave typically in mid-April, at a point when many student productions have not finished and the added work of end of year screenings is just beginning. In a post budget-cutting world, Film plans to extend their contracts by one month each to eight and ten months.

As the two new PhD programs in the Department of Visual Arts attain their full enrolments, there will be a need for an additional half time administrative support position that is split between these programs. Visual Arts proposes that six of the eight technical staff could be rotated and hired for ten-month positions without compromising either the graduate or undergraduate studio programs. Recently, the name of the Visual Arts Slide Library has been changed to the Visual Resource Centre. The Head of FFA Computing is presently retraining the two clerks to understand and work with digital visual resources.

Update: The organization of administrative and technical staff is influenced by changes in the environmental context of higher education, in which current students are seeking educational opportunities that provide for more interactive classrooms and the convenience of managing their education through online sources such as the online advising that York has recently provided. The FFA is therefore reviewing the administrative and technical support provided for faculty and students with considerations of how these operations can be more effective and efficient.

J. Space and Infrastructure

FFA combines arts/humanities elements with lab elements; we are often seen in the University as the place that embodies aspects of the two types of research and curriculum as well a practice and theory. Thus, the FFA has a combination of lecture and laboratory spaces. The current organization of Faculty of Fine Arts space was developed prior to the addition of graduate programs. As a result FFA has an ongoing shortage of office spaces, for full-time faculty, for post-doctoral fellows and visiting scholars. In support of our laboratory spaces, the FFA has received very positive support from the Academic Equipment Fund allocation for many years, and relies on this funding to maintain both our computing and non-computing infrastructure. Regardless, several departments' digital equipment needs have historically not been met under this fund, especially in the performing arts departments. As the FFA seeks to expand the commitment to digital technology, it will be important to find a means to support these programs. In order to facilitate the latter, the FFA will beginning in the spring of 2009 and continuing into the fall, undertake a study to rationalize equipment and labs across the Faculty so as to ensure access that is as broad as possible. In particular, several departments do not currently have access to a computer lab for delivering digitally-based course content.

K. Funding

Through the recent appointment of a new Chief Development Officer assigned to the Faculty of Fine Arts, more extensive fundraising initiatives will be possible. Consequently, a vision plan for this development is being organized in conjunction with this five year plan. The goal of this plan will be two fold; one, to continue the recognition of the excellence of Faculty of Fine Arts programs, for which the *Oscar Peterson Chair in Jazz Performance* and the *Oscar Peterson Scholarships* is an example. In this case, the government of Ontario in January of 2008 recognized the expertise in Jazz Studies and Performance in the Department of Music through a \$1 million fund to create five \$10,000 scholarships per year for students from underprivileged backgrounds at York, plus \$4 million to endow a Jazz Chair in Music. A second goal of the vision plan in development is to support strategic initiatives noted in this document through Endowed Chairs, Artist-in-Resident and Guest Speaker Programs, Undergraduate and Graduate Fellowships, Summer Institutes and Special Conferences.