NSCAD ACADEMIC PLAN: *TOWARDS 2020*

For the period 1 July 2016 to 30 June 2020

N·S·C·A·D
UNIVERSITY

NURTURE

CURIOSITY

CONNECT

STEWARD

PRIDE

RESPECT

COLLEGIALITY

TRUST

NSCAD ACADEMIC PLAN: TOWARDS 2020

For the period 1 July 2016 to 30 June 2020

Prepared by Dr. Ann-Barbara Graff, Vice-President (Academic & Research)
Submitted 22 March 2016

EXECUTIVE SUMMARY

NSCAD University is a mature institution, with a long and rich history of deep disciplinary study in the fine arts, and more recently, in craft and design. As an institution, NSCAD inspires an intensely-felt sense of community among its faculty, students, staff, alumni, and friends; one does not "go" to NSCAD, one belongs to it—this is a reflection of its commitment to diversity and pride in accomplishment that is really best understood from within a guild of artists and those who recognize the skill and dedication needed to execute masterful work.

NSCAD is at an important moment in its history. Emerging from a period when its sustainability as an independent public art institution was being called into question, this is the time when NSCAD must seize the opportunity to set its course and direction for the next five years. NSCAD must solidify its position as Eastern Canada's premier university of the visual arts and reinforce its position as a vital component of Nova Scotia's creative economy.

This document, *NSCAD Academic Plan: Towards 2020* is meant to direct academic programming for the next five years. As a step following from the Strategic Framework (consisting of four pillars: Nurture, Curiosity, Connect, and Steward, and four values: Respect, Collegiality, Pride and Trust), the academic plan sets out the philosophy, priorities and deliverables against which progress can be measured. It also enumerates areas of concern, so that the community can work to rapidly redress issues in order to ensure continuity, strength, and confidence.

An academic plan is primarily about establishing a framework for evidence-based, transparent decision-making; it is about building and maintaining trust (that the principles we espouse today will inform action in the future), particularly when the stakeholders deliver on the stated objectives. NSCAD has worked on tacit and embedded assumptions about academic priorities and, as part of quality assurance, has undertaken external program review—the missing piece of the puzzle has been an academic plan to help navigate between competing desires and priorities. Given the importance of demonstrating progress and working collectively in this next phase of NSCAD's evolution, it is vital that the academic plan be a dynamic document that everyone can share. It is unusual to undertake such an exercise at a mature institution like NSCAD without a plan already in place—even a plan that it is agreed should be replaced, updated, or applauded—but that is the current circumstance. In any five-year period, no institution can do everything it imagines for itself; however, a good academic plan can capture and direct the collective will of the institution to work on academic priority areas and anticipate/define new areas for subsequent planning cycles.

The process for the development of this plan has been consultative, though there has been a very short window by which to complete the first draft of the plan for presentation to Senate on 14 December 2015 and Faculty Forum on 11 January 2016. This timeline was necessitated by a confluence of events: the appointment of a new President and of a new Vice-President (Academic & Research); the adoption of a Strategic Framework; Provincial MOU and bilateral agreements; an emerging facilities strategy; the balanced budget imperative for 2016-17, as well as a general recognition that the university would function more coherently with a clear academic plan. The plan sets a calendar going forward that ensures ongoing consultation with stakeholders throughout the period of the plan (Appendix "D").

STATING THE OBVIOUS: Academic plans are usually deadly dull.
Most academic plans talk about excellence and paths to achieving it. NSCAD needs and deserves a document that will bolster its spirits and provide the bedrock necessary to make significant progress and challenging decisions.

STATING THE OBVIOUS: NSCAD is a university.
By charter, statute, and association, NSCAD is not a guild of artists. While the affection for the institution is enviable and admirable, the community must now recognize that the passion that sustains the guild can also sustain a university where undergraduate and graduate teaching, service, research, and creative practice are the principal activities. In the current climate of post-secondary education (PSE), there are a set of quality and access obligations that universities must meet. These include demonstrable research, teaching and creative excellence. As part of its Memorandum of Understanding with the Government of Nova Scotia, NSCAD commits to meeting the quality assurance standards and performance indicators in the sector.

STATING THE OBVIOUS: NSCAD is a university in Canada.
In 2015, in order to redress the legacy of residential schools and advance the process of Canadian reconciliation, the Truth and Reconciliation Commission made 94 recommendations (7 targeted at the education sector) and created calls to action in the categories of Legacy (child welfare, education, Language and culture, health, justice) and Reconciliation (Canadian Governments and the UN, royal proclamation, settlement agreement parties and the UN, equity in legal system, National Council, professional development, apologies, education for reconciliation, youth, museums and archives, missing children and burial info, national centre, commemoration, media, sports, business, newcomers). This plan identifies ten (10) action items as crucial and feasible objectives for the integration of TRC actions within NSCAD's academic commitment to students, faculty and the broader TRC community. It is my hope that NSCAD will be able to evaluate its success on its commitments to the TRC community to develop a comparable action plan on regional obligations to African-Nova Scotian, Acadian, and Gaelic communities.

STATING THE OBVIOUS: A university has students.
NSCAD has experienced significant undergraduate enrolment declines in the last five years. There are a number of factors for the decline.

AAU Data (October reports)	2011	2012	2013	2014	2015
Undergraduate enrolment	794	768	752	767	648
Graduate enrolment	27	29	25	25	29
First Year FT students	115	131	121	105	75
New Transfer Students (FT/PT)	111	95	117	213	184
Undergraduate Visa Students	82	105	110	135	121
Graduate Visa Students	8	13	11	10	14

To maintain current programs, as well as to enhance and augment them, NSCAD will need to grow enrolment back to its peak of 850+ undergraduate students and double graduate enrolment. This is feasible within the five years of this plan. It will require the effort of all members of the NSCAD community, but enrolment growth to satisfy this target is projected within this plan and based on modest program modification, targeted recruitment efforts, and the commitment of faculty to ongoing program quality assurance that will ensure the quality of teaching, research

and creative practice, in keeping with our mission. Growth is also rooted in outreach efforts through Extended Studies and alumni.

STATING THE OBVIOUS: Student Satisfaction is key to success.
Students are a university's best ambassadors and they are also the key constituents of a university. NSCAD does an exceptional job of providing students with a capstone experience through exhibitions at the Anna Leonowens Gallery. As well, there are increasing opportunities for professional experience through practica and internships. Presently, we have identified a number of areas where we can do a better job of integrating students into the life of the campus. Students do not currently have elected representation at the Divisional level, for instance; this must change to ensure broader participation in academic governance. With respect to student support, we have an enviable faculty-student ratio; we need to ensure that students have access to the academic mentorship of continuing faculty. We have enviable technical service support, but we offer it through departments with differing procedures about access. For students interested in NSCAD, we need to make transitions and pathways between institutions simple. Internally, from the Foundation year, there must be better connections between students, divisions and programs. Lastly, we need to commit to providing a high level of support for students who have learning disabilities, mental health challenges, English as an Additional Language (EAL) issues, and also provide post-graduate/career support.

STATING THE OBVIOUS: Innovation is *the* keyword, at the moment.
While the media (and others) has recently discovered the value of experiential learning, the flipped classroom, and blended learning, arts-based education has been a consistent leader in this kind of pedagogical innovation. NSCAD must take on the responsibility of explaining what we do, so that a larger swathe of the community understands that arts graduates can mediate between digital and analogue processes, are creative innovators who problem solve within profound constraint, and are both intrepid and entrepreneurial in seeing an idea to fruition. We must publicize and celebrate the extent and range of ways NSCAD has a positive impact on the larger community.

STATING THE OBVIOUS: Facilities and buildings influence pedagogy and experience.
We are at a uniquely desirable point in the history of the institution, with the prospect of a move from the Fountain Campus to facilities that can be designed to reflect and enhance what we do. We can also shape programs and courses in response to the prospect of closer ties with cognate departments and shared possibilities. We commit to renovate buildings and facilities with the principal objective of providing better space for teaching, learning, making, thinking, working (alone and in groups), doing research, and welcoming guests. We will make the best possible use of space.

Over the course of the next five years, NSCAD's commitment to the quality of our creative, research and teaching missions will be demonstrated in a variety of ways, including through a more coordinated approach to support for pedagogical innovation and instructional technology, support of research infrastructure (RSF), and support for the Learning Commons. We will build upon our suite of experiential learning opportunities and increase the interactions between our alumni and current students in part through enabling better interconnections between divisions and programs and their alumni. Finally, we will better publicize the extent and range of ways we have a positive impact on our community, and will invest in more support for community outreach activities.

NSCAD Academic Plan: Towards 2020 provides a set of priorities around which the community can rally to direct its efforts to address one essential question: How can we ensure that NSCAD is even more successful than it has been over the last 129 years? I look forward to hearing and reading your thoughts on the future of the university in the months ahead.

Process and Progress

- Culminating in 2014, all NSCAD programs undertook a self-study, followed by external review and response.[1] This Academic Planning exercise began with a review of all documents, including a compilation of all recommendations.

- In Fall 2015, the Board of Governors of NSCAD passed a motion for a new facilities plan by 2019.

- In Fall 2015, all programs completed a landscape questionnaire addressing enrolment, curricula, and planning priorities, defined an explicit set of program goals, and then linked all courses to those goals through a curriculum mapping exercise.

- In Fall 2015, the Vice-President (Academic & Research) held scheduled meetings with Divisional chairs. These meetings were inclusive: chairs were free to bring as many members of their Divisions as were available to attend.

- In Fall 2015, the Collective Agreements between Unit 1 and 2 of FUNSCAD were renewed until 30 June 2018.

- The Fall meetings of Chairs and Directors as well as Academic Resources Committee engaged questions of academic planning in general terms.

- The first public draft of the academic plan was circulated to Senate on 14 December 2015 and then to Faculty Forum on 18 January 2016.

- There were ongoing consultation meetings scheduled in February and March 2016, with the finalized plan to Senate for 4 April 2016.

- For ease of reading, I have used a symbol ("➔") when I have set a measure for assessing progress over the plan. Student enrolment and persistence, external review through the quality assurance and research grant arbitration processes, as well as Maritime Provinces Higher Education Commission (MPHEC) are also arbiters of progress; their roles should not be forgotten.

Please do not hesitate to send your initial thoughts to me at <abgraff@nscad.ca>.
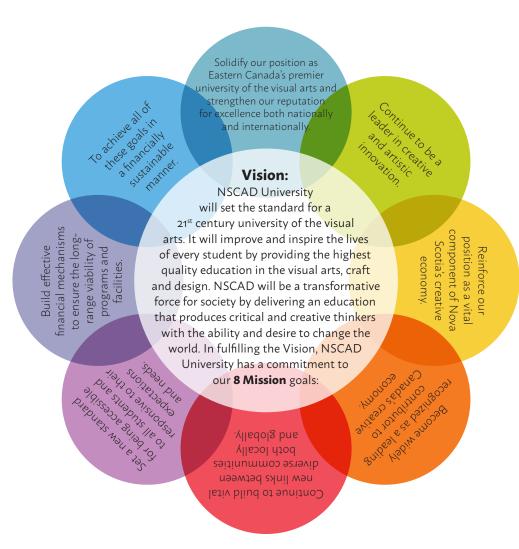
Respectfully submitted,

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Vice-President (Academic & Research)
NSCAD University

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[1] Two programs did not complete the cycle due to administrative errors.

Vision and Mission:

Solidify our position as Eastern Canada's premier university of the visual arts and strengthen our reputation for excellence both nationally and internationally.

Continue to be a leader in creative and artistic innovation.

To achieve all of these goals in a financially sustainable manner.

Reinforce our position as a vital component of Nova Scotia's creative economy.

Vision:
NSCAD University will set the standard for a 21st century university of the visual arts. It will improve and inspire the lives of every student by providing the highest quality education in the visual arts, craft and design. NSCAD will be a transformative force for society by delivering an education that produces critical and creative thinkers with the ability and desire to change the world. In fulfilling the Vision, NSCAD University has a commitment to our **8 Mission** goals:

Build effective financial mechanisms to ensure the long-range viability of programs and facilities.

Become widely recognized as a leading contributor to Canada's creative economy.

Set a new standard for being accessible to all students and responsive to their expectations and needs.

Continue to build vital new links between diverse communities both locally and globally.

NSCAD
UNIVERSITY

ARTIST SERIES

ARTIST SERIES

FINE OIL PASTELS

FINE OIL PASTELS

FINE OIL PASTELS

Statement of Values Guiding *NSCAD Academic Plan: Towards 2020*

First principle: NSCAD is dedicated to fostering a healthy, vital and respectful academic-creative community in which the work, research, learning, scholarship, creative practice, and teaching of every member may flourish.

NURTURE

1. NSCAD commits to being a university with excellent and rigorous undergraduate, graduate, and professional programs and to providing a relevant mix of distinctive courses and programs.

2. NSCAD is dedicated to fostering to a rich, positive experience, for all members of the academic community, both inside and outside the classroom, and to supporting students in the achievement of their academic and creative goals throughout their lives.

3. As a primarily undergraduate institution, NSCAD values excellence in teaching, aiming always to recruit and encourage faculty committed to teaching of the highest quality, and offering supports to all instructors striving for pedagogical and instructional excellence and innovation.

4. NSCAD commits to supporting students, recognizing the needs of first generation, EAL students, and mature students, and the value of teaching and learning spaces that will enrich and enliven the academic experience.

CURIOSITY

1. NSCAD is committed to being a university that promotes and supports nationally and internationally significant research and creative production.

2. NSCAD is committed to encouraging a research culture that creates opportunities not only for faculty but also for students to engage in research, experiential learning and creative activity.

3. NSCAD will strive to develop new and distinctive programs rooted in emerging areas of research and creative inquiry.

4. NSCAD will strive to ensure that graduates understand that they are global citizens who are capable of acting in/on the world in its complexity.

CONNECT

1. NSCAD values the inclusion and involvement of all members of the community who contribute to the ongoing livelihood and vitality of the institution. NSCAD's community extends beyond its physical campuses.

2. NSCAD wishes to diversify its student body and curriculum, as diversity enriches the educational experience.

3. NSCAD seeks the benefits of a Learning Management System (LMS), like D2L's Brightspace, that will provide the opportunity of online and blended course pedagogy as well as support asynchronous instruction. An integrated LMS represents such an opportunity for greater ease of engagement with material and each other.

4. NSCAD will be made stronger through targeted research, teaching and creative partnerships and collaborations. Students will benefit from articulation, transfer and pathway agreements, which will simplify the routes to pursuing their aspirations.

STEWARDSHIP

The principal mission of the university is the delivery of its academic programs. We are all cognizant of the resources involved in delivering on the mission and the responsibilities attached to its academic aims.

1. NSCAD values the many contributions of its administrative staff, academic staff, and librarians to the academic mission and to the academic experience of students and faculty.

2. NSCAD will strive to clearly articulate the (social, local, regional, national, global) value of an arts-based education and preserve the legacy of an institution with historical and ongoing cultural value.

3. NSCAD espouses an ethic of social justice. In 2015, the Truth and Reconciliation Commission of Canada produced its report and posted 94 recommendations. NSCAD is committed to responding to those recommendations with a 10-point action plan, and participating in a national dialogue on transformative change.

4. NSCAD will be a good steward of resources. NSCAD may close programs during the academic plan period. Programs may be closed for a number of reasons, primarily when enrolments are low or when faculty research and teaching interests have shifted to other areas and can no longer support them. Programs may also be closed when program enrolments are very low and require the institution to offer courses we would not otherwise offer. [N.B.This planning exercise has identified the need for a standard use of the word *program*.]

NURTURE

PRIORITIES AND ACTIONS

NURTURE

1 NSCAD commits to being a university with excellent and rigorous undergraduate, graduate, and professional programs and to providing a relevant mix of distinctive courses and programs.

Current Status:

1.1 Degree Offerings: NSCAD currently offers two Bachelor of Arts degrees (Art History and Art History [non-studio]); a Bachelor of Fine Arts degree in each of Ceramics, Film, Fine Art (Painting, Drawing, Printmaking, Sculpture), Interdisciplinary Arts, Intermedia, Jewellery Design and Metalsmithing, Photography, Textiles/Fashion; a Bachelor of Design; a Master of Design degree; two Masters of Fine Arts degrees (Fine and Media Arts, as well as Craft); three post baccalaureate certificates (Design, Visual Arts for Teachers, and Visual Arts for Studio); and 14 non-degree Visual Arts certificate programs offered through the Divisions of Art History and Critical Studies, Craft, Design, Fine Arts, and Media Arts. A Division of Foundation oversees first-year curricula and staffing.

1.2 Ambit: There is a desire to remain a comprehensive art school that is linked to supporting both deep disciplinary focus and interdisciplinary arts. Given enrolment pressures, this is an increasingly challenging objective to maintain. However, it is feasible if comprehensive is also linked to innovative pedagogy, curricula, and delivery.

1.3 Successes: Programs like Textiles/Fashion have defined distinctive niches for themselves, so that they do not directly compare to other programs. In the case of Textiles/Fashion, it "integrates three key areas of research: **structure**, **surface** and **form**. This unique approach to textiles education balances conceptual concerns with the technical and design skills required to understand the textile traditions of weaving, dye and print and garment making. Students will examine the relationships between materials, processes, and the maker, as well as the critical role that textiles and fashion have played in world cultures. With a focus on sustainable and organic materials and techniques, the program maintains handcraft values and incorporates appropriate digital methodologies." Accordingly, students at both undergraduate and graduate levels are seeking out this program.

1.4 Concerns: For Fine Arts, as just one example, the *Academic Calendar* does not provide a clear and distinctive description of the areas of study within that degree. While enrolments have been strong in Painting and Printmaking, it would be worthwhile to have a more detailed description of the thought and philosophy that directs academic programming in areas of study. It is useful to note that first impressions of programs are often made via the *Calendar* or website.

➡ Action: Coordinate efforts on communication, marketing and recruitment between all areas of study and the offices of Recruitment, University Relations, and Academic Affairs and Research.

1.5 Minors: Minors are easy to mount, but sometimes difficult to monitor. In the case of **Print**, **Paper**, **Book**, we have a minor with the potential for keen appeal to students; however, there is no central oversight (it is a mélange of courses from different divisions, with no dedicated staffing). In the case of **Critical Studies**, it would benefit from being formally constructed as a minor—currently, it is a hodgepodge of courses taught by full-time faculty (the area of study lacks clear direction). Minors should be regarded as testbeds for majors or post-baccalaureate certificates. A new **Animation** minor is in development; it will reflect

NSCAD's legacy in experimental film production and have the potential to define a significant niche for itself with ties to a strong animation industry in Nova Scotia.

➔ Action: Review all minors; redress issues of focus and oversight; consider implications of moving from minor to major or PBAC.

1.6 Quality Assurance: All programs participate in regular quality assurance processes. The Board of Governors updated the approved Quality Assurance protocols in 2009. For purposes of *NSCAD Academic Plan: Towards 2020*, all programs have defined explicit program goals, reviewed all curricula in an exercise that mapped courses to program goals, and provided landscape assessments of current program pressures and plans. In 2015, a Curriculum Committee was struck by Senate, and is now in a position to monitor programmatic and holistic quality assurance at the level of the course.

Next Steps:

1.7 Degree Offerings: The Masters in Arts Education (MAED) is a degree NSCAD once offered, but which has been in abeyance for a number of years. This degree should be brought back, with minor revision. The focus of the degree will be on arts curricula and pedagogy in K-12, museum/curatorial, and community engagement. These areas map onto current faculty areas of research (in Winter 2016, we successfully completed the search for a faculty member to contribute to Arts Education at NSCAD) and participatory practice. Moreover, there is a real opportunity for NSCAD to assume a national leadership role in reforming arts pedagogy and curriculum. This degree program will have significant social impact and prepare a generation of scholars for important research in cross-cultural, comparative, and policy analysis and affect at-risk populations (among other groups). In 2015, the Faculty supported in principle the resurrection of this degree. The objective will be to have 10-15 students in the first cohort, with 15 students in a subsequent intake. The degree will culminate in a practica and thesis, combining experiential learning and graduate research. The possibility exists to share the graduate pedagogy course between MFA and MAED, which would provide an important area of overlap between studio arts and arts educators, and a unique curricular/cultural contribution.

➔ Action: Revised program to MPHEC by Fall 2016 with an incoming cohort in Fall 2017.

1.8 To meet international standards and be competitive nationally, both the MFA and MDes need to be revised to be 60–credit (rather than 42 credit) degrees. This necessity presents a wonderful opportunity to focus on curricula and pedagogy. In the case of the MFA, there has been discussion on revising the Graduate Forum (a non-credit required course) and of exchange. In the case of MDes, an initial proposal for reform of the program has sought to broaden the degree to include Craft faculty, such that the degree may be appealing to students invested in materials research, design, fabrication, and artistic practice.

➔ Action: Proposal for revised MFA to Senate by Fall 2016. Incoming cohort in 2017 should be required to complete 60-credit degree.

➔ Action: Proposal for revised MDes to go to Design faculty and Craft by April 2016; to Senate by Fall 2016. We will need an expedited review by MPHEC to see if formal approval for a major modification will be required. Incoming cohort in 2018 should be required to complete 60-credit degree.

1.9 NSCAD offers an undergraduate degree in Interdisciplinarity Arts. Significant work has been done in committee to refine this degree offering. Until 2015, it was once the "default" degree to which all students were admitted, unless they actively chose a major. NSCAD has an opportunity to take a leadership role by refining/defining "interdisciplinary" arts practice, at a moment when the Tri-Council among

other agencies are looking to support interdisciplinary practices of research-creation and pedagogy. The question remains, is this best done through a major/degree? A number of faculty continue to express concern that the degree offering does not prepare students for interdisciplinary arts practice; that the BFA Fine Arts and Media Arts already provide opportunity for interdisciplinary arts within a rigorous structure and that the current major confuses students.

➔ Action: In Fall 2016, the Interdisciplinary Arts Committee should convene to discuss concerns about the program and debate whether motions can be made to refine the major to make it conceptually distinct from the BFA or, if a different model of engagement with interdisciplinary arts is needed, direct a subcommittee to present alternative models.

1.10 NSCAD's chief attraction to students (domestic and international) is the quality and reputation of programs. Students are global seekers of quality and unique offerings. The current mix of programs is unsustainable without increased enrolments. The Associate Vice-President, Student Experience & Registrar (Acting) has made an enrolment projection that allows for the maintenance of current program areas, taking into account the proposed program changes and modifications that have been discussed to date in 2015-16. Meeting enrolment targets will be the work of Admissions, Recruitment, University Relations, President, Faculty, Students, Alumni; it is an inclusive and holistic responsibility.

➔ Action: NSCAD needs to meet the enrolment projections set out in Appendix "A" to demonstrate progress and sustainability of programs.

2 NSCAD is dedicated to fostering to a rich, positive experience, for all members of the academic community, both inside and outside the classroom, and to supporting students in the achievement of their academic and creative goals throughout their lives.

Current Status:

NSCAD has high Faculty-to-Student and Technician-to-Student ratios, compared to other art schools. This is a benefit to NSCAD and should be promoted. However, these ratios are the resulting artifact of declining enrolments and present profound ongoing challenges to the institution.

2.1 There are currently 43.5 full-time (tenure and tenure-track) faculty. There are 68 Regular Part-Time faculty: 27 at Level 3, 23 at Level 2, and 18 at Level 1. Increasingly the proportion of students taught by faculty in continuing positions will be an important measure of the success of any plan. We have excellent sessional, RPT and ICA instructors; however, faculty in continuing appointments (with service commitments) are in a better position to provide more of their time and attention to students and program administration. The most significant investment we can make to improve students' academic experience is to hire the best instructors in continuing positions.

2.2 Digital/Technical/Service Supports: NSCAD's courses, programs and scholarship will be supported by a Learning Commons and Library; a hub of resources and technical services, teaching and learning spaces that will enrich and enliven academic experience. At once, the Learning Commons is meant to address the failings of a siloed approach to technical service support, the isolation of the Library, and the increasing dependence and proliferation of digital technologies.

➔ Action: Phase 1 of the Learning Commons project will begin as of 1 January 2016 with the appointment of a project manager who will define the conceptual working model for the Learning Commons and oversee the integration of Photography, Multimedia, and Print.

2.3 Vital Culture: NSCAD is an institution of education, arts and culture. Accordingly, it can contribute to the life of its students, its campuses, and its community with the most modest encouragement. Dr. Bruce Barber noted that 2016 will be the 100th anniversary of the Dada art movement, and seizing that opportunity to commemorate art/anti-art, NSCAD will be turning the former Brussels Restaurant space into *"Cabaret Voltaire Atlantique."* The space will host Research Hangouts programmed by Dr. Max Haiven, visiting scholars/lecturers hosted by the Anna Leonowens Gallery and Art Gallery of Nova Scotia (AGNS), and a curated schedule of artists who have made proposals on the Dadaist theme. More than a celebration of Dada, the *Cabaret Voltaire Atlantique* and Art Bar + Projects are designed to restore a cultural heart to the Fountain Campus, to acknowledge NSCAD's history in the space, and signal a fond farewell as it plans for a new campus plan.

➜ Action: Assess the long-term financial viability and social value of a space like the *Cabaret Voltaire Atlantique* and Art Bar +Projects.

Next Steps:

2.4 Foundation: First-year programming is currently directed by the Division of Foundation. This has meant that first-year programming is increasingly isolated from other divisional areas, faculty, curricula, and extra-curricular opportunities, both conceptually and physically. We are moving to the following scenario: the *Division* of Foundation will be made defunct, once a program revision is complete. The program revision will include more project-based courses and courses that address foundational material—they will not stretch into introductory divisional material. The current Foundation chair has been leading a consultation on reimagining first-year curricula. Foundation faculty will be reassigned to other divisions in line with their expertise and qualification. Going forward, a faculty member serving as Foundation coordinator will make staffing recommendations for first-year offerings and these courses will be assigned first before all other course assignments to eligible faculty (tenure, tenure track, sessional, RPT, and ICA). Although not all students enter through the first-year, as increasingly student transfers from other programs into second-year, the first-year experience is key to laying the foundation for persistence and success.

➜ Action: By 2017, develop and implement a new staffing and curricular model for Foundation.

2.5 Beyond the Classroom (Experiential): Arts-based curriculum is experiential. We must strengthen how we integrate internships, practica, work-study, and exchanges into program offerings. As well, as offering increased paid student assistantships and research experience.

➜ Action: We must track participation and modes of experiential instruction. We must be able to report on the innovative, effective, and multiple ways in which experiential instruction is part of curricula as well as extends practice and involvement beyond the classroom. Moreover, we must think of ways in which the Anna Leonowens Gallery can be better integrated into core curricular programming.

2.6 Divisional Governance: Currently, only full-time faculty members are regular members of Divisional governance. RPTs and ICAs can be invited under provisions in the Collective Agreement, but students are not elected by peers to be representatives at Divisional meetings. Students must be formally part of academic governance at the Divisional level. The SUNSCAD executive has been very supportive of this opportunity to increase student participation in the governance of the institution.

➜ Action: By Fall 2016, we will establish a process for electing student representation at the Divisional level.

2.7 Classroom and Study space: To ensure a high quality classroom and studio experience we must attend to those spaces routinely, especially as pedagogy and technology change: key considerations are access, congeniality, dynamic facilities for learning and research, as well as classroom support for instructional

technology and the adapting needs of students and faculty. NSCAD has purchased InfoSilem, a software package that should allow for more efficient use of space. Current estimations suggest that NSCAD is only 33% effective at the assignment/use of space. OAAR and OSAS must work together to produce a more accurate record of space usage where (a) space can be reserved at the centre; (b) the course master can capture all assigned space usage; and (c) assumptions about space use by Divisions will be captured in order to be reflected in space reports. A plan for space maximization will be driven by space-use data, accordingly, space-use data needs to be accurate.

➜ Action: For the Fall/Winter 2016-17 course master, all uses of space for academic program delivery will be reported and recorded.

➜ Action: NSCAD must review space and convert under-utilized spaces to labs or incubation hubs that advance excellence in research and creative practice.

2.8 Student Satisfaction: The primary survey for measuring student satisfaction and engagement is called NSSE. The problem with the survey from NSCAD's perspective is that our student population is too small for the data to be meaningful. This does not mean we cannot track student satisfaction and engagement, we can instead achieve this by using internal resources. As well, in 2015-16, NSCAD participated in the International Student Barometer (ISB). In this year, the global dataset was comprised of over 237,000 students from 172 institutions in 18 countries. In Atlantic Canada, eight institutions participated in the survey. The survey provided a great deal of very useful information for measuring student satisfaction.

➜ Action: Given this year's survey as a baseline, it would be useful to participate bi-annually in the ISB.

➜ Action: By 2017, NSCAD will develop/adapt and use for its own purposes a useful survey for measuring student satisfaction and engagement.

3 NSCAD values excellence in teaching, aiming always to recruit and encourage faculty committed to teaching of the highest quality, and offering supports to all instructors striving for pedagogical and instructional excellence and innovation.

Current Status:

3.1 Director, Teaching and Learning: We have a commitment to hire a Director, Teaching and Learning effective 1 July 2016 in order to provide greater support for innovative and excellent pedagogical practices and greater visibility to those practices already occurring. The Director will support IT best practices for online and blended learning and share best practices of pedagogical and curricular innovation. The Director will support all teaching faculty in a process of constant improvement. The Director will provide support to students, especially by providing workshops on study skills and other learning strategies.

➜ Action: We will track the development of online and blended modules, student satisfaction with instruction, faculty confidence in their teaching roles, innovation in curricula and pedagogy identified through external review.

3.2 Mentorship between faculty and graduate students: It deserves comment that NSCAD's graduate students in the MFA receive a high level of mentorship in the current configuration of the program, especially when they are preparing and delivering courses. This is a unique level of support at the graduate level, and should be promoted to prospective applicants.

3.3 Quality assurance: To provide the best possible academic experience, it is vital to focus in an ongoing and methodical way on the design of curricula and courses. This will require periodic external review of programs. The evaluations of external reviewers will be an important measure of our success of these criteria.

3.4 Teaching awards and recognition: The Office of Academic Affairs and Research is introducing teaching awards in a bi-annual cycle to be awarded at Convocation. We should celebrate that Faculty put a great deal of effort into innovative pedagogy.

➔ Action: Find more venues for celebrating and commemorating the teaching efforts of faculty and the significance of that achievement which benefits students, the divisions, the areas of study, as well as the individual instructors.

4 NSCAD commits to supporting students, recognizing the needs of first generation, EAL students, and mature students, and the value of teaching and learning spaces that will enrich and enliven the academic experience.

Current Status:

4.1 NSCAD does a great deal with very little. An increasing number of students require supports for learning disabilities, mental health challenges, transition to university, through career difficulties, post-degree anxieties, and language gaps. The current levels of support will need to be rethought, especially if our enrolment will be increasingly dependent on first generation, EAL, and mature/returning students whose skills will need scaffolding. In 2014, and again in 2016, NSCAD sponsored an informal lunch with staff from East Coast School of Languages (ECLS) in order to support instructors who were grappling with revising their own strategies for teaching in recognition of the increasing number of EAL in their classes.

➔ Action: To actively and systematically do more to support faculty and students. The Director, Teaching and Learning will assess of current needs and best practices within six months of appointment in collaboration with the Office of Student and Academic Services.

4.2 Writing/Communication skills: NSCAD has done a clever thing about writing. It has embedded requirements for writing in Foundation and upper-year programming as LAS electives. Writing is not a remedial skill, and university-level writing is probably the one skill all employers will assume graduates of any university have. This principle of writing embedded in all degrees is a value to be preserved and better articulated. We have recently entertained a proposal to increase opportunities for critical writing (journalism, arts criticism) as a paid internship within the non-profit arts sectors in HRM.

➔ Action: Follow up with discussions about participating in the Creative Non-Fiction graduate program at University of King's College (housed in Journalism, but to which NSCAD's documentary and arts criticism/critical studies could contribute).

4.3 Writing Centre: I have no concerns or complaints about the Writing Centre. It is not staffed by graduate students or upper year peer tutors, as it the case at other universities; it is staffed by seasoned tutors with arts experience. There are good reasons for this: according to current statistics maintained by the Writing Centre, 90% of the appointments are taken by students with ESL/EAL needs. As well, NSCAD students present with a higher-than-average rate of learning disabilities and mental health challenges. This means our tutors need ESL/EAL training and mature experience. I would add that the culture of critique is foreign at most liberal arts schools, so that peer tutors from other universities would not have

transferrable skills to support NSCAD students. MFA students also use the Writing Centre. It deserves emphasis, Writing Centres do not only provide remedial support; undergraduate peer tutors would not be in a position to support graduate level students.
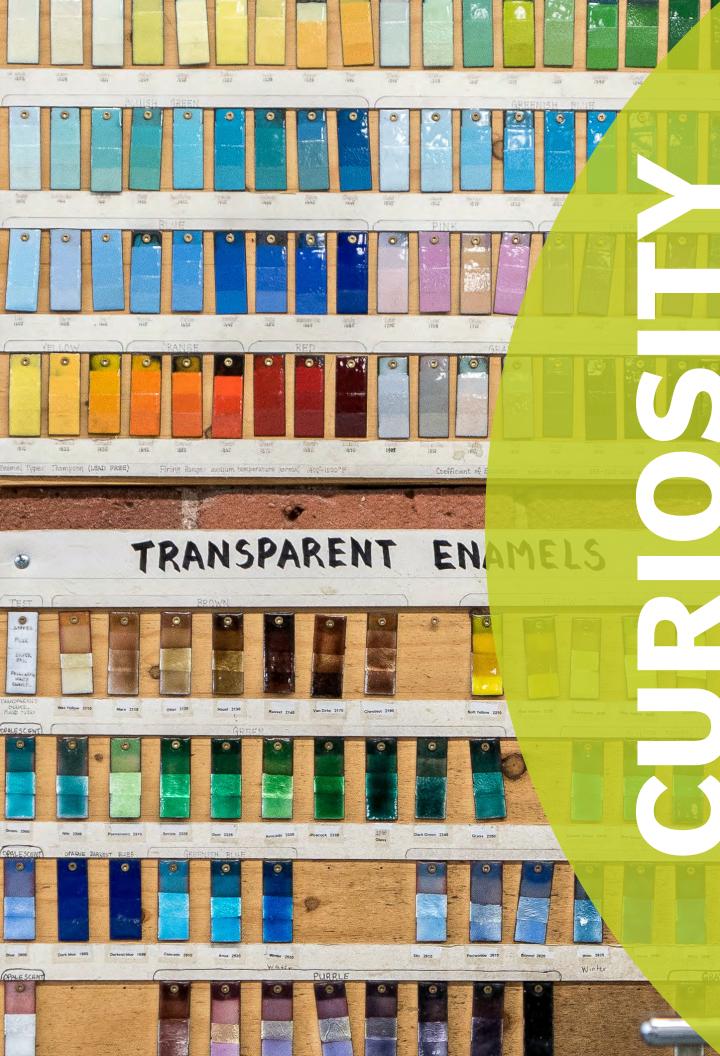
➜ Action: With increasing demands for support and with increasing international enrolments that may put additional pressure on current resources, NSCAD should consider moving to a full-time Writing Centre Director (when feasible financially).

Next Steps:

4.4 Scholarship, RA and TA opportunities: Vincent Larivière, Ph.D., Canada Research Chair on the Transformations of Scholarly Communication, Université de Montréal presented at the SSHRC Leaders conference in Ottawa (December 2015). His statistics were dramatic and clear: students who are modestly funded have better completion rates than those students who are unfunded. NSCAD needs to review its scholarship and paid assistantship policies to identify the pivot point at which the most students would benefit from support.

Faculty research grants are another important source for student support since faculty researchers must contribute to the development of HQP (highly qualified personnel) as the primary metric on most research grants. The Research Office is preparing resources to help faculty direct and supervise the development of HQP. As well, for faculty who are members of national teams of research, NSCAD must advise on fair wages for undergraduate and graduate paid work, especially when different provinces will have different regimes of fair and equitable pay.

➜ Action: Resource material in development from the Research Office.

➜ Action: The President has convened an ad hoc committee on graduate student support. A comparable review of undergraduate support is anticipated either by ad hoc committee or via OSAS.

CURIOSITY

TRANSPARENT ENAMELS

BLUISH GREEN   GREENISH BLUE

BLUE   PINK

YELLOW   ORANGE   RED   GRAY

Enamel Type: Thompson (LEAD FREE)   Firing Range: medium temperature (normal) 1400°-1500°F   Coefficient of Expansion: medium range

TEST   BROWN

Wax Yellow 2110   Mars 2118   Otter 2120   Hazel 2130   Russet 2140   Van Dyke 2170   Chestnut 2190   Soft Yellow 2210

GREEN

Green 2300   Nile 2306   Peppermint 2310   Spring 2320   Gem 2326   Avocado 2330   Peacock 2338   Dark Green 2345   Grass 2350

GREENISH BLUE

Blue 3600   Dark blue 1693   Darkest blue 1698   Cascade 2510   Aqua 2520   Winter 2530   Sky 2610   Periwinkle 2615   Bonnet 2620   Winter 2625

PURPLE

CURIOSITY

1 NSCAD is committed to being a university that promotes and supports nationally and internationally significant research and creative production.

Current Status:

1.1 Research awards and creative production recognition: The Office of Academic Affairs and Research is introducing research and creative production awards in a bi-annual cycle to be awarded at Convocation. We need to energetically celebrate success.

1.2 Research grant support: The Vice-President (Academic & Research) has made explicit the need for individual faculty members and institutional research centres, labs or institutes to pursue Tri-Council (among other types of) research funding. In 2015, the Office of Academic Affairs and Research (OAAR) undertook initiatives to increase applications for research grants and success rates in applications by providing a supportive network to review grant applications. OAAR provides assistance in effective development and application strategies. Researchers can take advantage of one-on-one proposal review with an in-house editorial specialist. OAAR can also arrange blind peerreview. The Industry Liaison Office will facilitate IRAP, commercialization and development funding opportunities.

An increase in Tri-Council application and success rates over 2014-15 will be an important metric of success in research activities. NSCAD also needs to increase the opportunities of students to work with faculty on research. **External research funding is an explicit priority because** (1) the best assessment of research quality is external review by peers; (2) external research funding supports infrastructure (the researcher's needs) as well as the institution's needs through overhead. The transparent use of overhead funds supports the entire community; (3) research funding supports students—most funds are targeted at developing HQP.

1.3 The number of research grants held by NSCAD faculty has dropped in the past few years. As a result the Research Support Fund (RSF) contribution, which is calculated on a three-year rolling average of eligible grants to the institution, has dropped. This fund supports the research office and library infrastructure expenses. Publicizing research achievements and juried creative activity must be made priorities to encourage a culture of research (and grant application); publicizing research achievement is also a condition of continuing RSF funding.

➔ Action: Over the course of this plan, progress will be measured based on the number of grants submitted to the Tri-Council in a year, as well as the number of awards and 4As.

Next Steps:

1.4 NSERC. NSCAD is currently not eligible for NSERC funding, though Emily Carr University of Art + Design (ECUAD) and OCAD University are.

➔ Action: We will pursue NSERC eligibility, especially for the benefit of Media Arts and Design faculty and students.

1.5 Institutes and Centres policy: A new "Institutes, Labs, and Centres policy" was approved by Senate in Winter 2016. Senate provides oversight for Institutes, Labs, and Centres (ILC). ILC provide a value to the university as a whole: they concentrate attention (on a problem or theme), direct resources (human and financial), identify areas of interest and opportunities for networking within and without the institution.

Possible ILCs might be in an Institute of Craft History, a Materials Lab, or Centre of Digital Fabrication.

➔ Action: NSCAD would benefit from the creation or reinvigoration of five institutes, labs or centres over the course of this plan. NSCAD has had the benefit of research labs/collaborator opportunities (e.g., Drawing Lab, CineFlux). I would add that labs can be virtual and we have robust synchronous and asynchronous support for telepresence. We can build significant digitally-supported partnerships that will benefit students.

1.6 CRCs and Endowed chairs: NSCAD is lagging behind its peer institutions. For instance, ECUAD has four CRCs, including a soon-to-be-filled Tier 1 in Indigenous Arts. NSCAD is submitting a CRC application in 2015-16 for a Tier 2 position in Interactive Media. We require at least two more CRCs— the number of CRCs is a reflection of the university's collective research success. As a complement to CRCs, we need to pursue endowed chair opportunities in Digital Materiality, Arts Education, and Indigenous Arts (studio), which will directly lead to building capacity.

➔ Action: Progress on this objective will be measured by the awarding of at least one CRC and one endowed chair over the duration of the plan.

2 NSCAD is committed to encouraging a research culture that creates opportunities not only for faculty but also for students to engage in research, experiential learning and creative activity.

Current Status:

2.1 Sandbox: NSCAD is an active participant in three provincially-funded Sandboxes: The Spark Zone (SMU, MSVU, NSCC, NSCAD), ShiftKey Labs (Dalhousie, Volta, NSCAD, SMU), and IDEA Sandbox (Dalhousie Business, Engineering, NSCAD). The three-year projects have provided the opportunity for student engagement in entrepreneurial and social innovation opportunities. NSCAD has built the Sandboxes into curricula and supported efforts to build capacity within PSE to maintain the Sandboxes beyond the cycle of Provincial funding.

➔ Action: NSCAD must leverage the experience of the Sandbox to sustain entrepreneurial and social innovation opportunities for students and alumni.

2.2 Research Hangouts: Dr. Max Haiven, for a second year, hosted a series of "Research Hangouts." This programmed series focusing on research is a good way to include all members of the academic community (especially graduate students) in conversations about research practices, developments, and achievements.

2.3 Library: NSCAD's Library has responsibility for curation and management of research data; the digitization of images for national databases, and has the opportunity to be a hub for the Learning Commons, small group instruction, as well as incubation and collision spaces. The Library is used by digital clients; it is not well used by physical users. We need to address the Library usage issues with a plan by Spring 2016.

➔ Action: For Spring/Summer 2016, develop a plan to introduce Learning Commons – supported learning spaces in the Library.

Next Steps:

2.4 MITACS: NSCAD is now eligible to access MITACS funding for students.

➜ Action: As of 2016-17, there should be at least three student internships per year for NSCAD students supported by MITACS and corporate partners.

2.5 NSCAD Press: The NSCAD Press is defunct, and operated under a business and editorial model that hastened its demise. Having said that, NSCAD should reexamine whether an imprint can be resurrected (possibly with McGill-Queens). The NSCAD Press represents not only a legacy of arts publication in Canada but a significant future given the economies attached to digital publishing and the exceptional talent of faculty willing to serve on an editorial board. A press also represents a wonderful opportunity for graduate student training. As an annual or semi-annual journal or monograph press with very few titles in a year, it would have be a very competitive venue for manuscripts.

➜ Action: By 2017, NSCAD should assess the viability of an imprint with a Canadian university press.

➜ Action: By 2017, NSCAD should assess the viability of revitalizing the Press or related enterprise that could allow NSCAD to develop a commercial arm for some master class-type projects. Printmaking is working through the costs and risks of undertaking a small-run, fine-art, printmaking initiative that would be sustainable and of high value to students, faculty, prospective visiting artists, and the institution.

3 NSCAD will strive to develop new and distinctive programs rooted in emerging areas of research and critical inquiry.

3.1 Distinctive graduate, post-baccalaureate, and professional programming: Beyond the Masters in Art Education and CRC in Interactive Media (media archeology practice, scientific sensing), NSCAD needs to carefully evaluate where there are opportunities to develop innovative post-baccalaureate and graduate programs. Once the two-year 60-credit MDes is fully developed, there may be possibilities for a research-based MFA; a new Animation minor could be developed to operate as a post-baccalaureate. Fashion has started discussion of a post-baccalaureate three-university shared "professional" residency. What is clear is that there have been many ideas floated for new programs, but a weak system of tracking progress and supporting development to execution.

➜ Action: By 2020, there will be three new post-baccalaureate programs.

4 NSCAD will strive to ensure that graduates understand that they are global citizens who are capable of acting in/on the world in its complexity.

Current Status:

4.1 OSAS is working to promote and expand exchange opportunities: for students, exchange expands cultural literacy and cross-cultural communication; for faculty, it widens the reach of research and creative partnership; for the institution, it expands the opportunities for curricular augmentation and recruitment.

➜ Action: NSCAD needs to expand exchange opportunities and look to embed them in degree and curricular programming.

4.2 World Travel program/field study courses: NSCAD currently routinely offers only one World Travel course, a 2000-level course in Summer, in partnership with Parks Canada at Kejimkujik. In Fall 2015, NSCAD piloted another Parks Canada location, Fortress Louisbourg. The student work and experience that evolves out of these site-specific opportunities is significant. Working with Parks Canada is a special opportunity, as Parks Canada has made mutual promotion a condition of partnership—this has benefitted both Parks Canada and NSCAD; student work produced at Kejimkujik and Louisbourg is annually exhibited. It is important to acknowledge that the development of a specific initiative takes time and attention. It can be resource intensive, but there is a profound value to travel embedded in inquiry. Many of the arts practices explored at NSCAD emerge out of local histories and traditions, as such, students would benefit from a guided exploration of both place and practice.

➜ Action: OAAR will convene a working group to define a rigorous process of application and approval for field study and world travel courses. Participation will be a measure of success of this initiative. By 2017, NSCAD should offer at least one 3000-level course with a travel component annually.

CONNECT

1 NSCAD values the inclusion and involvement of all members of the community who contribute to the ongoing livelihood and vitality of the institution. NSCAD's community extends beyond its physical campuses.

Current Status/Next Steps:

1.1 Extended Studies, Anna Leonowens Gallery, Alumni: NSCAD currently provides academic community outreach primarily via Extended Studies, Anna Leonowens Gallery and alumni. Each is an underutilized resource.[2] Extended Studies has been restructured to concentrate on its core programming and to analyze new possibilities. Extended Studies has identified opportunities in new markets (silver economy, at-risk youth, alumni upgrade, professional upgrade, executive training, and teacher education), new modes of delivery (online, synchronous and asynchronous), and new community partners (e.g., Nova Scotia's Natural History Museum and Art Gallery of Nova Scotia).

➜ Action: A review of staffing levels is needed in Extended Studies to deliver on these opportunities.

1.2 Anna Leonowens Gallery (ALG): On average, ALG mounts 105-115 exhibitions at the Anna Leonowens and approximately 10-20 exhibitions at the Port Loggia. It delivers on three mandates: (a) to provide students with an exhibition experience as part of their academic program in which their own creative work is displayed and "critiqued" within the university community; (b) to provide the student body with the opportunity to view exhibitions by artists, designers and planners, including work by faculty and alumni as well as work by individuals or groups from outside the university community, which are organized as part of the academic and artistic program at the university; and (c) to provide exhibition space where the work of artists, designers and planners, primarily but not exclusively from the university, can be viewed by the general public as well as specialized publics from the community at large.

ALG conducted a gap analysis in Fall 2015 and has identified areas where it could provide more opportunities to students and divisions: professionalization of students' experience by hosting workshops and information sessions every semester for the students on the process of applying for an exhibition; ways to engage students in their Foundation year through an exhibition, class visits, presentation at the beginning of the semester, or during orientation, summer internship opportunities. Two Divisions do not routinely exhibit in the ALG: Design and Film. The ALG seeks to redress this. For Film, the *Cabaret Voltaire-Atlantique* might remedy some of the more challenging issues with respect to screening films and shorts (statistically the average visitor will spend less than three minutes with a video work in a gallery). For Design, there a specific challenges with respect to the graduation calendar and the end of term pressures on ALG space that will need to be addressed.

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[2] The ALG would like to restart a Summer Pop-Up shop run by SUNSCAD and participate in the 2017 Biennale in Venice as part of AGNS/TNAF/Atlantic Canadian Artists in Venice.

1.3 Alumni: NSCAD has an international alumni network. We need to foster and cultivate connection, especially for our current students who are seeking insight into the consequences of academic choices they are making, direction upon graduation, and networking opportunities.

➜ Action: NSCAD will program an annual alumni speaker series and develop (job) shadowing opportunities between current students and alumni.

2 NSCAD wishes to diversify its student body and curriculum, as diversity enriches the educational experience.

Current Status:

2.1 Indigenous curricula: NSCAD is participating on an Indigenous Studies minor housed at Dalhousie University and moving to require at least three credits of Indigenous Art History in the Art History major.

2.2 Preferred Names: NSCAD has assumed a leadership position in Canada in the formal recognition of preferred names of students on as many documents and official sites respecting current legal limits.

Next Steps:

2.3 Indigenous student and faculty recruitment: NSCAD needs to review its recruitment strategies amongst Indigenous peoples, to reflect on barriers to entry, graduation, employment, and participation. Commitment to a curricula that addresses questions of Indigenous arts practice, history, and identity will support recruitment of all people invested in this important area of concentration.

2.4 International recruitment: An RFP is currently being circulated which will address the question of strategic international markets for NSCAD. Given the anticipated demographic challenges in Nova Scotia (See Appendix "B") coupled with the specialized curriculum and mission of a university of arts, craft and design which segments local opportunities, articulation agreements are not enough: NSCAD will need to focus efforts on international student recruitment. I anticipate the need for a director of International Academic Liaisons complemented by reliance on alumni, faculty research collaboration, and current students.

➜ Action: We must commit to directing a percentage of international tuition fees to international support services (5%).

➜ Action: NSCAD must demonstrate to a global audience the currency of its programming, accordingly we will seek NASAD foreign equivalency (2016-17) which will address quality assurance and financial aid restrictions for U.S. students. Progress on this objective will be measured by the percentage of international student recruits who graduate from NSCAD, as well as the diversity with respect to citizenship of registrants. A target for international student participation is 17%.

3 NSCAD seeks the benefits of a Learning Management System (LMS), like D2L's Brightspace, that will provide the opportunity of online and blended course pedagogy as well as support asynchronous instruction. An integrated LMS represents such an opportunity for greater ease of engagement with material and each other.

Current Status/Next Steps:

3.1 NSCAD has adopted D2L's Brightspace as its LMS. In Fall 2015, the system was installed and early adopters and technicians trained. In Winter 2016, a first online class will be offered through Extended Studies. An LMS will allow all classes to have a landing page, there will be efficiencies produced respecting communication about academic policies to and from instructors, to and from the Registrar's Office. On academic matters Brightspace will allow the archiving of live classes, curating course sites, bridging distances for class guests (synchronously and asynchronously). The LMS will enhance students' opportunities to study and reflect on course curricula, improving outcomes.

➔Action: For Fall 2016, all courses will have a landing page. The Director of Teaching and Learning will help facilitate the opportunities attached to blended delivery. Totally online courses are an option for faculty—we will work to develop processes for development, assignment, and management of such courses. Online courses are more likely to have currency in Extended Studies in the short-term and the OAAR is developing priorities currently for online course development.

4 NSCAD will be made stronger through targeted partnership and collaboration, articulation agreements, transfer and pathway agreements.

Current Status:

4.1 NSCAD benefits from curricular and research collaborations. NSCAD's Parks Canada partnership has already been mentioned. NSCAD partners with Mount Saint Vincent University (MSVU) on the delivery of arts education courses to its BEd candidates. NSCAD is partnering with Dalhousie on an Indigenous Studies minor. NSCAD is an early partner in the LandMarks 150 initiative for a national curriculum in 2017. In 2015, OAAR has entertained many invitations to foster future partnerships of more amorphous kinds: IWK and the Nova Scotia Public Health Authority seeks to meet with researchers to explore opportunities for future collaboration. University of King's College similarly would like to consider degree collaborations. There are obvious thematic areas where NSCAD should be active: art and public health, art and diagnostic skill, reconciliation; information visualization, digital media, gaming; materials exploration. OAAR is working to promote NSCAD participation in these areas, and others, through its role at various provincial tables, meetings of Atlantic Vice-Presidents, etc.

➔Action: NSCAD will increase the number of active articulation, transfer and pathway agreements. It will also work with congenial university partners seeking curricular collaboration in 2 +2 degree offerings, post-baccalaureate, and graduate degrees in areas of strength.

STEWARD

STEWARDSHIP

1 NSCAD values the many contributions of its administrative staff, academic staff, and librarians to the academic mission and to the academic experience of students and faculty.

Current Status:

1.1 The academic mission is core to the institution. NSCAD is able to deliver a comprehensive arts education with an administrative staff complement that is lean. Additionally, new demands will be made as a function of improved efficiencies and new modes of service: infosilem, D2L, and the Learning Commons. We must deliver professional development opportunities and actively support staff.

2 NSCAD will strive to clearly articulate the social, local, regional, national, and global value of an arts-based education and preserve the legacy of an institution with historical and ongoing cultural value.

Current Status:

2.1 One of the objectives of the Master of Arts Education is to lead a national conversation on arts pedagogy and practice. With a stream in museum and curatorial practice, the degree will also support NSCAD's need to preserve and access its own valuable legacy.

2.2 The archive and gallery collections need attention. In 2012, when the decision was made to not fill the Exhibition Coordinator, Public Art and Archive position, all work and focus on bringing the archive and permanent collection online, all care and remaining cataloguing and all major research requests were put to a stop. YCW (Young Canada Works) student assistants have done summer work over the summer, but their efforts lack consistency and few projects started in a summer are completed. Additionally, the archive lab and permanent collection storage is not set up to host researchers on site as well databases are out of date, even though there are researchers who would benefit from access to these collections.

➜ Action: We must fund and develop an archivist position for the needs of the gallery, library and administration. With them we can develop and promote the collection as a historical, cultural, and intellectual asset of the university through publications and exhibitions, use the collection to promote public awareness of the university's history.

3 NSCAD espouses an ethic of social justice. In 2015, the Truth and Reconciliation Commission of Canada produced its report and posted 94 recommendations. NSCAD is committed to responding to those recommendations with a 10-point action plan, and participating in a national dialogue on transformative change.

3.1 In order to redress the legacy of residential schools and advance the process of Canadian reconciliation, the Truth and Reconciliation Commission has created calls to action in the categories of Legacy (child welfare, education, language and culture, health, justice) and Reconciliation (Canadian Governments and the UN, royal proclamation, settlement agreement parties and the UN, equity in legal system, National Council, professional development, apologies, education for reconciliation, youth, museums and archives, missing children and burial info, national centre, commemoration, media, sports, business, newcomers). NSCAD identifies the following action items as crucial and feasible objectives for the integrations of TRC actions within its academic commitment to students, faculty and the broader TRC community.

Action #1: Acknowledgment of Territory
Action #2: Advisory Committee on Indigenous Arts
Action #3: Indigenous Art Mentors
Action #4: Elders in Residence
Action #5: Mandatory Indigenous Art History
Action #6: Indigenous Studies Minor
Action #7: Reconciliation Seminar Course and Research Centre
Action #8: Indigenous Hire for Studio Practices
Action #9: Endowed Chair in Indigenous Arts
Action #10: Indigenous Artists Series

4 NSCAD will be a good steward of resources. NSCAD may close programs, or modify areas of study during the plan period. Programs may be closed for a number of reasons, primarily when enrolments are low or when faculty research and teaching interests have shifted to other areas and can no longer support them. Programs may also be closed when program enrolments are very low and require the institution to offer courses we would not otherwise offer.

4.1 This planning exercise has identified the need for a standard use of the word *program*. Attached is a current list of programs that corresponds to the Academic Calendar (see Appendix "C").

4.2 Rather than focusing on individual program enrolments, there is a benefit in this planning cycle to review enrolments from the vantage point of Divisions. The expectation is that every division will have comparable full-time equivalent (FTE) enrolments (150 students). If by 2018 Divisional enrolment is not tracking towards this target, we can identify areas of program weakness. By focusing on Divisional clusters, Divisional Chairs are in a position to articulate where and if weaker enrolments in a program are expected, planned, and supported in the short term by the Division in order to build capacity; they can strategize about how to increase recruitment efforts and enrolment; working with the Vice-President (Academic & Research), they can develop plans for program closure, as a last measure, having made best efforts over a cycle of review.

2015-16

- Partner in joint undergraduate minor in Indigenous Studies (with Dalhousie)
- Curate and host activities through *Cabaret Voltaire Atlantique* and Art Bar
- Refine academic focus of Critical Studies, and commence review of all minors
- Deliver first Brightspace online course through Extended Studies
- Develop policy on Institutes, Labs and Centres
- Complete Phase 1 of Learning Commons
- Review of Interdisciplinary Arts major by Committee
- Conduct functional space study
- Conduct Divisional consultation on MDes revisions
- Coordinate communication between areas of study, Recruitment and University Relations
- Prepare for NASAD foreign equivalency application
- Submit 10 tri-council applications

2016-17

- Welcome CRC in Interactive Media
- Seek approval for MA in Art Education from MPHEC
- Appoint Director, Teaching and Learning
- Submit revised MFA with 60 credits to Senate
- Submit revised MDes with 60 credits to Senate (and then to MPHEC, if required)
- Establish process for electing student representation at Divisional level
- Establish process for reporting and tracking all space usage
- Develop/adapt student engagement survey
- Recognize faculty achievement through awards of Research/Teaching at Convocation
- Develop alumni speaker series and improve network connections between students and alumni
- Develop rigorous process of application and approval for World Travel courses
- Establish landing pages for all courses on LMS
- Begin implementation on 10-point action plan on TRC recommendations
- Mount LandMarks 150 course as part of national curriculum led by Partners in Art
- Prepare for NASAD foreign equivalency
- Apply for a minimum of three MITACS internships
- Commence Phase 2 of Learning Commons
- Submit 15 tri-council applications

2017-18

- Establish one lab or institute: perhaps Art + Activism Institute, Animation or Digital Textiles lab
- Welcome incoming cohort to 60-credit MFA
- Welcome first cohort of 10 students in MA in Arts Education
- Assess viability of NSCAD Press imprint with a university press
- Host alumni speaker series
- Offer at least one 3000-level course with world travel component (annually)

- Review progress on implementation on 10-point action plan on TRC recommendations
- Receive endowed chair in Indigenous Arts (Studio)
- Commence Phase 3 of Learning Commons
- Achieve NASAD foreign equivalency
- Apply for three MITACS internships
- Submit 15 tri-council applications

2018-19 (Mid-Point Progress Review)
- Establish one lab or institute: perhaps Craft History Institute
- Offer at least one 3000-level course with travel component (annually)
- Welcome incoming cohort in 60-credit MDes
- Assess proximity to enrolment projection targets
- Host alumni speaker series
- Review progress on implementation on 10-point action plan on TRC recommendations
- Apply for three MITACS internships
- Submit 20 tri-council applications
- Establish totally integrated Learning Commons
- Begin Divisional plans for next academic plan

2019-20
- Establish one lab or institute: perhaps Materials Lab
- Receive endowed chair in Art Education
- Offer at least one 3000-level course with travel component (annually)
- Host alumni speaker series
- Award of second CRC to NSCAD
- Apply for three MITACS internships annually
- Submit 20 tri-council applications
- Commence consultation on next Academic Plan

2020-21
New Academic Plan to 2025 to Senate

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