AGENDA

1. **Adoption of the Agenda**

2. **Approval of the Minutes**
   The minutes of November 18, 2022 have been posted.

3. **Unfinished Business – for approval**
   J. Morelli will move “that the Faculty Board opposes the making of a final decision by the Dean regarding the temporary suspension of admissions in the Bachelor of Fine Arts program at this time without further meaningful consultation with the Faculty Board, and not until the Dean has returned to the Faculty Board to present an:
   1. analysis of the “alternatives [that] have been explored”, and an explanation “regarding the feasibility (or lack) of these alternatives”.
   2. “analysis of the anticipated impact, if any, the temporary suspension will have on other units/programs”; and
   3. “analysis of the anticipated impact, if any, the temporary suspension will have on the equity goals of the unit/program, and steps that will be taken to ensure that these goals continue to be met”

4. **Arts and Science Undergraduate Society Report**

5. **Reports**
   1. Dean’s Report
   2. Associate Dean (Teaching and Learning) Report
   3. Associate Dean (Academic) Report
   4. Associate Dean (Research) Report
   5. Associate Dean (Graduate) Report

6. **Curriculum Committee Omnibus Report Part II – Appendix A – for approval**
   J. Stephenson will move “that the Omnibus Report Part II be approved.”

7. **Programs in the Department of Classics be renamed to program in Classics and Archaeology so that the following programs be renamed – for approval**
   a) Classics – Master of Arts, to be changed to:
      Classics and Archaeology – Master of Arts
   b) Classical Studies – Major (Arts) – Bachelor of Arts (Honours), to be changed to:
      Classics and Archaeology – Major (Arts) – Bachelor of Arts (Honours)
   c) Classical Studies – Joint Honours (Arts) – Bachelor of Arts (Honours), to be changed to:
      Classics and Archaeology – Joint Honours (Arts) – Bachelor of Arts (Honours)
   d) Classical Studies – Minor (Arts), to be changed to:
      Classics and Archaeology – Minor (Arts)
   e) Classical Studies – General (Arts) – Bachelor of Arts, to be changed to:
      Classics and Archaeology – General (Arts) – Bachelor of Arts
   f) Classics – Specialization (Arts) – Bachelor of Arts (Honours), to be changed to:
      Classics and Archaeology – Specialization (Arts) – Bachelor of Arts (Honours)
   D. Lehoux will move ‘that the Programs in the Department of Classics be renamed to program in Classics and Archaeology.’
8. **Report of the Nominating Committee – Appendix B – for approval**  
   P. Fachinger will move “that the Faculty of Arts and Science Committee Membership attached be approved.”

9. **Alternative and Impacts Report: Towards an Enriched Experience in Visual Arts at Queen’s - Appendix C**  
   J. Stephenson will discuss.

10. **Question Period**

11. **Other Business**

   J. Mennell, Secretary  
   Faculty Board  

   J. Rose, Chair  
   Faculty Board
### COURSE ADDITIONS

<table>
<thead>
<tr>
<th>Dept.</th>
<th>Course Subject</th>
<th>Course Catalogue Number</th>
<th>New Course Units</th>
<th>New Course Title</th>
<th>Transcript Title</th>
<th>New Course Description</th>
<th>Topics Course</th>
<th>New Course Notes</th>
<th>New Prerequisite</th>
<th>New Corequisite</th>
<th>New Exclusion</th>
<th>New Equivalency</th>
<th>Intended Learning Outcomes/Learning Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biomedical and Molecular Science</td>
<td>ANAT</td>
<td>391</td>
<td>3.0</td>
<td>Introduction to Cadaveric Dissection</td>
<td>Intro. to Cadaveric Dissection</td>
<td>Students work individually and collaboratively to develop macro and microdissection skills using human cadaveric specimens. Students learn how cadaveric dissection for teaching purposes (prosection) influences communication and teaching of anatomy.</td>
<td>No</td>
<td>None.</td>
<td>Minimum 3rd year (level 3) standing, registration in a LISC/BCVM/BSc Major or SSP, and a minimum standing of B+ in one of [ANAT 100/3.0 or ANAT 101/3.0, and ANAT 280/3.0; [ANAT 215/3.0 and ANAT 216/3.0, [ANAT 315/3.0 and ANAT 316/3.0]].</td>
<td>None.</td>
<td>None.</td>
<td>None.</td>
<td>120 [36L;48O;36P]</td>
</tr>
<tr>
<td>Biomedical and Molecular Science</td>
<td>PPEC</td>
<td>400</td>
<td>3.0</td>
<td>Neuro-immune Interactions in Health and Disease</td>
<td>Neuro-Immune Interactions</td>
<td>This course is designed to advance critical thinking skills, as well as oral and written communication skills, via an inquiry-based approach in neuroimmunology. Teams of students identify the critical cellular and molecular processes regulating neuro-immune interactions in health and disease.</td>
<td>No</td>
<td>None.</td>
<td>Minimum 3rd year (level 3) standing, registration in a LISC/BCVM/BSc Major or SSP, a GPA of 2.5, and one of [PHGY 290/3.0 and MICR 270/3.0; LISC 320/3.0, NSCI 323/3.0; NGI 324/3.0, MICR 360/3.0, MICR 386/3.0].</td>
<td>None.</td>
<td>None.</td>
<td>None.</td>
<td>120 [24G;36I;36O;24P]</td>
</tr>
<tr>
<td>Dan School of Drama and Music</td>
<td>ENIN</td>
<td>250</td>
<td>3.0</td>
<td>Makerspaces and the Creative and Innovative Process</td>
<td>Makerspace &amp; Innov. Process</td>
<td>Development of the student innovator’s mindset and skillset in design thinking. Through real-world problems, students will learn how to use makerspace equipment competently and safely, and to design, prototype, and test objects. They will be encouraged to think critically about the potential of the maker movement to create social impacts.</td>
<td>No</td>
<td>None.</td>
<td>(ENIN 140/3.0 or ENIN 200/3.0) or permission of the School.</td>
<td>None.</td>
<td>None.</td>
<td>None.</td>
<td>108 [36L;12Lb;60P]</td>
</tr>
<tr>
<td>Political Studies, Philosophy, and Economics</td>
<td>PPEC</td>
<td>300</td>
<td>3.0</td>
<td>Topics in Politics, Philosophy, and Economics</td>
<td>Topics in PPEC</td>
<td>This course is devoted to the study of ethical and political aspects of economic institutions. It focuses on practical applications of ideas within the context of contemporary issues, and it will include a diversity of ideological views.</td>
<td>No</td>
<td>NOTE This course is the required third-year core course for the PPEC degree plan, but it is open to other students with the prerequisites.</td>
<td>PPEC 202/3.0</td>
<td>None.</td>
<td>None.</td>
<td>None.</td>
<td>120 [36L;36O;48P]</td>
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</tbody>
</table>

### COURSE REVISIONS

<table>
<thead>
<tr>
<th>Revision Type(s)</th>
<th>Dept.</th>
<th>Course Subject</th>
<th>Course Catalogue Number</th>
<th>Course Units</th>
<th>Existing Course/Transcript Title</th>
<th>Existing Prerequisite</th>
<th>New Prerequisite</th>
<th>Existing Corequisite</th>
<th>New Corequisite</th>
<th>Existing Exclusion</th>
<th>New Exclusion</th>
<th>Existing Equivalency</th>
<th>New Equivalency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prerequisite</td>
<td>Biology</td>
<td>BIOL</td>
<td>343</td>
<td>3.0</td>
<td>Data Analysis for Biologists</td>
<td>BIOL 243/3.0 or PSYC 202/3.0 or STAT 269/3.0</td>
<td>(3.0 units from BIOL 243/3.0; CHE 209/3.0; COMM 162/3.0; ECON 250/3.0; GPHY 247/3.0; KNPE 251/3.0; NURS 233/3.0; PSYC 202/3.0; POLS 285/3.0; SOCY 211/3.0; STAM 260/3.0; STAT 269/3.0 or STAT 260/3.0).</td>
<td>None.</td>
<td>(No Change)</td>
<td>None.</td>
<td>(No Change)</td>
<td>None.</td>
<td>(No Change)</td>
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## COURSE DELETIONS

<table>
<thead>
<tr>
<th>Dept.</th>
<th>Course Subject</th>
<th>Catalogue Number</th>
<th>Course Units</th>
<th>Existing Course/Transcript Title</th>
<th>Existing Prerequisite</th>
<th>Existing Corequisite</th>
<th>Existing Exclusion</th>
<th>Existing Equivalency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biology</td>
<td>BIOL</td>
<td>445</td>
<td>3.0</td>
<td>Neuroethology</td>
<td>(BIOL 339/3.0 or [PHGY 215/3.0 and PHGY 216/3.0] or PHGY 214/6.0) and a minimum GPA of 2.0 in the Biological Foundations List.</td>
<td>None.</td>
<td>None.</td>
<td>None.</td>
</tr>
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</table>

## CERTIFICATE PLAN REVISIONS

<table>
<thead>
<tr>
<th>Revision Type(s)</th>
<th>Dept.</th>
<th>Degree Plan Code(s)</th>
<th>Course List</th>
<th>Existing Course List</th>
<th>New Course List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course List</td>
<td>Dan School of Drama and Music</td>
<td>GEIC-C-ENT</td>
<td>INOV_Options</td>
<td>COCA 201/3.0; COMM 201/3.0; ENIN 140/3.0; ENIN 204/3.0; ENIN 205/3.0; ENIN 207/3.0; ENIN 240/3.0; ENIN 340/3.0; FILM 340/3.0; GLPH 271/3.0; GLPH 471/3.0; IDS 280/3.0; LAW 204/3.0; LECU 214/3.0; WRIT 250/3.0.</td>
<td>COCA 201/3.0; COMM 201/3.0; ENIN 140/3.0; ENIN 204/3.0; ENIN 205/3.0; ENIN 207/3.0; ENIN 240/3.0; ENIN 340/3.0; FILM 340/3.0; GLPH 271/3.0; GLPH 471/3.0; IDS 280/3.0; LAW 204/3.0; LECU 214/3.0; WRIT 250/3.0.</td>
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## DEGREE PLAN REVISIONS

<table>
<thead>
<tr>
<th>Revision Type(s)</th>
<th>Dept.</th>
<th>Degree Plan Code</th>
<th>Degree Plan Component</th>
<th>Existing Option Courses</th>
<th>New Option Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Option Courses</td>
<td>Economics</td>
<td>APEC-M-BAH</td>
<td>Option – 2.A.</td>
<td>Complete one of the following Options (12.00 units)</td>
<td>Complete one of the following Options (9.00 units)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Option – 2.A.i</td>
<td>a. Select 3.00 units from ECON 480 — ECON 499</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>a. Select 3.00 units from ECON at the 400-level</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Option – 2.A.i.b</td>
<td>b. Select 3.00 units from ECON at the 400-level</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Option – 2.D.</td>
<td>Complete 3.00 units from the following: ECON at the 300-level or above</td>
<td>Complete 6.00 units from the following: ECON at the 300-level or above</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Revision Type(s)</th>
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<th>Degree Plan Code</th>
<th>Degree Plan Component</th>
<th>Existing Degree Plan Notes</th>
<th>New Degree Plan Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree Plan Notes</td>
<td>Economics</td>
<td>APEC-M-BAH</td>
<td>Notes – 4.A.</td>
<td>At least half of the 400- and 500-level units must be obtained at Queen's University, including the seminar ECON 480/3.0. The prerequisite for fourth year seminars include a minimum average GPA of 2.60 in the top 30.00 units of Economics.</td>
<td>At least half of the 400-level units must be obtained at Queen's University.</td>
</tr>
</tbody>
</table>

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<tbody>
<tr>
<td>Course List</td>
<td>Economics</td>
<td>APEC-M-BAH</td>
<td>APEC_Options</td>
<td>CRC 121/3.0; COMM 211/3.0; COMM 221/3.0; COMM 311/3.0; COMM 313/3.0; COMM 322/3.0; COMM 323/3.0; COMM 324/3.0; COMM 326/3.0; COMM 329/3.0; EMPR 230/3.0; EMPR 330/3.0; EMPR 335/3.0; GPHY 228/3.0; MATH 337/3.0; PHL 303/3.0; PPEC 200/3.0; PSYC 342/3.0; RELS 368/3.0; WRIT 250/3.0.</td>
<td>CRC 121/3.0; COMM 211/3.0; COMM 221/3.0; COMM 311/3.0; COMM 313/3.0; COMM 322/3.0; COMM 323/3.0; COMM 324/3.0; COMM 326/3.0; COMM 329/3.0; EMPR 230/3.0; EMPR 330/3.0; EMPR 335/3.0; GPHY 228/3.0; MATH 337/3.0; PHL 303/3.0; PPEC 200/3.0; PSYC 342/3.0; RELS 368/3.0; WRIT 250/3.0.</td>
</tr>
</tbody>
</table>
## DEGREE PLAN REVISIONS – CONTINUED

<table>
<thead>
<tr>
<th>Revision Type(s)</th>
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</thead>
<tbody>
<tr>
<td>Course List</td>
<td>Economics</td>
<td>APEC-M-BAH</td>
<td>ECON_Communications_Options</td>
<td>ECON 223/3.0; ECON 231/3.0; ECON 232/3.0; ECON 239/3.0; ECON 244/3.0; ECON 280/3.0; ECON 331/3.0; ECON 332/3.0; ECON 430/3.0; PPEC 200/3.0.</td>
<td>ECON 223/3.0; ECON 231/3.0; ECON 232/3.0; ECON 239/3.0; ECON 244/3.0; ECON 280/3.0; ECON 331/3.0; ECON 332/3.0; ECON 430/3.0; PPEC 200/3.0; PPEC 300/3.0.</td>
</tr>
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</table>

### DEGREE PLAN REVISIONS – CONTINUED

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<tr>
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<th>Degree Plan Component</th>
<th>Existing Option Courses</th>
<th>New Option Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Option Courses</td>
<td>Economics</td>
<td>ECON-M-BAH</td>
<td>Option – 2.E.</td>
<td>Complete 6.00 units from the following: COMM 211/3.0; COMM 221/3.0; ECON at any level; PPEC 200/3.0.</td>
<td>Complete 6.00 units from the following: COMM 211/3.0; COMM 221/3.0; COMM 221/3.0; COMM 221/3.0; ECON at any level; PPEC 200/3.0; PPEC 300/3.0.</td>
</tr>
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</table>

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<th>Existing Option Courses</th>
<th>New Option Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Option Courses</td>
<td>Economics</td>
<td>ECON[----]-A</td>
<td>Option – 2.D.</td>
<td>Complete 3.00 units from the following: COMM 211/3.0; COMM 221/3.0; ECON at any level; PPEC 200/3.0.</td>
<td>Complete 3.00 units from the following: COMM 211/3.0; COMM 221/3.0; COMM 221/3.0; COMM 221/3.0; ECON at any level; PPEC 200/3.0; PPEC 300/3.0.</td>
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<th>New Option Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Option Courses</td>
<td>Economics</td>
<td>ECON-G-BA</td>
<td>ECON-Y</td>
<td>Complete 3.00 units from the following: COMM 111/3.0; COMM 121/3.0; COMM 211/3.0; COMM 221/3.0; COMM 221/3.0; COMM 221/3.0; ECON at any level; PPEC 200/3.0.</td>
<td>Complete 3.00 units from the following: COMM 111/3.0; COMM 121/3.0; COMM 211/3.0; COMM 221/3.0; COMM 221/3.0; COMM 221/3.0; ECON at any level; PPEC 200/3.0; PPEC 300/3.0.</td>
</tr>
</tbody>
</table>

### DEGREE PLAN REVISIONS – CONTINUED

<table>
<thead>
<tr>
<th>Revision Type(s)</th>
<th>Dept.</th>
<th>Degree Plan Code</th>
<th>Degree Plan Component(s)</th>
<th>Existing Substitutions</th>
<th>New Substitutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Substitutions</td>
<td>French Studies</td>
<td>FREN-M-BAH</td>
<td>FREN[----]-A</td>
<td>These students who spend their third year on exchange at a French-speaking university or who are fluent in French are not required to take FREN 320/3.0. An alternate FREN course may be substituted with the permission of the Undergraduate Chair.</td>
<td>Students who spend their third year on exchange at a French-speaking university may be exempt from FREN 320/3.0 based on oral examination. An alternate FREN course may be substituted with the permission of the Undergraduate Chair.</td>
</tr>
</tbody>
</table>

| Substitutions    |                |                  |                          | 3.B. does not currently exist. | Francophone students or students with native proficiency in French are not permitted to take FREN 219/3.0 or FREN 320/3.0. Alternate FREN courses may be substituted with the permission of the Undergraduate Chair. |
**DEGREE PLAN REVISIONS – CONTINUED**

<table>
<thead>
<tr>
<th>Revision Type(s)</th>
<th>Dept.</th>
<th>Degree Plan Code(s)</th>
<th>Degree Plan Component</th>
<th>Existing Degree Plan Notes</th>
<th>New Degree Plan Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree Plan Notes</td>
<td>French Studies</td>
<td>FREN-M-BAH</td>
<td>Notes – 4.A.</td>
<td>Students should note that FREN 106/3.0; FREN 107/3.0; FREN 111/3.0; FREN 112/3.0; FREN 118/3.0; FREN 225/3.0; FREN 236/3.0; and FREN 237/3.0 may not be used towards the requirements of this Plan. Students may not register for, or receive credit for, courses that are at a level lower than their current level of ability. This is particularly true of the 100-level course sequence that contain One-Way Exclusions. The following courses should be taken in this sequence: FREN 106/3.0; FREN 107/3.0; FREN 111/3.0; FREN 112/3.0 and FREN 118/3.0.</td>
<td>Students should note that FREN 106/3.0; FREN 107/3.0; FREN 118/3.0; FREN 225/3.0; FREN 236/3.0; FREN 237/3.0; FREN 238/3.0; and FREN 239/3.0 may not be used towards the requirements of this Plan. Students may not register for, or receive credit for, courses that are at a level lower than their current level of ability. This is particularly true of the 100-level course sequence that contain One-Way Exclusions.</td>
</tr>
</tbody>
</table>

| Degree Plan Notes | French Studies | FREN-G-BA | Notes – 3.A. | Students should note that FREN 106/3.0; FREN 107/3.0; FREN 111/3.0; FREN 112/3.0; FREN 225/3.0; FREN 236/3.0; and FREN 237/3.0 may not be used towards the requirements of this Plan. Students may not register for, or receive credit for, courses that are at a level lower than their current level of ability. This is particularly true of the 100-level course sequence that contain One-Way Exclusions. The following courses should be taken in this sequence: FREN 106/3.0; FREN 107/3.0; FREN 111/3.0; FREN 112/3.0 and FREN 118/3.0. | Students should note that FREN 106/3.0; FREN 107/3.0; FREN 118/3.0; FREN 225/3.0; FREN 236/3.0; FREN 237/3.0; FREN 238/3.0; and FREN 239/3.0 may not be used towards the requirements of this Plan. Students may not register for, or receive credit for, courses that are at a level lower than their current level of ability. This is particularly true of the 100-level course sequence that contain One-Way Exclusions. |
Appendix B

Faculty of Arts and Science
Report of the Nominating Committee
December, 2022

Terms are generally from September 1st to August 31st annually for a term of three years, unless otherwise indicated.

<table>
<thead>
<tr>
<th>Senate</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sailaja V. Krishnamurti, Gender Studies</td>
<td>2025 to 2028</td>
</tr>
</tbody>
</table>
Alternatives and Impacts Report:
Towards an Enriched Experience in Visual Art at Queen’s

Works of art speak to what it means to be human and how we comprehend the world we inhabit. Visual expression is a critical mode of communication, on par with written, oral, and gestural expression. Insights are communicated with arrangements of colour, lines and shapes, as much as with words or with numbers. It is a core skill in contemporary culture to be able to understand and analyze the meanings and effects of the visual. The teaching and learning of visual art are valued elements in the diversity of knowledges and skills acquired by students and shared by faculty and staff across the Faculty of Arts and Science (FAS). To engender an excellent academic experience, our visual art curriculum must be grounded in foundational principles and practices while also embracing new art-making practices and ways of thinking. In alignment with the Faculty’s Strategic Plan, this is a curriculum that is widely accessible, open to interdisciplinary opportunities, and in conversation with diverse modes including global and Indigenous perspectives.

Quality Assurance processes ensure academic excellence in program design and delivery. From the most recent cyclical program review (2016) of the Bachelor of Fine Art (Visual Art), the external reviewers wrote that “Fine Art at Queen’s University clearly stands at a crossroads. The status quo is not a viable alternative for several reasons. So change is necessary.” The reviewers suggested three possible alternatives:

    a) To reform the BFA program in such a way that it becomes sustainable.
    b) To create a new vision for the practice of Fine Art at the University that moves away from a 4-year intensive program and instead focuses on teaching studio classes to a larger group of students either as a more modest credential (e.g., a certificate) or simply as electives.
    c) To discontinue the teaching of Fine Art at Queen’s altogether.”

The central aim of FAS is either “reform the BFA” or “create a new vision for the practice of Fine Art” that takes a different form, or a combination of both. However, it is clear that in the interim since the 2016 review, the substantive program revisions required to achieve either a) or b) from the list above have not been achieved.

With the next cyclical program review (CPR) scheduled for 2023-2024, the Faculty of Arts and Science considered the question of whether the temporary suspension of admissions to the BFA (Visual Art) program would be a productive step in creating meaningful program improvements and address the concerns raised by the previous CPR.

INTRODUCTION

From the Faculty of Arts and Science Academic Calendar; “Queen’s Bachelor of Fine Art (Visual Art) Program is a small visual art program admitting 30 students per year. The intensive studio
training, taught by instructors that are active in their field, alongside visiting artists from across the country and internationally, is complemented by lecture and seminar courses in Art History. The small class sizes and high professor-to-student ratios create an interactive learning environment focusing on three main areas of fine art: painting, printmaking and sculpture/new media. The Fine Art (Visual Art) Program is well equipped with studios and workshops that create an atmosphere where learning and research can flourish. Optional field trips are made to exhibitions and workshops, including annual trips to New York.

With its tradition of scholarship and research, and an environment that both stimulates and challenges, Queen’s provides the ideal setting for the study and creation of Visual Art. The program combines the technical, theoretical, and critical studies required in the practice of visual art in four interrelated areas: painting, drawing, printmaking, and sculpture/new media. These media are seen as broad, overlapping areas of experience, each containing many approaches and procedures. Studio training is complemented by studies in Art History and elective courses.

The existing BFA is designed following a studio or conservatory approach. Students are enrolled through direct-entry into the program in first year. Half the students are enrolled in a program that combines Concurrent Education with the BFA degree.

Students in the BFA take one core course per term throughout 4 years: ARTF 127, 128, 227, 228 (6 units each) and ARTF 337, 338, 447, 448 (9 units each). The courses are designed to expose students to a wide range of practice in the four interrelated areas of specialization. These courses are taught by a variety of faculty with expertise in these areas. Several electives, (ARTF 101, 102, 125, 260, 265) both online and in-person, have been developed by the program over recent years. These electives are taken exclusively by students from outside the BFA program who do not have access to core BFA courses.

CONSULTATION PROCESS

In September 2022, a consultative process was initiated by the Dean into the question of temporary suspension of admissions to the Bachelor of Fine Art (Visual Art) program. The Dean took this step in response to recommendations from John Pierce, Vice-Provost (Teaching and Learning) and Warren Mabee, Interim Director of the Bachelor of Fine Art (Visual Art) program. The Dean’s full statement to FAS Faculty Board, outlining the rationale for opening consultations into this question, was attached to the November Faculty Board meeting agenda.

This process is guided by the Recommended Procedures Concerning the Temporary Suspension of Admissions to Academic Programs. In those Procedures, “Senate recognizes that the decision to temporarily suspend admission to academic programs is best made by the relevant Dean in consultation with her respective Faculty Board(s) (or equivalent(s)) and Senate, and subject to any policies or requirements the affected Faculty or Faculties may have, or may institute, to govern their decision-making process.”
Senate also recognizes that “Some parts of the procedure provided below may not be appropriate in situations requiring confidentiality regarding personnel or staffing or Section 13(1) FIPPA exemption; insofar (and only insofar) as such considerations render a measure provided below inappropriate, that measure shall not apply. In such a case the Dean(s) shall clearly indicate that some factors in the decision have been withheld for the sake of confidentiality.”

Input gathered from affected individuals and groups, including Faculty Board, constitutes one part of the materials and data that the Dean will consider to inform her decision. Some matters that the Dean will consider as part of her decisions regarding the future of visual art programming, such as enrollment, budget, personnel, and space, are out of the scope for consultation with Faculty Board. In addition, as noted above, some of these data are necessarily confidential.

The questions developed for the consultations concentrated on academic aspects such as curriculum (the design and delivery of the program and the constitutive courses) and the student experience of that curriculum. The questions were designed to tap into the lived experience and expertise of academic stakeholders—students, faculty and staff. The rationale for them arise directly from the Cyclical Programme Review (CPR), and input from the Vice-Provost Teaching and Learning, and the interim Program Director of the BFA.

Ultimately, the question pivots on whether it is necessary to temporarily suspend admissions in order to facilitate the curriculum work and resources that will bring the envisioned changes to fruition. This led to the question: “To achieve the curricula and facilities vision described above would a temporary suspension help achieve these goals? If yes, why? If no, why not?”

Step 1 of the Senate Recommended Procedures checklist states that “the Dean shall ensure that there are opportunities for affected individuals and groups, including Senate, to provide input into the decision.”

To support a thorough consultation process, the Faculty of Arts and Science engaged the services of Larry Graham, a professional facilitator. Mr. Graham led a number of sessions both in-person and on Zoom with separate sessions for BFA students, BFA faculty, BFA staff, as well as open sessions for all students, faculty and staff. Sessions were also held with “cognate Heads” and with FAS leadership. (The facilitator’s report is attached following.)

Other pathways for contributions of thoughts regarding the future of visual art and the question of temporary suspension included meetings with alumni and donors, as well as stakeholders like the Faculty of Education. The Dean also reserved times for individuals and small groups to meet with her. A ThoughtExchange was opened on 17 October and remains open. Written submissions to the Dean at deanartsci@queensu.ca are welcome.

Among the key themes that emerged during the consultations was a broad consensus that curriculum revitalization is necessary. Students as well as cognate unit members cited the need
for a more diverse and flexible curriculum for Visual Art concentrators, as well as creating opportunities for Visual Art students to participate in courses in other cognate disciplines. (These needs coincide closely with student concerns related to program delivery that have been communicated to the interim Program Director). A related common theme was a desire to expand access to the study of Visual Art for non-concentrators. With regard to space, it was expressed that student learning spaces in Ontario Hall are in need of renovations, specific concerns such as storage and improved ventilation were mentioned. BFA students and faculty expressed a strong desire for more faculty hires, citing a need for an expanded range of teaching areas.

On the question of suspension, among the BFA program participants (students, staff and faculty), the majority were opposed to a pause in admissions. A common thread from this group was a concern that a pause would put the future of the program in jeopardy, uncertain if it would be renewed. While this group broadly concurred with the need for curriculum revisions, they generally felt that those changes could be addressed over the summer months or during the current academic year while the program continued without interruption. Through the submission of a letter to the Dean, BFA staff and faculty articulated a desire to be "re-departmentalized" and to be integrated administratively with the Department of Art History and Art Conservation. A significant minority of all respondents (approximately ⅓), including some BFA program participants as well as members of the Queen's community at large, were in favour of a suspension. This group saw the suspension as a necessary step towards curriculum revitalization, stating that the work to be done is time-consuming and requires dedicated attention.

ALTERNATIVES

Step 2 of the Senate Recommended Procedures states, that the Dean shall: “Ensure that alternatives to temporarily suspending admissions to the Program have been explored and explain to the affected individuals and groups, including Faculty Board(s) or equivalent(s) and Senate, the feasibility (or lack of feasibility) of these alternatives.”

Given the need for major program renewal within the BFA to respond to concerns raised both by the interim Program Director as well as in the 2016 CPR, FAS observes that there are four alternative approaches that could be taken.

1. No temporary suspension

If there were no suspension of admissions, it would be necessary in accordance with the Quality Assurance Framework to proceed with the program’s cyclical program review scheduled for 2023-2024.

Timeline: Data collection for the CPR has already begun (Fall 2022). The majority of writing of the CPR would take place during Winter 2023. One continuing BFA faculty member will be selected and given release and/or overload to take on the primary writing task. This will reduce
the availability of that faculty member to participate in other activities within the program. The time commitment required by other faculty, as well as staff, will be substantive in Winter 2023 and this will be the primary focus of the program during this semester.

Upon submission of the CPR report in April/May 2023, the program may then turn attention to program renewal. As summer is also a time when faculty are engaged in artistic endeavours as part of their research portfolio, it is not anticipated that any major changes could be designed in time for curricula submission by October 2023. It is also important to note that it would be prudent to await the outcome of the CPR process (likely in Winter 2024) before making such submissions, as the reviewers are likely to make strong recommendations as to directions for future program development. Following this timeline, the earliest that major program changes could be submitted for approval would be October 2024. Depending on the scope of changes (major modifications or a new plan/program), these changes might not take effect for BFA students being admitted in Fall 2025; the earliest that a new program could be delivered would be Fall 2026.

**Impacts:** John Pierce (Vice Provost, Teaching and Learning) in a memo to Dean Crow notes that “without clear evidence of academic development, moving forward on a Cyclical Program Review would not be productive, since the same issues [as observed in 2016] would likely appear in the external review report.” He notes that from the perspective of the Queen’s QUQAP documentation, “there is no evidence of progress towards implementation of the recommendations, especially ones dedicated to the rethinking and reconstruction of the BFA curriculum. The One-Year Progress report submitted in 2017 does not indicate any substantial progress on the recommendations, and there is little other evidence of how the program has addressed these concerns put forward by the external reviewers.” This creates a major challenge for the program in developing the 2023-2024 CPR report, as they would need to respond to the lack of progress on CPR recommendations from 2016. If the external reviewers were to express concerns about the quality of the program and its commitment to continuous improvement, this creates risks for the program, including possible suspension of admissions by the Quality Council.

1a. No temporary suspension and re-departmentalization

In a scenario where there is no temporary suspension and the program is re-departmentalized into Art History and Art Conservation, some additional timeline issues and impacts are raised.

**Timeline:** Progress on the cyclical program review would need to follow as noted above. In this timeline, however, the program would also need to enter into negotiations with the department in question (for example, Art History and Art Conservation) on two major issues: (1) governance and (2) workload. It is expected that a new Departmental constitution and workload document would need to be developed. Historic examples in FAS include the amalgamation of Geography and the School of Urban and Regional Planning, and the creation of the Dan School of Drama and Music. It is expected that discussions on governance and workload could take up to 8 months and would require substantive input from both units. It is worth noting that Art History
and Art Conservation is undergoing a CPR in Winter 2023 as well. Given the additional workload required for re-departmentalization, it is possible that delays could push new program delivery back to Fall 2027.

**Impacts:** Re-departmentalizing the BFA could create an additional year’s delay to allow extended time for a renewed program to be developed and submitted for approval to the curricula process. Re-departmentalization will also change the governance structure and workload agreement of the unit, which could impact the shape of any future curriculum changes.

2. Temporary suspension of admissions

**Timeline:** A temporary suspension of admissions would create capacity among the members of the Visual Art program to do the significant curricular work that is necessary. A time-limited suspension would also provide a firm schedule for the completion of this work. Under this scenario, a program renewal committee, involving members of the BFA and cognate members from other units, would be struck as early as February 2023. BFA workloads for Winter 2023, and for the academic year 2023-24 (and possibly 2024-25) would be reduced to free up continuing faculty capacity to develop a package of program changes as guided by this committee. This would be possible because of reduced teaching requirements. Under this scenario, faculty time beginning in early 2023 would be devoted to program renewal as the CPR work would not be required. Depending on progress, a first submission of program changes could be submitted as early as October 2023.

There are several options that could occur at this point. If the program renewal committee selects a pathway that focuses only on direct entry BFA, it is unlikely that program changes submitted in Fall 2023 could be approved in time to permit student intake in Winter 2024 allowing entry in Fall 2024. If, however, the program renewal committee broadens the scope of Fine Art instruction to include minor or major programs in visual art, some instruction could begin in Fall 2024 with upper-year students already at Queen’s. The exact shape of these programs would be dependent on the recommendations of this committee. A re-designed BFA direct-entry program would not be able to accept new first-year students until Fall 2025.

**Impacts:** With regard to prospective students in the current application cycle, in the case of a suspension, it will be important to communicate the decision to suspend admissions in a timely manner. Per the communications plan, these applicants would be contacted by Admissions. They would be offered the opportunity to have their applications redirected to another program at Queen’s if they so desire. If they wish to withdraw their application, their application fee will be refunded. Students seeking to study Visual Art in southern Ontario have access to a range of other studio art programs at Ontario College of Art and Design University (OCADu), York University, Brock University, Western University, University of Waterloo, Trent University, and University of Ottawa.

Current students in the BFA cohorts are guaranteed that they will continue in their program to graduation without academic disruption. This is stated in step 6 of the Senate Recommended
Procedures, that the Dean shall: “Develop a plan to ensure affected students can meet graduation requirements.” Courses necessary to complete the current BFA curriculum will continue to be offered. Any student who wishes to transfer to another program will be accommodated. The Faculty of Education has guaranteed that students enrolled in the Concurrent Education plan will retain that status. Students who wish to transfer to another ConEd pathway will be allowed to do so.

With respect to faculty and staff, BFA faculty and staff would continue in their current roles to support the delivery of upper year Visual Art courses and ensure the availability of courses to meet plan requirements of the current BFA student cohort. Workload will be balanced to provide time for faculty and staff to engage in the reimagination and redesign of visual art teaching and learning.

With respect to other academic units, step 3 of the Senate Recommended Procedures states, that the Dean shall: “Conduct an analysis of the anticipated effect, if any, a temporary suspension might have on other academic and non-academic units and/or Programs at Queen’s.”

The BFA is offered as a Concurrent Education pathway with the Faculty of Education. Impact on their enrolments will be ameliorated as the spots reserved for ConEd Visual Art for intake in September 2023 and 2024 will be reassigned to other ConEd programs. They have been consulted and agree that this shift in enrolment proportions would be satisfactory. With regard to providing required courses for ‘teaching subjects,’ the Faculty of Education has a long-standing agreement with FAS whereby Education is able to offer ARTF 101 (3.0), ARTF 102 (3.0) and ARTF 265 (3.0) to ConEd students seeking Visual Art teaching qualifications. These courses were created as an alternate pathway for non-BFA students whose access to studio courses was restricted. The Faculty of Education has a fully equipped studio in MacArthur for this purpose.

With respect to the BFA curriculum, outside of the ARTF course code, the unit that currently sees the most BFA enrolment is Art History and Art Conservation. This is largely because students in the BFA program are required to take 12.0 units (4 courses) of ARTH courses as part of their plan. In 2021-22, this translated to 221 course enrolments in ARTH by BFA students. A temporary suspension of admissions would reduce this by approximately 25% per year that the temporary suspension remained in place—about 55 student enrolments per year, or 110 over a two-year temporary suspension. ARTH 120 is the course most widely taken by BFA students (36 enrolments in 2021-22); the loss of 36 enrolments would result in the need for 1-2 fewer TAs and thus diminish graduate opportunities. Other ARTH courses taken by BFA students are ARTH 253 (19 enrolments), ARTH 293 (18 enrolments), and ARTH 220 (18 enrolments). Courses like ARTH 380, the Venice Summer School, have a high proportion of BFA students but relatively few enrolments (4 enrolments at last offering). In total, the 4 courses listed above are the only courses with more than 15 enrolments from the BFA program.
Outside of the courses listed above, no individual course has more than 15 enrolments from BFA students. Both FILM and HIST courses see between 40-50 total course enrolments from BFA students per year, which would reduce by 10-12 enrolments per year over each year of a proposed suspension. Classics and Gender Studies see about 30 enrolments (decline of about 7 enrolments per year of temporary suspension). Other units see fewer than 30 enrolments per year and are unlikely to see changes of more than a few students in individual classes.

2a. Temporary suspension of admissions and re-departmentalization

In a scenario where temporary suspension is imposed and the program is re-departmentalized into Art History and Art Conservation, some additional timeline issues and impacts are raised.

Timeline: Work would immediately begin on program renewal issues as described in section 2 above. The program would also need to enter into negotiations with the department in question (for example, Art History and Art Conservation) on the two major issues of (1) governance and (2) workload. As in 1a above, this is likely to lead to impacts on timeline as this work could take approximately 8 months.

Impacts: Because BFA members would be required to take part in re-departmentalization efforts, while also working towards a renewed program submission, the target date for submission might be delayed to October 2024, and new program elements might not be ready until Fall 2025.

Impact on the equity goals of the Academic Unit/Faculty/University

Step 4 of the Senate Recommended Procedures states, that the Dean shall: “Conduct an analysis of the anticipated impact, if any, a temporary suspension might have on the equity goals of the Academic Unit/Faculty/University, and steps that will be taken to ensure that, to the extent possible, these goals continue to be met.”

In accordance with the Faculty of Arts and Science Strategic Plan, the Faculty is committed to equity, diversity, inclusion, including anti-racism, decolonization and Indigenous resurgence. In accordance with the input received during the consultation that calls for a more diverse curriculum, the work of revitalization of visual art will make these goals manifest. Accessibility to the study of visual art is also a key goal of a curriculum revitalization process, bringing more students from different backgrounds to the study of visual art by reducing curricular barriers. In terms of enrolment, the Faculty of Arts and Science will continue to work with Undergraduate Admissions and Recruitment (UAR) to attract a diverse cohort of learners to the Faculty at large. Prospective students cite a desire for access to the study of visual art outside of a dedicated studio model. Curriculum revision that opens up greater accessibility to visual art courses or program options will attract students interested in creative arts. In addition, broader accessibility could also encompass opportunities to enhance teaching by FAS faculty with Masters of Fine Art degrees from cognate units.
COMMUNICATION PLAN

Step 5 of the Senate Recommended Procedures states, that the Dean shall: “Develop a communication plan regarding his/her/their decision in consultation with the Provost, including a media release if appropriate.”

Through the consultation process the FAS community has been made aware of the pending decision on the temporary suspension of admissions to the BFA/VA.

When the recommendation and decision is made under the defined Senate Process the information will be communicated in a variety of ways including:

- Direct email from Dr. Warren Mabee, Interim Program Director BFA/VA, and Dean Crow, to the BFA/VA students, staff, faculty and Cognate Heads (Departments of Film and Media, English, Art History and Art Conservation; the DAN School of Drama and Music, and the Cultural Studies graduate program)
- Small group meetings with BFA/VA students, staff, and faculty with Dr. Warren Mabee and Associate Dean (Academic) Jenn Stephenson
- Email to FAS Heads, FAS Faculty Board Chair, Faculty of Education (Associate Dean of Teacher Education), and Queen’s SLT from Dean Crow
- Message from Dean Crow in the FAS e-newsletter to all FAS students, faculty, and staff
- One-on-one meetings/calls with donors and interested alumni, with KP Anand, Director, FAS Advancement and Dean Crow
- Coordinate efforts with Admissions (UAR) to communicate to student applicants for Fall term 2023

Further, if inquiries are received for additional information or clarification after our initial communications, written replies, or meetings and calls, will be coordinated between the Dean’s office, Dr. Warren Mabee and Dr. Jenn Stephenson (jenn.stephenson@queensu.ca) with support from FAS communications personnel.
Overview

Consultations
In total, there were seven (7) virtual or in-person facilitated consultations between Oct 18 and Nov 18, as follows:

- Bachelor of Fine Arts students (Oct 18) (N=16)
- BFA faculty (Oct 19) (N=7)
- BFA staff (Oct 19) (N=3)
- Open to all students, staff, and faculty (Oct 26) (N=29)
- Cognate Heads (Oct 31) (N=5)
- FAS leadership (Nov 7) (N=7)
- Faculty Board (Nov 18) (N=82-120)

Comments included in this summary document are a combination of paraphrased and verbatim.

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Question 1
In a time of program renewal...

Note: Below are all the “bold black” (i.e. most common) comments per question.

Question 1A: In a time of program renewal, what would you like to see changed within the fine art curricula?

- More opportunity for international exchanges with other reputable universities, and increase the connection with other universities
- Additional classes (get into galleries, admin, but separate and part of the “Studio”)
- Don’t change up the hours of classes – keep them consistent for all 4-years
- Offer different streams for thesis, and non-thesis
- Allow non-VA students to take VA electives
- If one takes the thesis route, allow more credits for this option
- Hire more profs, and have more tenured electives
- 4th-year student comment: More structure and opportunity to meet with profs
- More structured studio time to do quality work
- Break up large unit loads (9 & 12-unit loads) and have more specific electives (ex: 3 painting, 3 sculpture, 3 “other”) – this would not impact GPA
- A wider range of skills taught (ex’s: acrylic painting, mosaic)
- Offer printmaking earlier on in our 4-year program so we have more time to get good at it
- More options/room for cross-disciplinary courses (ex: multimedia)
- More of a connection with Kingston galleries that is defined and structured
- Better representation online (ex: what our profs are engaged in and doing)
- We are lacking resources (ex’s: money, profs, Adobe Suite. [Facilitator note: there was a lot of consensus amongst the group about adding Adobe Suite], and space – especially for 4th-years, more $’s for Admins)
- More non-BFA students should have an opportunity to come into our program. Our online courses are popular – imagine what the experience would be like if it was in-person! (ex’s: Paint, Sculpture)
- The current model is outdated – 3 & 6 courses credit courses to earn a minor or major. This would give us more balance in terms of gender
- Courses are credit-heavy. Moving from 9 credits to 6 credits leaves room for other programs. Students support this too.
- Create a focused 1-year program developed by instructional designers – a 1-year program is possible
- Curricula: A calendar year is reasonable to update curricula. We have 3 semesters, and we did make changes to curricula during the pandemic – that proof of change
- Space: A lot of our spaces are already very close to being multi-functional. It’s in profs’ minds’ to allow space to be used multi-functionally – that may take a year
- ON Hall: We don’t have all of our BFA/VA students at ON Hall. IDEA: Offer permanent changes to (other than ON Hall) to where courses are offered (ex’s: Isabel, KCVI)
There is a lack of interdisciplinary flexibility – 9 credits required and I want to take courses in other subjects (ex: other film courses), and more course diversity (ex: Design)

The current curriculum does not allow for Film & Media (hard to double-major & have minors)

Credit intensive currently – maybe offer 6 credits, plus 3 credits in other areas.

A wider use of time bands

Look at the changes to programs we made during COVID-19. If we can make these changes, we can make other program changes

Faculty enhancements too – permanent positions needed

Once courses move from 9-units to 3-units, look at different industry outputs (ex: Graphic Design for business), for career-oriented students – and think of different Certificates

Offer programs for non-degree students

That VA offers more creative arts courses (added: MFA’s are scholar artists)

I don’t see VA reacting as proactively as it could be (ex: with scholars in dance school – and scholar artists.) Queen’s VA has a narrow definition.

MFA’s don’t feel a connection to VA

Reconstitute the program

Create Indigenous Arts courses for cultural arts students

Create an Arts Management Diploma – this needs to include courses about managing the business

Create dialogue with how other universities operate their VA programs

Current curricula lacks Digital Media & Installation

Film & Media should add a Media Creation course

The conservatory approach should be abandoned (ex: hours required each year eats up time -this is outdated). Take more courses in Art History

BFA as a specialty should be considered

This is an undergrad program – moving away from 9-unit courses to 3-unit courses, with scaffolding of experience from year to year

Leverage Kingston’s existing assets better (ex: TETT Centre)

Have a stable of four faculty to anchor VA, and Adjuncts in the other areas

Program comment: Introduce the language of other programs into the VA program

Direct Entry has benefits, yet it’s a mistake to exclusively have Direct Entry

Have a capstone course, thematically created using existing resources in place

Research/Scholarship + Art Study + Art Practice = a creative way for students to work

I’d like to see an Art Conservation course added to Studio Art

Add Studio-based courses on course material (for historical preservation)

Build Studio courses (Studio AND Conservation)

Courses that offer students practical skills

Access to broader VA programs – current model is too colonial

It’s time to change BFA/VA
In terms of community engagement to date, there is sentiment that we are against VA. We’re not against VA. We’ve hired a lot of people in VA and want to give these new hires an opportunity to be taught, and to teach. This opens up more opportunity for students.

- Our Conservatory model: Is aimed at developing a narrow set of skills – it’s for a practical stream (ex: Acting only). Open up our model beyond Conservatory.
- Compliance with Queen’s Quality Assurance program (EDIIA compliant) – decolonize the classroom with diverse inputs into teaching that include Truth & Reconciliation. Expectations have only increased.
- Queen’s now has a requirement that when programs as changed/suspended, that they are strategically aligned vertically. Course learning outcomes mapped to program learning outcomes, mapped to university DLEs (degree level expectations)
- FAS needs to map BFA/VA to Queen’s Strategic Objectives/Vision, then cascade this so that BFA/VA programs map to FAS’ BFA/VA strategic vision, including assessments (as directly above)
- Access is a huge issue
- A commitment to VA and how to mobilize resources
- Multiple pathways to completion that is open, and flexible for FA students, and for other students too – not only for FA students
- Programs that are responsive to the changing FA landscape (students coming into the program, and those graduating)
- Offer electives that allow VA students to think
- Programs that prepare students with different transferrable skills, not merely painting skills, ex’s: skills in Critical thinking, problem solving, creative thinking. Painting is a means to an end – not the end itself
- More integration with academic programs (offer innovative programs to build skills and entrepreneurship (ex: Theatre Set Design)
- Better communication with other creative arts (ex’s: Art History, Creative Writing)
- Teaching/Pedagogy of FA to support and strengthen BFA/VA
- Students need to meet very specific teaching requirements (we need to be very specific here), and not only for FA students
- New pathways to FA: Give more people the opportunity to take FAs courses – provide more resources. Tailored to students’ needs. Today, there is only one pathway for BFA/VA
- Look at an eco-system of BFA/VA beyond Queen’s: i.e. If we do suspend, where will VA students go – can other universities offer a similar program?
- Art History needs to be included in the curriculum, as does Arts Literacy
- We’re asking them to do all this work with only two full-time faculty members. Question What is we had five full-time faculty members? What else can we do? The Music program here touches 100’s of other students...can we do this for Art?
- We can do a lot by leveraging practicing BFA / MFA artists rather than hiring three more faculty
Fundamental/foundational to this entire question is: There needs to be alignment of strategies between VA and other departments.

Do we change or keep the Eurocentric understanding of the arts for VA?

The wonderful CPRs start with a plan that looks 2-years out at an off-site retreat focused on aspirations. The strongest Depts have the strongest CPRs. The other departments with weaker CPRs don't have the number (“N”) to do the work.

We must understand curriculum mapping.

It is a very complex world to address CPRs for a program.

This can’t be top down – it needs to be grass-roots.

The program needs to address two “R’s” in particular:

- Responsible use of resources – (i.e. so resources are well-aligned) and not being called out for being a “luxurious use of space.” It’s about the space the students have, and how it is used.
- Responsive: Be willing to stretch-out the 4-year program to 5-years, or to allow students to go on an exchange.

Overall goal of this initiative: A great academic experience for students without penalizing them – this will be a challenge, yet we need to increase flexibility.

Create a non-direct entry program so other students can access BFA/VA too – allow electives other students to take electives from BFA/VA. Also, allow students to mix and cross-over/cross-pollinate – I’ve seen this end up being a fascinating experience for all students.

Question 1B: What kinds of programs (minor, major, BFA, certificates, other) would best serve the curricula needs described above?

- Specialization can happen easily – this is a way to revitalize the program (ex: Art History, English, Dan School, Film & Media – the structures for this are currently in place (ex: MAPP)

- MAPP is a good program – it’s premised on the fact that faculty are in place!

- We need a solid foundation in VA

- Direct Entry in VA still has merit, PLUS a non-direct entry into a minor (more plan mobility), and that is interdisciplinary (ex: Media Production AND VA)

- Have faculty in VA who can teach fundamentals

- Future of VA: Don’t start with a program – not to reinvigorate a Direct Entry program...instead, build the base differently – i.e. the starting point should not be core BFA/VA – have a broader base of creative courses

- Faculty who shepherd students and suggest certificate programs, non-degree programs. This requires depth in multiple areas, and hiring interesting people

- A Certificate for Art History (“it’s a lot of work!), and one for Studio Art too – like gender studies does too

- Joining Art History dept with VA – we’re currently not part of this

- A Certificate in Film & Media as majors

- Expand priority in FILM courses beyond Film & Media majors
4th-year seminars are great (make these a separate class – offer these to 3rd-year students too – give us more options)

- More options and transparency up front re: the supplies we’ll need each year
- Cheaper options for multi-media
- Today, we have three (3) streams for students. **There should be clear and different end points for each stream.** Our 4th-year stream needs a minor added to it (ex: for Con-Ed students)

- Create a higher-grade threshold to get into the VA honours higher than a C+
- **Take us out of traditional courses (ex: add Design to increase our chances of employability – create a certificate for this**
- Specializations across FAS: Are faculty with MFA teaching (Design / Media)
- **Having the option for a minor will be a versatile option**
- Add more programs to Drawing – this should be a 9-credit course
- Question: How do we balance skills and engaging those in this discipline (ex: a pathway for Paint), and frame it so we’re not against “Framing”? Response/Suggestion: The outcome of the program should be someone who is expert in “visual models and expression”

- **Create opportunities for students to do more**
- Question: How do we develop a program where students see themselves in it?
- BFA/VA students need ways to build into curricula
- **MFA has multiple pathways into it – BFA/VA has one**
- Consider in our decision: We have the ONLY Art Conservation program in Canada!
- Support a small group of BFA students focused on a small number of programs
- Question: Is Queen’s going to be the school to offer a small BFA program?
- Part of our problem is that the faculty members for BFA/VA are not strong. Question: Would we be having this conversation if we had strong BFA/VA faculty?

- **Offer a minor and major:** Does the BFA/VA continue – perhaps as a studio stream as the “Dept of Art?” that includes history, theory and practice.
- One of the great unknowns in all of this is the idea of re-departmentalizing: If we do suspend VA, will Art History and Art Conservation also assess their program offerings?
- Question: What if (like one other university is considering) we had BFA/VA within the Faculty of Arts & Science?
Question 1C: Who should be involved in developing the updated curricula?

- All Cognate Heads should be involved
- LBGTQ2S: Not taking opportunities away from this group. Ask: “Are you really happy with facilities and programs?
- This is about opening up opportunities and doors, not closing them
- We have a talent of MFAs who/that want to help. Question: Do we have this inventory/can we access this inventory of talent? Ans: Yes, we can pull this report
- An MFA in Film is not valid for BFA/VA – or is it?
- Speak with those from the Dance School who went through a merger successfully
- Draw on the strengths of faculty to update curricula
- The majority of BFA/VA faculty should be a part of updating curricula – all of us, and Adjuncts too. Different profs have different strengths and ideas.
- Add Studio Art MFAs to this as well who have an established record of research AND creation in-studio – adds additional credibility
- Whoever is involved, pay them for this work
- Faculty + Art History faculty + BFA/VA students
- Include Directors of Galleries
- The Manager of Art Noise
- Faculty Heads from other universities (ex: Concordia, and not UBC) - consults with other top arts projects and programs
- Cognate dept heads
- Artists in the community, including indigenous artists
- It depends on who is teaching. We have two full-time profs, so add Adjunct profs to the teaching roster. **The faculty who teach now are not always the best ones.** Invite profs from outside with Instructional Design expertise to design 3 & 6-unit courses – this could be an extra add-on contract for a fee – get the right team involved.
- Faculty Office has not changed much at all in bringing in people from different disciplines – so don’t have only 2.5 people work on this – widen the circle so input is not motivated by self-interest
- Involve those who will help develop a program that is sound and coherent
- Include a lot of people (ex: those with MFA’s who teach in non-BFA areas – like the MFA who is in Philosophy) – look in unusual places for people to help build this (ex’s: Film, Music, Drama, Writing
- Keep in mind a number of people are new – leave space for them to become knowledgeable in a respectful way
- Involve people who will put in the time to make the necessary changes
- BFA Faculty should be central to this process
- Black Studies and Indigenous Studies both need to be at the table
- Make sure Advancement is part of this too (50th Anniversary coming up)
- Involve the Centre for Teaching & Learning
- Involve Educational Developers – this work needs to be done well!
- Develop a well-defined list of program outcomes as part of this process
- Include Union Gallery, the Tett, the Agnes for consultations and advice
- Involve graduate programs (ex’s: Curatory Study and Film)
- The Isabel Bader should also be consulted
- Go for BAH and non-direct entry
- A recreated first year intro to Art (that includes structure, lab, lectures)

**Question 1D: How can we ensure that future programming is representative and inclusive?**
- A broader community of Instructors and courses
- Note: It takes some level of privilege (economic) to be a student in this BFA/VA field, which means that as such others who are not as privileged are excluded
- A top-down program won’t work
- Distinction and Access – EDIIA is different than representation
- Involve community-level partnerships (get others excited about this vision)
- Accessibility is important
- Also, let’s ask ourselves: What would other FAS students outside of BFA/VA think of this temporary suspension?
- We don’t have the best program, Queen’s needs to lead if we remain in program
- Reality: Current students enrolled in BFA/VA get the program they signed up for
- Idea: Look at application profiles to see if students who enrolled in BFA/VA wanted a Queen’s experience, or if they wanted Queen’s BFA/VA program first.
- Open communication between students and profs about what’s coming up
- Wheelchair accessible
- A working elevator – our elevator rarely works
- Consult with graduates to find out their views on what went well, and what be improved or what was missed re: inclusiveness
- Consult with current BFA/VA students too
- This is hard to answer without referencing the history of the program. First, we need resources to make more hires
- Consult with the Human Rights Office
- Consult with the Centre for Teaching & Learning
- Consult with Art History too
- Include Black Studies and Indigenous Studies at the table
- Public outreach too for this piece
- This program has to move away from its Eurocentric practices because VA has a much broader view today
- Open up courses to all groups, and employ more Instructors
- Increase the number of perspectives beyond 2-3 faculty
- Embed EDIIA into learning outcomes
- Provide resources (ex: Consult with the Centre for Teaching & Learning)
- Involve Ed-tech
Question 2
To best support the renewed program in fine art instruction being described today...

Note: Below are all the “bold black” (i.e. most common) comments per question.

**Question 2A: What type of facilities does the visual arts program need to have?**
- More and better ventilation / Proper ventilation
- A safe space to leave supplies and our artwork
- Cameras in-studio for security, and more security in general
- Food: We have nowhere to go – a fridge and a vending machine would be great
- Secure space for us during construction
- Currently no space to store our large prints/paintings; need dedicated space for this
- More space for storage – more storage options, and if not, utilize what we have better
- We need to make our buildings more contemporary
- We have lots of 1-function-only rooms at ON Hall – we need multi-functional rooms
- Create a safe space for students to store their works and materials, AND where they can relax and eat – they need a fridge too
- Create shared space, and create designated space for each FA discipline/program
- **ON Hall needs renovations and improvements.** We have to lug heavy equipment up the stairs (unsafe) because the elevator does not work
- What’s the program we’re talking about?
- Dedicated space (ex: Woodshop)
- This is above my pay grade as a non-artist
- Students here have a unique experience as it is
- Storage for VA
- The BFA/VA vision needs to drive the renovation of the facilities. We don’t yet know what BFA/VA needs, because we don’t know what we’re teaching, and how many students are involved. We need to first know what the programs are
- There are VA studios at the West Campus, and at KCE – leverage these spaces
- **Mixed-use Studio facilities** for 3D Art and 2D Art
- A facility dedicated to Digital (VR and AR)
- Consider needs down the road to incorporate space, lines – use creative problem solving to make things happen
- Keep the physical space at ON Hall – it’s one of the benefits. Give us floor space for large canvasses, collaboration, and storage. Also, give us natural light and large easels.
- Hard to say until we know what’s happening at/with ON Hall
- This is hard to talk about when I/we don’t know what the resources are
- More space for faculty of all types, administration and support
- Better ventilation
- There are great (and underutilized) facilities here in Kingston that we can leverage (ex’s: TETT, Kingston Film Office, Broom Factory)
- Use facilities in the summer too – they are mostly unoccupied
Question 2B: How can we ensure that visual arts facilities are best matched to the needs of students, faculty, and staff?

- More profs in each dept that we can talk to
- Fewer courses per unit. Allow students to take more electives in different buildings
- Financial help for students coming into the program (ex: for materials)
- Have a material-sharing program
- Communicate with students what the program is for and what is involved (ex: we had to spend an extra $100 for getting a 3D work printed – beyond the material cost for the program)
- No virtual classes - it’s hard to translate this program if it were virtual
- For our profs to come to consensus on what materials are needed each year and for the entire program – a continuity (and alignment) re: what materials are needed between prods and departments
- Offer discounts when we order as a larger group for materials
- The Isabel is beautiful, and we’re lucky to have it, but it does not have extra space for Painting or Sculpture – the Isabel is not a viable option for BFA current practices
- A lot more options can happen on this topic between Art Conservation and the Agnes
- Consultations with Prof Morehead to create comprehensive courses. What are the resources for this program? Look for synergies between Studio Art and other institutions
- We need instructors
- The Union Gallery should be part of BFA/VA Facilities
- In order to answer this, we need to know what the Program is (Cart before the horse)
- BFA students are very proprietary about this program, and about ON Hall
- First, reconstitute the program to involve more students - not only BFA/VA students, but the needs of all 13,000 students
- Accessibility is the wedge
- A major block for this is part is: What courses will be offered?
- This initiative started with the CPR feedback for new and existing programs) - this is now our opportunity to address this after a decade
Question 3
To achieve the “curricula” and facilities vision described above for visual arts...

Question 3A: ...what kind of timeline is required?
- If the building is going to be under construction, then I don’t know.
- If the BFA/VA program is going to be suspended, then take the time needed to do it right
- If it’s needed, take the time needed – don’t rush it, and get the high priority things done in one year
- Maybe a 4-year process, with no suspension. 1st-year curriculum could be resolved in 1-year – we need to assign 3 people to this
- We’re being asked to come up with five (5) new programs – no one else is being asked to do this work. It’s hard to envision the time it will take to do this work. It takes 8-months to develop a new course
- We had course offerings that were offered in 2011 – these were afternoon and evening courses – this was from the last suspension
- In order to answer this question, one of those attending asked: “Is the curriculum change deadline in Oct ’22?”. Jenn responded to this question to the satisfaction of the person asking, and also included additional information on this response via Chat “to everyone” – specific to the last program review/CPR. The same questioner than asked for more clarity re: the timing for the CPR, by asking: “Is it an 8-year window? – When is the end of the CPR?”
- Two-years out
- Given the curriculum cycles, we’ll likely need until Sept 2024 at the soonest for the new curriculum to be in place
- In my 11 years with Queen’s, this is the best conversation I’ve been a part of re: BFA – it’s very constructive in discussing a vibrant BFA program
Question 3B: Would a temporary suspension help achieve these goals?

If yes, why?

- Yes – if 4th-year students can be TAs. 4th-years’ can TA the elective courses
- If you do, then have strict accountabilities and deadlines so this does not take 3-times longer than projected
- Do construction over the summer as this is a transitional period where the building (ON Hall) is empty no matter what
- Define the budget for us – how is it allocated?
- Yes, if there is a clear message about what the changes will be, in a positive way
- If we put things back on the books, with new programs, and new faculty, then this could be positive – we’d need assurances of funding and support 1st
- Yes, if this is for a 1 or 2-year suspension to make changes to courses and facilities.
  Question: how long is the suspension? Is it 1-year? 2 Years? More clarity is needed here.
- No one wants it, yet it would be beneficial to ensure the needed changes are made...a pause will help with the needed changes. If nothing is done, the program will suffer. Pause to improve the program because the needed changes 10-years ago were not done.
- If yes, we need a very firm plan to reinstate the program with incredibly clear plans
- If we suspend, we need to decide on the level of risk we are willing to accept
- Try a 1-year suspension
- Lots of ideas have been generated today. A phased approach to make this digestible.
  Phase 1 could be 1 year, where the objectives are announced, and at the end of Phase 1, show outputs, and Phase 2 could be 2 – 3-years where changes are implemented, with a clear set of objectives to allow this program to move forward
- I support the suspension to revitalize the curriculum
- Suspension gives time for agreement about how to reconceptualize BFA/VA
- This is serious business that requires dedicated time and dedicated people
- The picture of how this will unfold will take time. We need to agree on and start with the big items first – there are lots of operational realities to address too (ex: we don’t have someone to teach Ceramics)
- I support a limited suspension. Don’t underestimate the amount of time and effort required to accomplish this
- The goal could be to first come up with the Plan, THEN, ask for the resources, instead of first asking for the resources (in blue as it is the most common recommendation for a suspension).
- 5 of 7 agreed with a temporary suspension.
- This will need to include a Working Group, Educational Dept support and a space audit, as well as milestones, and defining what’s in it for them (for faculty and students). For faculty, a suspension would be a “program retreat”, and a break to address concerns that have been identified and with the program for a decade.
A suspension frees up teaching commitments (faculty although see a suspension as an attack on them as opposed to “what this program could be” (an emotionally-based perspective)

There is a ton of work involved in addressing a CPR – this specific CPR
FAS leadership has heard all requests – those for no temporary suspension, and those in favour of a temporary suspension
The changes this program and the facilities need can’t be done without a temporary suspension – suspend – we need to create space to make the changes
Suspend, then start with creating a 2-year minor – this will be a 2-year process – and the people to teach the minor programs
Suspension will require an Advisory Group to see this through
Suspend – this has been going on for over a decade
Move to suspend first, THEN decide what we want to do, not the other way around – it’s a question of process)

If no, why not?
No. What if we were to suspend Commerce? We’re in a transitional period
Suspending would show students that Art does not matter, and that our diverse population (ex: LBGTQ2S) does not matter
No. If we get more profs, we need time to get them up to speed. Some profs we had, had no idea what they were doing
No. Let’s figure this out so we don’t have to do a temp suspension
No. Freeing up prof’s time is why we may suspend? I’m concerned about us retaining profs, and this will further challenge that
No – if we have a mass hiring of profs.
No. The momentum built since COVID-19 would be impacted
No. A suspension serves no purpose. We need alternatives and to discuss the impact
A suspension will not help the DSC
Religious Studies is against a temporary suspension
No. Give more opportunity to 4th-year students to be TAs (compensated)
No. A suspension would be too disappointing to students
No. Allow Instructors the time to make the CPR changes identifies by the CPR
No. Give it 2-years to trail things – it’s easier to learn in practice than theory
No. Less funding = less students
We want to see the program strengthened without a suspension
It’s not necessary from a curriculum standpoint for 1st years. The solutions for space make a temp suspension difficult. If we don’t have to swear allegiance to ON Hall, then we don’t need to suspend
I’m suspicious to say “yes”. I was part of a suspension 10-years ago as a student. Since then, there has been a failure on behalf of the Office of Arts & Science to commit to change. Put pressure on the office to find space so we don’t have to suspend.
- We believe that a suspension wouldn't be beneficial to the program because the suspension not only looks bad on the program and those obtaining the degree, but also it feels like something that could be done over the summer as the program does not offer summer courses and it seems to me that the courses really just need fine-tuning.
- It would be negative if we did not add to students' learning experience
- I have serious concerns about the online questions that are critical of programs and courses
- Art History students “as a whole” do not support a suspension of BFA/VA
- Donors may be scared away from a suspension
- I have no commitment or confidence that a restart after suspension will occur
- BFA/VA profs oppose a suspension
- We’re being asked to make insurmountable requests with the Faculty Office defining the resources
- 3rd-year student: I oppose the suspension
General comments/questions from all facilitated consultations

- **Question:** What are we going to tell new students entering the BFA/VA program?
- **Comment:** It’s not a bad program – it just needs some changes
- (Question directed to Warren): Can you provide us with a guarantee that there will not be any job losses? (Warren’s reply was that this question of a temporary suspension is to create more opportunities for BFA/VA, and that this decision is not budget-driven)
- **Will incoming students be notified of the possible temporary suspension?** Jenn’s response: We have not been notifying incoming / prospective students of this because there has been no decision to date. At recent recruiting events, I have been suggesting that students interested in Queen’s BFA/VA also have a back-up plan (and the same recommendation was given to Life Sciences students because a back-up plan is always a good idea).
- **Will incoming students be notified of the possible temporary suspension?** Jenn’s response: We have not been notifying incoming / prospective students of this because there has been no decision to date. At recent recruiting events, I have been suggesting that students interested in Queen’s BFA/VA also have a back-up plan (and the same recommendation was given to Life Sciences students because a back-up plan is always a good idea).
- We used to be able to invite and pay graduate students to speak to current classes – this option (to pay them or the budget) has been removed
- ThoughtExchange caps us at 120 characters per response – this impedes our ability to provide a full response
- As a point of order, we did not get to Agenda Item “E”
- BFA/VA students go into debt to Queen’s program to give them a viable degree. What will happen to this degree is the program is suspended?
- **Art History, Art Conservation and BFA/VA offers a unique opportunity to re-departmentalize**
  - BFA/VA profs are super-committed to this program and to the BFA/VA students
  - **When will the suspension take place?**
  - Question: Will current BFA/VA students be able to take a earn credits in other programs during a suspension?
  - Question: Can I have the full transcript of all meetings?
  - Art History, Studio Art are now supportive of re-departmentalizing with BFA/VA
  - We can make the necessary changes to the BFA/VA programs if we are given the resources to work with – to avoid a suspension
  - **Suspensions are a normal thing for programs over time**
  - **We need to keep a program going without suspension**
  - **We did not talk about the impact of a temporary suspension**
Appendix A – Facilitator Preamble

Facilitator preamble and combined Q&A for virtual and in-person consultations input re: Bachelor of Fine Arts / Visual Arts (BFA/VA) program, between October 18, ’22, and November 18, ’22

Preamble shared by facilitator prior to each in-person or virtual consultation

Thank you for the opportunity to be here today (virtually) to discuss your perspective and input relative to the future of Visual Arts Teaching and Learning at Queen’s.

My name is Larry Graham. I’ve been hired by Queen’s Faculty of Arts & Science (FAS) to facilitate consultations on this topic with various stakeholder groups. In total, there have been seven (7) virtual or in-person consultations between Oct 18 and Nov 18, as follows:

- Bachelor of Fine Arts students (Oct 18)
- BFA faculty (Oct 19)
- BFA staff (Oct 19)
- Open to all students, staff, and faculty (Oct 26)
- Cognate Heads (Oct 31)
- FAS leadership (Nov 7)
- Faculty Board (Nov 18)

In addition to these consultations, ThoughtExchange has been open for feedback on this topic from Oct 17, and closes November 30, and the Dean of the Faculty of Arts and Science has had an open-door option for anyone who wished to discuss this topic privately.

No recommendation being made:
It is worth noting that the comprehensive document that I will be submitting will provide questions and answers only for each of the questions I’ll be asking you momentarily. There is no recommendation being made, per the scope of work for this initiative.

Here is the Background & Context for this topic that has been shared at the start of each consultation. I’ll review this briefly with you now before opening things up for Q&A...

The Dean of Arts and Science has initiated a consultation process on the proposed temporary suspension of admissions to the Bachelor of Fine Art (BFA) Program as per the Senate Policy on Temporary Suspension of Admissions. Recommendations to consider a temporary suspension of admissions to the program were provided by Dr. Warren Mabee (Interim Director, BFA Program) and Dr. John Pierce (Vice-Provost Teaching and Learning), and the recommendations for a temporary suspension stem from concerns over how the exiting visual arts program is taught, what visual arts courses are offered, and how those visual arts courses are organized (the “curricula”). These concerns are based on issues raised by students and faculty within the program, as well as a recognized need to create time for much-needed renovation to the physical facilities that will create space that supports future program changes. There is also concern that the upcoming (CPR) cyclical program review may create risks for the future of the program.
The question of whether or not to temporarily suspend admissions to the BFA program needs to be made on the basis of whether or not this can help the program address the concerns listed above. FAS leadership recognize that the 2016 CPR provides a list of program issues related to the “curricula” I just mentioned. The future of the visual arts at Queen’s is more comprehensive than simply addressing and resolving the concerns laid out in the 2016 CPR external reviewers report, although those concerns necessarily and implicitly feed into these broader goals. The Dean of FAS, as well as Dr’s Mabee and Pierce feel it is essential to hear from those within the program today, and those affected by any changes to this program.

**Purpose of this facilitated consultation**

The facilitated consultation process that FAS is embarking on, and that you are part of, today is designed to help explore these issues in a transparent, anonymous way. Your input is essential to help FAS determine whether or not a temporary suspension of admissions is necessary for the program to make necessary changes to “curricula”, and necessary renovations to space.

Ultimately, FAS is seeking a positive future for Visual Arts teaching & learning at Queen’s, and feel it’s very important that you have the space to say what you want to share. In that spirit, and with that lens, FAS is seeking your insight today. To guide this process there are three broader questions (each with its own sub-questions) that Queen’s Faculty of Arts and Science, Bachelor of Fine Arts would appreciate input and perspective on.

I will summarize your anonymous feedback into the summary document already mentioned, your comments, key themes and messages that I will present to FAS leaders this November.

**FAS leadership in attendance**

You may note that some Faculty of Arts and Science leaders are part of the audience of this consultation. They are here for one reason, which is to listen and to learn your thoughts. They will not be taking or responding to questions, unless I request them to provide context, and only if needed.

**Today is focused specifically on discussing the use of a temporary suspension in:**

- **(A):** developing a strategy for evolving fine art instruction at Queen’s, and
- **(B)** determining what resources would be required (including space) to support this vision.

As this is a consultative process, FAS leadership is looking at both pros and cons of the temporary suspension route. The Dean and FAS leadership have listened to and will consider all views. Please share your views re: this discussion!

**Here are the Guidelines for Participation in these sessions:**

- Today’s session is 60 (or 90-minutes).
- Please note that these sessions are intended to gather as many opinions as possible.
- Please keep your input and point to 30-seconds. As part of facilitating this meeting, I will also be the keeper of time so we stay on track. I may request you to conclude your comments in 15-seconds if the point you are sharing is not clear after the initial 30-seconds – thanks in advance!
- **VIRTUAL:** This virtual consultation is being recorded so I can capture your input and comments. I’ll also be writing down your comments on the dry-erase board beside me as we go – please pardon my back as I do this!
- Let’s hear from as many of you as possible!

**Okay, let’s begin with the 1st of the three questions, and their respective sub-questions!...**
October 19th, 2022

Dear Dean Crow and Faculty Arts Office

1) All Faculty members in the BFA-VA program oppose the suspension of admissions for the reasons mentioned in the ‘Impact of Suspension’.

2) Faculty members in the BFA-VA program believe the first and necessary step towards a renewal and revitalization of the BFA-VA program is the amelioration of the BFA-VA’s organizational and governance structure. We are proposing the following.

• Faculty members in the Bachelor of Fine Art—Visual Art program have agreed, by majority vote, and in consultation with Dr. Norman Vorano (Head of the Art History and Art Conservation department) that the BFA-VA program should be re-departmentalized within the Department of Art History and Art Conservation, be allowed to complete the current CPR, and be subject to the rights and responsibilities of a departmentalized academic unit, including Article 41 in the QUFA Collective Agreement.

• No longer maintain its direct reporting relationship to the Dean’s Office as a “non-departmentalized unit.”

• The BFA-VA should have a Program Chair/Program Director, and report to a Department Head.

• Under such a governance structure, the BFA-VA program should receive its own separate budget kit within the Department, as do the existing programs in art history and art conservation, and remain as an autonomous undergraduate program within a common departmental structure, sharing administrative services where possible and appropriate, and exploring academic synergies and programming where appropriate.

• The BFA-VA program is committed to re-envisioning its core program and creating new program pathways, such as a non-direct entry major/minor/double honor.

• In adopting a sustainable governance model, the BFA-VA is committing to an accelerated implementation of CPR recommendations, including curricular, timetabling and space-use changes.
**Impacts of Suspension:**

- A second suspension of admissions (within the past 10 years) would be extra damaging from a reputation standpoint, not only to the BFA/VA program but to the FAS and Queen’s in general.
- A one or two-year suspension (or more) to admission would severely damage the reputation of the Faculty of Arts and Science, which has overseen the BFA Program since the last suspension.
- Plays into negative stereotypes around the value of a career in the arts, or an education in the humanities.
- Negatively impacts any goals of equity, diversity, and inclusion first by suggesting that those with the means ought to study art elsewhere and second that those without the means ought not to study art at all.
- Dense population of queer and BIPOC students and community members will be negatively impacted.
- Without serious funding commitments by the Faculty Office and Queen’s University to inspire confidence - an inclusive and vibrant future for the BFA Program will not be possible, as a result the suspension may appear desperate, misguided, malicious and targeting.
- A second suspension of admissions would be detrimental to the student community it would question the legitimacy of the degrees offered in the BFA/VA program.
- Negatively impacts the mental health and prospects of current students and graduates of the BFA Program and at Queen’s University in general.
- Turns off prospective students for years to come - without serious funding commitments by the Faculty Office and Queen’s University.
- Current and Prospective students would recognize a lack of resources/support from Queen’s and may transfer out.
- Adds significant stress and anxiety for current students, disrupting and negatively impacting their research and taking away from the quality of their educational experience, in which they have substantial investment.
- BFA Student leadership involvement would greatly diminish at various points – no 4th year students to guide/lead 3rd year students and so on. This would more damaging if a two-year (or more) suspension is implemented.
- Raises concern amongst friends and family for the quality of a student’s investment in an education within the BFA Program and at Queen’s University more generally.
- Adversely impacts students’ feelings toward Queen’s University, including their willingness to give back with donations of time or money or by recommending Queen’s University to friends and family.
- Donor confidence in the program will wane and accountability to existing donors will be damaged.
- Negatively impacts the arts ecosystem at Queen’s (Agnes Etherington Art Centre, Union Gallery, Modern Fuel Artist Run Centre, Film & Media program, Dan School of Drama and Music, Art History & Art Conservation, Cultural Studies and beyond) as well as the humanities more generally, while also limiting potentially exciting interdisciplinary collaborations with other Faculties and programs (the Sciences, Medicine, etc.)
• Negatively impacts the vibrancy of the arts in Katarowki-Kingston, the region and beyond.
• It will negatively impact Canada’s growing creative economy, the proof lies in alumni success stories from the past 49 years of the BFA program – Currently there are two Elizabeth Greenshill Foundation recipients in the BFA program, Canadian representative at Venice Bienale (Janet Cardiff, 2001), BMO 1st Art Winners (Lindsey Wilson, 2015) (Jessica Petterson, 2017) and much more.
• Through their research-based studio production, BFA students address social issue to build a more inclusive and just society.
• Visual artists have always been at the centre of societal changes.