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MEMORANDUM

ATTENTION: Senate

TEL

FROM: Jon Driver, Vice-President, Academic and Provost, and Chair, SCUP

RE: Faculty of Communication, Art and Technology: External Review Update for the School for the Contemporary Arts (SCUP 16-03)

DATE: February 16, 2016

TIME

At its January 20, 2016 meeting, SCUP reviewed the External Review Update Report for the School for the Contemporary Arts within the Faculty of Communication, Art and Technology. The report is attached for the information of Senate.

c: G. Myers

A handwritten signature in black ink, appearing to be "J. Driver", written over a horizontal line.



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MEMORANDUM

ATTENTION: Jon Driver, Chair, SCUP

TEL

FROM: Gord Myers, Associate Vice-President, Academic

RE: Faculty of Communication, Art and Technology: External Review Update for the School for the Contemporary Arts

DATE: December 17, 2015

TIME

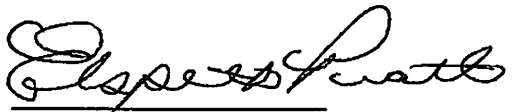
The External Review of the School for the Contemporary Arts was undertaken in March 2012. According to the procedures established by SCUP, the Unit is required to submit an update describing its progress in implementing the Action Plan, which was derived from the External Review report, in the fourth year following the start of the External Review process. Please find attached this update, together with a copy of the Action Plan approved by Senate.

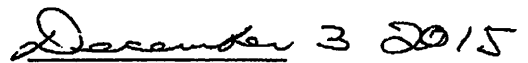
Based on this midterm report, my assessment is that the School for the Contemporary Arts has made substantial progress toward implementing the Action Plan, within the constraints imposed by its budget.

cc: Elspeth Pratt, Director, School for the Contemporary Arts
Aoife Mac Namara, Dean, Faculty of Communication, Art and Technology

To: Glynn Nicholls, Director, Academic Planning and Quality Assurance
From: Elspeth Pratt, Director, School for the Contemporary Arts
Re: External Review Update for School for the Contemporary Arts
Date: December 3, 2015

Please find attached the External Review update for the School for the Contemporary Arts.


Elspeth Pratt
Director, School for the Contemporary Arts


Date

cc: Aoife Mac Namara, Dean, Faculty of Communication, Art and Technology

External Review Update for the School for the Contemporary Arts	
Action	Progress Made
1. Programming	
1.1.1 Undergraduate	
Comprehensive Review and New and Emerging Areas: The School is currently in the midst of a comprehensive review of its undergraduate curriculum with the aim of streamlining and integrating the BFA/BA structure, growing graduate programming, and positioning our curriculum distinctively for the future. Two significant changes are the introduction of a new BA in Cinema Studies which will begin September 2012, and a fundamental shift of our current BA in Art and Culture Studies to a more broadly based BA in Visual and Performance Studies. These changes are coordinated and supportive of the new MA in Comparative Media Arts being introduced (see below). The terms of reference of the review included consideration of new and emerging areas of teaching and research that could be pursued by the School. With reference to the recommendations, the School is developing new models for community engagement through partnerships focused on interdisciplinary collaboration, practice based research and contemporary performance and aesthetics. Am Johal, in the Community Engagement Office, has been developing community-based workshops, lectures and seminars that include projects involving our students and faculty. With the help of a career advisor, we will build on our unique location in the inner city, creating a new model for community engagement for the artists, scholars and students in the SCA. A new internship at the fourth year has already been introduced to support this initiative. We are also investigating a community engagement course that would be distinctive to the School for the Contemporary	- The School completed the comprehensive review of its undergraduate curriculum as mentioned in the action plan. Our curriculum was streamlined in each Area of instruction to free up faculty time to teach in a set of 3 new core courses (Sound, Art and the Moving Image, Interdisciplinary Studio/Collaboration) which we introduced in September, 2013. In addition, each major was adjusted to require an additional FPA history/theory course outside of the major to increase enrolments and to enhance the interdisciplinary nature of students' experiences. These changes have been successful. - The Province did not approve the BA in Cinema Studies proposal. In its stead, and to replace the enrolments we had hoped to gain with the program, we have renamed our BA in Visual Culture and Performance Studies to the BA in Art, Performance and Cinema Studies, comprising two streams: Art and Performance Studies, and Cinema Studies. The first intake for this program has been in Fall 2016 and we hope to have a full cohort of 20/40 students in the next several years. - In consultation with SCA, Work Integrated Learning hired a Career Advisor on one-year contracts beginning in 2012. This position has been renewed on a year-to-year basis. In 2014 a new, extremely talented person was hired into this position who dramatically increased the scope of our internship program and more than quintupled our yearly placements in one year to more than 70. Currently that person is on maternity leave, but hopes to return summer 2016, and we expect she will be able to continue to expand our program. As the position is renewed yearly, it makes it

Arts and our Vancouver Inner City location.	difficult to plan properly and maintain continuity in the position, and regularization of this position would go a long way toward further developing our internship program, which was noted in the external review for how it allows us to build on our unique location in the inner city and expand student community engagement. • We have introduced a regular course offering in experiential learning (FPA 406). • Spring 2015 a course in Cultural Entrepreneurship was piloted and again offered in Fall 2015 • In Spring 2017 Am Johal, Director of the Community Engagement office will be teaching a community engagement course in the School as a pilot. • The five-year plan and academic renewal plan were completed September 24 2012.
• Graduated Enrolment Plan: The School supports the recommendation that a five-year graduated enrolment plan be developed with the help of the Dean. Initial steps towards this plan are already underway. With such an enrolment plan in place, and with the continued development of our new SCA Academic Renewal Plan linked to curricular reform at the undergraduate and graduate level, it is expected that the School can have reasonable assurances of support for new hires coinciding with retirements. It should also be noted that, in addition to the new BA, changes to our recruitment process, admittance policy and academic continuance policy are being	• As part of its curriculum review, SCA has arranged with Admissions that students will be informed at the point of application of the secondary application process (audition/interview/portfolio) to the School. SCA's admission GPA's have been severed from the Faculty as a whole, allowing SCA applicants to calculate performing and visual art 12 classes in the admission and scholarship GPA. SCA also has the ability to recommend students with strong audition/interview/portfolio down to the SFU calendar average of 67%. • Students are now being admitted directly to our major programs. Direct entry has allowed first and second year students to be

introduced which will increase our enrolment and rate of acceptance into major programs. This will help towards meeting the graduated enrolment plan.	declared earlier: majors in 2011 were 242 and in 2015 are 392. These numbers do not include provisional admits. Direct entry differentiates SCA from most other schools who have a "foundation year," a point which helps recruiting. • A new academic continuance policy is in place that supports the early admittance to our majors by allowing the School to direct students not functioning at the appropriate level to move to the BA within the School or to another major elsewhere in the University. • We have streamlined the requirements for majors by reducing the number of required courses and adding "core courses," to increase the integration of the undergraduate curriculum and as well as the interdisciplinarity in the School. • We have streamlined course prerequisites in dozens of courses to dramatically increase enrolments in some classes, smoothed progress through the degree for all majors, and opened courses to students outside of SCA. • Two Distance Education courses (Centre for Online and Distance Education) CODE courses FPA 140 and FPA 142 are now offered with multiple sections and we are in the process of reviewing the possibility of staging two other CODE courses: FPA 135 and FPA 186. • Courses have been reviewed to determine the appropriate number of students for the course's content and space availability. We have increased offerings of 300-level courses to eliminate enrolment bottlenecks and facilitate timely completion for our students. Recently scheduled large classes offered on the Burnaby campus have begun to be successful in increasing our AFTEs. Undergraduate AFTEs have increased from 408 in 2012/13
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	to 440 for 2015/16. These numbers do not yet reflect increases we anticipate from the revamped BA in Art, Performance and Cinema Studies. Enrolment in BFA courses continues to be constrained by an intractable lack of large instructional spaces. The Academic Renewal plan has assisted the School in determining needed renewals to faculty positions as vacancies from retirements continue apace.
1.1.2 Graduate	
Current MFA degree: We were encouraged by the committee's strong confirmation of the uniqueness of our interdisciplinary MFA and the strength of our students. We will continue to fortify the reputation of the program by greater promotional efforts. The committee encouraged us to keep the total of students in the two years to 28 maximum. It is our plan to continue with those numbers as they do represent a very significant increase from a few years ago.	- We have continued to promote our program by concentrating on our website: we believe that showing the artistic research practices of our graduate students and alumni is the best method of promoting the program's diversity and potential. We are encouraged by the increasing number of high quality international applications in the program. - We have not enrolled to the maximum of 28 as suggested by the External Review, but find that the ideal number of students in the MFA program appears to be 22-24 for several reasons: the most pressing is a lack of studio and performance space within SCA's two buildings, a lack inherent in the architecture of the building and compounded by the presence of the impressive amount of cultural and community engagement programming in Woodward's/GCA with whom the SCA shares space. Furthermore, feedback from graduate students suggests that the current enrolments are ideal for interdisciplinary cooperation and collaboration. In addition, due to the highly collaborative nature of our students' work, student supervision often involves more faculty than conventional thesis-based and mono-disciplinary work. We have not been successful in attempts to arrange additional studio space within adjacent non-SFU spaces in the Woodward's complex. We continue to keep an eye out for possible additional space for graduate students and seek other

	solutions to the issue.
New MA degree: The SCA graduate chair and representatives from the MA working group and FCAT will meet with the Dean of Graduate Studies in relation to the proposed MA. The review committee recommended that our MA in progress, an MA in Comparative Media Arts be shortened, and we have accepted that recommendation and shortened the degree from taking place over a five semester period, to taking place over a four-semester period. We have also, as suggested, deemphasized students already holding MFA's as central to recruitment. The degree is better aimed at students holding BA's and BFA's in a range of appropriate topics. Research is underway to insure that the program is distinctive in the national context.	- The MA in Comparative Media Arts was introduced as a Cohort Special Arrangement with the first intake of students Fall 2013. The degree received final AVED Ministry Approval in September 2015. - Its new status as an official program will help with recruitment and promotion with an aim toward increased enrollments. As with the MFA, we think improving the web presence of the MA is the most cost-effective method of promotion. By highlighting the diversity of research interests within the students, and showing brief video clips of graduating presentations, interviews with both students and faculty, as well as research projects, the strength of the program will be highlighted. Recruitment continues to be hindered, however, by lack of funds for a robust recruitment program. The current video publicity program is funded via a faculty research grant. - Currently, the MA is fee-per-course, while the MFA is a fee-per-term. We are investigating moving the MA to the latter model, as this would make the program more affordable for students who complete the degree in a timely manner, with the increased benefit of allowing them to enroll in additional courses. - The MA students launched The Journal of Comparative Media Arts (CMA Journal), an open-access, student-run peer-reviewed journal, taking up discussions and investigations within the creative, critical and cultural communities in 2015.
Funding for graduate students: On the table for discussion will be funding possibilities for our current MFA as well as	With the conversion of the MA program to a regular program, MA students are now eligible for university funding and thus directly

the new MA students. Discussion with the FCAT Advancement Officer has targeted graduate scholarships as one of the School's priorities. The School is also positioning itself to offer more teaching assistantships and graduate assistantships	competing with our MFAs for a very limited pool of money. Unlike other schools in FCAT, a small percentage of our faculty have research funding allowing for graduate research assistantships; as such, our graduate students rely heavily upon the university funding (BASS), teaching assistantships, and the limited number of private scholarships (Elsie Jang, Colin McPhee, John Juliani, Steven Shane). We are encouraged by the new FCAT Graduate Fellowship, which does, however require matching funds from a faculty member, and the recent addition of the Steven Shane scholarship in visual arts. The number of teaching assistantships have increased as our large course enrolments have increased, and most of our graduate students receive at least one such award.
2. Research	
Research Centre: The External Review Committee supported the initiative to develop an Arts Research Centre. The School has set up a committee to further develop the Research Centre proposal initiated by Dr. Henry Daniel. The latest research centre proposal has a working title of <u>PERFORMANCE RESEARCH CENTRE</u>. It is proposed that the Research Centre specialize in arts and practice-based research, and research/creation, facilitating knowledge exchange and transfer between the humanities, health sciences, applied sciences, and technology, via the medium of performance as applied across a range of fine arts disciplines. This Centre is also under discussion in FCAT with discussions to date with Dean Geisler and Professor Thecla Schiphorst in the School of Interactive Art and Technology. Development of the proposal so that it can be used for fund raising is underway with FCAT Advancement Officer Nancy Cardozo.	Due to various challenges in arranging funding and in organizational efforts the development of the Performance Research Centre has not come to fruition.
Research Profile of the SCA: The proposed performance research centre represents only a portion of the research	The yearly Faculty Research Series supported by the WCU offers a small amount of support for faculty to present their research to

profile of the faculty of the School for the Contemporary Arts. The committee was very supportive of the professional profiles of the faculty and the “high rate of success” of its faculty with respect to arts council grants. Other actions that would support the research agenda of the School include improving technical support for faculty research projects (the proposed SCA Technical Director would go a long way to improving this situation).	the public, in our building.
3. Administration	
Public Profile and Recruitment: The reviewers recommend that the necessary support for the creation and dissemination of information regarding the SCA be put in place. In making this recommendation, the external reviewers commented on the deeply collaborative and interdisciplinary pedagogical approach to the arts that they thought to be unique. By focusing on publicity and recruitment the School for the Contemporary Arts will be positioned to recruit locally, nationally, and internationally. Given the distinctiveness of our program it is strategic that this be coordinated within the School. Conventional publicity generated for the University at large and for FCAT does not serve us well. Our market is specific and the publicity must be targeted for students interested in the arts. A first phase of this work is already underway. In January 2011 we received a full-time Recruitment and Retention position followed in December 2011 with a .5 Web Clerk. Since June 2011 we have been working with <i>PUBLIC Architecture + Communication</i> on a major redesign of the School website which will be launched this May.	- Our new website was successfully launched December 2012. We have continued to work with PUBLIC Architecture + Communication to produce recruitment material and ads on high profile websites and in significant art journals. In addition, PUBLIC has developed a graphics strategy, including the templates suggested in the action plan, that permits us to implement our advertising independently. Given the high number of events the School produces each year we have established branding guidelines for all events to increase our visibility within the community. - The .5 Web Clerk has proven to be invaluable in supporting the website, producing the weekly "SCA Events + News" email, increasing our social media presence, and working closely with faculty and students to design promotion materials. We have generated 1200 "likes" on Facebook and in good weeks reach more than 6,000 people via social media. In addition, the web clerk has helped implement a new online ticketing service for School events, has maintained the School website, and helped develop our mobile web upgrade. This position has been extremely beneficial to the School and we are evaluating whether or not expanding the position would be of further benefit.

The second phase (i.e. actions that now need to be undertaken) includes development of a publicity strategy campaign. The School believes this can be most effectively accomplished by building on the relationship we have established with <i>PUBLIC Architecture + Communication</i>. They understand our unique collaborative and interdisciplinary approach to the arts and are well suited to produce a template that can be used to generate material for publicity.	• SCA has produced a high-quality general brochure as a foundation for representing our School. With the style guide, we have also produced more targeted material and advertisements including brochures and advertisements for students from the US. These materials are mailed to high-schools across Canada and the western USA, are used in 25 small SCA based info-sessions, a dozen local fairs, and fairs in 8 cities in the USA and our advertisements are in publications targeted at undergraduate performing and visual art students that reach 20 cities in the USA. • SCA is also partnering with various local arts organizations including Arts Umbrella, the Contemporary Art Gallery, and The Cinematheque to offer summer programs for prospective students. • Our international majors have increased from 6% in 2011 to 11% in 2015.
4. Technical Support Deficiencies	
• Proposal to improve Technical Support: The review committee identified technological support in the new building as a situation that needs urgent attention. With respect to their recommendation, the School strongly feels that the best approach to improving technical support for SCA faculty and students is to institute an SCA Technical Director position and a half-time CUPE assistant that would report to the .7 Computer/Media Support APSA position. It is quite clear to all within the School that the complexity of the building and the special purpose needs of our more than 100 productions, exhibitions and showings require internal SCA staff to be effective. In order to address this problem as soon as possible, it is proposed that these two positions be initiated as temporary one-year	• This April 2015 we were able to regularize the Technical Director position which had been temporary since October 15, 2012. • Given the increased number of productions, exhibitions, performances and showings since moving into the GCA/Woodwards it has become apparent that additional technical support is needed to continue to support faculty research (as in #2 above) as well as the School's very significant contribution to SFU's broader mission of community engagement. Since our external review the Cultural Unit (which is not part of SCA) is unable to continue to provide support with their resident technicians. Our Technical Director is currently working above capacity to support productions and performances without necessary technician support.

positions beginning September 1, 2012. The Dean and VPA Jon Driver are working to help make this proposal operational.	In addition, there have been significant challenges since our review in receiving adequate support from Vancouver IT services in the GCA/Woodward's.
Technical Director position: Job Description: The Technical Director (TD) School for the Contemporary Arts (SCA) coordinates and facilitates technical support for SCA productions (public performances in a variety of disciplines, exhibitions, and film showings) produced by the undergraduate and graduate degree programs. They will work closely with faculty members in the SCA who teach production and design students, and as required with the faculty of the SCA requiring technical support for teaching and research. They will coordinate support for individual graduate students of the MFA program preparing productions. They will provide additional mentorship and training to undergraduate and graduate students working on productions or using production equipment, insuring students understand and follow safe operating procedure and are properly prepared to utilize a variety of technical equipment.	- This position has significantly enhanced our ability to support graduate and undergraduate student research projects and to a much lesser extent has helped with faculty research support. - The increased number of performances and events that the School supports, however, underlines the need for a SCA Resident Technician who would report to the Technical Director. - Additionally over the 5-year period that SCA has been in the GCA/ Woodward's, the Culture Unit has decreased their role in supporting our programming. We are now increasingly paying for their technical support, for which we have no dedicated funding line in our budget. The need for a SCA Resident Technician who would report to the Technical Director has become critical.
.5 Computer/Media Assistant: The Computer/New Media Support Administrator Stefan Smulovitz is a .7 APSA position. Since moving into the building, he has been overrun with work, and it has become clear that this position on its own is insufficient to deal with the computer/media support workload in SCA. After careful consideration, we have concluded that the proposed CUPE .5 assistant will be the most effective solution.	The half-time CUPE assistant is still a temporary 8-month position that is shared with the Cultural Unit. The need to regularize this position is greater than at the time of the external review.
5. Mission/Vision of the Goldcorp Centre for the Arts	
Mixed Use Interaction in the Goldcorp Centre for the Arts: As the external review was focused on the academic	The Joint Working Group held three meetings of the full committee: Mar. 22, Apr. 5 and May 3, 2013. After initially

unit, the self-study and site visit did not permit a full briefing on the vision/mission of the Goldcorp Centre for the Arts with attention to the processes in place related to the multi-use functions of the building. That being said, the School agrees with the reviewers that the timing is right to review especially the links between the SCA and the Woodward's Cultural Unit (WCU). It is proposed that a joint working group (of SCA and WCU) be established chaired by Owen Underhill that can review the operation as it has started up since the opening of the building in September 2010, and look at improvements and clarifications in operation as well as confirm the mandate and vision of the building as a whole and the two units in particular. Please note that other groups are in place (e.g. GCA Planning Group) that addresses the integration of SCA, WCU, MECS and SFU Vancouver Operations. In addition, the Simon Fraser Community Presentation Society (SFCPS) has not yet presented any events. The timing and booking of these events when they begin to take place will be coordinated through the Cultural Unit as the Director of Cultural Programs Michael Boucher is also the Artistic Director of SFCPS. We see as an outcome of such a review strengthening links between the SCA pedagogy and Cultural Unit artistic production. The mandate of the WCU artistic program is in fact already compatible with the focus of the School for the Contemporary Arts and it is felt that we can further develop and improve the aesthetic and operational linkages. The Audain Gallery and its Visiting Artists program is a good model for bringing international visiting artists into direct contact with SCA students. An additional outcome will be to insure that the best possible succession plan is developed for September 2013 when Owen Underhill	identifying 14 areas of interaction between the two units it was agreed to group some of these areas together within four subgroups. The subgroups may be effectively summarized as: • Booking and Reservation of Venues • Production, Technical Support, Equipment • Scheduling of Rooms, Marketing and Promotion • Pedagogical Links, External Partnerships and Community Engagement • Recommendations from the subgroups were discussed by the committee and have led to a variety of recommendations that were noted in the Report of the Joint Committee, August 30 2013, submitted by Owen Underhill. • The SCA/WCU Committee continues to meet monthly to work on the mandate outlined in this report. • <u>Mandate</u> • To review ways in which the two units integrate and cooperate • To consider and recommend processes for ongoing interaction in specific areas • To investigate opportunities that may involve interaction of the units • Fall 2012 the Audain Gallery became part of SFU Galleries moving it from SCA/WCU to reporting directly to VP External. Spring 2013 the .5 Audain Curator position was established that reports to the Director of SFU Galleries. The re-organization of the Audain Gallery required new visioning and new understandings to be established between the Audain Gallery, SCA and the Audain Visual Art Residency and this relationship continues to develop very positively. • September 2013 an Interim Director of the Cultural Unit was established and September 2014 a limited term .85 Professor
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will complete his joint term as Director of the Cultural Unit and Director of the School for the Contemporary Arts.	of Professional Practice was established in the SCA, with 60% seconded to the position of Director of the Cultural Unit.



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MEMORANDUM

ATTENTION Elspeth Pratt
Director, School for the Contemporary Arts

DATE October 22, 2015

FROM Glynn Nicholls
Director, Academic Planning and Quality Assurance

PAGES 1

COPY Aoife Mac Namara
Dean, Faculty of Communication, Art and Technology

RE: External Review Update for the School for the Contemporary Arts

As per Senate guidelines, the School for the Contemporary Arts is to report on progress being made in the implementation of the Action Plan that resulted from its external review in March 2012. This report will be presented to SCUP and Senate for information.

Please submit your progress report, using the attached template, by Thursday, December 3, 2015. Also attached, for ease of reference, is the Action Plan that was approved by Senate on July 9, 2012.

Although your external review took place prior to the requirement to develop educational goals and assessment beginning with the 2013-14 external review cycle, any progress being made in your School in defining program and/or course level educational goals for academic programs would be welcome in your progress report.

Please contact me at 2-6702, glynn_nicholls@sfu.ca, or Bal Basi at 2-7676, bbasi@sfu.ca, if you have any questions or concerns regarding the external review update process.

Attach.

EXTERNAL REVIEW – ACTION PLAN

Section 1 – To be completed by the Responsible Unit Person e.g. Chair or Director

Unit under review School for the Contemporary Arts (SCA)	Date of Review Site visit March 7, 8 & 9, 2012	Responsible Unit person, Owen Underhill, Director SCA	Faculty Dean Cheryl Geisler
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Note: It is not expected that every recommendation made by the Review Team be covered by this Action Plan. The major thrusts of the Report should be identified and some consolidation of the recommendations may be possible while other recommendations of lesser importance may be excluded.
Should an additional response from be warranted it should be attached as a separate document.

1. PROGRAMMING

1.1 Action/s (description what is going to be done):

1.1.1 Undergraduate:

• Comprehensive Review and New and Emerging Areas

The School is currently in the midst of a comprehensive review of its undergraduate curriculum with the aim of streamlining and integrating the BFA/BA structure, growing graduate programming, and positioning our curriculum distinctively for the future. Two significant changes are the introduction of a new BA in Cinema Studies which will begin September 2012, and a fundamental shift of our current BA in Art and Culture Studies to a more broadly based BA in Visual and Performance Studies. These changes are coordinated and supportive of the new MA in Comparative Media Arts being introduced (see below).

The terms of reference of the review included consideration of new and emerging areas of teaching and research that could be pursued by the School. With reference to the recommendations, the School is developing new models for community engagement through partnerships focused on interdisciplinary collaboration, practice based research and contemporary performance and aesthetics. Am Johal, in the Community Engagement Office, has been developing community-based workshops, lectures and seminars that include projects involving our students and faculty. With the help of a career advisor, we will build on our unique location in the inner city, creating a new model for community engagement for the artists, scholars and students in the SCA. A new internship at the fourth year has already been introduced to support this initiative. We are also investigating a community engagement course that would be distinctive to the School for the Contemporary Arts and our Vancouver Inner City location.

• Graduated Enrolment Plan

The School supports the recommendation that a five-year graduated enrolment plan be developed with the help of the Dean. Initial steps towards this plan are already underway. With such an enrolment plan in place, and with the continued development of our new SCA Academic Renewal Plan linked to curricular reform at the undergraduate and graduate level, it is expected that the School can have reasonable assurances of support for new hires coinciding with retirements. It should also be noted that, in addition to the new BA, changes to our recruitment process, admittance policy and academic continuance policy are being introduced which will increase our

enrolment and rate of acceptances into major programs. This will help towards meeting the graduated enrolment plan

1.1.2 Graduate:

• **Current MFA degree**

We were encouraged by the committee's strong confirmation of the uniqueness of our interdisciplinary MFA and the strength of our students. We will continue to fortify the reputation of the program by greater promotional efforts. The committee encouraged us to keep the total of students in the two years to 28 maximum. It is our plan to continue with those numbers as they do represent a very significant increase from a few years ago.

• **New MA degree**

The SCA graduate chair and representatives from the MA working group and FCAT will meet with the Dean of Graduate Studies in relation to the proposed MA. The review committee recommended that our MA in progress, a MA in Comparative Media Arts be shortened, and we have accepted that recommendation and shortened the degree from taking place over a five semester period, to taking place over a four semester period. We have also, as suggested, deemphasized students already holding MFA's as central to recruitment. The degree is better aimed at students holding BA's and BFA's in a range of appropriate topics. Research is underway to insure that the program is distinctive in the national context.

• **Funding for graduate students**

On the table for discussion will be funding possibilities for our current MFA as well as the new MA students. Discussion with the FCAT Advancement Officer has targeted graduate scholarships as one of the School's priorities. The School is also positioning itself to offer more teaching assistantships and graduate assistantships.

1.2 Resource implications ((if any):

The Academic Renewal Plan will be financed from the salaries of departing SCA faculty members.

1.3 Expected completion date/s:

The first phase of a comprehensive review of the undergraduate curriculum will be finished by the School by the end of calendar year 2012.

It is recommended that a three to five year coordinated enrolment plan and academic renewal plan be completed and supported by the Dean in principle by the end of June 2013.

The MA in Comparative Media Arts will be introduced as a Cohort Special Arrangement with the first intake of students planned for the Fall of 2013. The introduction of the MA is therefore in step with the changes happening in undergraduate curriculum, including those which free up faculty resources for teaching in the MA program.

2. RESEARCH

2.1 Action/s (what is going to be done):

- **Research Centre**

The External Review Committee supported the initiative to develop an Arts Research Centre. The School has set up a committee to further develop the Research Centre proposal initiated by Dr. Henry Daniel. The latest research centre proposal has a working title of PERFORMANCE RESEARCH CENTRE. It is proposed that the Research Centre specialize in arts and practice-based research, and research/creation, facilitating knowledge exchange and transfer between the humanities, health sciences, applied sciences, and technology, via the medium of performance as applied across a range of fine arts disciplines. This Centre is also under discussion in FCAT with discussions to date with Dean Geisler and Professor Thecla Schiphorst in the School of Interactive Art and Technology. Development of the proposal so that it can be used for fund raising is underway with FCAT Advancement Officer Nancy Cardozo.

- **Research Profile of the SCA**

The proposed performance research centre represents only a portion of the research profile of the faculty of the School for the Contemporary Arts. The committee was very supportive of the professional profiles of the faculty and the "high rate of success" of its faculty with respect to arts council grants. Other actions that would support the research agenda of the School include improving technical support for faculty research projects (the proposed SCA Technical Director would go a long way to improving this situation).

2.2 Resource implications ((if any):

The Performance Research Centre would require additional space and other support. A budget is being prepared. It is understood that additional funding will have to be raised to support the Research Centre. Once established, it is believed the Performance Research Centre will be able to leverage new resources through grants and donations.

2.3 Expected completion date/s:

Preparatory work at the School and FCAT level is underway in developing the Performance Research Centre. The academic process of support for the research centre will begin in the fall of 2013.

3. ADMINISTRATION

3.1 Action/s(what is going to be done) :

- **Public Profile and Recruitment**

The reviewers recommend that the necessary support for the creation and dissemination of information regarding the SCA be put in place. In making this recommendation, the external reviewers commented on the deeply collaborative and interdisciplinary pedagogical approach to the arts that they thought to be unique. By focusing on publicity and recruitment the School for the Contemporary Arts will be positioned to recruit locally, nationally, and internationally. Given the distinctness of our program it is strategic that this be coordinated within the School. Conventional publicity generated for the University at large and for FCAT does not serve us well. Our market is specific and the publicity must be targeted for students interested in the arts.

A first phase of this work is already underway. In January 2011 we received a full-time Recruitment and Retention position followed in December 2011 with a .5 Web Clerk. Since June 2011 we have been working with *PUBLIC Architecture + Communication* on a major redesign of the School website which will be launched this May.

The second phase (i.e. actions that now need to be undertaken) includes development of a publicity strategy campaign. The School believes this can be most effectively accomplished by building on the relationship we have established with *PUBLIC Architecture + Communication*. They understand our unique collaborative and interdisciplinary approach to the arts and are well suited to produce a template that can be used to generate material for publicity.

3.2 Resource implications(if any):

Competition for fine arts students is increasing through new programs at colleges, new universities and in private institutions . Other schools that target the same student pool draw upon larger resources than we currently have based on review of their materials and publicity campaigns. We recommend surveying material from other institutions and costing out what is needed to successfully raise the profile of the School within potential students in the local, national and international jurisdictions. There will need to be a proper costing out of what would be required to maintain public exposure and successful recruiting on an annual basis.

3.3 Expected completion date/s:

We expect to complete Phase Two by January 2013. We would then plan to roll out the designed recruitment/public profile program for the School in the recruitment campaign in early 2013, and in successive years.

4. TECHNICAL SUPPORT DEFICIENCIES

4.1 Action/s(what is going to be done) :

- **Proposal to improve Technical Support**

The review committee identified technological support in the new building as a situation that needs urgent attention. With respect to their recommendation, the School strongly feels that the best approach to improving technical support for SCA faculty and students is to institute an SCA Technical Director position and a half-time CUPE assistant that would report to the .7 Computer/Media Support APSA position. It is quite clear to all within the School that the complexity of the building and the special purpose needs of our more than 100 productions, exhibitions and showings require internal SCA staff to be effective. In order to address this problem as soon as possible, it is proposed that these two positions be initiated as temporary one-year positions beginning September 1, 2012. The Dean and VPA Jon Driver are working to help make this proposal operational.

- **Technical Director position**

Job Description: The Technical Director (TD) School for the Contemporary Arts (SCA) coordinates and facilitates technical support for SCA productions (public performances in a variety of disciplines, exhibitions, and film showings) produced by the undergraduate and graduate degree programs. They will work closely with faculty members in the SCA who teach production and design students, and as required with the faculty of the SCA requiring technical support for teaching and research. They will coordinate support for individual graduate students of the MFA program preparing productions. They will provide additional mentorship and training to undergraduate and graduate students working on productions or using production equipment, insuring students understand and follow safe operating procedure and are properly prepared to utilize a variety of technical equipment.

.5 Computer/Media Assistant

The Computer/New Media Support Administrator Stefan Smulovitz is a .7 APSA position. Since moving into the building, he has been overrun with work, and it has become clear that this position on its own is insufficient to deal with the computer/media support workload in SCA. After careful consideration, we have concluded that the proposed CUPE .5 assistant will be the most effective solution.

4.2 Resource implications(if any):

Both the Technical Director and .5 Computer/Media Assistant are new positions. As mentioned, in order to address the technical support deficiency as soon as possible, we would like to proceed with temporary one-year positions beginning September 1, 2012. The need for increased technical support in SCA must be seen as a new need related to the move into a complex new multi-use building with multiple artistic venues and advanced technical equipment, and the increased numbers of students especially graduate students. As a result, the positions proposed should be funded as a partnership involving VPA and FCAT.

4.3 Expected completion date/s:

We are working in combination with the Dean and VPA to secure funding for the temporary positions so that they can begin September

1, 2012.

5. MISSION/VISION OF THE GOLDCORP CENTRE FOR THE ARTS

5.1 Action/s:

- **Mixed Use Interaction in the Goldcorp Centre for the Arts**

As the external review was focused on the academic unit, the self-study and site visit did not permit a full briefing on the vision/mission of the Goldcorp Centre for the Arts with attention to the processes in place related to the multi-use functions of the building. That being said, the School agrees with the reviewers that the timing is right to review especially the links between the SCA and the Woodward's Cultural Unit (WCU). It is proposed that a joint working group (of SCA and WCU) be established chaired by Owen Underhill that can review the operation as it has started up since the opening of the building in September 2010, and look at improvements and clarifications in operation as well as confirm the mandate and vision of the building as a whole and the two units in particular. Please note that other groups are in place (e.g. GCA Planning Group) that address the integration of SCA, WCU, MECS and SFU Vancouver Operations. In addition, the Simon Fraser Community Presentation Society (SFCPS) has not yet presented any events. The timing and booking of these events when they begin to take place will be coordinated through the Cultural Unit as the Director of Cultural Programs Michael Boucher is also the Artistic Director of SFCPS.

We see as an outcome of such a review strengthening links between the SCA pedagogy and Cultural Unit artistic production. The mandate of the WCU artistic program is in fact already compatible with the focus of the School for the Contemporary Arts and it is felt that we can further develop and improve the aesthetic and operational linkages. The Audain Gallery and its Visiting Artists program is a good model for bringing international visiting artists into direct contact with SCA students.

An additional outcome will be to insure that the best possible succession plan is developed for September 2013 when Owen Underhill will complete his joint term as Director of the Cultural Unit and Director of the School for the Contemporary Arts.

5.2 Resource implications(if any):

It is not expected that there are resource implications with respect to the School for the Contemporary Arts.

5.3 Expected completion date/s:

It is proposed that Recommendations from this working group could be reported to Dean Geisler and VP External Relations Philip Steenkamp (to whom the Cultural Unit reports) by November/December 2012.

The above action plan has been considered by the Unit under review and has been discussed and agreed to by the Dean.

Unit Leader (signed)		Date
Name	Title	
<i>Raven Underhill</i>	Director, SCA	May 11, 2012

Section 2 - Dean's comments and endorsement of the Action Plan :

I endorse the action plan put forward by the School of Contemporary Arts and provide my more specific comments below:

1.1.1 I strongly support the school's efforts to integrate community outreach into its mission and programs.

I have supported and encouraged the school's efforts to increase enrolment and look forward to discussing their plans for faculty renewal.

1.1.2 A new MA will be of intellectual benefit to the school and I will work with them to insure that it offers a distinctive program and is viable in the context of no increases in overall graduate funding to the faculty. Starting with a Cohort Special Arrangement will give us the time to make any necessary adjustments.

2 I have encouraged the development of the Performance Research Centre under the assumption that it will be funded with outside resources.

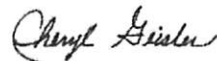
3 As the action plan notes, considerable resources have already been allocated to publicity and recruitment for the school, which are just starting to bear fruit. We next anticipate developing and acting on a targeted recruitment plan in fine and performing arts high schools.

4 I have been in discussion with the VPA about jointly funding a Technical Director for 1 year. I have asked SCA to consider ways to fund the .5 CUPE assistant internally.

5 I will work with the VPA and the VP External to consider the Mission/Vision for the Goldcorp Centre and to work with the school to put in place an effective transition plan for the SCA directorship

Faculty Dean

Cheryl Geisler



Date

May 10, 2012