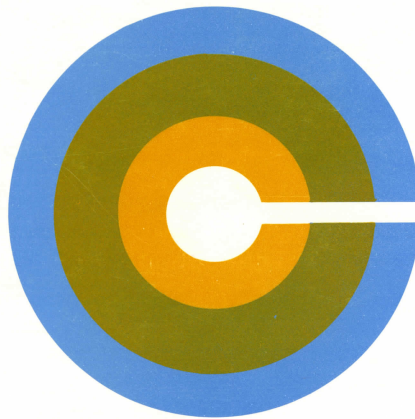




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REPORT
on the
PROGRAM REVIEW
of the
FINE ARTS PROGRAM



Cariboo College

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**REPORT
on the
PROGRAM REVIEW
of the
FINE ARTS PROGRAM**

OFFICE OF INSTITUTIONAL RESEARCH & EVALUATION

June 1989

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SUMMARY

The Fine Arts Diploma program has been in place for 19 years. There have been substantial increases in enrollments over the last few years without commensurate increases in staffing and improvements in facilities and equipment. The program suffers from low morale and a sense of isolation. There is also a surprising lack of health and safety precautions in place.

The principal recommendations of this report deal with the provision of a full-time laboratory demonstrator, the implementation of safety procedures, the enlargement of dedicated studio space, the establishment of an Advisory Committee, modernization and replacement of equipment, revectoring of courses, upgrading of the existing facility and suggestions for improving morale.

It was also noted that this program is classified as a Career/Technology program and yet its objectives in this area are not clearly defined.

In light of recent Provincial legislation regarding hazardous materials, and concern over the well-being of individuals in this program, all safety and health considerations must be given highest priority. However, the Fine Arts Program is beset with other serious problems which threaten to jeopardize its educational standards (and possibly its upper division aspirations) if they are not addressed immediately.

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(May 11 & 12, 1989)

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INTRODUCTION

The Program Review process was undertaken for the Fine Arts Program over the period December, 1988, through May, 1989. Initial data were solicited from the Divisional Director in December, 1988. Questionnaires were mailed to faculty on January 24 and to former students January 26, with telephonic followup running from February 20 to March 6. Current student surveys were administered from February 28 to March 2. The cut-off date for all responses was April 7. The Committee met to analyze and deliberate on the data on May 11 and 12, 1989.

BACKGROUND

The Fine Arts Program at Cariboo College was started in 1970 as a one-year university transfer program with the requirements of English 111 and English 121. In 1975, the program was restructured into a two-year diploma which also provided university transfer courses towards a Bachelor of Fine Arts or a Bachelor of Education. In 1980, it was recommended that full-time diploma students take core courses of Art History, Design, Drawing, Sculpture and English; budgetary restraint in 1983 forced the demise of Sculpture, which has yet to be revived as an offering. From 1981 on, additional directed studies courses in the 290 sequence were offered for those who had received their diploma and who wished to make further in-depth studies. In 1987, the Digital Art and Design Program was incorporated into the Digital and Fine Arts Department, with completion of the first year Fine Arts program being the admission prerequisite. In 1988, the Fine Arts program became part of the Department of Visual and Performing Arts.

METHODOLOGY

A wide variety of methods and materials was used to conduct the review process.

Standardized questionnaires were sent to the Fine Arts Program faculty, former students, and current students.

Bill Walton, Chairperson, Visual and Performing Arts, provided historical and descriptive data on the program and a variety of materials in support of the review process:

Course outlines for the following:

FINA 111	History of Art 1
FINA 112	Fundamentals of Design 1
FINA 113	Drawing 1
FINA 172	Introductory Ceramics 1
FINA 176	Photography
FINA 174	Printmaking 1
FINA 175	Painting 1
FINA 121	History of Art 2
FINA 122	Fundamentals of Design 2
FINA 123	Drawing 2
FINA 182	Introductory Ceramics 2
FINA 186	Photography
FINA 184	Printmaking 2
FINA 185	Painting 2

FINA 211	History of Art 3
FINA 212	Painting 3
FINA 213	Drawing 3
FINA 214	Mixed Media Design 1
FINA 272	Ceramics 3
FINA 274	Printmaking 3
FINA 221	History of Art 4
FINA 222	Painting 4
FINA 223	Drawing 4
FINA 224	Mixed Media Design 2
FINA 282	Ceramics 4
FINA 284	Printmaking 4

FINA 290/299	Drawing
FINA 292/296	Ceramics
FINA 294/297	Printmaking
FINA 295/298	Painting

The Office of Institutional Research generated the following: Fine Arts Admissions Package, Program Capacity/Demand Information, Grade Distribution Summary, Program Registration Totals, and Attrition Summaries.

The Evaluation Committee conducted interviews with the following Fine Arts Faculty: Lloyd Bennett, John Enman and Linda Walton.

DISCUSSION

1. Faculty:

Faculty response was excellent: all six instructors surveyed (including part-timers) complied for a 100% response rate.

2. Current Students:

Fine Arts 122 (Fundamentals of Design 2) had three sections totalling 55 students in the Winter Semester, 1989, and therefore contained a fairly representative cross-section of first year Fine Arts students. Thirty five of these students, or 64%, were surveyed, giving a sampling error of 0.127 or 12.7%, as can be seen in the following calculation:

$$E \text{ (Sampling Error)} = 1.96 \sqrt{\frac{(.6363)(1 - .6363)}{55}} = 0.127$$

Fine Arts 223 (Drawing 4) contained 16 second year students, of whom 15 were surveyed.

3. Former Students:

Only former students who had declared Fine Arts as their program of study were surveyed; University Transfer students taking Fine Arts courses as part of their program were excluded. Forty of the 166 former students contacted returned completed questionnaires, giving a response rate of 24% -- not enough on which to draw statistically meaningful inferences. Nevertheless, their subjective comments provided useful indicators of the strengths and weaknesses of the program.

4. General Methodology:

The Committee felt that a more comprehensive sense of quality and effectiveness of the Fine Arts operation might have been obtained if the following materials had been provided:

- curriculum vitae on all members of faculty, full and part-time;
- samples of recent work or work-in-progress by faculty;
- samples of student work (slide form);
- receiving college/university records of transferring students;
- receiving college/university faculty assessment of transferring students' performance.

SUMMARY OF QUESTIONNAIRE DATA

The following trends were detected in the questionnaire responses:

Faculty Survey

- Facilities are a health hazard for faculty and students. Health related problems have been reported. The areas of concern include ventilation, supervision and cleanliness.
- Dedicated space for each Fine Art discipline (e.g. Painting, Drawing, Design) is lacking. It was noted that some of the studios are multi-purpose and yet these subjects require special furnishings and classroom display areas for critiquing student work.
- Class sizes need to be limited to available student workstation space.
- Class time should be increased to between 4 and 6 hours.
- Upgrading of equipment and of the visual demonstration aids is needed.
- Facilities -- dark room, space for new equipment, space for storage and offices -- are desperately needed.
- A laboratory demonstrator is required to order supplies, maintain equipment, and ensure safety procedures are in place and enforced.
- More interaction with outside institutions is required in order to allow faculty to remain current.
- The faculty feel they have insufficient time during the year for development of their own art.

Current Student Survey

First year students identified the following areas of dissatisfaction in the Fine Arts program:

- Students are not aware of career or educational options after the two-year diploma.
- Facilities are inadequate, very poorly maintained, and hazardous to health.
- Students feel they need more class-time with the instructor and more supervised time outside of class hours.
- They feel that audio/visual materials require upgrading.
- They feel the curriculum is insufficiently comprehensive and suggest a sculpture course be included in the curriculum.
- They feel they need to interact with more professional people from the field for role-modelling purposes.
- Concerns were expressed about Fundamentals of Design and the Mixed Media courses.
- Access to the building is necessary for ongoing projects.
- Fine Arts students want to interact with the mainstream College population by having some courses (e.g. History of Art) outside the Fine Arts Building.
- Some of the faculty are unavailable for consultation outside of class hours.

Second year students were generally more satisfied (or inured) than their first year counterparts, but echoed the same concerns about the facilities, the equipment, the isolation, and the Design courses.

Retention rates from first to second year show a remarkable degree of loyalty to the program.

Former Student Survey

- Of the 40 respondents, only three have enrolled in B.C. universities.
- Former students lamented the lack of direction on career possibilities.
- 79.5% of respondents (or 31 out of 40) felt English was important to their career/studies after the program.
- There was a perception of low morale among students and faculty.
- Facilities were perceived to be poorly maintained and overcrowded.
- The inadequate ventilation in the Printing and Ceramics studios was felt to be hazardous to students' and instructors' health.
- Equipment was outdated and poorly maintained.

TABULAR SUMMARY OF QUESTIONNAIRE DATA

Fine Arts Program

The categories and quantities of responses are tabled below:

Recipient	# Sent	# Completed and Returned	% Return
Faculty	6	6	100%
Students: Current			
1st Yr.	35	35	100%
2nd Yr.	15	15	100%
Former	166	40	24%
TOTAL	222	96	43%

Returned by Post Office (all years)	29	17%
Non-respondents	97	58%

As at April 7, 1989

ADMISSIONS DATA AND PERFORMANCE STATISTICS

Admissions Requirements:

B.C. Grade 12, or equivalent

Program Capacity/Program Demand over past five years:

Program Capacity: First Year: 40 FTE; Second Year: 20 FTE.

<u>Year</u>	<u>Headcount</u>			<u>F.T.E.</u>		
	1st year	2nd year	Total	1st year	2nd year	Total
1984(F)	204	39	243	40.8	7.8	48.6
1985(W)	112	51	163	22.4	10.2	32.6
1985(F)	197	61	258	39.4	12.2	51.6
1986(W)	136	39	175	27.2	7.8	35.0
1986(F)	215	42	257	43.0	8.4	51.4
1987(W)	157	51	208	31.4	10.2	41.6
1987(F)	282	62	344	56.4	12.4	68.8
1988(W)	230	68	298	46.0	13.6	59.6
1988(F)	317	96	413	63.4	19.2	82.6
1989(W)	222	64	286	44.4	12.8	57.2
See GRAPH A.						

Gender Ratio (female to male):

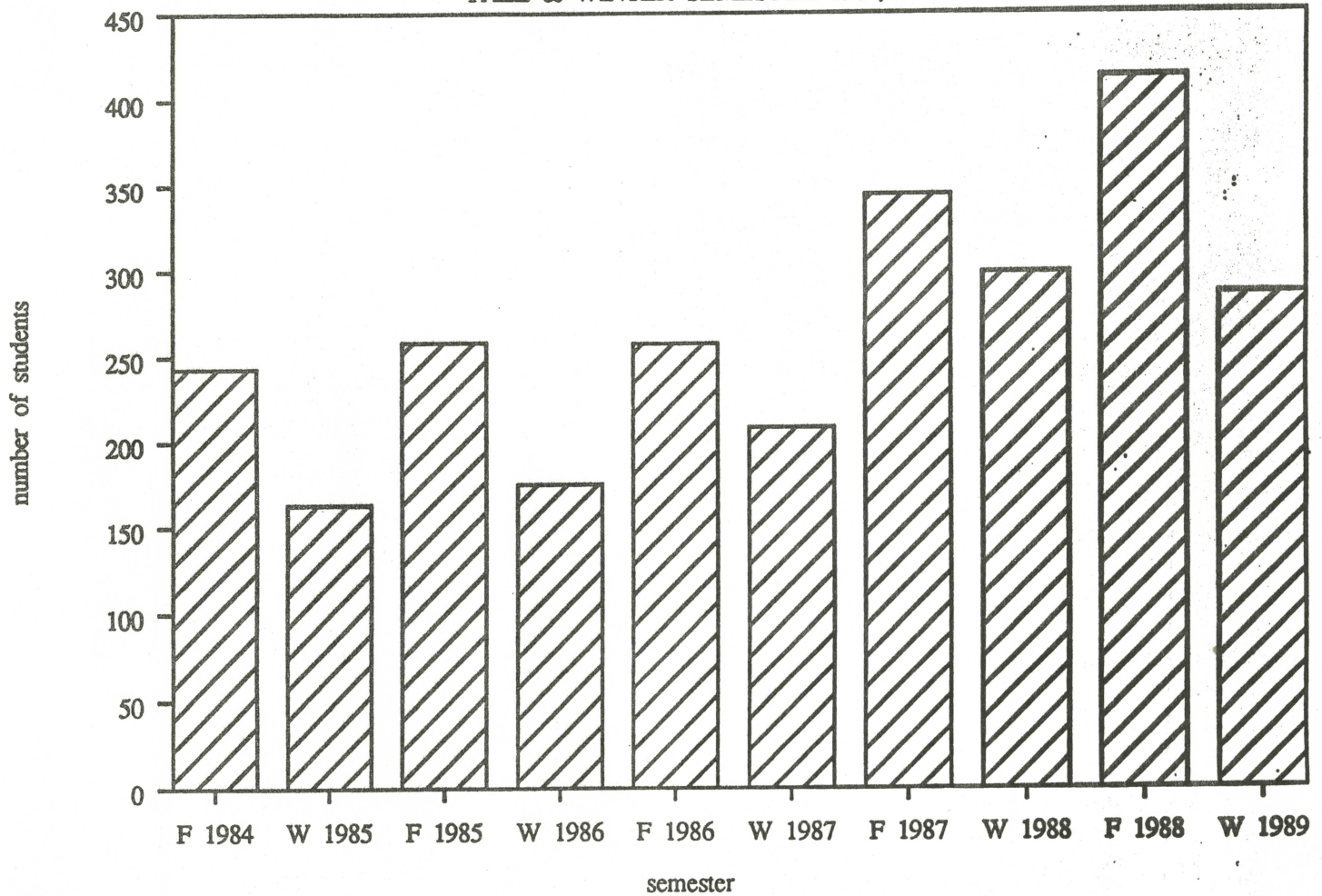
FINA 112 (Fundamentals of Design) is fairly representative of the gender ratio throughout the whole Fine Arts program. Its gender breakdown over the five-year period is tabled below:

	Enrollment	Female	Male	Ratio
1983	24	16	8	2.1
1984	24	19	5	4.1
1985	38	24	14	5.3
1986	40	22	18	11.9
1987	39	25	14	5.3

GRAPH A

FINE ARTS HEADCOUNT

FALL & WINTER SEMESTER 1984/89



Attrition over Past Five Years:

<u>Year</u>	<u>Headcount</u>	<u>F/DNC</u>	<u>W</u>	<u>% Attrition</u>
1984/85 1st yr	316	48	23	22%
2nd yr	90	13	4	19%
1985/86 1st yr	333	31	40	21%
2nd yr	100	4	8	12%
1986/87 1st yr	372	31	33	17%
2nd yr	93	5	4	10%
1987/88 1st yr	512	38	38	15%
2nd yr	130	1	3	3%
1988/89 1st yr	539	78	46	23%
2nd yr	160	4	13	11%

See GRAPH B, page 10.

Grade Distribution

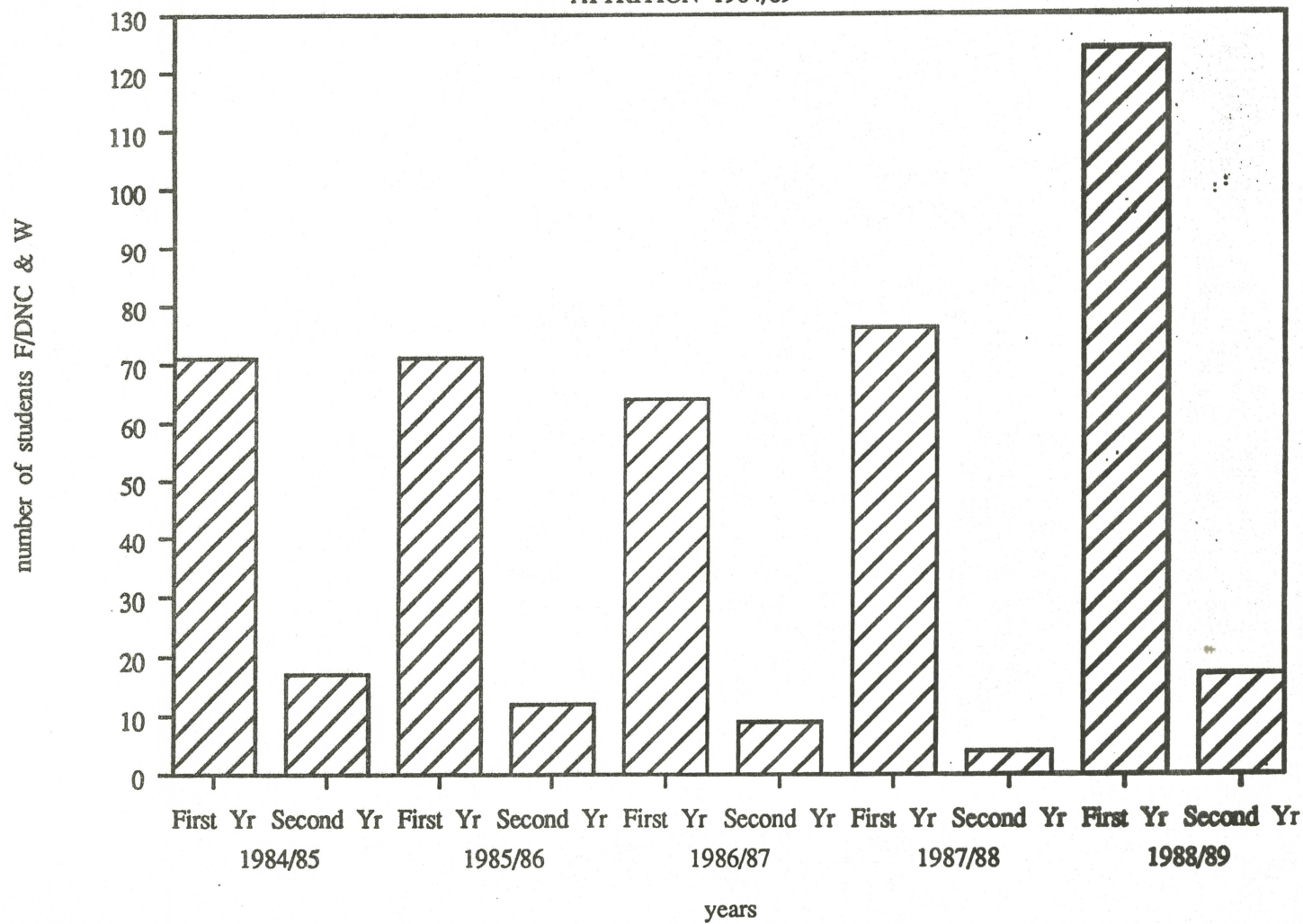
See GRAPH C, page 11.

As the graph illustrates, the Fine Arts grade distribution from 1983 to 1988 is on the high side, with B representing the mode throughout the program.

GRAPH B

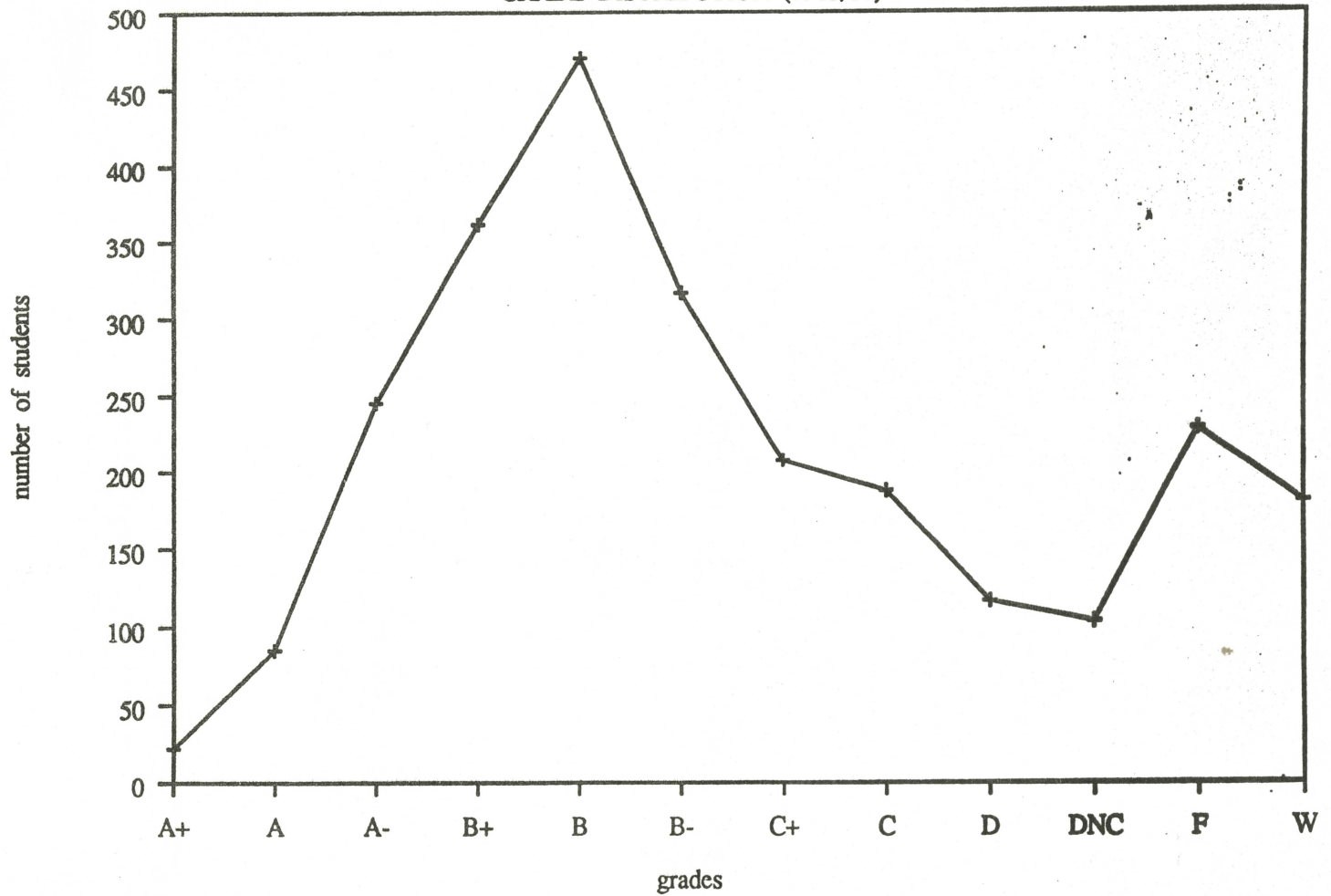
FINE ARTS

ATTRITION 1984/89



FINE ARTS

GRADE DISTRIBUTION (1983/88)



PLACEMENT DATA

Types of Employment:

Fine Arts is not a job-oriented program, but demand for places in it has been on the increase, especially over the last two years. Some students use it as a conduit to the Digital Art & Design Program, and some take it to satisfy first and/or second year transfer requirements to Visual Arts Faculties at U. Vic., U.B.C., Emily Carr, or Calgary College of Art. A very few may find immediate employment as illustrators and commercial and graphic artists, but this is the exception rather than the rule and inevitably involves re-location to Calgary, Vancouver, or other urban centres.

Placement Mechanisms:

No formal job placement mechanisms exists as most Fine Art students are intent on transferring to other institutions. Only 14 out of 40 responding former students (roughly 35%) reported being employed; of these, eight were employed full-time and six part-time. Another telling statistic is that of those 14, only five were in training-related employment; seven were working in jobs totally unrelated to Fine Arts, and two in jobs only partially related to their training.

Current Salaries:

The fourteen employed respondents reported an average monthly salary of \$1450.00, ranging from a low of \$400.00 to a high of \$2500.00. Assuming full-time employment, this converts to an average yearly salary of \$17,460.00. However, the low number of respondents engaged in training-related occupations (five, at very best seven) merely underlines the fact that Fine Arts is not an employment-oriented program.

Further Education Opportunities:

All successful students have the opportunity of transferring either to a university or a college of art. Roughly 1/3 of those who attended Cariboo College Fine Arts Program have proceeded to other institutions, although there seems to be no predominant transfer pattern. Receiving institutions and numbers transferring to them are given below:

<u>INSTITUTIONS</u>	<u>NUMBER TRANSFERRING</u>
Open Learning Institute	3
Cariboo College	1
Vancouver Vocational Institute	1
B.C.I.T.	1
Other Canadian Institutes	4
U.B.C.	1
U.Vic.	2
Kwantlen	1
<u>TOTAL</u>	<u>14</u>

STRENGTHS OF THE PROGRAM

The Program Evaluation Committee identified the following strengths in the Fine Arts Diploma program:

1. The dedication of the faculty under adverse conditions should be recognized. The faculty were flexible and responsive in attempting to maintain a quality program in the face of the budget cutbacks in the mid-1980's.
2. The Fine Arts program is solidly integrated with the Digital Art and Design program, to which first year Fine Arts is the prerequisite, and Academic Studies: approximately 25% of registrants in Fine Arts courses belong to other programs.
3. The computerized catalogue of slides allow for easy retrieval by students and faculty.
4. The introduction of photography courses is a unique aspect of the program and may provide a window of opportunity for expansion into video-art courses.
5. The faculty should be commended for having implemented its directed studies program as a method of encouraging students to continue their art studies.
6. The Chairperson, Visual and Performing Arts, and the Fine Arts Faculty are to be complimented on their recognition of deficiencies in the program, their openness to criticism, and their enthusiasm for program improvement.
7. The Fine Arts Department has been autonomous for only three years; prior to 1986, its history is one of being an appendage to or minority part of other departments, e.g. Communication Arts, Visual Arts and Design. Consequently, it is "finding its legs" as a departmental entity.

AREAS WHICH CAN BE IMPROVED
(WITH RECOMMENDATIONS)

This section highlights areas of the Fine Arts Diploma program which the Program Evaluation Committee identifies for improvement. They are listed in order of priority, with health and safety being in most urgent need of action.

1. Health and Safety

The present environment in the Fine Arts building is totally inappropriate for the functions that take place there. The ventilation system does not remove toxic fumes. There are also no adequate measures for dust control in the Ceramics area. The Committee feels that this is a serious health hazard to the students and faculty in this building. In October, 1988, the Provincial government legislated rules, called Workplace Hazardous Materials Information System (WHMIS), to cover the labelling and storage of hazardous materials. The deadline for compliance to these rules is October, 1989. Fines up to \$10,000 can be imposed on violators.

Another factor contributing to the unpleasantness of the Fine Arts environment is the cursorness of janitorial maintenance in the area. In the Ceramics studio, for example, where it is crucial that the dust generated by the wheels and the glazing process be wet-mopped every day, little attempt is made by the janitorial staff to remove the offending dust, which re-circulate throughout the studio the next day. Current janitorial contracts at Cariboo College simply do not recognize the extra time required for adequate clean-up in the Fine Arts area.

The aura of dirtiness and grubbiness has a further effect on students, who, rather than taking pride in maintaining a clean work environment, are demoralized by their surroundings and consequently sloppy and careless with materials and clean-up.

Recommendations

- A. The administration should immediately contact the appropriate authority for health and safety standards in the work place (Workers' Compensation Board) and request that a qualified representative write a full report on the hazards in the Fine Arts area. The recommendations contained in this report should then be implemented before the commencement of the Fall Semester.

- B. In addition, the administration should immediately seek the advice of professional ventilation, circulation, and chemical toxicity experts with a view to overhauling and bringing up to standard the currently hazardous ventilation and circulation system in the Fine Arts building. Again, this measure should be implemented by September, 1989.
- C. The administration should appoint a full-time laboratory demonstrator trained in safety procedures, as of August 1, 1989, to develop a safety manual, enforce safety procedures, ensure safe storage of chemicals and materials and sit on the College Safety Committee. (See recommendation 2/A for further duties.)
- D. The unique characteristics of the Fine Arts environment require specialized janitorial support. The Fine Arts Department and Plant Manager should work co-operatively to design a janitorial contract which allow for adequate cleanliness in the Fine Arts area.
- E. Face masks and protective clothing should be mandatory in courses such as Printmaking and Ceramics. Faculty should indicate in the appropriate course outlines that such equipment is mandatory.
- F. Faculty should insist (as in Vocational programs) that students take responsibility for cleanup and maintenance of their work area.

2. Faculty Workload

Faculty feel that they cannot respond to trends in the field because they are overworked. Since the early 1980's, the practice of "piggy-backing" second year courses on first year has increased the workload in some cases to the unreasonable level of six or seven courses per semester. Vectoring of studio time at 0.75 per hour has further distended workload in the Fine Arts area. The faculty are also expected to order and monitor a supply inventory of 500 items, of which approximately two-thirds are hazardous or potentially hazardous chemicals. Performance of these duties in addition to regular instruction is well nigh impossible, and wastage and misuse of supplies are the outcomes. The whole situation makes it impossible for instructors to develop their own art for most of the year.

Recommendations

- A. A full-time lab demonstrator should be appointed to set up studio demonstrations, order supplies, and dispense them to students. The supplies should be carefully monitored to eliminate the wastage and misuse that has hitherto characterized supply distribution.

In support of this recommendation, the Committee wishes to cite analagous situations in the Science/Health Science Division, where each individual discipline is provided with a laboratory demonstrator, in the Vocational area, where tool room attendants monitor the distribution of tools and materials, and in Digital Arts and Design, where a lab demonstrator is provided for under 20 students. The Committee notes that Fine Arts is requesting only one laboratory demonstrator for the several disciplines it offers.

- B. The Divisional Dean and/or the Equivalent Workload Committee should evaluate the faculty workload in the Fine Arts program and ensure that no instructor teaches more than five courses per semester.
- C. The Divisional Dean should consider the provision of release time to allow for professional development and to offset the time spent implementing some of the program-building ideas outlined in the following section.

3. Faculty and Student Morale

According to faculty, current students and former students, program morale has been seriously undermined by a series of factors: workload, lack of currency with contemporary art work, absence of any sense of community and excitement in the Fine Arts program, and a feeling of being outside the mainstream -- collegially, provincially and nationally. This sense of alienation may be reflected in the fact that very few students apply for the diploma -- only 15 in the last five years.

Recommendations

- A. The following are suggestions for ideas to stimulate the creative aspects of the program and to keep students and faculty current.

1. Visiting Artists' program
 2. Sabbaticals for faculty
 3. Field trips
 4. Exchange of exhibitions with students at other colleges or universities
 5. Exchange slides and verbal commentary with other institutions
 6. More exhibitions -- full-time gallery, moving exhibitions around campus, downtown exhibitions
 7. Graduating exhibition critiqued by an outside artist
 8. Reading room with current periodicals, or alternatively, more use of the Library.
- B. All first year students should be required to attend an orientation session at the beginning of the Fall semester. The program for this session should include items such as explanation of course content and expectations, familiarization with the Fine Arts facility and supply distribution procedures, and an overview of career possibilities emanating from a Fine Arts training.
- C. To strengthen standards, the department should consider insisting on a C+ performance in first year courses as a prerequisite to second year courses in the same subject: e.g. C+ in FINA 185 (Painting 2) should be a prerequisite to FINA 212 (Painting 3).
- D. The faculty should encourage students to apply for the diploma and, through the use of the graduating exhibition, give the diploma a focus.
- E. The objectives of the program should be reevaluated since it is not clear whether the program is university transfer oriented, or career-oriented or both and this causes confusion for the students. Once program objectives have been refocused, they should be incorporated into the College Calendar, the Program Fact Sheet and other promotional publications to allay student confusion.
- F. The faculty should encourage Fine Arts students to form a VASA group (Visual Arts Students Association) in conjunction with the College Student Society. This would give the Fine Arts students a sense of identity and community.
- G. To help alleviate the Fine Arts Department's feelings of isolation, the Divisional Dean should accord the department special attention and work on ways to promote this department within the division: for example, encouragement of faculty professional development, including art-making, exhibiting and attending conferences.

- H. Faculty must, by the same token, make more vigorous efforts than they have in the past to avail themselves of professional development opportunities.

4. Curriculum

The two main components missing from the Fine Arts program are English and Sculpture. Since Fine Arts can be transferred to the universities, the Committee feels English is a necessity. The three-dimensional focus in the curriculum is limited, but this deficiency would be remedied by the inclusion of Sculpture. The Art History courses are a necessary element for students transferring to university. Finally, the Committee identified a need for a more regular curriculum review, especially in the Design courses, which attracted several adverse comments from current and former students.

Recommendations

- A. That the Fine Arts Department require two of English 110/111/121 as prerequisites for its diploma.
- B. That the department argue for the addition of Sculpture to the curriculum.
- C. That the department stipulate History of Art 1 and 2 (FINA 111/121) as mandatory for the diploma.
- D. That the instructors responsible for the design sequence (FINA 112, 122, 214, 224) examine ways in which the curriculum and delivery of these courses could be made more stimulating for the students.
- E. That the department establish a Curriculum Committee to evaluate current curriculum and plan new offerings in keeping with university, art schools and other colleges' curricula. This Committee should meet a minimum of once a year, preferably in May, when one instructional year is over and when teaching assignments for the next year are known, and examine course outlines, curriculum units, sequencing, materials, audio-visual devices, etc., for each course in the program, with a view to improving those components in the subsequent year's program. This would also provide an opportunity for the department to review its grading standards, which a five year grade distribution analysis (see GRAPH C) indicates to be on the high side.

5. Course Currency and Vectoring

Students and faculty complained about the inadequacy three-hour studios and requested more instructional contact. The Evaluation Committee found inconsistencies and misleading information on the Fine Arts courses in the College Calendar.

Recommendations

- A. That the administration consider standardizing all studio courses at four hours and revector to one hour lecture, one hour seminar and two hours studio per week (1, 1, 2).
- B. That first year of History of Art (FINA 111/121) be offered in one of the large lecture theatres outside the Fine Arts Building, and that it be revector to include seminars.
- C. That Calendar copy be updated to reflect actual course content (particularly in Printmaking).
- D. That the department rearticulate all offerings for transferability to U. Vic., U.B.C., and Emily Carr College of Art.
- E. That the department schedule evening sections of multi-section courses for community access.
- F. That the department schedule non-multi-section courses in the evening on a five year cycle to allow part-time students to complete a Fine Arts Diploma.

6. Facilities

Dedicated Fine Arts studio space is inadequate. The facility is not exclusively for Fine Arts functions, being shared with Academic studies and L.T.C.A. Currently, studios are multi-purpose, even though different subjects require specialized furniture and equipment. Moreover, the part-time faculty are expected to be available for office hours and yet have no appropriate office space. The Fine Arts building is rundown with ripped floors, scant furniture in the main foyer, and walls in need of paint.

Recommendations

- A. Since there is a desperate need for space, we recommend that the administration dedicate the Fine Arts facility to the Fine Arts program.

- B. Plans for provision of a suitable Fine Arts facility should be included in the Five Year Plan.
- C. Office space should be provided for part-time instructors.
- D. Provisions should be made for a new dark room and a photographic studio. The current darkroom is insufficient for both photography and printmaking, but the conversion of V.A.105 would fulfill this need.
- E. The Plant Manager should ensure that regular maintenance is performed on this building.
- F. As this is a visual program, having correct lighting is critical. The lighting should be corrected and a maintenance program established for proper replacement of burned out bulbs.

7. Equipment

The equipment and furnishings are inadequate for the appropriate delivery of courses. The equipment in some areas such as photography is out of date and in need of replacement.

Recommendations

- A. Equipment (as outlined in APPENDIX C) that is urgently required should be purchased promptly, and the program should embark upon a five-year replacement cycle for less critical items.
- B. In consultation with the Plant Manager, the necessary furnishings should be obtained for the foyer and classrooms.
- C. An equipment list should be developed and periodically updated to ensure regular maintenance and replacement.

8. Advisory Committee

Although Fine Arts has a university transfer function, it is classified as a Career/Technology. As such, it is entitled to an Advisory Committee, but has never availed itself of one in its 19 year history. An Advisory Committee would provide Fine Arts program with regional representation, lobbying power, and input and advice on matters such as safety.

Recommendation

- A. That the Fine Arts program establish an Advisory Committee as per CCPM 2013 and CCPM 2013.R.

9. Articulation

With program expansion and the possibility of degree completion in the offing, it is crucial for the Fine Arts faculty to keep apprised of Fine Arts developments at the universities and colleges throughout B.C. Regular attendance at Provincial articulation meetings would fulfill this function and also mitigate the sense of isolation currently pervading the Fine Arts department.

Recommendation

- A. That the Chairperson, Visual and Performing Arts, ensure that Provincial Fine Arts articulation meetings are attended by at least one faculty member, who should report the proceedings at a departmental meeting to those faculty who could not attend.
- B. That the Dean and the Chairperson develop a sense of how the Cariboo College Fine Arts Program compares and relates to those of other universities and colleges in the B.C. system.

APPENDIX A

FULL-TIME - PART-TIME BREAKDOWN

	<u>Enrolled</u>	<u>Full-Time</u> <u>10 Courses</u>	<u>Part-Time</u>
<u>Fine Art</u>			
<u>Current 1st Year</u>	35		
10 courses		17	
8 courses			8
6 courses			4
4 courses			4
2 courses			2
<u>Current 2nd Year</u>	15		
10 courses		11	
8 courses			3
6 courses			1
4 courses			-
2 courses			-
<u>Former Students</u>	40		
20 +		4	
18 - 20 courses			6
14 - 17 courses			3
11 - 13 courses			8
9 - 10 courses			5
5 - 8 courses			9
3 - 4 courses			1
1 - 2 courses			3

APPENDIX B

INSTITUTION : CARIBOO

FUNCTION : 01 INSTRUCTION
 ACTIVITY : 110 CONVENTIONAL INSTRUCTION
 MAJOR PROGRAM : 10 ACADEMIC/TECHNICAL

--SYSTEM MEAN--

CLUSTER DESCRIPTION	STAFF	% CHG	PERSONNEL	% CHG	OTHER	% CHG	GROSS	% CHG	STUDENT CT. HR.	SECTION	GRS \$/SCH	GRS \$/SECTN	GRS \$/SCH
4200 NURSING													
AE-84/85	15.0	1.3-	540,924	8.3-	7,647	22.4-	548,571	8.5-	122,411	16	4.48	34,285	6.15
AE-83/84	15.2		589,888		9,856		599,744		119,226	16	5.03	37,484	6.15
4300 HEALTH													
AE-86/87	4.8	4.0-	223,178	.4-	30,125	25.0	252,303	2.1	63,563	34	3.96	7,420	5.61
AE-85/86	5.0	5.7-	223,027	2.9	24,094	15.5-	247,121	.8	61,663	37	4.00	6,678	5.53
AE-84/85	5.3	11.7-	216,637	10.4-	28,504	37.2	245,141	6.7-	55,718	32	4.39	7,660	4.78
AE-83/84	6.0		241,917		20,770		262,687		47,392	32	5.54	8,208	5.70
4400 EDUCATION													
AE-86/87	.2	+	6,451	+	675	1.2	7,126	+	9,482	11	.75	647	5.22
AE-85/86	.1	66.7-	2,714	41.0-	667	37.8-	3,381	40.4-	9,985	12	.33	281	4.80
AE-84/85	.3	+	4,598	+	1,073		5,671	+	10,079	10	.56	567	4.78
AE-83/84	.1		717				717		5,275	9	.13	79	4.09
5100 FINE ARTS													
AE-86/87	2.0		102,777	1.9	11,719	30.1	114,496	4.2	26,785	33	4.27	3,469	4.11
AE-85/86	2.0		100,889	29.7	9,007	3.8	109,896	27.1	25,245	30	4.35	3,663	4.10
AE-84/85	2.0	16.7-	77,770	21.2-	8,679	8.4-	86,449	20.1-	23,870	29	3.62	2,981	3.98
AE-83/84	2.4		98,681		9,475		108,156		23,980	26	4.51	4,159	4.09
5200 HUMANITIES													
AE-86/87	2.1		99,905	1.4	1,392	+	101,297	2.3	23,749	19	4.26	5,331	3.27
AE-85/86	2.1	12.5-	98,489	3.1	559	21.0	99,048	3.2	21,535	18	4.59	5,502	3.40
AE-84/85	2.4	25.0-	95,532	10.1-	462	49.1-	95,994	10.4-	21,787	18	4.40	5,333	3.67
AE-83/84	3.2		106,249		907		107,156		21,442	20	4.99	5,357	3.87
5300 SOCIAL SCIENCE													
AE-86/87	7.8		370,223	1.6	6,597	58.9	376,820	2.2	141,301	62	2.66	6,077	3.23
AE-85/86	7.8	21.2-	364,389	19.1-	4,151	30.8-	368,540	19.3-	133,576	56	2.75	6,581	3.26
AE-84/85	9.9	4.8-	450,437	2.2	6,002	3.2-	456,439	2.1	143,609	74	3.17	6,168	3.35
AE-83/84	10.4		440,675		6,201		446,876		151,050	95	2.95	4,703	3.19
5400 MATHEMATICS													
AE-86/87	4.0	11.1-	237,660	4.8-	756	54.5-	238,416	5.1-	59,660	38	3.99	6,274	3.44
AE-85/86	4.5	19.6-	249,593	2.6-	1,661	22.1	251,254	2.5-	61,481	36	4.08	6,979	3.31
AE-84/85	5.6	1.8	256,334	11.4	1,360	9.6-	257,694	11.3	61,544	41	4.18	6,285	3.49
AE-83/84	5.5		230,026		1,504		231,530		59,597	41	3.88	5,647	3.19

APPENDIX C

VISUAL AND PERFORMING ARTS.

UPDATED FIVE-YEAR CAPITAL REQUEST PLAN.

EQUIPMENT FOR EXISTING PROGRAMS.

PRINTMAKING.	Vacuum printing table	89-90	6,000
	2 Litho rollers	89-90	600
	2 Etching rollers	89-90	600
	Pressure washer	89-90	1,100
	Etching hotplate	89-90	1,000
	Paper cutter	89-90	400
	Exhaust fan for ventilation	89-90	8,000
	Etching press	90-91	8,000
	2 small etching presses	90-91	4,000
	5 Lithographic stones	90-91	2,500
	4 x 5 drawer flat files	90-91	3,200
	Lithographic graining sink	90-91	3,000
	Lithographic press	92-93	10,000
	Acid cabinet	93-94	600
CERAMICS.	8 pottery wheels	89-90	8,800
	Clay mixer	89-90	5,000
	Test kiln	89-90	1,000
PHOTOGRAPHY.	6 Bessler enlargers	89-90	7,650
	Jobo CPP2 slide processor	89-90	2,500
	Ilford Cibachrome processor	89-90	2,700
	2 print washers	89-90	540
	3 Sunpack MS4000 studio strobes	90-91	2,100
	2 Electronic flashmeters	90-91	900
	1 Minolta flashmeter	90-91	850
	10 Nikon camera bodies	90-91	5,000
	Various lenses for above	90-91	2,060
	Mamiya camera body	90-91	800
	Lenses for above camera	90-91	1,240
	10 Gossen exposure meters	90-91	3,000
	15 tripods	90-91	1,900
	1 Jumbo Drymounter	90-91	1,200
	6 Bessler enlarger lenses	90-91	1,500
	3 Ilfospeed Computerised Enlarging systems	91-92	24,000
	1 sunpack studio strobe	91-92	800
	2 Panasonic VHS Camcorders	91-92	3,200
	2 Stanford Video tripods	91-92	800
	6 Cambo cameras	92-93	10,800
	3 210mm lenses	92-93	2,400
	3 150mm lenses	92-93	2,100
	4 Bessler 45MX2 enlargers	92-93	12,000
	1 Hasselblad Camera Body	93-94	1,500
	Various lenses for above camera		10,000

DESIGN.	2 Dinalite 500 powerpacks	94-95	1,600
	4 Panasonic VHS Camcorders	89-90	6,400
	4 Stanford video tripods	89-90	1,600
	24 Design tables	89-90	6,000
DRAWING.	16 Drawing donkeys	89-90	3,200
PAINTING.	16 Easels	89-90	6,400
GENERAL.	4 Slide projectors	89-90	2,400
	2 Video recorders and monitors	89-90	2,200
DAAD	Update of software for all computers	90-91	12,000
	Replace 3 workstations	90-91	24,000

EQUIPMENT FOR NEW PROGRAMS

MUSIC &.THEATRE	1 Piano	89-90	8,000
ANIMATION	6 Omega workstations	91-92	60,000
THEATRE	10 Lighting instruments	92-93	3,000
	1 Switchboard	92-93	10,000

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