



ANNUAL REPORT ON QUALITY ASSURANCE 2025-26

Prepared by Sandra Gabriele, Vice-President, Academic and Provost

Introduction:

OCAD University's IQAP policy stipulates that the Vice-President, Academic and Provost, as the authoritative contact between the University and the Ontario Universities Council on Quality Council (or "Quality Council"), prepares an annual report on the institution's IQAP processes. This academic year, the University has two (2) new programs under development, nine (9) major modifications approved or in progress, and ten (10) programs that have completed, are near completion or are currently undergoing cyclical review.

New Program(s):

The final draft of the proposal brief for the **PhD program in Creative Practice** in the School of Graduate Studies remains in a consultation phase as it considers additional feedback from the Senate Graduate Studies Committee and the Senate before it is considered for decision. If approved, the proposal will also be presented to the Board of Governors, and then move on to external bodies of the Quality Council and the Ministry of Colleges, Universities, Research Excellence and Security for final decision.

A draft proposal brief for the **BFA program in Interdisciplinary Art and Media (IAM)** (formerly named Contemporary Art and Media) in the Faculty of Art has been completed and presented for discussion at the Senate Undergraduate Studies Committee. The proposal must next be reviewed and approved by the Vice-President, Academic and Provost before moving to the external review stage.

There are several additional new program ideas that are currently being explored. Their Letter of Intent are still in a draft stage and have not yet been formally submitted.

Major Modifications Report:

Senate approved a major modification to the **Criticism and Curatorial Practice (CCP)** graduate program. All six graduate programs in the School of Graduate studies are undergoing major modifications to align with the university's Graduate Degree Requirements Policy which standardizes graduate program structure. In alignment with the policy, CCP has reduced their overall program requirements by 1.0 credit, standardized their evaluation for three PA-led Thesis courses, and created a suite of three rotating required courses that retain art history and theory content, as well as a practice-based course. In response to their IQAP cyclical program review recommendations, CCP has also addressed some curricular overlap between several core courses by removing some and replacing another. The program has also updated their program learning outcomes to reflect these course changes and the overall recommendations of their recent cyclical program review.

To-date, all remaining graduate programs are anticipated to submit major modification proposals for Senate decision in May 2026: **Digital Futures (DIGF-G); Interdisciplinary Master's in Art, Media and Design (IAMD); Design for Health (DHEA); Strategic Foresight and Innovation (SFI); and Inclusive Design (INCD).**

Lastly, the Letter of Intent stage for major modifications to the **Experimental Animation (EXAN), Advertising (ADVR) and Graphic Design (GRPH)** programs has been completed. The major modifications aim to add a co-operative education stream to these respective programs. It is anticipated that major modification proposal briefs will be developed by Winter 2027.

In compliance with the University's IQAP policy, Senate-approved major modifications will be reported in the Annual Report on Major Modifications, to be submitted to the Quality Council for information.

Cyclical Program Reviews (CPR):

Cycle 2021-2023

The Interdisciplinary Master's in Art, Media and Design (IAMD) in the School of Graduate Studies completed their Final Assessment Report and Implementation Plan, the final stage of the CPR process, in January 2026. The program experienced significant delays due to the pandemic and changes in their IQAP program team leadership earlier in the process.

Cycle 2023-2025

Criticism & Curatorial Practice (CCP), Strategic Foresight and Innovation (SFI), and Design for Health (DHEA) in the School of Graduate Studies completed their Final Assessment Reports and Implementation Plans, the final stage of the CPR process, in November 2025, January 2026 and February 2026, respectively.

Cycle 2024-2026

Criticism & Curatorial Practice (CRCP) and Digital Futures (DIGF-UG) in the Faculty of Arts and Science; Digital Futures (DIGF-G) in the School of Graduate Studies; and Drawing and Painting (DRPT) in the Faculty of Art have all completed their external review site visits in late Fall 2025 and early Winter 2026 and are on track to have their Final Assessment Report and Implementation Plans submitted by early Fall 2026. Inclusive Design (INCD) in the School of Graduate Studies remains in the Self-study Brief phase. It is anticipated that their external review site visit will occur in Fall 2026.

Cycle 2025-2027

Advertising (ADVR) and Material Art & Design (MAAD) in the Faculty of Design began the CPR process in Fall 2025 and are both in various stages of writing the Self-study Brief. External review candidate nominations for both programs are now being submitted/reviewed for approval.

Upcoming Cycle:

The following programs are scheduled to undergo cyclical review beginning this Fall 2026: Visual and Critical Studies (VCS) and Creative Writing (CRWR) in the Faculty of Arts and Science.

Monitoring Reports – CPRs:

Monitoring reports for CPRs are normally completed in the second and fourth year after the completion of a Final Assessment Report.

The following CPR monitoring reports are included in the appendix:

Faculty of Art:

[Appendix A: Printmaking & Publications \(PRPB\)](#)

[Appendix B: Sculpture/Installation \(SCIN\)](#)

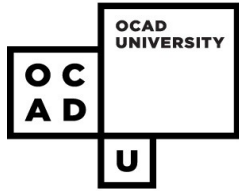
Faculty of Design:

[Appendix C: Illustration \(ILLU\)](#)

The next required CPR monitoring reports will be due in April 2027 from the following programs: Environmental Design (ENVR), Graphic Design (GRPH), and Industrial Design (INDS) in the Faculty of Design; Criticism & Curatorial Practice (CCP), Strategic Foresight and Innovation (SFI), and Interdisciplinary Masters in Art Media and Design (IAMD) in the School of Graduate Studies; and Photography (PHOT) in the Faculty of Art.

Institutional Quality Assurance Process (IQAP) Policy:

No revisions to the IQAP policy were made in 2025-26.



IQAP CYCLICAL PROGRAM REVIEW MONITORING REPORT

Cyclical Program Review Monitoring Reports are normally submitted the second and fourth year following the completion of a Cyclical Program Review (see IQAP Policy 5.9). Reports are prepared by the program chair/graduate program director, in consultation with the Faculty/SGS Dean. Programs are encouraged to consult with Institutional Analysis to obtain any necessary data, as applicable. The Office of the VPAP can assist in arranging meetings with academic support units and other stakeholders. Monitoring reports are **posted publicly** on the OCAD U website and should not contain any confidential information.

| PART A: PROGRAM INFORMATION | |
|---|---------------------------------------|
| Program Name: | Printmaking & Publications |
| Submitted by (name of Chair/GPD): | Meera Margaret Singh |
| Date of previous Monitoring Report (n/a if first report): | n/a |
| Date: | March 31, 2026 |

PART B: EXECUTIVE SUMMARY

Several ongoing discussions and initiatives have been undertaken to reflect the recommendations outlined in the IQAP report. Faculty have been working diligently on addressing issues around curriculum, studio resources, equipment, community building, fundraising initiatives, and the overall student experience within PRPB. While several longer-term goals have been impacted by institutional budget constraints, faculty workload issues, unprecedented section reductions, and the significant time and labour required for faculty participation in the New Program Working Group and related institutional planning processes, the program has continued to make meaningful progress in areas of collaboration, student engagement, and strategic planning.

PART C: REPORT ON RECOMMENDATIONS

| Recommendation | Proposed Follow-up | Responsibility and Other Stakeholders | Implementation Date/Timeline |
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| Recommendation #1 Develop a mission statement and five-year plan with the goal of identifying the program's priorities and shared goals along with a procedure for initiating them. | The PRPB faculty will create a mission statement and 7-year plan in consultation with the PRPB technician and other stakeholders | PRPB faculty PRPB technician FOA Dean | PRPB faculty will complete a first draft by August 2024 and finalize the document by Dec. 2024. When the new PRPB hire joins |

Monitoring Report

IQAP Cyclical Program Review

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| | <p>Elements of the 7-year plan include: Budget, curriculum, studio design/layout, co-curricular activities</p> | <p>PRPB faculty PRPB technician FOA Dean FOA Office Manager Development/Advancement Office</p> | <p>the team, the mission statement will be revisited.</p> <p>The different elements of the plan will follow the same time-line as above. However, PRPB faculty will create a draft Budget by end of May 2024</p> |
| <p>Second Year Report PRPB faculty have continued to meet regularly to discuss the program’s mission, priorities, and long-term goals. These conversations have included curriculum planning, budget priorities, studio layout and equipment needs, and co-curricular activities. While a formal mission statement and seven-year plan have not yet been finalized, the groundwork for this document has been established through ongoing monthly program meetings. Due to shifting institutional priorities, ongoing new program planning discussions, section cuts, and the pause on the planned tenure-track hire, this work remains in progress and will continue to be revisited annually.</p> | | | |
| <p>Fourth Year Report</p> | | | |
| <p>Recommendation #2</p> <p>Compile the story of the PRPB program and create a publication that promotes it in a physical, printed form as well as an easy to locate section of the OCAD U website.</p> | <p>PRPB Faculty will create:</p> <p>A. A Zine focused on our program guide with more colloquial characterizations of what students can expect at each year of study</p> <p>B. A digital version (pdf) of the zine</p> | <p>PRPB faculty Consultations with Admissions & Recruitment, Marketing and Communications</p> <p>PRPB faculty Consultation with Marketing and Communications, specifically the Website team</p> | <p>Work on this zine will happen in Fall 2025 once a key Printmaking faculty member is back from sabbatical</p> <p>Same as above</p> |
| <p>Second Year Report</p> | | | |

While the proposed printed and digital publication has not yet been developed, the faculty continue to see value in this recommendation as an important communication and recruitment tool for the program. During this reporting period, faculty energies were focused on more immediate priorities related to curriculum, section reductions, and studio planning. This work remains a future priority and will be revisited when capacity allows

Fourth Year Report

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| <p>Recommendation #3</p> <p>Reorganize facilities to advance strengths of the merger as well as interdisciplinarity within the PRPB area.</p> | <p>A working group will be formed of PRPB faculty and technicians to look at how space is being used in the Print studios</p> <p>Consultation with Facilities, Campus Planning and students will be ongoing throughout this process</p> | <p>PRPB faculty</p> <p>PRPB technician,</p> <p>Facilities,</p> <p>Studio Management,</p> <p>Campus Planning,</p> <p>PRPB students</p> <p>FoA Office</p> | <p>Working group will begin in summer 2024, to identify short term goals and start long term planning.</p> <p>Time-line for long term implementation will be impacted by the new hire and a faculty member's sabbatical.</p> <p>Fall 2025, robust conversation will resume.</p> |
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Second Year Report

Faculty and the technician have continued to meet to discuss the organization and use of studio spaces, including equipment, storage, and interdisciplinary workflows across PRPB. Initial conversations have focused on reviewing legacy equipment, including the risograph, binding machinery, and donated equipment, to determine what should remain in active use and what may need to be deaccessioned. In addition, the program received a significant donation of printed paper materials from Gene Chu and Terrence Chu, which has further informed conversations about storage and use of resources within the studios. While a formal working group has not yet resumed in full, these discussions remain ongoing and will continue as part of longer-term space planning.

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| Fourth Year Report | | | |
| Recommendation #4 | | | |
| Develop a request for a new hire that contributes to the mission, objectives, and priorities of the PRPB program with consideration given to the benefits of a cross-disciplinary hire. | A new tenure track position in PRPB was approved for the 2024/2025 academic year. This new hire will teach PRPB courses and will contribute to First-Year foundation and Cross-disciplinary courses. This hire was paused in April 2024. | Hiring Committee | Position was posted January 2024, and then paused in April 2024. Hopefully the search will be relaunched in 2025. |
| Second Year Report | | | |
| The tenure-track search that was approved and posted in January 2024 remains paused following the institutional hold that began in April 2024. The faculty continue to identify this hire as a critical priority for the future of the program, particularly in relation to curriculum development, cross-disciplinary teaching, and digital processes. The Chair will continue to advocate for the relaunch of this search. | | | |
| Fourth Year Report | | | |
| Recommendation #5 | | | |
| Initiate and/or participate in the building of community across programs in the Faculty of Art to achieve mutual goals in areas such as CROS Thesis, direct entry, visiting artists, FLOW, and faculty hires. | PRPB will continue to initiate and/or participate in community building activities across the institution. | PRPB faculty will work with other faculty members in FOD, FAS, FOA and SGS to explore possible collaborations. An immediate priority is a more formal relationship with Pulse Journal (CRWR) | Winter 2024 – Printmaking faculty member will liaise with the chair of Creative Writing about Pulse Journal. PRPB faculty will explore annual collaborations at the end of winter term each year. |
| Second Year Report | | | |
| PRPB has continued to build meaningful collaborations across the institution. Most notably, the collaboration with Creative Writing on <i>Pulse Journal</i> successfully moved through curriculum committee and Senate approval and will be offered for the first time in the 2026-27 academic year. Faculty also continue to participate in institutional working groups and cross-disciplinary conversations that support student opportunities and program visibility. | | | |

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| Fourth Year Report | | | |
| Recommendation #6 Establish a regular schedule of meetings and feedback sessions for all full and part time faculty, technicians, and staff in the PRPB department. | Regular monthly PRPB meetings will continue (with faculty and tech). A new all PRPB faculty and staff meeting (including technician and CAs & TAs), will occur at the start of each term | Chair of PRPB will organize meetings PRPB Faculty PRPB Technician PRPB Class Assistants PRPB Teaching Assistants | Ongoing – monthly and at the start of each term. |
| Second Year Report Regular monthly PRPB meetings with faculty and the technician have continued throughout the academic year. These meetings have been an important space for discussions around curriculum, scheduling, equipment, student concerns, and long-term planning. In addition, meetings at the start of each term include technicians, class assistants, and student monitors and continue to support communication across the program. | | | |
| Fourth Year Report | | | |
| Recommendation #7 Increase the visiting artist budget and assist with fundraising for Experiential Learning courses and initiatives (Pressing Issues, Out & About Print Workshop, Working Title Press). (pp.15-16) | PPRB faculty will continue to fundraise through the annual Print Sale that coincides with GradEx. PRPB faculty will work with the FoA Office and Advancement to look at other possible sources of funding | PRPB faculty FoA Office Advancement Office | Annual Print Sales will continue during GradEx. PRPB Chair and PRPB faculty will begin working with FoA and Advancement Offices in Fall 2024 to explore possibilities. |
| Second Year Report PRPB has continued its annual print sale during GradEx as an important fundraising initiative that supports experiential learning and student opportunities. During this reporting period, faculty also began planning “print bee” initiatives with students to generate new work for future sales, as the archive of donated prints available for sale has significantly diminished. This marks an important evolution in the program’s | | | |

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| <p>fundraising strategy and supports both student engagement and community building. Further, faculty have increased the visiting artist budget by decreasing the number of artists and paying them in accordance with CARFAC fees. They have also been active in creating cross-program talks (in which fees are split).</p> | | | | |
| <p>Fourth Year Report</p> | | | | |
| <p>Recommendation #8</p> | <p>Re-evaluate studio access policy with the goal of providing greater access (earlier in the semester and for more hours) outside of class times. Consider allowing advanced students to work without supervision.</p> | <p>Work with Studio Management to increase budget for Open Studio Access, with extended hours beginning by the 4th week of classes</p> | <p>PRPB Chair, Studio Management and FoA Dean</p> | <p>PRPB Chair will advocate for earlier access. These conversations will begin in 2024/2025 and PRPB Chair will continue this advocacy annually.</p> |
| <p>Second Year Report</p> <p>The Chair continues to advocate for expanded studio access in consultation with Studio Management. While extended hours and earlier access have not yet been implemented, there continues to be student demand for increased access outside scheduled class time. Conversations around earlier access and possible extended hours remain ongoing and will continue annually.</p> | | | | |
| <p>Fourth Year Report</p> | | | | |
| <p>Recommendation #9</p> | <p>Offer more sections of 2000-level PRPB courses. There is demand for print courses and facilities are underused.</p> | <p>PRPB Chair and faculty will continue to advocate for this change and work with the Faculty of Art Office for possible solutions.</p> | <p>Chair of PRPB PRPB faculty FOA Dean, FOA Coordinator Academic Planning</p> | <p>Each winter term, when scheduling for the next academic year.</p> |
| <p>Second Year Report</p> <p>Demand for 2000-level PRPB courses remains strong, with significant waitlists continuing across multiple sections (Screenprinting, for example). However, due to section reductions and broader institutional budget constraints, the program has not been able to offer additional sections during this reporting period. The Chair and faculty will continue to advocate for increased course capacity.</p> | | | | |

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| Fourth Year Report | | | |
| <p>Recommendation #10</p> <p>Create more critique and flex space in the area. Look into feasibility of providing studios for upper level/4th year students in the PRPB program.</p> | <p>This recommendation is tied to recommendation #3. PRPB faculty will prioritize creating critique space in each of the studios, within the Studio Re-Design Plan. The feasibility of providing studios for upper-level / 4th year students is directly linked to funding and available space within the University.</p> | <p>PRPB faculty, PRPB technician, Facilities, Campus Planning, PRPB students</p> | <p>To coincide with Recommendation #3 Working group will begin in summer 2024, to identify short term goals and start long term planning. Timeline for long term implementation will be impacted by the new hire and a faculty member's sabbatical. Fall 2025, robust conversation will resume.</p> |
| <p>Second Year Report</p> <p>This recommendation remains closely tied to the broader studio redesign conversations outlined in Recommendation #3. At present, upper-year thesis students continue to have shared designated workspace within the studios for the duration of the semester. While the creation of additional critique and flex space remains a priority, progress has been limited due to shifting program priorities associated with the New Program Working Group and ongoing faculty capacity constraints.</p> | | | |
| Fourth Year Report | | | |
| <p>Recommendation #11</p> <p>Incorporate donated bookbinding equipment into relief and letterpress studio, or re-evaluate whether it is</p> | <p>This recommendation is tied to recommendation #3. PRPB faculty will work in consultation with the PRPB technician to articulate short</p> | <p>PRPB faculty PRPB technician</p> | <p>Working group will begin in summer 2024, to identify short term goals and start</p> |

Monitoring Report

IQAP Cyclical Program Review

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| truly useful, and if not, get rid of it. | and long terms priorities with regards to equipment and its connection to curriculum | | long term planning. Time-line for long term implementation will be impacted by the new hire and a faculty member's sabbatical. Fall 2025, robust conversation will resume. |
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Second Year Report

Initial conversations have begun regarding the integration and long-term usefulness of donated bookbinding equipment within the relief and letterpress studios. Some of this equipment has already been incorporated into the studios; however, a fuller review of how these tools align with curriculum and studio workflows remains ongoing. This work was also impacted by faculty sabbatical during the reporting period.

Fourth Year Report

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| <p>Recommendation #12</p> <p>Discontinue use of mineral spirits and use of asphaltum in lithography studio.</p> | <p>We agree with this recommendation and the technician will work with faculty to develop this procedure in consultation with other print studios who have already implemented this change.</p> <p>The specificity of this recommendation opens up other conversations about sustainability and environmental impact across our studios.</p> | <p>PRPB faculty PRPB technician Studio Management NSCAD printmaking technician and faculty Professional Development Training for both faculty and technician</p> | <p>2024/2025 and 2025/2026 will be used for research and development Full implementation will begin Fall 2026</p> |
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Second Year Report

This recommendation remains under review. Due to the specialized research and technical development required to transition away from mineral spirits and asphaltum, this work has not yet been implemented. The faculty and technician continue to recognize the importance of sustainability and environmental responsibility within studio practices, and these conversations remain ongoing.

Fourth Year Report

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| <p>Recommendation #13</p> | | | |
| <p>Identify and develop a request for a new 0.5 technician position.</p> | <p>We agree with this recommendation and will continue to advocate for this change and work with Studio Management to discuss different possibilities.</p> | <p>Chair of PRPB PRPB faculty Studio Management</p> | <p>PRPB Chair will bring this forward in Fall 2025, and revisit annually as necessary</p> |
| <p>Second Year Report</p> <p>The need for additional technical support remains an important priority for the program. While no progress has been made toward securing a new technician position during this reporting period due to serious budgetary concerns in the institution, the Chair and faculty continue to advocate for increased technical support as resources allow.</p> | | | |
| <p>Fourth Year Report</p> | | | |
| <p>Recommendation #14</p> | | | |
| <p>Incorporate a broader range of digital tools (hardware and software) into the PRPB program.</p> | <p>PRPB faculty will fully develop PRPB-2003: Digital Pre-Press to Print. This course will introduce students on how to apply the skill set offered by the Adobe Creative Suite to photo/ digital processes in PRPB courses (Screenprinting, Intaglio, Lithography, Book design etc.)</p> <p>Advocate for an additional ceiling mounted projector in the PRPB studios</p> | <p>PRPB faculty Consultation with PRPB technician</p> <p>PRPB Chair IT</p> | <p>Develop course in 2025/2026 Offer PRPB-2003: Digital Pre-Press to Print in 2026/2027</p> <p>Fall 2024</p> |
| <p>Second Year Report</p> <p>Progress has been made in this area through the installation of a new projector and screen in the PRPB studios, which has improved teaching and demonstration capacity. While PRPB-2003 <i>Digital Pre-Press to Print</i> has not yet been offered, the faculty continue to identify digital workflows and technical skill development as an important curricular priority. The original vision for this course was also closely tied to the anticipated tenure-track hire, which remains paused.</p> | | | |

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| Fourth Year Report | | | |
| Recommendation #15 Open more sections of GART-1017 Printmaking & Publications and add another GART course to the first year with a PRPB focus. | We agree with this statement and will continue to advocate for this change and work with the Faculty of Art Office for possible solutions. | Chair of PRPB Chair of First Year PRPB Faculty FOA Dean FOA Coordinator Academic Planning | Each winter term, when scheduling for the next academic year. |
| Second Year Report PRPB successfully ran multiple sections of GART-1017 during this reporting period, including a summer section. These offerings have continued to provide important exposure to printmaking and publications for first-year and non-major students. Faculty continue to monitor how these courses support recruitment into the major. | | | |
| Fourth Year Report | | | |
| Recommendation #16 Integrate more PRPB curriculum in required First Year courses. | PRPB faculty will work with the Chair of First Year to develop a possible Printmaking and Publication studio project within First Year curriculum (potentially in Drawing Across the Disciplines) The current job description for the new PRPB Tenure-Track hire, states that they will teach in First Year, which will add more faculty representation in First Year. | Chair of PRPB Chair of First Year PRPB Faculty | Chair of PRPB and Chair of First Year will work on a possible project in Drawing Across Disciplines for implementation Fall 2025 |
| Second Year Report PRPB faculty have continued to participate in first-year curriculum conversations and committee work. Current discussions include ways of bringing first-year students directly into PRPB studios for workshop-based learning experiences, including hands-on engagement with screenprinting, letterpress, and related processes. These conversations remain ongoing as first-year curriculum redesign continues. | | | |

| Fourth Year Report | | | |
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| Recommendation #17 | | | |
| Consider pooling resources with other programs in the Faculty of Art to bring in visiting artists and create projects with students | PRPB team agrees with this recommendation, we will actively build partnerships across the University. For example: there are initial conversations with a collaborative textile project with MAAD | PRPB Chair PRPB faculty Faculty from other program areas | Each spring term, when planning is underway for the next academic year. |

Second Year Report

This recommendation has seen meaningful progress through several collaborative events and visiting artist initiatives. These include the joint PRPB/PHOT Smokestack Studio event, the Artist Book Symposium, book launch collaborations with Illustration, and additional faculty-wide visiting artist programming. These initiatives have expanded opportunities for students to engage in interdisciplinary learning and shared discourse.

- **Artist Talk: Laine and Jonathan Groeneweg (Smokestack Studios)**, February 26, 2025, co-hosted by PRPB and PHOT.
 - The talk was held during PHOT and PRPB classes and was also open to the broader OCAD U community, drawing students and faculty from across disciplines.
- **Canadian Artist' Book Symposium**, February 12, 2025, in collaboration with Andrew Huot of *Big River Bindery*, Marsha Taichman, OCAD U Library and Elijah Harrison, 4th year CRCP Student to organize and host the inaugural Canadian Artists' Book Symposium.
 - Speakers: Lisa Melhorn, George Walker, Eric Francisco, Marlene MacCullum, Susan Mills & Tour of Artists' Books at the OCADU Library with Marsha Taichman
- **Artist Talk: Amos Kennedy, Citizen Printer**, September 24th – 27th, 2025, co-hosted by PRPB, Howard Iron Works Museum, Fisher Rare Book Library UofT.
 - Hundreds of students and the public attended these lectures, talks and demos over the course of several days in conjunction with Culture days and Print Expo
 - Organizers and participants: George Walker, Alison Judd, John Shoemith, Nick Howard, Liana Howard

- **Jillian Ross Visit: Lectures and Demonstration**, November 2 & 8, 2023. Co-hosted by PRPB and Open Studio.
 - The first event took place at 401 Richmond, where Open Studio members and OCAD U students were invited to attend a talk and view Jillian’s recent collaborative prints with William Kentridge. A second event held at OCAD U featured a public lecture and demonstration focusing on collaborative print studios and the artists with whom Jillian works. The demonstration, held in a smaller studio space, was limited to students in PRPB classes.

- **Tegan and Sarah Book Launch**, October 3, 2024.
 - PRPB and Another Story Books co-hosted the launch of Tegan & Sara: Crush, Tegan & Sara’s new graphic novel. PRPB coordinated with multiple teams and offices to bring this event together, including Another Story Books, Faculty of Art Office, OCAD U’s Marketing & Communications, Live Nation, and the Tegan & Sara management team. The event was open to the public, and 30 complimentary tickets were distributed to PRPB students and other members of the OCAD U community.

- **Alumni Workshop Series: In collaboration with the Advancement Office**, April 20, 2024 and May 11, 2024, *October 4, 2023*
 - With the Advancement Office and Printmaking Technician, Eric Steenbergen: organized 4 workshops in Screen printing and Bookbinding for their Alumni Workshop Series. Including workshop design and planning, costing of materials, staffing. Provided on-site support during the events. Workshop Facilitators: Alison Judd - Faculty PRPB, Laur Flom - OCADU Grad, Bookbinding, Khadijah Morely – CA, Screen printing, Enzo Chan – Student Monitor, Bookbinding, Aashna Pujara – Student Monitor, Screen printing

- **Laura Grier - Book Launch**, *October 4, 2023*
 - PRPB hosted a Book Launch for Laura Grier’s *The Indigenous Artist’s Survival Guide to Art School*, an OCAD U MFA alumnus. The event was open to the public

Fourth Year Report

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| Recommendation #18 | | | |
| Provide distinct assessment and course | Instead of creating these different assessment | PRPB Chair | PRPB Curriculum Committee will |

Monitoring Report

IQAP Cyclical Program Review

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| structure for different levels of students in the same course, e.g., PRPB-3007 Expanded Screen & Lithography. | structures, PRPB faculty will review the current course structures for possible solutions. For example: create two distinct courses from PRPB-3007: Expanded Screen & Lithography, and offer them every other year | PRPB Curriculum Committee | meet to explore options in Fall 2024. This Curriculum Review will continue annually, each fall. |
| <p>Second Year Report</p> <p>While no formal curriculum restructuring has yet been implemented in response to this recommendation, the issue remains under active consideration as part of broader curriculum review and future program revisions. Given ongoing section reductions and shifting program needs, this recommendation will continue to be revisited through annual curriculum committee discussions.</p> | | | |
| <p>Fourth Year Report</p> | | | |

IQAP CYCLICAL PROGRAM REVIEW MONITORING REPORT

Sculpture / Installation · SCIN 2025-6

Cyclical Program Review Monitoring Reports are normally submitted in the second and fourth year following the completion of a Cyclical Program Review (see IQAP Policy 5.9). Reports are prepared by the program chair/graduate program director, in consultation with the Faculty/SGS Dean. Programs are encouraged to consult with Institutional Analysis to obtain any necessary data, as applicable. The Office of the VPAP can assist in arranging meetings with academic support units and other stakeholders. Monitoring reports are posted publicly on the OCAD U website and should not contain any confidential information.

PART A: PROGRAM INFORMATION

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|--|-------------------------------|
| Program Name: | Sculpture/Installation (SCIN) |
| Submitted by (name of Chair/GPD): | Esery Mondesir, Acting Chair |
| Date of Previous Monitoring Report: | April 24, 2025 |
| Date: | April 17, 2026 |

PART C: REPORT ON RECOMMENDATIONS

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|--------------------|-------------------------|--------------------|--------------------|
| Colour Key: | Original Recommendation | Second Year Report | Fourth Year Report |
|--------------------|-------------------------|--------------------|--------------------|

Recommendation #1 — Admissions, Recruitment and Retention / Faculty Development

ORIGINAL RECOMMENDATION

There is an urgent need for a concerted, program-wide effort to increase student numbers.

| Proposed Follow-up | Responsibility & Stakeholders | Implementation / Timeline |
|---|-------------------------------|---------------------------|
| <ul style="list-style-type: none"> Look at pathways and course offerings in the first year and how to enhance curriculum at the first-year level. Create more emphasis on “sculpture” through GART courses like Site and Intervention, Sculpture Concepts, Form and Time, Wearable Art, etc. | Chair and Faculty Driven | By Fall 2023 |

- Promote SCIN presence through the registration process. Look for ways to improve SCIN visibility through advertising.
- Promote faculty participation in university recruitment endeavors.
- Look for opportunities to shift the language of the courses with the aim of demystifying the program offerings for new students.
- Develop a website which can capture and advertise the program’s successes, to be used as a recruitment vehicle. This website will provide an active social media presence, stewardship planning, and showcasing of graduating student work, including promotion of majoring in the SCIN program and ensuring visibility from SCIN full-time faculty at the first-year level.

Second Year Report

Some elective GART courses were cancelled due to low enrolment. The ongoing reduction of elective offerings makes it unlikely that further electives with a SCIN focus will be mounted. However, current curricular evaluations of the First-Year curriculum propose a required course in 3-D art making, which will provide some foundational sculpture skills.

Synergies between Integrated Media (INTM) and SCIN have been long standing, with past students taking courses in physical computing and mechanics to supplement their learning and practice. This promotion is ongoing.

Fourth Year Report

Since 2021, the SCIN program has experienced notable growth, with enrolment rising from 57 to 74 students—a 50% increase. This success is the direct result of targeted initiatives aimed at raising the program’s profile and engaging the wider community. Key efforts include a range of SCIN-hosted events and robust outreach driven by faculty members. The "Encounters with Artists" series, featuring renowned figures such as Ryan Gander, has provided students and the public with valuable opportunities to interact with influential voices in the arts, further elevating the program’s visibility. Additionally, the launch of a dedicated website has been instrumental in showcasing the achievements of both current students and alumni, with special features like the profile on Michael Belmore serving to highlight the creative excellence within the SCIN community.

Recommendation #2 — Human Resource Requirements

ORIGINAL RECOMMENDATION

The hiring of additional full-time IBPoC faculty member(s), in alignment with the Academic Plan. It is crucial for the program to engage meaningfully with decolonization, and for faculty to better reflect the diversity of its own student body. This hire could be linked to student recruitment efforts

by focusing on research subjects in demand by IBPoC students, thus helping with SCIN recruitment while simultaneously promoting equity, diversity and inclusion.

| Proposed Follow-up | Responsibility & Stakeholders | Implementation / Timeline |
|---|--|---------------------------|
| Look into a new faculty hire to be cross-appointed with INTM in co-ordination with the INTM/SCIN request for a IBPoC practitioner who can address intersectional media, live art, performance, installation, emerging media including interactivity, VR/XR, volumetric scanning, online and virtual, open-source access and AI. | If this hire is approved, a committee consisting of SCIN and INTM faculty will be brought together to discuss options. | Fall 2023 |

Second Year Report

SCIN has experienced a large number of retirements in recent years. Foundational courses that fed into SCIN went on-line and have affected student learning and experience with dimensional work, materials, and hands-on techniques. Course offerings have been significantly reduced — fewer courses mean fewer options for students. This attrition affects enrolment numbers, and therefore any further faculty hires in this area.

Thankfully, SCIN has had a faculty transfer of a cross-appointed faculty member between SCIN and INVC. This faculty member was a Faculty of Design Indigenous hire who brings a contemporary installation-based practice centred on a critique of colonial legacies, and a unique approach to media incorporating electronics, digital, and analog practices. Other faculty members’ research engages photogrammetry, 3D digital morphism/technologies, and other digital practices. AI remains a nascent sculptural investigation.

Fourth Year Report

Status: Complete.

Recommendation #3 — Physical Resource Requirements

ORIGINAL RECOMMENDATION

A primary concern is access to maker space, storage space, and installation space for students working in 3-D form. There is a need for upgrading and incorporating new technologies within the curriculum and technological resources.

| Proposed Follow-up | Responsibility & Stakeholders | Implementation / Timeline |
|---|--|--------------------------------|
| <ul style="list-style-type: none"> Studio Management has invested in larger storage lockers for SCIN students. A workshop for SCIN students and first-year students exists and could be more widely advertised through the SCIN community. | The Dean, in consultation with the Chair and Studio Management | Every year, starting Fall 2022 |

- While SCIN remains committed to 3-D sculpture and object making, there is interest in exploring new technologies as well.
- The Dean, in consultation with the Chair, will conduct a space audit in the MCC with SCIN, INTM, and Studio Management to explore possibilities for sharing and maximizing shared interest in installation practices.

Second Year Report

A space audit by the Dean has not been completed, possibly due to understaffing; with expected ongoing cuts, this trend will likely continue.

Storage space has been reduced significantly. Students have been forced to seek ad hoc accommodations, and current solutions do not meet the needs of SCIN students at all levels of study. Space assessments have been communicated but not accommodated.

At a January 2024 meeting, the Dean agreed to work with SCIN to find shared storage space and is continuing to look for solutions. Temporary lockers are not a viable option.

Fabrication (FABR) studios provide advanced technological resources; SCIN faculty have expertise in 3D imaging. New equipment in the FABR area (including a new automatic metal-bending machine) provides students expanded capabilities. Consultations with SCIN and INTM resulted in the purchase of additional projectors, shared across both programs.

Fourth Year Report

While SCIN remains committed to 3-D sculpture and object-based making, there is sustained interest in exploring new technologies that support experimental practice. The Faculty has allocated a portion of the Nora Vaughan Bursary Fund to the purchase of much-needed VR headsets and 3-D scanners, helping to address current access limitations for students. In addition, the University has secured funding for a Bio Art and Living Materials Lab scheduled to open in Fall 2026. This shared research facility will support faculty and student work at the intersection of materials, ecological and experimental practice.

The space issue has not been solved but the current FOA interim dean made plan to meet with SCIN Faculty for the prescribed space audit.

The space issue remains unresolved, but the FOA interim dean has scheduled a meeting with SCIN Faculty to conduct the planned space audit. Meanwhile, a major renovation of the Foundry's pour room is underway, which was not included in the 2018 renovations. Funding totalling approximately \$500,000 has been secured through TERF and a private donor. Over the next two years, upgrades will include improvements to the kiln, painting, lighting enhancements this summer, and installation of a new induction furnace and overhead gantry system next summer.

Recommendation #4 — Curriculum Development — Decolonization

ORIGINAL RECOMMENDATION

To develop a strategy to further decolonize the curriculum.

| Proposed Follow-up | Responsibility & Stakeholders | Implementation / Timeline |
|--|------------------------------------|---------------------------|
| Work with Faculty of Art Office to develop a plan for ongoing review, including seeking support for facilitated workshops. This should be started alongside a post-Flow review of specifically required program courses. | Associate Dean, Chair, All Faculty | 2022/23 |

Second Year Report

Recent cuts have meant that SCIN has fewer courses and avenues to address this goal. The one course focused on nature, sustainability, and environmental concerns has been cut. However, specific required courses have focused on sustainability in course content, and the Grad Ex committee has been addressing sustainability protocols.

The Sustainability Committee guidelines for all curriculums now incorporate Indigenous Learning Outcomes. Students are required to take the IVCA Indigenous Art Experimentation course. Faculty have proposed a general studio rubric that holistically integrates Indigenous Learning Outcomes in regard to 3-D spatial art practices.

Fourth Year Report

While these objectives have been actively discussed in committees and thoughtfully incorporated into proposed curriculum frameworks, tangible initiatives, new course formats, or concrete changes have not yet been implemented. Efforts continue to be made toward realizing these goals.

Recommendation #5 — Curriculum Development — Nora Vaughan Fund & Mentorship

ORIGINAL RECOMMENDATION

To develop strategies for SCIN curricular and extra-curricular enhancements, including the use of the Nora Vaughan Fund. Consider potential mentorship links between different year levels in the SCIN program — for example, a ‘buddy’ system where a third-year student might help a fourth year install their thesis artwork.

| Proposed Follow-up | Responsibility & Stakeholders | Implementation / Timeline |
|---|-------------------------------|---------------------------|
| Develop a list of priorities and determine strategy for elements that are directly anchored in specifically required program courses. | Chair, Faculty | 2022/23 |

Second Year Report

Each year the SCIN Committee assesses where the Nora Vaughan Fund should be distributed. This fund supports 3000-level exhibitions, new equipment, the Sculpture Club, the Fabrication Club, and other student-led initiatives.

The program committee has confirmed a plan to annually allocate Nora Vaughan Funds, allowing priorities to be revisited and responsive to student needs. The committee remains committed to providing students with an off-campus exhibition opportunity (tied to the required SCIN 3010 studio course).

In 2023–24, remaining funds were allocated to new equipment and student-led clubs. Other potential uses identified include supporting guest artists, public lectures, and field trips.

The “buddy system” has not yet been explored.

Fourth Year Report

The SCIN committee remains committed to providing students with an off-campus exhibition opportunity (tied to the required SCIN 3010 studio course). Funds are used to secure exhibition space, support public Opening events, print and distribute publicity materials.

The remaining funds were allocated to new equipment (particularly VR headsets), student-led clubs, and guest artist speakers.

Recommendation #6 — Curriculum Development — Hands-On and Conceptual Balance

ORIGINAL RECOMMENDATION

To review the balance of ‘hands-on’ and conceptual aspects within the SCIN program.

| Proposed Follow-up | Responsibility & Stakeholders | Implementation / Timeline |
|---|-------------------------------|---------------------------|
| Examine how hands-on and conceptual skills are currently structured across specifically required and elective SCIN courses, and revise, refine, and articulate the program’s curricular vision to address student needs more effectively. | Chair, Faculty | 2022–24 |

Second Year Report

Historically, SCIN provided courses with strong conceptual emphasis alongside a few “hands-on” courses (e.g. Figure), supplemented by FABR courses. SCIN courses now emphasize an integration of concept and material practice.

Students in the required Objects and Bodies course are introduced to 4 of the Fabrication studios, providing hands-on learning. Students are also required to take at least a 0.5 course in FABR.

Current discussions to rework the First Year Curriculum with a 3D course will hopefully address balance concerns and introduce SCIN practices to incoming students.

Fourth Year Report

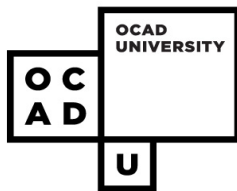
The Foundation Art Studio course, an essential part of the first-year curriculum, has been reimagined to prioritize hands-on fabrication experiences. Students are introduced to the core practices of studio art through making, critique, reflection, and experimentation, ensuring a strong foundation for their artistic growth.

With a particular focus on sculpture, the course builds material skills and creative confidence, while expanding students' understanding of contemporary art through a variety of forms such as objects, installation, lighting, sound, projection, performance, and documentation. This comprehensive approach guarantees students a dynamic and immersive entry into the world of studio art.

Appendix C.

Monitoring Report

IQAP Cyclical Program Review



Monitoring Report IQAP Cyclical Program Review

IQAP CYCLICAL PROGRAM REVIEW MONITORING REPORT

Cyclical Program Review Monitoring Reports are normally submitted the second and fourth year following the completion of a Cyclical Program Review (see IQAP Policy 5.9). Reports are prepared by the program chair/graduate program director, in consultation with the Faculty/SGS Dean. Programs are encouraged to consult with Institutional Analysis to obtain any necessary data, as applicable. The Office of the VPAP can assist in arranging meetings with academic support units and other stakeholders. Monitoring reports are **posted publicly** on the OCAD U website and should not contain any confidential information.

| PART A: PROGRAM INFORMATION | |
|---|----------------------------------|
| Program Name: | Illustration |
| Submitted by (name of Chair/GPD): | Shea Chang, Program Chair |
| Date of previous Monitoring Report (n/a if first report): | April 22, 2024 |
| Date: | April 17, 2026 |

| PART B: EXECUTIVE SUMMARY |
|--|
| <p><i>Briefly describe the principal findings of the monitoring report.</i></p> <p>This report summarizes key progress, ongoing challenges, and next steps arising from the Illustration Program's Year Four IQAP monitoring cycle, with a focus on curriculum, faculty development, student experience, and resource capacity.</p> <p>Progress</p> <ul style="list-style-type: none">• Curriculum stability and minor refinement maintained following Flow implementation, with no major revisions undertaken to support program coherence and student pathways to graduation• Strengthened integration of Respectful Design practices, Indigenous frameworks, and diverse ways of knowing across core and elective courses• Expanded faculty collaboration through shared teaching resources, including the Canvas Assignment Directory and course coordination tools• Continued faculty renewal, including new tenure-track and teaching stream hires, increased leadership roles, and progression toward permanency and tenure |

- Improved studio environments and resources, including upgrades to teaching spaces and continued development of the 667 Risograph Lab as a curricular and co-curricular hub

Challenges

- Ongoing capacity constraints in studio space, course offerings, affecting ability to maintain quality of program delivery
- Inconsistent enrolment reporting variables, complicating year-over-year comparison and planning
- Continued needs in equipment maintenance, accessibility, and dedicated studio space allocation
- Mode of Delivery Challenges: Anecdotal reports suggest issues with student retention and faculty delivery in untested modes of course delivery, highlighting the need for further data collection and informed decisions.
- Lack of permanent lab technicians: Concerns remain regarding the sustainability of newly established and heavily relied upon studio spaces without permanent technical staffing.

Recommendations / Next Steps

- Continue and strengthen cross-program coordination to improve access to required courses and reduce barriers to program progression
- Prioritize continued faculty renewal, mentorship, and succession planning to sustain teaching and leadership capacity
- Further stabilize and support key infrastructure, including permanent technical staffing for the 667 Risograph Lab and studio environments
- improved institutional data collection mechanisms, particularly related to enrolment reporting

Overall, the Illustration Program demonstrates sustained progress in curricular development, faculty capacity, and learning environments, while ongoing structural and resource challenges highlight areas requiring continued institutional collaboration and support.

| PART C: REPORT ON RECOMMENDATIONS | | | |
|---|--|---|--|
| Recommendation | Proposed Follow-up | Responsibility and Other Stakeholders | Implementation Date/Timeline |
| <p>Recommendation #1</p> <p>Curriculum Development</p> <p>Curricular decisions need to include faculty, particularly when a discipline, in this case a very specific professional discipline, may not be well understood by decision makers.</p> | <p>ILLU Program Curriculum Committee will continue to review and revise curriculum annually according to SUSC schedule and review with Faculty of Design CACOF</p> <p>Maintain the ILLU Assignment Directory as a resource for reviewing and upgrading course and assignment level curriculum in alignment with Academic Plan Priorities</p> <p>Increasing support for diverse beliefs/ experiences/ways of knowing addressed by inclusion of curriculum that provides understanding Indigenous perspectives in storytelling within the ILLU Program Guide</p> | <p>Program Curriculum Committee, CACOF</p> <p>Program Chair/ILLU Course Leadership/ Faculty Curriculum Committee</p> <p>Program Curriculum Committee/Faculty of Arts and Sciences</p> | <p>Annually beginning in September-November</p> <p>Annually each September and January</p> <p>Included in Flow Program Guide active September 2021 and continuing effort to increase capacity for ILLU students as of September 2022</p> |

Second Year Report

Curriculum Development

No new courses or substantial revisions have been identified based on the previous reduction of required curriculum from Flow and the need to observe the implementation of Flow on a full degree/cohort timeline. Discussion for proposing new large format courses to replace/augment program guide options in LAS that have proven difficult for ILLU students to access (resulting in increased time to graduation) have been discussed pending approval of new curriculum/program guide changes. Development of new courses is proposed for the SUSC curricular process during the 2024-2025 academic year.

ILLU Assignment Directory

Hosted to faculty-facing Canvas LMS resource each Fall, the assignment directory provides a collaborative opportunity for new and returning faculty to augment and update course and assignment contents in a dynamic way. Faculty are encouraged to upload course materials and assignments to clarify and provide parity of experience to multiple sections and consistent scaffolding of learning across the 4-year BDes degree.

Indigenous Perspectives

The Illustration Program's Program Learning Outcomes and Course Learning Outcomes were revised during the Previous IQAP/CPR cycle to reflect updated Academic Plan guidelines and goals. The learning outcomes were structured in such a way as to address these goals while allowing for specific, faculty-led course content to best reflect the contemporaneous needs of illustrative outcomes for students on a consistent basis. As such, course/project-level content is continuously updated to address important and emerging concepts increasingly nuanced knowledges as they relate to the illustration field and student needs.

These practices are supported by a strong emphasis within the first-year illustrative core courses (ILLU 1002-1003) on addressing the roles of an illustrator as both an authentic and original creative voice as well as acting as a conduit of a broad variety of perspectives meant to communicate to specific and diverse audiences.

These approaches are reenforced in ILLU-2010 Contemporary Illustration, wherein exemplars of contemporary illustrative perspectives related to race, gender, justice, appropriation, and positionality are discussed and responded to through the lens of Respectful Design practices.

ILLU-3005 provides students with insight into illustration-as-place-making and asks student to consider the demographics and social needs of communities in designing site specific murals in a variety of Toronto/Tkaronto neighborhoods.

Required ILLU studio drawing/painting courses (ILLU-1005, ILLU-2008, ILLU-3003, ILLU-3004) introduce and advance knowledge of safe and sustainable uses of pigments and materials, provide students with context as to the relationship of

materials and the land/water, and address the issues of authenticity and appropriation of cultural forms off picture making.

In addition to specific ILLU curricula, the inclusion of Indigenous courses (IVCL-2001 and IVCL-2002) in the current program guide were intended to provide authentic and nuanced Indigenous perspectives on storytelling as a vital skill for visual communication.

Lack of resources in LAS to run sufficient sections to meet demand have created challenges in meeting this curricular goal as well as challenges for students in time-to-completion of their degrees. A request from the INVC Chair and Dean of LAS to remove identified courses from ILLU Program guide was made in a meeting in May 2023. This was unable to be implemented due to no changes to program guides being allowed in 2023-2024 and will continue to be investigated in the 2024-2025 academic year curricular cycle.

Fourth Year Report

Curriculum Development

Following the earlier reduction of required curriculum through Flow, no new courses or major revisions have been identified. This intentional pause supports program stability, maintains the quality of the student experience, and ensures clear pathways to graduation.

Anticipated minor changes include the removal of SCTM 2014 from the program guide following its transition to a 3000-level course. Consultations with the FAS Chair and the Office of the Registrar between January 13-16, 2026 confirmed SCTM 2002 as the primary course for Illustration students, with sufficient capacity to maintain approximately 500 seats. These updates will be developed over Summer 2026 for submission to the SUSC curricular process in the 2026–2027 academic year, with assurances from the Faculty of Arts & Science that they will coordinate with the Registrar to secure required seating.

ILLU Assignment Directory

Ongoing updates and improvements to the faculty-facing Canvas LMS include annual meetings with Course Leads to support resource sharing and ensure a consistent student experience. Illustration-specific Canvas sandbox templates are also refreshed and distributed to faculty each year to support course development.

Integrating Indigenous Perspectives and Diverse Ways of Knowing

Key initiatives in this reporting period include the leadership of IBPOC faculty in core first- and second-year courses, integration of culturally-specific narratives within (Collaborative Online International Learning) COIL projects, and assignment

frameworks addressing the Scarborough Charter, Anti-Black Racism, and Black Inclusion in courses such as ILLU 2009, ILLU 3006, and ILLU 3007.

Indigenous frameworks are continually embedded across multiple core and elective courses. The program actively integrates the Four R’s—Respect, Relationship, Reciprocity, and Responsibility—into assignments in courses such as ILLU-1003 Illustrative Concepts II (core), ILLU-3003 Illustrative Painting 2, and ILLU-3006 Illustration 4 (core).

Respectful Design practices in ILLU-2010 Contemporary Illustration are embedded across course content, discussions, and assignments (including activist posters and comic essays), encouraging students to engage illustration as social commentary and reflect on their positionality as visual communicators. Instructors also use *Grandmother’s Table*, a pedagogical approach shared by Diné scholar Dr. Amanda Cheromiah (Laguna Pueblo), to frame the classroom as an inclusive, respectful space that supports vulnerability and lived experience.

Required studio drawing/painting courses ILLU 1005, ILLU 2008, ILLU 3003, and ILLU 3004 prioritize diverse and inclusive figure models and continue to advance sustainable practices. Knowledge of safe and sustainable pigment and material practices is developed by providing students with critical context on the relationship between materials and the land and water from which they are sourced.

Consultations with the INVC Program Chair on November 26, 2025 and February 6, 2026 reviewed the selection of Indigenous courses included in the program guide. As INVC anticipates the transition of IVCL 2001 to a 3000-level course, IVCV 1001 *Turtle Island Visual Culture* is expected to be maintained as a program requirement and prerequisite for upper-level INVC courses. Once their changes are submitted through the SUSC curricular process, further consultations will continue to support any necessary minor modifications to the program.

However, concerns remain regarding the capacity to offer sufficient course sections to meet demand for the program’s size, complicating the realization of this curricular goal and contributing to ongoing challenges with students’ time-to-completion.

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| <p>Recommendation #2</p> <p>Admissions, recruitment, and retention</p> <p>Student numbers simply cannot continue to grow, as they have, with</p> | <p>Pursue more permanent faculty positions to provide service and course leadership. One</p> | <p>Program Chair/FOD Hiring Committee/ Dean</p> | <p>Fall 2022-Spring 2023</p> |
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| <p>any hope of retaining quality, without exhausting faculty and damaging program reputation and output</p> | <p>Tenure Track and one Teaching stream search underway.</p> <p>Upgrade University spaces and equipment to better support the size and needs of the Illustration program.</p> | <p>Facilities/Studio Management Faculty of Design</p> | <p>Fall 2022 – Ongoing - To be reviewed each term with support units/staff.</p> |
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Second Year Report

Pursue more permanent faculty positions.

Efforts were undertaken in searches for 1 Tenure Track (100%) and 1 Teaching Stream (100%) starting in January 2023. The Illustration Program Hiring Committee reviewed and interviewed applicants, hiring Suharu Ogawa (Assistant Professor, Tenure Track) and Chen Cao (Lecturer, TS) in April 2023, commencing their appointments in August 2023.

Upgrade University spaces and equipment.

Program Chair Lauchlan Reid volunteered to sit on the Furniture Refresh committee, a \$625,000 project to refresh Faculty of Design spaces in the Sharp Centre for Design, meeting approximately 20 times between December 2022 and May 2023. While not focused specifically on ILLU CPR/IQAP recommendations, some upgrades to common spaces used by ILLU students were provided with new public seating and workspaces and upgrades in the form of refreshed privacy dividers. More on studio/facility upgrades follows in the next section.

With enrollment numbers being outside the purview of the Illustration Program, and student admission numbers continuing to be among highest in OCAD University with 1st year admission of approximately 160 students in Fall 2022, approximately 175 students in Fall of 2023, and a projected intake of 196 students in Fall 2024, program growth continues to be an area of concern in terms of capacity to best support student experience.

Fourth Year Report

Pursue more permanent faculty positions:

Mentoring of junior and new faculty has taken place since 2023 to support the goal of increasing permanent faculty positions and strengthening service and course leadership. The tenure-track and TS hires from 2023 have made significant contributions in these areas. Assistant Professor Suharu Ogawa has since become

the 1st-year core course lead as of Fall 2025, while Chen Cao has made substantial ongoing contributions to the program’s curriculum committee. In May 2025, Jon Todd (Assistant Professor, TS) and Kevin Bae (Lecturer, TS) both achieved permanency within the Illustration faculty. Assistant Professor Kestin Cornwall (Tenure Track) is currently undergoing peer review for tenure and promotion of rank.

Upgrade University spaces and equipment:

Six Illustration faculty members participated in the Faculty of Design Space Workshops on March 23 and April 14, 2026, contributing to a co-design process that included reviewing existing spaces, identifying needs and opportunities, and supporting a community-informed design strategy aligned with campus planning initiatives. Faculty also noted that offices play a key role as secondary spaces for student work review and accessible, quiet one-on-one meetings, particularly for students with accessibility needs.

Program growth remains a concern in relation to the physical capacity to effectively support the student experience, particularly given that enrolment numbers fall outside the Illustration Program’s purview. On April 15, 2026, the Senior Institutional Analyst, OCAD U Institutional Analysis & Budget Planning, confirmed that total first-year enrolment was 233 in Fall 2024 and 241 in Fall 2025. It is noted that enrolment figures are influenced by multiple variables and should be compared year over year with attention to reporting definitions and cohort composition.

More broadly, differences in how enrolment data is captured and reported—particularly the inclusion or exclusion of January entry students within first-year cohorts—can complicate direct year-over-year comparisons and require careful interpretation of trends.

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| <p>Recommendation #3</p> <p>Physical resource requirements</p> <p>Chronic space shortages and course size expansion, as well as systemic shifts towards hybridization and online teaching, may solve financial problems only to create deep pedagogical and</p> | <p>Collect faculty/student on data mode of delivery changes and ongoing effects on program and course delivery quality</p> <p>Review and revise classroom practices to ensure alignment with Academic Plan goals.</p> | <p>Program Chair/ Curriculum Committee</p> <p>Program Chair/ Curriculum Committee in consultation with Faculty, Students, Industry Professionals</p> | <p>January 2023-September 2023</p> <p>Annually each September-November</p> |
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| <p>philosophical problems around quality of education. Deeper consultation with faculty and industry professionals will be required as these considerations move forward.</p> | <p>Upgrade studio spaces to accommodate more students and better equipment. Progress toward this goal has been made in consultation on TERF grant for Faculty of Design technology upgrades as well as consultations for program needs in upgrading FF&E in the Sharp Centre. Faculty of Design Office manager, in coordination with Facilities and Studio Management have undertaken refreshing of paint, removal of broken equipment, updates to lighting and AV and a new studio technician has been assigned weekly rounds in ILLU studios to ensure timely upkeep.</p> <p>Match TA support with enrolment in keeping with curricular needs.</p> | <p>Program Chair/Faculty of Design Office/Facilities/Studio Management</p> <p>Faculty of Design Office</p> | <p>In Progress as of September 2022 and ongoing weekly thereafter</p> <p>September 2022 – Ongoing/to be reviewed each term with Faculty of Design Office</p> |
| <p>Second Year Report</p> <p>Collect faculty/student on data mode of delivery changes. While no mechanism was provided to programs to capture data related to specific course mode of delivery changes within the timeframe outlined by this report, anecdotal reports from faculty and students showed issues with student retention and</p> | | | |

faculty difficulties in delivering studio curriculum in untested modes-of-delivery. The results of a survey of student satisfaction were shared in overview with OCAD U Senate by Institutional Analysis in Fall 2023 and a faculty survey was discussed but not distributed to the best of the Illustration program's knowledge. As further data is made available, the Illustration Curriculum Committee will continue to make data-informed decisions about how mode of delivery may change to best support student learning and experience.

Upgrade Studio Spaces

With the perennial space-related challenges presented by an urban campus context, chronic space shortages have played a major role in most programs at OCAD U. Illustration has only two drawing/painting studios, capped at 25 and 26 occupancy respectively, and typically moves approximately 45 sections of classes through them per academic year. During planning discussions in 2022-2023, these studios had their capacity reduced to 21 occupancy, exacerbating already short space and necessitating smaller section sizes. When requested to relocate to studios with slightly higher capacity at 113 McCaul, no commitments to ensure suitable equipment/storage, guarantee consistent scheduling/faculty access or address accessibility concerns were able to be made. In 2023-2024 planning discussions, it was made clear that Illustration courses would be moved to these spaces leaving aforementioned concerns as-yet unaddressed.

During an audit of useable space in 2022, a disused classroom (MCA 667) was identified as a potential new studio for co/curricular, print-based learning in Graphic Design and Illustration. The chairs of ILLU and GRPH, Lauchlan Reid and Nancy Snow respectively, undertook the transformation of this space to accommodate both curricular learning and co-curricular making, with the support of the Manager, Digital Services, Copy & Print Services and the Director, Academic Computing & Innovation and equipment made available through a TERF grant received the previous year. This space has become a new hub of activity and sustainable making in both ILLU and GRPH, but its future is uncertain due to funding concerns and logistical challenges presented by ongoing supply chain issues.

Matching TA support

ILLU currently receives commensurate TA support for large format classes (1.5 hours of TA support for every student registered above the number 45)

Fourth Year Report

Collect faculty/student on data

Since the last report, no formal processes have been established to systematically gather student or faculty feedback on studio-based learning and delivery methods in the Illustration program. Therefore the program continues to rely on anecdotal reports, which indicate a continued preference for in-person, studio-based learning, particularly in the context of increasing AI use and the need to strengthen academic engagement.

Upgrade Studio Spaces & Equipment

Much of the upgrades to the open studio spaces on the 6th floor of MCA 100 McCaul have been completed.

MCC 113 studios for Drawing & Painting courses have been the focus of studio upgrades during this reporting period. Previous issues related to oversight and accessibility have seen some improvement through increased support from Studio Management. However, ongoing repair needs remain for equipment, along with further consultation regarding studio set-up and physical accessibility. Scheduling requests have been submitted to retain 4th-floor rooms exclusively for Fall 2026 to avoid challenges associated with shared use with DRPT on the 3rd floor, given differing program needs.

The 667 Risograph Lab is now under the purview of the Director, Facilities and Studio Services and continues to operate as a key site for curricular and co-curricular making, supporting faculty research, with the assistance of the Manager, Digital Services, Copy & Print Services, and hired Class Assistants.

Since 2024, seven sections of the first-year ILLU 1003 core course (approximately 210 students annually) have used the lab for specific assignments, ensuring foundational training through workshops and hands-on instruction. Additional courses, including ILLU 3007, also integrate lab-based assignments, reinforcing its role across multiple levels of the curriculum.

A technician was hired to establish a permanent technician role within this highly specialized facility. As their three-year contract is set to conclude in Winter 2027, the GRPH Program Chair and the ILLU Program Chair, Shea Chang, submitted a letter of support to Studio Facilities on February 25, 2026, recommending that the position be converted to a permanent part-time technician role. The technician’s expertise, collaborative practice, and deep knowledge of curricular needs have been instrumental in supporting the lab’s success and its central role in two of the University’s largest programs. A response is currently pending.

Matching TA support

Completed

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| <p>Recommendation #4</p> <p>Faculty development</p> <p>The ratio of tenure and tenure-track</p> | <p>Additional support from the Design Office pursued via a search for additional Program</p> | <p>Faculty Design Office</p> | <p>July 2022 – Spring 2023</p> |
|--|--|------------------------------|--------------------------------|

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| faculty to students' needs is simply unsustainable | Assistants and a new Office Manager position. One 100% Tenure Track and one 100% Teaching Stream appointment | Program Chair/ FOD Hiring Committee/ Dean | Fall 2022-Spring 2023 |
|--|---|---|-----------------------|

Second Year Report

Additional support from the Faculty of Design Office

Two new Program Assistants were hired in the Faculty of Design Office starting June 2023, offsetting some of the work formerly required of the program chair and coordinator.

Permanent Hiring

Completion of hiring of One 100% Tenure Track and one 100% Teaching Stream appointment concluded in April 2023, resulting in a permanent faculty complement of 12 permanent Faculty (Tenure Track, Tenure, and Teaching Stream) in Illustration or a ratio of 1:71 Permanent Faculty to Student.

Fourth Year Report

Additional support from the Faculty of Design Office

The role of Coordinator, Academic Planning was filled in January 2025. Later that year, the Office Manager retired in Fall 2025, prompting a period of transition and redistribution of responsibilities within the office. Following this change, the Coordinator, Academic Planning stepped into the role of Interim Manager, and one of the Program Assistants moved into the Coordinator, Academic Planning position. In April 2026, an additional Program Assistant was hired to strengthen support for event coordination, promotions, Grad Ex, and general program operations. As part of this transition, Program Assistant duties were realigned, with one position focused on student support, and the other position focused on events, Grad Ex-related activities, supplies, physical resources, and display areas.

Despite significant staffing changes and role realignments over this period, operational impacts were minimized due to the strength and continuity provided by the Interim Managers and Coordinators appointed since 2023.

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| <p>Permanent Hiring</p> <p>There have been no new permanent hires since April 2023, the complement of 12 permanent Illustration Faculty (Tenure Track, Tenure, and Teaching Stream) has remained relatively unchanged in Illustration for a ratio of 1:70 Permanent Faculty to Student.</p> | | | |
| <p>Recommendation #5</p> <p>Human Resources Requirement</p> <p>Further BIPOC and targeted hires to bring in representative voices, epistemological breadth and currency are desperately needed in illustration</p> | <p>Maintain alignment with the Ontario Special Program in sessional and permanent positions</p> | <p>ILLU Sessional Hiring Committee/ FOD Hiring Committee</p> | <p>Fall 2022-Spring 2023- Ongoing each term based on Sessional hiring schedule/ needs. (Typically, July and October)</p> |
| <p>Second Year Report</p> <p>Further Hiring</p> <p>Due to increasing sections sizes and reductions in numbers of sections offered, no new sessional hiring has been required in the reporting period and has been placed on hold at the time of this writing. A further Tenure Track hire in Illustration for the 24-25 academic year has been delayed, to be revisited in Fall 2024. The Illustration program intends to continue to pursue hires in accordance with the Ontario Special Program guidelines in an ongoing manner for all sessional instructor and permanent faculty roles.</p> | | | |
| <p>Fourth Year Report</p> <p>The Illustration program continues to pursue hiring in accordance with Ontario Special Program guidelines for both sessional and permanent faculty roles, with hiring committee members trained in the special hiring process.</p> | | | |
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| <p>Recommendation #6</p> <p>Faculty development</p> <p>The practice of appointing untenured assistant professors to administrative roles from chairs to associate deans is not a sector norm and places that faculty member in a precarious situation.</p> | <p>Consultations to be pursued with OCADFA/People and Culture regarding amended tenure track process, with greater weight being allocated to Program/University duties in the Peer Review process.</p> <p>Increased course release for Program Chairs of large programs was successfully negotiated.</p> <p>Administrative leave for Chairs exiting the position to address the effects of the role on maintaining a professional practice. In June 2022, an additional course release for faculty exiting Chair positions was negotiated, effecting a full term relieved of teaching responsibilities</p> | <p>OCADFA/ People and Culture</p> <p>Dean/Program Chair/VPAP</p> <p>Dean/Program Chair/VPAP</p> | <p>January 2023- September 2023</p> <p>Completed June 2022</p> <p>Agreement reached June 2022</p> |
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Second Year Report

Untenured Administration
 No consultations with People and Culture were undertaken as this has become a potential bargaining issue represented by OCADFA in upcoming MOA discussions. At the time of this writing, Program Chair Lauchlan Reid remains untenured.

Increased Course Release

During discussion regarding renewal for a second 3-year term as Program Chair (2022-2025), concerns about workload reduction and lack of support resulted in an increase in course release for large program chairs to 60% and in place of an administrative leave an offer of one 0.5 credit course release per chair term served was agreed upon.

Administrative Leave

The agreed-upon additional course release provides a reduction of 1.0 credit course release after completion of a second Chair term, effective as a one-term administrative leave, though no reduction of university service was offered for the same period.

Fourth Year Report

Untenured Administration

This issue has been addressed with the awarding of tenure to Associate Professor and former Chair Lauchlan Reid. The current Program Chair, Shea Chang, was also granted tenure prior to beginning their term, and succession planning is in place to support tenure-track faculty in achieving tenure before assuming future chair roles.

Increased Course Release

completed

Administrative Leave

completed