

SIMON FRASER UNIVERSITY

S.81-111

MEMORANDUM

To..... SENATE

From..... SENATE COMMITTEE ON AGENDA AND RULES

Subject..... CENTRE FOR THE ARTS - PROPOSAL FOR
FURTHER DEVELOPMENT

Date..... JUNE 30, 1981

FOR INFORMATION

The attached proposal was considered by the Senate Committee on Academic Planning at its meeting of June 24, 1981, when the following motion passed:

"That the Senate Committee on Academic Planning approve the directions for program development described in the proposal."

The proposal has also been circulated to the Senate Committee on Undergraduate Studies for information.

This proposal is now provided for the information of Senate and for general discussion.

SIMON FRASER UNIVERSITY SCAP 81-15

MEMORANDUM

To: Dr. J. Chase,
Secretary, Senate Committee
on Academic Planning.

From: Thomas W. Calvert, Dean,
Faculty of
Interdisciplinary Studies

Subject: CENTRE FOR THE ARTS
DEVELOPMENT PLANS

Date: June 4, 1981

The attached "Proposal for the Further Development of the Centre for the Arts" was approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee at a meeting held on 25 May 1981. Will you please place this on the Agenda of the next meeting of the Senate Committee on Academic Planning.

The Faculty Curriculum Committee discussed the Proposal at some length during two meetings. Since a number of the topics will certainly recur, I have set out below the salient points of the discussion:

1. This is, in essence, a second "five year plan" for the development of academic programs in the fine and performing arts at Simon Fraser. The first "five year plan" which proposed the development of the Centre was approved by Senate on 2 February 1976. At the request of the Curriculum Committee a two page summary of the first plan was prepared by Professor Strate and this is included as attachment 1. It was noted that the initial development plan was followed fairly closely; the program development proposed is now complete except that majors in Film and Theatre have not been developed. In addition, an interdisciplinary major in Fine and Performing Arts has been instituted.

2. Questions were raised concerning the relationship of the proposed developments to programs at the other two B.C. universities. It was noted that these universities offer the following programs:

University of British Columbia

- (a) The Department of Fine Arts offers MA, MFA, BA, BA(Hons.), and BFA degrees and a Diploma in Art History. The BA emphasis is on art history and the BFA emphasis is in the traditional disciplinary areas.

- (b) The Department of Music offers PhD, DMA, MMus, MA, BMus, BA, and BA(Hons.) degrees. This can be characterized as a conservatory style program in that private instrumental and ensemble work is required - the areas of specialization are: Orchestral instrument, Piano, Organ, Sacred Music, Voice, Opera, Music History and Literature, Composition and the major in General Music.
- (c) The Department of Theatre offers MFA, BA, BFA, and BA(Hons) degrees in Theatre. In Film, which is within the Theatre department, an MA in Film/TV History, an MFA in Film/TV Production and a BA and Diploma in Film/Television Studies are offered. The undergraduate programs can be characterized as
 - 1. BA Theatre (General)
 - 2. BA Theatre (Film)
 - 3. BFA (Acting)
 - 4. BFA (Design/Technology)
- (d) The Faculty of Education offers undergraduate concentrations and majors in Art Education and Music Education, as well as Honours in Art Education. Graduate programs are MA, MEd, and EdD.

University of Victoria

- (a) The Department of Theatre offers MA, MFA and BFA degrees. The undergraduate emphases are on Acting, Theatre in Education, Directing, Design and Theatre History (General and Honours).
- (b) The Department of Visual Arts offers MFA and BFA degrees. The undergraduate BFA programs are offered (major and general) with emphasis on fine arts rather than applied or craft training. The media emphasized are painting, sculpture and print making.
- (c) The Department of History in Art offers the MA and BA degrees.
- (d) The School of Music offers PhD, MA, MMus and BMus degrees. This is a conservatory style of program with opportunities for specialization in composition and theory, music history and literature, performance and music education (instrumental or choral). All BMus students take a common first year, four years of private instrumental study, and four years of ensemble work.

3. The Curriculum Committee discussed whether an external review of the Proposal would be appropriate. It was pointed out that the development of the fine and performing arts at B.C. universities has been reviewed by two Universities Council Consultants: Dean Pinsky of Concordia University in 1977 and Dean J. Green of York University in 1980. (Copies of these reviews are provided as attachment 2.) The Committee felt that additional external review was not necessary at this time; it was noted that the proposed development represents a relatively modest and cautious extension of programs and themes which already exist.
4. It was recognized that the recommendations on page 4 involve a number of matters which are outside the terms of reference of the Curriculum Committee (e.g. space, graduate programs). However, since all recommendations bear on the general context for curriculum development it was felt to be appropriate to consider them. The following comments apply to specific recommendations:
 - I The proposed majors in Film, Theatre and Visual Art have been envisaged since the inception of the Centre.
 - II The proposed graduate programs are modest and in appropriate areas.
 - III The administrative structure proposed appears quite appropriate but must be reviewed in the context of other changes in Faculty structure.
 - IV The design and construction of a building is a highly desirable goal. However the other developments do not depend on the time of implementation of this recommendation.
 - V The appointment of a Fine Arts Librarian should be discussed with the University Librarian and the Vice President Academic.
 - VI The proposed Summer Studies development makes sense.

ph

lrf

5. It was noted that the curriculum development proposed will come forward in the form of a series of specific proposals. The projected needs for faculty, staff and other resources are considered to be only advisory at this time.

J. W. Balbert

ATTACHMENTS

TWC/pgm

c.c. G. Strate
J.M. Munro
H.M. Evans

SUMMARY

"Proposition toward the Development of an Arts Program"

Submitted June 30, 1975

In his introductory statement Evan Alderson stressed "We believe that it is possible to develop a distinctive approach to the arts at Simon Fraser, one which is in accord with our institutional identity and which builds on our current strengths."

PROPOSITIONS:

- 1) Early stages of planning should emphasize breadth - historical and practical aspects of the arts.
- 2) Program should develop 5 possibilities for concentration: Dance, Film, Theatre, Music, and Visual Art with opportunities to study video and photography.
- 3) In Film, Dance and Theatre at least there should be a partially separate "performance stream".
- 4) In upper division there should be "studio/production" courses and "theory/criticism" courses.
- 5) Three emphases for theoretical/critical work:
 - a) attention to interaction between creator/performer/audience
 - b) frequent attention to the artist in society
 - c) should frequently move toward the contemporary in art.
- 6) In upper division the introduction of a large number of history of art courses should be avoided as this would duplicate program at U.B.C.
- 7) There must be room in the program for relatively unskilled but interested students.
- 8) In Film and Theatre there should be 5 year BFA programs — in Dance a 4 year BFA program. There should be non-performance major concentrations in Music, Theatre Arts and Visual Art.
- 9) Admission to performance streams must be by audition or equivalent.
- 10) Some courses may serve more than one stream but each art must be free to develop according to its own imperatives.
- 11) A conservatory performance stream in Music is impractical and undesirable.
- 12) A performance stream in Visual Art will have to wait for some time.
- 13) A substantial amount of practical work should be available in video art separate from work in film.

- 14) Performance streams should develop from the workshop idea.
- 15) Each performance stream should involve the student in more than one substantial production.
- 16) Integration of the program should be maximized by careful planning between course work and campus productions.
- 17) The resident artist/teacher concept should be continued.
- 18) Music, Theatre Arts and Visual Art should have at the centre of its combined faculty 3 regular faculty with academic, traditional background and a sympathy for contemporary art.
- 19) Prior to major programs students should be given credit for what existed as non-credit advanced workshops in addition to lower division work.

THE FINE ARTS
and
THE UNIVERSITIES OF BRITISH COLUMBIA

a report to the

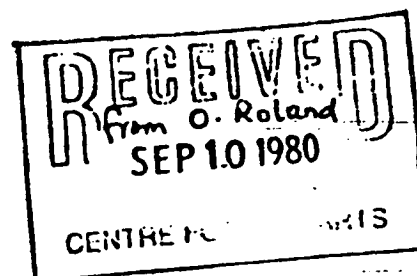
UNIVERSITIES COUNCIL OF BRITISH COLUMBIA

by

JOSEPH G. GREEN

24 July 1980

Toronto, Ontario



INTRODUCTION

The state of the fine arts in the three universities of the Province of British Columbia is fundamentally very healthy. Given the diversity of programmes amongst the universities, and given the historical development of those universities and of the fine arts within them, an examination of programme status reveals a basically viable and, in most cases, vital situation for students seeking meaningful and fulfilling post-secondary experiences in the visual and performing arts in British Columbia.

The place of the fine arts in the contemporary university is not, as we know, as secure as their more traditional and elder sister academic disciplines. Introduced to the university setting relatively recently, the fine arts also suffer frequently from conventional Western wisdom which tends to see them, especially in time of fiscal constraint, as "frills" and as first-level expendables.

Despite such vulnerability, however, the plastic and the performing arts at the University of British Columbia, the University of Victoria, and Simon Fraser University are collectively flourishing and ready for their next stage of development.

This report will, first, comment broadly on the programs at each university; second, offer general recommendations

about future planning for the fine arts in the universities of British Columbia; and third, make specific recommendations on the new programs currently before the Universities Council.

One caveat, however, must be entered before commencing. An examination of eight departmental structures with programmes ranging from the BA to the PhD levels including four very specific proposals at three universities in a period of five days is well nigh impossible for one consultant. Because of the intensity of the visit and also because of the scarcity of colleagues at that time of year, much of the examination had, perforce, to be based on calendar material. The overall evaluation was further hampered by the absence of fully descriptive material beyond the Calendars. Detailed submissions were offered, naturally, for the four program proposals currently before Council. Resumes were supplied only for colleagues associated with those proposals.

THE PROGRAMMES

Organizationally, the programmes in fine arts at the three British Columbia universities offer a fascinating variety to the administrative observer. It would be most interesting to determine which structure, if any, serves best the student and the faculty. At the University of British Columbia, the Departments of Creative Writing, Fine Arts, Music, and Theatre are housed in the Faculty of Arts along with sixteen other departments in the humanities and the social sciences. These four departments appear to have no more formal--or even informal--relationship to one another than to the other sixteen¹. Pity. At Simon Fraser University, the Centre for the Arts is a single division of the Faculty of Interdisciplinary Studies, along with a mixture of other departments and programmes (Communication, Computing Science, Criminology, Kinesiology, African/Middle East Studies, Canadian Studies, Latin American Studies, and Women's Studies). At the University of Victoria, the Departments of History in Art, Theatre, and Visual Arts and the School of Music comprise the Faculty of Fine Arts².

1. It is ironic that several colleagues, at the luncheon for the consultant at the UBC Faculty Club, had never before met!
2. In 1979/80, the Department of Creative Writing moved from a BA in Arts and Science to a BFA in Fine Arts.

more or less harmoniously with musicology and composition. The visual arts at these two elder institutions appear to have had similar growth patterns, with formal studio curricula developing later than and having at best a delicate relationship to the more fully seasoned offerings in the history of art; indeed, at the University of Victoria there are two discrete departments. Theatre, a relative latecomer to the Canadian academic community, appears to have begun at both the University of British Columbia and the University of Victoria as amateur social activity and has only relatively recently offered fully developed academic programmes at the undergraduate and graduate levels. The PhD programme in theatre at the British Columbia is not yet fully operational while the BFA programmes in Acting and in Design/Technical Theatre are just now being considered for approval.

An interesting feature of the fine arts at Victoria and British Columbia is the relationship of teacher training to the formal discipline departments. While the University of Victoria is making serious attempts to integrate music education and art education with their respective fine arts departments, the University of British Columbia maintains distinct music and art education programmes. There are even rumors, unconfirmed of course, that the studio art course offerings in Art Education at that institution have been more effective than those in the Department of Fine Arts. The recently introduced MFA in studio art appears to have redressed that alleged problem.

Theatre at these two universities, perhaps having observed the tensions within its elder sister disciplines and also being a less well developed teaching subject in many school systems, seems to have avoided the problems apparent in music and art teacher education and, perhaps not coincidentally, also the traditional tensions between theory and practice.

The fine arts at Simon Fraser University have, for a variety of reasons, taken a different path. Its Centre for the Arts began as an extra- or quasi-curricular program with an almost exclusive interest in the contemporary. More recently, the Centre and its faculty have articulated a set of mini-departmental curricular structures, with an interesting core of interdisciplinary cross-cultural historical courses. With its rather remarkably consistent focus on contemporary media, technologies, and methodologies (where mere trendiness could have become the order of the day and where some believe that it did), and with its equally consistent focus on the relationship between and amongst art forms and art theories, the Centre for the Arts at Simon Fraser offers a set of clear and unique alternatives to the more classically developed curricula at British Columbia and Victoria.

A substantial evaluation of physical facilities, support staff, and faculty strength--except in the four specific proposals currently under review for implementation--was precluded by the concentrated visit to the three campuses.

A really comprehensive review of the status of the fine arts in the provincial universities would have required an extensive examination of plant, equipment, staff and faculty complement, and budget. However, a cursory look at facilities yields the following impressions.

At the University of British Columbia, Theatre and Music appear to be more or less adequately served, although additional studio space will have to be found for the proposed BFA programmes in Theatre. The studio activities in the visual arts are in real need of purpose-built or purpose-renovated facilities to integrate the currently diverse and divisive housing situation, particularly in light of the recent MFA in studio art. At the University of Victoria, Music appears to be adequately housed, Theatre has let tenders for a handsome new facility, and planning is soon to commence for a new Visual Arts building. At Simon Fraser University, the Centre for the Arts is housed in quasi-temporary quarters which has the single advantage of bringing the arts into rather close proximity to each other, thereby supporting nicely the philosophical and pedagogical design of its curriculum.

PLANNING FOR THE FUTURE

The clearest impression arising from the brief but intensive visit to the fine arts programs at the three universities of British Columbia is that too much concern is raised by the province's Universities Council about programme development on the undergraduate level and too little attention is paid by Council to the assessment of new graduate programmes, to the periodic review of emerging and developed graduate programmes, and to the potential for inter-institutional faculty cooperation on the graduate level.

Clearly, current fiscal constraints as well as foreseeable manpower requirements argue for careful planning for and coordination of programme development in fine arts graduate studies in the province. Such close programme coordination however, at the undergraduate level in particular (and even at the Master's level, it might be argued), can be counterproductive to the study of the fine arts at university. Since there appears to be no softening of fine arts enrolments at the undergraduate level, and since forecasts from such agencies as the International Conference of Fine Arts Deans and the Canadian Association of Fine Arts Deans indicate at least maintenance of current enrolments and even modest growth, each university should be encouraged to develop any of the fine arts at the BA/BFA/B Mus level.

The absence of programmes in Creative Writing at Simon Fraser, in Film at Victoria, and in Dance at British Columbia and Victoria should in no way preclude the future development of such programmes, should the institutions wish to engage in such development. Surely, no one would argue that an institution which purports to call itself a university could exist without a Department of Philosophy or a Department of Chemistry; just as surely, then, no contemporary university should be prohibited from starting work in any of the plastic and performing arts.

Therefore, regarding Universities Council planning for undergraduate development in the fine arts, a hands-off policy is strongly recommended. Allowing each of the three universities to develop its own set of fine arts programmes will surely provide an interesting mix and a handsome diversity for prospective students. Assessment and review of undergraduate offerings, in-place and proposed, are properly the responsibility of the university offering or proposing to offer those programmes. External examination, if wanted, might best be achieved by the utilization of established accrediting agencies--although Canadian university programmes in the visual and performing arts do not appear to have suffered from their refusal, conscious or otherwise, to engage in the formal external review process offered by such agencies as the National Association of Schools of Music, the National Association of Schools of Art, and the

National Association of Schools of Theatre in the United States. The universities should be encouraged by Council to keep a close watching brief on their respective undergraduate offerings.

Because the three provincial universities are in relatively close geographic proximity, Council should consider an immediate freeze on new graduate programmes in the fine arts, seeking inter-institutional planning advice for programme development. Such a move would result in a rather impressive current fine arts graduate offerings inventory: one active PhD programme in art history (UBC), one DMA program (UBC), two PhD programmes in music, one potential PhD programme in Theatre (UBC), two MA programmes in art history, two MFA programmes in studio art, two MA and two MFA programmes in theatre, two MA and two M Mus programmes in music, and a currently proposed MA/MFA programme in Film (UBC). All that remains for the future, by a prior for the inventory to be complete regarding offerings in all fine arts disciplines, is an MA and a possible PhD or DFA programme in dance and a PhD/DFA programme in film; a DFA programme in creative writing might also be considered.

Current programme status at any of the universities should not preclude future graduate development at any particular campus. While historical patterns might well, in the course of events, suggest the place of future development, any a priori decision would merely place the University of British Columbia first and the University of Victoria second on the PhD level and delimit

Simon Fraser University from any work on the graduate level. And because Simon Fraser was "last in" and has chosen, quite properly, to develop its fine arts programmes along alternate paths and to do so in a measured and temperate manner, the youngest of the three sisters might well fail to enjoy the warmth of the fine arts graduate hearth.

Should such be the case, after close inter-institutional planning, so be it ... so long as colleagues in the fine arts at Simon Fraser are given equal opportunity, after due consideration of individual qualifications, to work with graduate students at either or both of the other universities. The current Simon Fraser faculty appears quite young, frequently chosen from amongst professionals in alternate career patterns, and at the moment almost totally concerned with developing and stabilizing their rather recently introduced formal curricula. But given a decade, more or less, colleagues at Simon Fraser will be ready for the challenge of and the growth offered by graduate level teaching. At that time, they will be fully prepared to demonstrate the scholarly and creative productivity traditionally expected from graduate faculty.

Inter-institutional graduate planning could well have an additional significant benefit to the British Columbia university system and to the students which that system seeks to serve. As we well know, the relationship of one art form to its sisters may be viewed from a number of perspectives. At the University

of British Columbia, each of the arts is generally quite distinct from the others (even if Music and Theatre do cooperate on occasion to mount a music-theatre production, and even if Creative Writing does offer courses in playwriting), to the point of the film programme being quite distinct from the Department of Theatre which houses it administratively. At the other extreme lies Simon Fraser University, where the arts are brought together by pedagogical, curriculum, and physical design. At the University of Victoria, where the historians of art and the makers of art are found in two distinct departments, the single Faculty structure has potential for inter- or multi disciplinary activities-- activities which many great artists have embraced and pursued, today and in the past.

If, in the graduate planning exercise, each university were represented by a colleague who is at least aware of the broad range of options offered by that institution and of the historical and potential relationships between and amongst traditional art forms, a stimulating and productive discourse would likely ensue. Such a group of colleagues, once in place and working on a consistent schedule, might well soften if not remove institutional rivalries.

A representative planning group, however, cannot and should not take the place of rigorous appraisal and assessment of current and proposed graduate programmes and operational programmes should be subject to periodic review from external

examiners and all proposals for new programmes, prior to approval by the Universities Council, should be subject to a rigorous examination by a team of at least two external appraisers, with sufficient time for on-site evaluation.

Beyond the recommendations for undergraduate and graduate planning by the British Columbia universities, several less critical but nevertheless strongly related observations appear to be in order.

First, the Universities Council would be well advised to urge that colleagues at the University of British Columbia attempt to accelerate close cooperation, if not integration, of music education and art education with the Departments of Music and Fine Arts, perhaps using the University of Victoria as a model. Given the state of the job market in elementary and secondary school teaching, as opposed to the dominant self-justifying nature of most fine arts undergraduate education, Council should recommend that Simon Fraser University maintain close scrutiny of teacher training programmes in the fine arts.

Second, it is recommended that the Universities Council give careful consideration to funding a full study of the potential relationship of the Emily Carr College of Art to the visual arts programmes at the University of British Columbia and at Simon Fraser University. Such a study might well reveal that one or another of these two universities should attempt

to merge its visual arts programme with the College, thereby gaining what is purportedly a very strong studio programme while at the same time offering degree status to the College and its students. The path to such a relationship is tricky at best. A study of potential benefits to one of the universities and to the College might help smooth that path as it also articulates the advantages accruing to the Province, to future students, and to the taxpayer.

Finally, it is sincerely recommended that Council do everything in its power to alleviate the impression that proposals coming from the universities will likely receive a more favourable response from Council officers and members if the proposals carry little cost implications. Such an impression, whether true or not is of little concern, can do little to foster a sense of confidence in the workings of Council by faculty colleagues who, after all, comprise the continuing academic community of the Province of British Columbia.

VISITATION SUMMARY

Monday, 12 May, 1980, University of Victoria

Dean P.L. Smith & Dean-designate D. Morton, Fine Arts
Dean J.M. Dewey, Graduate Studies
Prof. C. Wickey, History in Art
Prof. R. Komorous, Music
Prof. B. McIntyre (and colleagues), Theatre

Tuesday, 13 May, 1980, Universities Council

Dr. M. Layton

Tuesday, 13 May, 1980, University of British Columbia

Profs. Caswell and Smedley, Fine Arts

Wednesday, 14 May 1980, University of British Columbia

Prof. W. Berry, Music
Prof. J. Brockington, Theatre
Prof. D. Bankson, Creative Writing
Dean R. Will, Arts
President D. Kenny

*

Thursday, 15 May 1980, Simon Fraser University

Dean T.W. Calvert, Interdisciplinary Studies
Prof. E. Alderson, Centre for the Arts
President G. Pedersen
Profs. Truax & MacIntyre, Music
Prof. D. Birch, Assoc. V-P, Academic

* met in June, in Toronto, with Prof. J. Reynertson, Film

Recommendation and comments on a Minor Programme in Visual Art for Simon Fraser
University

Recommendation - I recommend that a Minor Programme in Visual Art be established at Simon Fraser University and that adequate resources be granted the University to implement it.

Comments - Considering the availability of training in the visual arts at Emily Carr, U.B.C. and University of Victoria, and the size of B.C.'s population, the public would seem to be served adequately in this discipline, and the proposal for a restricted interdisciplinary programme can only lend a richness to the university offerings available in B.C., a mission undertaken by Simon Fraser.

It seems to me that students must be fully informed about the nature of the minor, its advantages and restrictions especially as it concerns the possibility of entering a graduate programme in visual arts.

While the "making" of art is stressed in some of the course descriptions, it is combined with considerable conceptualization about the nature of art. This combination may produce the stresses observed in other universities where a conflict develops between the two. It thus becomes important that faculty members teaching these courses be very sensitive concerning the needs of students to major in visual arts at another institution.

Much of the success of this minor will depend upon a style of work or approach on the part of faculty. Faculty must be imaginatively equipped to deal with interdisciplinarity among the arts, sciences and the humanities, so that a proper environment of interfacing may be developed.

I would suggest that studio environments contain enough equipment, perhaps other than electronic equipment which seems adequately represented, to encourage interdisciplinary approach to the visual arts media. This may require a small addition of space and equipment.

June 14, 1979

Alfred Pinsky,
Professor of Fine Arts
and Dean,
Faculty of Fine Arts.
Concordia University

Comments - (continued)

I find the course descriptions well considered, the aims of the programme clear, awareness of the problems of contemporary dance recognized fully, and an optimistic creative thrust characteristic of the proposal.

June 7, 1979

Alfred Pinsky,
Professor of Fine Arts
and Dean,
Faculty of Fine Arts
Concordia University

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June 14, 1979

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Faculty of Fine Arts
Concordia University

TABLE OF CONTENTS

	Page
Part I. INTRODUCTION	1
Part II. MAJOR RECOMMENDATIONS	4
Part III. BACKGROUND	5
<u>Operations</u>	6
<u>The S.F.U. Theatre</u>	6
<u>The Simon Fraser Gallery</u>	6
<u>The Purcell String Quartet</u>	7
<u>The Academic Programs</u>	7
<u>Space</u>	8
<u>Equipment</u>	9
<u>Library</u>	10
<u>The Structure and Relationship to the University</u>	10
<u>Programs</u>	10
Dance	11
Film	11
Music	12
Theatre	13
Visual Art	14
Interdisciplinary Studies in FPA	15
<u>Summer Studies</u>	16
<u>Relations with Continuing Studies</u>	16
Part IV. ACADEMIC GROWTH PLAN	
<u>Summary</u>	17
<u>Programs</u>	
Dance	20
Film	22
Music	24
Theatre	27
Visual Art	29
Interdisciplinary Studies in FPA	32
<u>Summer Studies</u>	35
Part V. IMPLICATIONS OF THE GROWTH PLAN	
<u>Implications for the Budget</u>	36
<u>Implications for Staff</u>	36
<u>Implications for Space</u>	37

TABLE OF CONTENTS (continued)

	<u>Implications for Enrolment</u>	38
	<u>Implications for Public Events</u>	40
	<u>Implications for Library and Audio Visual Resources</u>	41
Part VI.	ADMINISTRATIVE AND PROCEDURAL CHANGES	
	<u>Administrative Changes</u>	54
	<u>Procedural Changes</u>	55
Part VII.	CENTRE FOR THE ARTS BUILDING	56
Part VIII.	CONCLUDING REMARKS	57
APPENDIX A	Support Staff - Centre for the Arts	
APPENDIX B	Centre for the Arts Course Offerings Spring 1981	
APPENDIX C	Spring 1981 Teaching Personnel	
APPENDIX D	Space Study - Centre for the Arts	
APPENDIX E	Equipment Inventory	
APPENDIX F	Library Resources	

Part I. INTRODUCTION

The fine and performing arts are an established and integral part of Simon Fraser University, contributing substantially to the cultural life of the campus and the surrounding community. A variety of public presentations, ranging from engagements of professional performing artists to exhibitions of paintings, add vitality to the pulse of Simon Fraser. An extensive curriculum accommodates a large student population interested in the arts for career reasons as well as for enrichment of the total educational experience. The Centre for the Arts is moving steadily in the direction of preprofessional arts education and in so doing follows the general trend in North American universities towards providing the theoretical and practical basis for working artists. Curriculum development within the Centre for the Arts is proceeding in a cohesively integrated way, with educational objectives unique from other post-secondary institutions in the Province or, indeed, in all of Canada. No other Canadian university offers disciplinary excellence within the framework of interdisciplinary discourse to the extent already offered by the Centre for the Arts.

The Centre for the Arts is irreversibly committed to the investigation, production and promotion of contemporary art. The pursuit of new directions, innovative concepts and the creative potential of the arts is its goal. The emphasis is on contemporary art without dismissing the great cultural heritage of our Western civilization. The Centre is further committed to cross- and interdisciplinary activity between art disciplines as the best way to ensure within the broader educational resources of the University the intelligent and meaningful evolution of the arts. Only at a university is there that educational fabric wherein one can perceive excellence in an art form interwoven with an interdisciplinary perspective (with its social and psychological significance).

The mandate of universities to provide education to artists is well recognized in this Country. Most of our cultural assets are sustained by people who have learned their skills as artists or administrators in universities. Fine and performing arts departments are no longer regarded as frills or citadels of escape. Graduates of dance, film, music, theatre and visual arts programs are a strong force in our contemporary theatres, concert halls and galleries. Many have sought new arenas and new audiences.

2.

Students of talent will continue to emerge from the Centre to enter the art professions. But the Centre for the Arts has no intention of becoming a vocational school, even if this were possible. Universities should not attempt to usurp the functions of conservatories and academies better equipped to give highly specialized training to artists. There will no doubt continue to be a number of students who regard the University as a vocational supermarket, who will pick and choose only those courses which lead directly to the job market; these students are seeking a conservatory experience within the University. While some part of the curriculum can be described as conservatoire, the Centre embraces a more comprehensive philosophy, the development of the whole person, mind and body.

Scholarship remains the highest pursuit of university activity. The close ties which have developed between the university and the fine and performing arts in this century reflect the need within the arts for educated writers, critics and aestheticians whose concern it is to scrutinize art processes with this scholarly precision. Our understanding of music, the theatre and the plastic arts is furthered by a body of scholars who put words to characteristics previously thought of as ephemeral and spontaneous. Creativity has become a real and definable quality rather than a mysterious process.

The Centre for the Arts seeks to graduate students who weigh, assess, criticize and even blaspheme the arts. It also encourages these same students to create art. But, whatever the objective of the student, the Centre bases all its educational purposes on the rock of real art experience. The studio is as much a scholarly forum as the classroom. The doing and the thinking, the practice and the theory are not separable. This principle is in line with a major premise of the Centre's relationship with the University: the acknowledgment that a painting, a piece of choreography, a composition, a play or any other work of art can be the full equivalent of a published scholarly work. The making of art is legitimate research and is recognized as such by Simon Fraser University. In accordance with this philosophy, faculty of the Centre are frequently appointed on the strength of professional rather than academic credentials. In accepting art as a scholastic subject and in devising criteria for its evaluation, the University has made an important commitment to art. By enabling the Centre for the Arts to attain its present curricular sophistication and public stature, the University has further signified its commitment to the arts.

The structure is now at the half-way point, a point where any erosion of curricular advantages gained might very well be fatal and where a freezing of curricular growth would be foolish. A growth plan is rationalized throughout this report in what we believe to be a clear and logical way. The University has parented the Centre to its present adolescence; it is imperative that it now come of age under an enlightened supervision. To this end the faculty and staff of the Centre have spent much time devising the master plan to be outlined in this proposal, a proposal which reflects both artistic and educational ideals and current fiscal and spatial constraints. It is an ambitious plan, far more ambitious in terms of human dedication than in the money, bricks and mortar required for investment over the next five years.

We trust that we present a practical growth plan within clearly defined educational objectives. It is a statement of those elements we believe to be essential if the Centre for the Arts is to realize its potential to set a standard of excellence for institutions of its kind. We do not believe in ad hoc development, nor do we expect support for any part of this plan which cannot withstand fair scrutiny.

Part II. MAIN RECOMMENDATIONS

This proposal considers it essential that the following recommendations be implemented in equal priority:

RECOMMENDATION I

that Major programs in Film, Theatre and Visual Art be established to join those major programs already approved in Dance and Fine and Performing Arts (Interdisciplinary);

RECOMMENDATION II

that graduate programs in Contemporary Music and the Fine and Performing Arts (Interdisciplinary) be established;

RECOMMENDATION III

that the Centre for the Arts be restructured as a School of Contemporary Arts;

RECOMMENDATION IV

that a building or campus be constructed to house all of the programs and projects of the School as they relate to curriculum and the needs of the University;

RECOMMENDATION V

that a Fine and Performing Arts Librarian be appointed to the Library staff, responsible for the acquisition, maintenance and distribution of all library resources pertinent to the Centre for the Arts; and

RECOMMENDATION VI

that Summer Studies become, in effect, a third semester of the Centre for the Arts, primarily to introduce a new curriculum but also to accommodate normal degree requirements of the Centre.

Part III. BACKGROUND

The early history of the arts at Simon Fraser University presents a record of changing artistic and educational perspectives. The Centre for Communications and the Arts was founded in 1965 in a climate of uncertainty as to the direction and potential of arts education in this University. With the best will in the world the arts were put on display and the University became the show case. There was little or no curricular planning to ensure academic evolution. Artists appointed to the faculty followed their own creative purposes and were available to students through workshops, seminars and special events outside the rigidity of University accreditation. Thus organized, the arts were especially vulnerable to the more academic elements of social unrest which found a home in the University in the sixties and early seventies. Some unpleasant incidents at the Centre received nation-wide publicity, undoubtedly confirming the suspicions of many academics that the arts have no valid place within an academic framework. However, all evidence confirms that "the mistakes that were made in the past were largely of an administrative and not of an artistic character."(1)

Valuable work was done in the arts during the early period of the Centre's history; unfortunately, little of it merged with the mainstream activity of the University. In a real sense the academic history of the arts at Simon Fraser began with the separation of the Centre for the Arts from the Centre for Communications and the Arts in 1975 and the appointment of Dr. Evan Alderson as its first Director. During the next five years Dr. Alderson worked with considerable success to establish degree programs of integrity in dance, music, film, theatre, visual art and, perhaps most importantly, interdisciplinary studies in the Fine and Performing Arts.

Much credit should be given to Dr. Alderson for his prudent, unselfish service to the Centre. He introduced the educational principles to the Department which have underpinned all developments since the commencement of his directorship. Perhaps the single most important principle has been that of the need for interdisciplinary studies in the arts; a principle to which university-associated fine and performing arts programs in this Country have too often pledged support without providing the structure necessary for the realization and protection of the principle. In designing and implementing

(1) D. Paul Schafer, Frank T. Pasquill. A Report on the Arts at Simon Fraser University. October 1974.

the FPA major program, Dr. Alderson firmly established the central educational philosophy of the Centre for the Arts.

Operations

Before proceeding with an academic inventory, it would be wise to look at those parts of the Centre's operation which are inherited from its pre-academic era. The Centre for the Arts is responsible for the management and programming of the S.F.U. Theatre and the Simon Fraser Gallery. In addition, the Centre is contracted to the Purcell String Quartet to provide booking and management services in connection with presentations on campus and in schools and communities in B.C. The relationship of the Centre to the Purcell String Quartet and, to a lesser extent, the Simon Fraser Gallery have become difficult to rationalize given the Centre's principal concern with the investigation of contemporary art.

From its inception the Centre for the Arts has been involved in art production as well as art education. While a position has recently been taken that all activities must relate directly to educational objectives, much energy and budget still go towards the maintenance of services for special programs for the University and the surrounding community. A relatively large staff is required to manage the Theatre, Gallery and Quartet effectively. By comparison, the staff for the academic program is small, in fact too small for effective administration (see Appendix A).

The S.F.U. Theatre

The S.F.U. Theatre fits well within the Centre's educational needs. Through it the Centre is able to present performing arts events to both the campus and the population of the Greater Vancouver area while providing students of the fine arts with an important exposure to the finest in professional activity. The Theatre provides a necessary vehicle for faculty research in choreography, direction, design, and composition as well as a forum for practical student experience in the performing arts. It is generally accepted that the S.F.U. Theatre is a great asset to present and future planning. The high reputation it enjoys on and off campus is a credit to Simon Fraser University.

The Simon Fraser Gallery

The Simon Fraser Gallery has grown with the Centre for the Arts. It has a distinguished record of presentation, a valuable permanent collection and gives advice to the University in all matters of art acquisitions. From the

beginning the Gallery has maintained high standards and provided excellent service to both the campus and the Greater Vancouver community through its exhibitions. It has also presented important exhibitions off campus, sponsored by Simon Fraser University and funded largely by outside agencies. The exposure of University interests to local, provincial and national attention is commendable and fits comfortably within the mandate of the Centre.

The Centre has no desire to change its relationship with the Simon Fraser Gallery, but it is concerned that a present anomaly be adjusted. Like all the academic areas of the Centre, the Visual Art program has a contemporary focus. While it can be argued that the Gallery is representative of the latest developments in contemporary art, it is clear that few exhibitions have been co-ordinated with the curricular content of the Centre. Without diminishing the Gallery's larger responsibility to the University itself, the Centre encourages closer communication between the Gallery and members of the Visual Art faculty and recommends that the responsibilities of Curator of the Gallery be broadened to include a teaching component.

The Purcell String Quartet

The Purcell String Quartet is a legacy from an early phase of the Centre's evolution. The Quartet has carried the name of Simon Fraser to far flung communities in British Columbia and has been successful in promoting good public relations for the University. However, the benefits to the University must now be reviewed in light of economic reality and the stated academic interests of the Centre.

The Purcell String Quartet best represents 18th and 19th century music. Notwithstanding presentations of some contemporary music, it is felt that the Quartet does not assist the contemporary focus of the Centre's newly approved minor program in Music. This divergence cannot be accommodated within the Centre's long range plans. Consequently a decision was recently made, in consultation with the Office of the President of the University, that the present contractual arrangement with the Purcell String Quartet will end August 31, 1982. Until that time the Centre will continue to provide booking and managerial services as before and will do everything possible to help this fine performing group become autonomous and remain viable.

The Academic Program

The academic program areas of the Centre for the Arts are in various stages of development: major degrees are offered in Dance and Interdisciplinary Studies;

8.

all other areas offer a minor degree. At a quick estimate, it can be said that the development of the Centre's academic structure is at approximately the half-way mark. To accomplish program objectives some modifications to the present curriculum will be required but very few substantial changes are necessary. Most parts of the curriculum fit well within long range projections.

In brief, the academic program of the Centre during the Spring semester 1981 is as follows:

- The Centre for the Arts offered 41 courses taught in 50 course sections, with a total student enrolment of 735 (see Appendix B for a breakdown by program area); one workshop, Arts and the Computer, was also offered in 2 sections.
- The Centre offers minor and major degree programs in Dance, a major degree in Interdisciplinary studies, minor degree programs in Film, Theatre and Visual Art and courses in Music. The minor degree program in Contemporary Music is approved for commencement in September 1981.
- There are $14\frac{3}{4}$ authorized full-time faculty, a figure which includes the Director of the Centre for the Arts. In addition, the 1981-1 semester utilized 2 Visiting Professors, 9 Sessional Instructors, 3 Sessional Lecturers, 8 Teaching Assistants, and 1 Laboratory Instructor (see Appendix C).

Less than half of the instruction in the course sections is given by full-time, permanent faculty. The rest is taught by Visiting Professors, Sessional Instructors, Sessional Lecturers and Teaching Assistants; one course is directed by a Laboratory Instructor. It is not suggested that courses are offered in a substandard way. On the contrary, the range and quality of teaching personnel is high. The weakness created by the use of such a large group of part-time, jointly appointed and/or contractually limited personnel exists not so much in the standard of teaching as in the absence of senior people with academic weight and a continuing commitment to the Department. Such individuals are needed to give leadership to curricular planning, establish academic standards of excellence, advise students, and attend to committee work and the myriad of important details generated by a vital department within a growing university.

Space

The Centre is experiencing enormous space pressures. No one program area of the Department is properly accommodated. Up to five faculty share each office. Seven offices are merely screened-off areas in an open classroom. The Department's student enrolment is increasing substantially (a 31.7% increase in FTE's from 79-3 to 80-3), causing further strain on limited space resources.

(For a space utilization study for the Spring semester 1981 see Appendix D.) Interim solutions to this pressure are being sought in every possible direction. Particulars are well recorded in memos from Dean Calvert and from the Director of the Centre to the Space Committee of the University. Of course any interim solution will be a "band-aid" solution at best and will continue to be so until the Centre for the Arts is housed in its own building. A building for the Centre for the Arts is a major recommendation of this report.

Two points should be made regarding space requirements for the Centre. The first is that the space limitations of the University as a whole are well understood. Several departments share the same agony of space restriction as does the Centre, although certainly no department is in a worse position. Discussions are continuing with planning committees to solve the most urgent space problems by extraordinary means; this may require a partial move off campus. The second point is that any interim space plan under consideration should be one that will accommodate the Centre as it grows. In this regard, reference should be made to the projected five year growth estimates given below. Acceptance of the need for a building to facilitate curricular plans should not be a substitute for immediate action.

Equipment

The contemporary direction of the Centre's studies in fine and performing arts requires that a large supply of equipment, ranging from slide projectors to highly sophisticated computers, be constantly accessible to students and faculty. Problems of space and inadequate supervision make conditions for storage and distribution unsatisfactory. The Centre is attempting to bring all equipment under central control but expects incomplete success during the next 5 years because of the geographical and logistical problems involved. Interim space plans and the design for a permanent building for the Centre should give high priority to the central storage of equipment accessible to all programs of the Department with two people responsible for its distribution, repair and maintenance. (For an inventory of equipment see Appendix E.)

Library

With the approval of the Vice President, Academic, the Centre and the Simon Fraser Library have begun a study of the Centre's library needs with particular reference to monographs, serials, audio tapes, audio records, films and slides. To date all monographs and serials are catalogued and housed within the Library and are acquired by the Librarian for the division of

Humanities at the request of the Centre's faculty. Some audio visual material is in the control of the Instructional Media Centre. Much material floats within the Centre itself, improperly supervised and in danger of loss or damage. (For an estimate of Library and Audio Visual Resources see Appendix F.)

The Centre is in favour of centralizing its library and audio visual resources within the Library and the Instructional Media Centre, with these departments to become responsible for distribution, maintenance and new acquisitions in close consultation with the Centre. A major recommendation of this report is the appointment of a Fine and Performing Arts Librarian with sufficient expertise and judgment to acquire the materials necessary for a first class academic program.

Structure and Relationship to the University

The Centre for the Arts exists as a Department in the Faculty of Interdisciplinary Studies. This administrative structure has provided sympathetic protection to an emerging Department beset by internal and external tensions, many the product of a difficult beginning. It is evident, however, that future academic growth for the Centre demands a different administrative relationship with the University. The arbitrary connection with the Faculty of Interdisciplinary Studies does not fit in any academic sense. It is only justifiable as a device for surrogate parenthood until the Centre reaches maturity. While there is no feeling of discomfort in this relationship, it is agreed by all concerned that a more natural framework for pursuit of academic and artistic excellence within the University must be devised.

Several structures have been considered. D. Paul Schafer and Frank Pasquill recommended a particular type of Institute for the Arts in the "Report on the Arts at Simon Fraser University", which was released in October 1974. It has also been suggested that the Centre become a Faculty with 5 or 6 departments. This report, for the reasons that are set out below (see Administrative Changes, page 41), makes the major recommendation instead that a School for the Contemporary Arts, comprised of six subject areas, be created.

Programs

(For course and faculty listings for Spring 1981 refer to Appendices B and C.) The academic program areas of the Centre have grown under the guidance of Dr. Evan Alderson. Under his careful supervision educational purposes were introduced to fields of study notorious for their volatility. Since 1975 curricular content has been added and new faculty employed like so many new

pieces, each fitting within a carefully planned mosaic. The following is a brief summary of the present position of each program.

DANCE

The major program in Dance, which began in September 1980, was the Centre's first. Building upon the original minor program, Dance as a major program has a modern dance and dance composition focus. With the introduction of the major, studio offerings were broadened to include ballet studies and greater compositional experience.

At this point, instruction is provided by 1 Associate Professor (currently on sabbatical leave until January 1982), 1 Assistant Professor, the Director of the Centre (teaching one course section), 1 Visiting Assistant Professor, 1 Visiting Assistant Professor (spring semester only), 1 Lecturer, 2 Sessional Instructors and 1 Teaching Assistant. 11 courses with a total of 15 course sections offer 55 credit hours. There are 208 course enrolments which include 8 minor program and 18 major program students. One additional course has been approved by Senate for commencement during the next academic year. FPA.326 has been dropped and replaced by FPA.327 and FPA.328, History of Dance I and II.

The program continues to mount two teaching productions each year. The student choreographic concert "New Faces - New Feet" was presented in November 1980. A faculty in-studio production of new choreography was presented in March 1981. In addition various faculty and students of the Dance program participated in the major interdisciplinary production "Refrains - an opera", which was seen in the S.F.U. Theatre at the end of March 1981. Several small productions were choreographed and danced by students as Directed Studies projects.

Dance has access to a studio in the basement of the Theatre, use of AQ 2001 and one workable studio in the Centre for the Arts temporary structure. In addition there is one other studio - too small for scheduled classes but useful for rehearsals by students and faculty. The program also has occasional use of the S.F.U. Theatre stage for rehearsals. The studio space is inadequate in view of the program's heavy compositional focus.

FILM

The study emphasis of the film program is the production of experimental, dramatic and documentary art films. It gives some attention to film studies and criticism, and is proposing curricular changes and additions which will give

equal attention to these areas. The minor degree program in film production is well established and has received considerable recognition both locally and nationally.

For the 1981-1 semester 1 Associate Professor, 1 Visiting Assistant Professor, 1 Laboratory Instructor, 1 Sessional Lecturer, 1 Sessional Instructor, and 2 Teaching Assistants provided instruction for 4 courses representing 5 course sections which total 17 credit hours per week. It must be pointed out that 17 credit hours are not a fair indication of the teaching load involved as students of film require individual tutoring and production work is time consuming. This imbalance is under investigation by the Departmental Curriculum Committee. There are 85 course enrolments. There are 9 minor program students.

Approximately 10-14 films are created by students each year. Many of these have received awards. In the Fall of 1980, 10 films were produced - one in 3-D. The Simon Fraser Film Workshop is recognized as an uniquely productive and demanding program. It already proceeds as if it were a major program requiring time and energy commitment from students appropriate to a program at that level.

Unfortunately, film production studies are confined to an available space that is far too restricted to allow course work to be pursued effectively. Faculty and students work at very close quarters in two temporary trailers and a south wing of the Centre's offices. Recently a 1,100 sq. ft. space in the TLX building has been allocated by the University Space Committee. This additional area may alleviate but it will not solve space problems.

MUSIC

At this point there is no degree program in Music, although a minor program in Contemporary Music has been approved. Music now exists as three courses in history and fundamentals with a total of 5 course sections which are taught by 1 Lecturer and 1 Sessional Instructor (teaching 2 sections) for a total of 15 teaching hours per week. There are 98 course enrolments. These courses accommodate the needs of students in other major and minor programs at the Centre and are open to all students at the University as well. However, the Music activities officially offered by the Centre are only part of the picture. The senior faculty member in the Music program is jointly appointed by the Centre and the Department of Communication. All of his teaching occurs within the Communication Department, which provides a well-equipped sound studio

suitable for several courses in acoustics. Students from the Centre with specialized interests in music and acoustic education have always had access to these courses. The Centre regards these music and acoustic courses as part of its curricular design, and they should be included in any assessment of the Music study currently taking place.

The new Contemporary Music minor degree program has been approved with emergent funding for commencement in September 1981. The word "contemporary" is included in the program title to clarify the program's dedication to the study and composition of new music. It is anticipated that this program will evolve in a manner different from others in the Centre so as to avoid redundant programming within the B.C. university system, while at the same time encouraging activity in new music. Though Music is the last program at the Centre to reach degree program status, it has been a vital presence for some time. Collaborations of student composers and choreographers and compositional work for film production and interdisciplinary projects all present opportunity for creative musical work. The Music faculty took the lead in planning and directing "Refrains", the major interdisciplinary student concern performed in the S.F.U. Theater in March 1981.

Music classes are taught in the Centre's Studio I and in classrooms both on campus and downtown. As mentioned above, music is also taught in the sound studio of the Department of Communication. There is a need for better space for the exclusive use of the program. In the interim, a temporary trailer has been allocated to accommodate some of the needs of the new minor program.

THEATRE

The several changes of faculty in the Theatre program during the past five year period have prevented a clear articulation of artistic and educational directions. Even so, the program has had high visibility on campus and in the Greater Vancouver community and some excellent teaching productions have been mounted. The Centre is presently giving priority to the creation of an unique and innovative Theatre program by emphasizing new directions in theatre within an interdisciplinary context.

Courses offered in Spring 1981 focus on education for actors and those interested in theatre production. 1 Associate Professor, 1 Assistant Professor, 1 Visiting Assistant Professor (for the Spring semester only), 2 Sessional Instructors and 3 Guest Professionals are responsible for the teaching of 11 courses including 12 course sections and totalling 46 teaching hours per week.

There are 143 course enrolments and 7 declared minor students.

The program usually mounts 3 major teaching productions a year, directed by faculty; "Artaud at Rodez" was presented in the Fall. Some of the energy of the Spring semester's major production "The Water Engine" was applied to the interdisciplinary production "Refrains" mentioned above. A second studio production will be staged in April. In addition, there are a number of student-directed projects in progress.

Classes take place in a studio in the Centre used exclusively by the Theatre program and in Studio II next to the Theatre. Some University classroom space is scheduled for theory courses. The S.F.U. Theatre stage is frequently used as a teaching and rehearsal facility. There is a shortage of space for student use, particularly for scene studies and small rehearsals.

VISUAL ART

The Visual Art program provides a practical involvement with the media and concepts of contemporary art. Current faculty bring differing backgrounds and viewpoints, ranging from painting to performance art, to this curriculum.

The Visual Art program has given much thought to the problems inherent in university studies in contemporary art and the philosophical, psychological and sociological motives for creating art. The next priority is to provide sufficient skill training to assist students in the production of art of high craft and concept.

An Art History survey course, required in the minor program, is scheduled to be offered for the first time in Fall 1981. This is conceived as a necessary prerequisite for the academic, critical work involved in the minor, particularly in the upper division. Six courses, including 7 course sections and totalling 23 teaching hours per week, are taught by 2 Assistant Professors and 2 Sessional Instructors. There are 94 course enrolments and 4 declared minor students.

At present the Visual Art program has the exclusive use of one large studio within the Centre. Because the nature of studio work requires that inter alia each class have space where work commenced cannot be dismantled or stored away, more room is required. Accordingly part of a building at 112 W. Hastings St. has been obtained; two floors are used by Visual Arts alone, while one is shared with Dance. It is already evident that all space rented in this building should be allocated to the Visual Art program.

The anomaly between the activities of the Simon Fraser Gallery and the

educational objectives of the Centre has been noted above. During the Fall semester a showing of senior student work was displayed at the Gallery. This is regarded as a move toward the sort of reconciliation of purposes that should be sought whenever feasible. Such cooperation does not, however, eliminate the need for a less conventional exhibition space for the display of innovative art work. Studio classes took to the grounds of the University this Spring and displayed works across the campus. This proved to be a very satisfying exercise, giving valuable exposure to student art.

INTERDISCIPLINARY STUDIES IN THE FINE AND PERFORMING ARTS

At the heart of Interdisciplinary Studies in FPA are the four Arts in Context courses designed by Dr. Evan Alderson as a general approach to the arts. Three of the courses (The Aesthetics of Performance, Photography as an Art Form, and Introduction to Technical Theatre) are considered to be common to several of the separate disciplines.

Senate approval was obtained for a major degree program in the Fine and Performing Arts to commence January 1981. The Interdisciplinary degree in FPA will be based upon the above courses and combinations of disciplinary courses. Easy access to, and the study of, several of the disciplines is fundamental to the philosophy of the Department. An extended Interdisciplinary curriculum in FPA will be introduced later in this report.

Dr. Alderson, the architect of the FPA major, is currently on sabbatical leave. At this time, five courses totalling 20 credit hours are taught by 1 Lecturer, 1 Sessional Instructor, 2 Sessional Lecturers, and 5 Teaching Assistants. There are 107 course enrolments and, in the first semester of the FPA major, there are 12 declared majors.

The 3 credits allowed for Introduction to Technical Theatre do not reflect the actual work load involved for students and faculty. The introduction of a second Technical Theatre course on the 300 level, approved for commencement in September 1981, and two proposed technical production courses will help to correct this situation.

The Arts in Context lectures and tutorial sessions are given in various classrooms on campus. The Aesthetics of Performance uses one classroom, Photography is taught in the photography studio of the Department of Communication, Introduction to Technical Theatre convenes in the Centre's Studio II and Theatre Sceneshop. Interdisciplinary Projects in FPA occur wherever space can be found. Teaching productions use all the facilities of the S.F.U. theatre, which operates year round as both an academic and a production facility.

Summer Studies

In the past, the Summer Session (Semester, Intersession and Session) has not been given an important place in the Departmental curricular plan. This appears to have been a result of insufficient personnel and budgetary resources. As a matter of policy, all faculty of professorial ranks have been expected to use summer as their research semester. Most study areas have therefore offered practically all of their courses in the Fall and Spring semesters. There have been some important exceptions. The two regular Summer offerings have been very successful: the Intensive Dance Workshop (which may also be taken as part of FPA.424-5) and the Intensive Theatre Workshop (which may also be taken as part of FPA.458-5 or FPA.459-5). Most of the fourth year Directed Studies courses are now also offered during the Summer Semester. Recently, pressures of burgeoning enrolment, and first year limited-entry program courses which restrict the base entry into mainstream programs, have encouraged the offering of FPA.132/133 (Film) and FPA.104 (Music).

For the Summer of 1981 an effort has been made to have each art area represented by at least one course and/or workshop. For the first time Dance, Film, Music Theatre, Visual Arts and Interdisciplinary Studies are all contributing to summer studies.

Relations with Continuing Studies

Continuing Studies has been one of the fastest growth areas on campus since its establishment in 1974. From the outset, every attempt was made by Continuing Studies to foster its relationship with the Centre. Significant support has been given to presenting fine and performing arts curriculum on and off campus. A number of courses mounted by the Centre are financed by Continuing Studies for evening and downtown availability. But the Centre has been so concerned with the formation of its on campus core of credit courses that little actual creative co-programming has been attempted. There was a brief investigation of a certificate program in Arts Administration. Continuing Studies is presently involved in co-sponsoring a major Conference on Federal Arts Policy and a Dance Critics Conference, both to occur in the 1981/82 academic year. It is also co-operating with the Centre in presenting the Purcell String Quartet in performances of the entire Beethoven Cycle in the downtown area in May, 1981. Discussions are underway for planning a joint Cinema Criticism Conference as well.

Part IV. ACADEMIC GROWTH PLAN

SUMMARY

1980/81

MAJOR DEGREE PROGRAMS

Dance

Fine and Performing Arts (commenced January 1981)

MINOR DEGREE PROGRAMS

Dance, Film, Theatre, Visual Arts

FULL-TIME FACULTY

Dance - 1 Associate Professor
2 Assistant Professors
1 Lecturer

(NOTE: The Director (Professor) not included)

Film - 1 Associate Professor
1 Visiting Assistant Professor
1 Laboratory Instructor

Music - 1 Assistant Professor (jointly appointed with
1 Lecturer Department of Communication)

Theatre - 1 Associate Professor
1 Assistant Professor

Visual Art - 2 Assistant Professors

Interdisciplinary - 1 Assistant Professor (jointly appointed with
Studies in FPA 1 Lecturer Department of English)
1 Lecturer (jointly appointed with Computing Science)*

1981/82

NEW DEGREE PROGRAMS

Minor Program in Contemporary Music

NEW FULL-TIME FACULTY

Film - 1 Associate Professor (jointly appointed with
Women's Studies)

Music - 1 Assistant Professor (emergent)
1 Laboratory Instructor (emergent)*

Visual Art - 1 Assistant Professor

*The Lab Instructor in Music is financed partly from emergent funds and partly from the loss of a jointly appointed Lecturer.

18.

1982/83

NEW DEGREE PROGRAMS

Major programs in Visual Art

CHANGE OF ADMISSION PROCEDURES

Students required to declare major program entering the 2nd year of study.

NEW FULL-TIME FACULTY

Music - 1 Assistant Professor (emergent)

Visual Art - 1 Assistant Professor
1 Laboratory Instructor

Film - 1 Assistant Professor
1 Laboratory Instructor

1983/84

NEW DEGREE PROGRAMS

Major program in Film and Theatre

CHANGE OF ADMISSIONS PROCEDURES

Students permitted to declare major program entering the 1st year of study.

NEW FULL-TIME FACULTY

Theatre - 1 Assistant Professor
1 Lecturer

Interdisciplinary - 1 Assistant or Associate Professor
Studies in FPA

1984/85

NEW DEGREE PROGRAMS

Graduate Program - Fine and Performing Arts
Graduate Program - Music

NEW FULL-TIME FACULTY

Dance - 1 Assistant Professor

Film - 1 Lecturer

Music - 1 Assistant or Associate Professor

Visual Art - 1 Lecturer

NEW ADMINISTRATIVE STRUCTURE

The Centre for the Arts to become a School of Contemporary Arts

1985/86NEW FULL-TIME FACULTYTheatre - 1 Assistant ProfessorInterdisciplinary - 1 LecturerStudies in FPACOMMENCEMENT OF BUILDINGPLATEAUDEGREE PROGRAMSDance - Major and MinorFilm - Major and MinorMusic - Minor and GraduateTheatre - Major and MinorVisual Art - Major and MinorInterdisciplinary - Major and Graduate
Studies in FPAFULL-TIME FACULTYDance - 5Film - 4 + ½ joint appointment with Women's Studies
2 Laboratory InstructorsMusic - 5
1 Laboratory InstructorTheatre - 5Visual Art - 5
1 Laboratory InstructorInterdisciplinary - 4
Studies in FPA

PROGRAMSDANCE

As the first program to reach major status, Dance is at the first plateau of its curricular development. At this point priorities are being reassessed in an effort to broaden the study base. The modern dance emphasis remains; not necessarily modern dance as tradition now defines it, but contemporary dance in the widest sense. This implies creativity, innovation and the constant search for new directions. The ability to cross-fertilize with Film, Music, Theatre, and Visual Art is a decided advantage, and it is this capacity that makes Simon Fraser Dance unique throughout the Country. It is well known for its creative, experimental vitality.

To date the curricular base has been directed to dance composition and dance performance. There are now two courses in Dance History, one in Dance Analysis and several upper division courses in Directed Studies. All others relate directly to composition and performance. Within present teaching resources possibilities there is a desire to strengthen one other study direction. Specifically, the areas of dance analysis and kinesiology for dance are under investigation. The direction taken will depend very much on the talents of two replacement faculty soon to be appointed. Resource personnel within the University possibly available for secondment are also being considered. Anatomy, kinesiology and biomechanics are all subjects which relate to the needs of dance.

It is evident that some growth is essential for this still-emerging program. Because of the heavy compositional emphasis, more studio space is needed. There have been new dance technique courses added, which put great strain on the present facilities. Three sections of ballet studies began in Fall 1980. By September 1981, there will be a total of 2 ballet courses comprising 4 sections and 25 hours of studio time. It can therefore be appreciated that scheduling and space needs will become even more problematic in the future. One consideration which was not anticipated at the planning level is that ballet and modern technique classes require different floor textures. It is essential that one of the present studios be allocated primarily for ballet studies.

A dance accompanist for the studio classes is an essential element for teaching. The accompanist provides much more than a musical framework for the movement. There should be at least one accompanist who is a full-time staff member and who can be called on for services throughout the year. He or she is part of the teaching process and as such should be hired in consultation

with the Music program. One accompanist can be employed in this way in the near future by using funds already committed to accompanists from temporary staff funds.

The Dance Faculty is in favour of a Dance Company in Residence, made up of fourth year and special students. Such a company would provide a steady outlet for performance. The Company would make presentations on campus, in the Greater Vancouver community, and in schools throughout B.C. Outside funding would be sought in proportion to the amount of community service the Company would provide. The Company in Residence will require a downtown space exclusively for its use.

With the present number of full-time faculty, the Dance area can continue until the beginning of the FPA graduate program in 1984/85 only if there is no reduction in sessional allocations from those already estimated to be necessary for the emerging program. One Assistant Professor in Dance will be added for the 1984/85 academic year.

SUMMARY OF EXPANSION NEEDS FOR DANCE

(1) CURRICULAR ADDITIONS AND CHANGES

- 2 more courses and/or arrangements for courses within other departments
- Possible utilization of present courses in different ways

(2) FACULTY ADDITIONS

- 1984/85 - 1 Assistant Professor

(3) STAFF ADDITIONS

- 1981/82 - resident accompanist

(4) SPACE ADDITIONS

- one more studio on campus or the enlargement of the 2nd CA studio to be usable as class, rehearsal and possibly as alternate performance space
- access to a downtown studio
- studio for Dance Company in Residence in 1984/85, preferably downtown

(6) OTHER ADDITIONS

- 1984/85 - Dance Company in Residence

(7) ENROLMENT EXPECTATIONS

- 90 major and minor students at plateau
- 110 course opportunities for non-major and non-minor students.

FILM

All curricular changes and additions now under review relate directly to plans for a Film major degree program, projected to begin in the 1983/84 academic year. A number of changes are submitted for Senate approval which will enable students to focus either on film studies or film production at the upper division in a way that encourages cross disciplinary involvement within the Centre and the University. A recommendation has been approved for a faculty member jointly appointed with Women's Studies who will contribute greatly to the integrity of film studies.

Film production is necessarily costly, particularly as to equipment needs. It is clear that expansion possibilities are limited in production. The reality of our space constraints is also a factor in designing a program which balances film production and film studies. But there are educational advantages to the plan. A stronger theoretical component encourages a better perspective for filmmaking as well as for film analysis and criticism.

As the major program develops we expect a student enrolment of 20 production majors and 40 film studies majors. These estimates are very approximate but reflect the necessity of keeping the numbers of students involved in film production to a minimum.

Space needs are chronic and are so recognized by the University. The tenancy of 1100 square feet in the new TLX building, to commence this summer, will relieve much of the pressure until space is available in Building #1 of the CA complex, now occupied by Education, and Building #5, now occupied by CA offices.

The commencement of the major program in 1983/84 will require the appointment of one full-time faculty of Assistant Professor status and one more Laboratory Instructor. An additional faculty member, probably a Lecturer, must be appointed for 1984/85 to free up others to work with graduate students involved in the FPA Master's degree program.

SUMMARY OF EXPANSION NEEDS FOR FILM

(1) CURRICULUM ADDITIONS AND CHANGES

1981/82 - 3 new courses:

FPA.234 Introduction to Film Studies
FPA.436 Selected Topics in Film Studies I
FPA.331 The Crafts of Film III

1983/84 - 2 new courses for Film major:

FPA.337 Critique of Theory
FPA.437 Selected Topics in Film Studies II

(2) FACULTY ADDITIONS

1982/83 - 1 Assistant Professor
 1 Laboratory Instructor
1984/85 - 1 Lecturer

(3) SPACE ADDITIONS

For summer 1981, 1100 sq. ft. of TLX Building until the move into
Building #1 of the CA complex

(4) EQUIPMENT NEEDS

approximately \$75,000 for new equipment (in 81/82 dollars)

(5) ENROLMENT EXPECTATIONS

50 film production major and minor students and
40 film studies major and minor students at plateau
40 course opportunities for non-major and non-minor students

MUSIC

The direction of the new minor program in Contemporary Music is already well articulated by its architects. The program is pledged to three principles of art and education:

- (1) Faculty members will be primarily composers and the emphasis will be on the creation of contemporary acoustic and electro-acoustic music.
- (2) The program is committed to interdisciplinary action between music and the arts, technology and society.
- (3) The creative work in contemporary music should be placed within an historical perspective.

New curriculum proposed and approved is as follows:

FPA.140-3 Introduction to Contemporary Music
 FPA.240-3 Contemporary Music Performance
 FPA.244-3 Contemporary Music Composition and Composers
 FPA.245-3 Music Composition and Performance I
 FPA.340-3 Music Composition and Performance II
 FPA.341-3 Music Composition and Performance III
 FPA.347-3 Introduction to Electronic Music Composition
 FPA.348-3 Introduction to Computer Music Composition
 FPA.448-5 Directed Study in Music Composition
 FPA.449-5 Directed Study in Electroacoustic Music Composition

Emergent funding allows for 2½ new faculty appointments (the other ½ appointment is coming from present resources). These are:

- for Sept. 81 - Appointment of 1 Assistant Professor in Acoustic Music, specializing in instrumental and vocal composition;
- Appointment of one Laboratory Instructor for the Studios, to supervise and instruct on the use of laboratory facilities. Funding for this appointment is ½ funded by emergent funding and ½ from a Lecturer joint appointment to be terminated.
- for Sept. 82 - Appointment of a second faculty member, specializing in electro-acoustic music as well as instrumental performance and composition.

Arrangements are proceeding for equipping of the new Electronic and Computer Sound Studio located in the S.F.U. Theatre. The program will continue to have access to the Sonic Research Studio in the Department of Communication. The Electronic and Computer Studio will be a complete production facility that

will act as a resource for all of the Centre's compositional needs (i.e. Dance, Film) as well as for Contemporary Music.

There is a need for more classroom and rehearsal space for lower division courses. It is indicated that 2 trailers near Studio I will be available for those classes by the commencement of the program.

A medium sized recital hall will become an essential facility for the program, particularly after the graduate program is established in 1984/85. Additional research laboratories and studios will also be necessary for the graduate program; all of which make the construction of such facilities within the new Centre for the Arts Building imperative.

Equipment is to be installed according to specifications already approved for the emergent program. More equipment will be required to furnish research labs and studios.

A Performance Series is a part of the new program. The series is being arranged for with the assistance of the Centre's Public Programming staff. Local and visiting contemporary musicians will make public presentations for the benefit of students of Music and the University community.

It is hoped that an informal relationship with the Purcell String Quartet will continue to be a resource to students but, as the present contractual arrangements with the Quartet will terminate August 31, 1982, the Contemporary Music program looks to contemporary musicians for possible residency sometime in the future.

In order to provide professional performance services for the 200 and 300 level courses, overtures are being made to the local group Days Months and Years to Come. This activity may lead to a residency by the group by 1983/84.

Music has some special concerns about library resources, particularly about problems of access and storage of recordings and music tapes. These concerns are being addressed to the Library through the newly appointed consultant now working on campus to inventory and evaluate problems existent between library materials, the Library, and the Centre.

Music is the only program which does not plan a major degree program, recognizing that all of the adjunct areas (musicology, performance, ethnomusicology and ensemble work) would require too great a capital outlay, and would needlessly duplicate existing programs at other institutions. The program therefore chooses to bypass a major undergraduate program in favour of a Master's degree program. The Graduate Program would be consistent with the

current minor program in its specializations, but at a level where professional composers can be educated. S.F.U. will offer an unique Graduate Program, and students successfully completing it will be well qualified to teach in colleges and universities. In the past, students have had to go outside Canada to pursue such graduate programs.

SUMMARY OF EXPANSION NEEDS FOR MUSIC

(1) CURRICULUM ADDITIONS

- 10 new courses in the minor program
- 1984/85 - the commencement of the Master's degree program

(2) FACULTY ADDITIONS

- 1981/82 - Assistant Professor (emergent)
- Laboratory Instructor ($\frac{1}{2}$ emergent)
- 1982/83 - Assistant Professor (emergent)
- 1984/85 - Assistant or Associate Professor

(3) SPACE ADDITIONS

- 1981/82 - temporary trailers for classes and rehearsal space
- Electronic and Computer Studio in S.F.U. Theatre Building
- 1984/85 - additional rehearsal space, labs and studios
- 1985/86 - medium sized Concert Hall

(4) EQUIPMENT ADDITIONS

- 1981/82 - as approved for the setting up of Electronic and Computer Studio and classroom spaces
- 1984/85 - Equipment for research labs and studios

(5) OTHER ADDITIONS

- 1983/84 - Residency of contemporary music performing group such as Days Months and Years to Come

(6) ENROLMENT EXPECTATIONS

- 50 minor students and
- 10 Graduate Students at plateau
- 120 course opportunities for non-minor students

THEATRE

The major program is scheduled for commencement in 1983/84. It will logically follow the focus of the minor program. The fundamental premise of the program is that, in addition to the acquisition of performance skills, theatrical activity in a University environment should be motivated as a mode of exploration into the world and our places in it. In its future development therefore the program will continue to emphasize investigative productions, formal experiment, and a contemporary orientation, and will encourage a critical awareness among its students as this arises from the performance process. A production-centred curriculum of this kind will be based upon a series of studio courses providing a fairly rigorous exposure to acting techniques without attempting complete professional training. Interdisciplinary work will continue to be encouraged. In particular, the availability of technical theatre courses having an interdisciplinary orientation can provide a second area of focus for some students in the program.

The present curriculum is being revised to allow students to be involved in studio classes throughout each semester of the four year program and a series of revisions will be brought forward during 1981/82 which pertain to the minor program and will, by the addition of approximately six more courses, become the framework for a major program.

At the moment, most courses for the minor program are offered within three years. There is only one course offering in Theatre in the 4th year apart from Directed Studies opportunities. Partly to offset this the Theatre faculty wish to introduce a Theatre Group comprised of 4th year and graduate students. It would necessarily be based on campus but much of its performance exposure would be off campus. It is recommended that a Writer-in-Residence provide original material for the Group. The Theatre Group would be a meaningful device to help bridge the gap between the University and the theatre profession.

The Theatre program plans a system whereby students heavily involved in main teaching productions can obtain some academic credit in relation to this activity. These credits would become a legitimate part of the major degree requirements for students pursuing a performance interest.

Between the use of Building #3 in the CA complex, Studio II and some use of the S.F.U. Theatre, most needs will be accommodated until the new Centre for the Arts Building is completed. There is a need, however, for some renovations to Building #3 to provide more adaptability and compatability with

28.

performance.

Two more full-time faculty must be added for 1983/84, the year of the commencement of the major. Another faculty addition is projected for 1985/86.

SUMMARY OF EXPANSION NEEDS FOR THEATRE

(1) CURRICULUM ADDITIONS

by 1983/84 - approximately 6 new courses in history, acting,
directing

(2) FACULTY ADDITIONS

1983/84 - 1 Assistant Professor

1 Lecturer

1985/86 - 1 Assistant Professor

(3) ENROLMENT EXPECTATIONS

65 major and minor students at plateau

75 course opportunities for non-major and non-minor students

VISUAL ART

The major degree program in Visual Art is projected to begin in the 1982/83 academic year. It is planned on the foundations of the existing minor program with the present studio courses becoming what can be called the "core" studio progression: the central experiential, practical and critical framework through which all students move.

Added to the core program will be various studio option courses which should be referred to as "area" courses in drawing, painting, sculpture, video and photography (photography is presently classified as an interdisciplinary course FPA.176). The exact organization and schedule of these courses is still being worked out. For the moment the general description of the function and concept of the courses is submitted.

The area studio courses constitute a two semester opportunity for students to concentrate on a favourite field of work; they do not, however, represent a separate stream or division of the program. Entry into area courses is based on full involvement in the core system courses. Core courses will retain their present characteristics, demanding of students an intensive and investigative engagement with important artistic problems, approaches and issues which are realized in a variety of media. These courses broaden the technical and experiential base of student work and thus strengthen the interdisciplinary, experimental core system.

By adding these area courses, students will enter 2nd, 3rd and 4th year studies better equipped to work confidently in innovative directions with the knowledge of at least one major field of artistic practice.

Major students will be required to take 3 area courses with a maximum of 2 within any 1 area during the first two years of study. Except for the 4th year, the core studio progression as it now exists in the minor program is unchanged. Major students will be required to do two semesters of 6 credits (1 studio course, 1 seminar) each in their 4th year. This replaces the existing 5-credit FPA.469. Minor students will be required to do one semester of this 4th year. Upper division requirements allow students to participate in important elective courses at the Centre and in the University. It is during these years that a second Arts in Context course, Aesthetics of Performance, or a Humanities course will be most valuable. Fourth year studio courses lead to Graduation Exhibition of the students' work. The details of this curricular plan have been developed in detail and will soon go before the various committees which must investigate the plan's integrity.

Visual Art space allocations have been limited to full use of the CA studio and two floors of a building at 112 W. Hastings Street. Another floor of the Hastings Street studio has been shared with Dance. It also had the use of AQ 3131. A recent decision was made to give up AQ 3131 to Psychology, so that it is necessary to give Visual Art full use of the third Hastings Street studio for the next academic year. With the introduction of the major program, the following spaces will be required over and above the the present situation:

- (1) an open space for the Painting area courses
- (2) an open space for the Sculpture area courses
- (3) a workshop facility
- (4) student exhibition and performance spaces.

It is estimated that all first year studio activities, as well as the Drawing area courses, will be scheduled in the CA studio. Because of the extreme space limitations on the campus, it will undoubtedly be necessary to obtain downtown space for all other studio activities by adding to spaces already available at 112 W. Hastings or finding adjacent additional spaces or by consolidating all studio spaces within some other downtown building.

Studios must be properly equipped with work furniture and sinks. Lighting must be adequate for the work process. Within the downtown studios, 2 offices will be required, one for faculty and one for the Laboratory Instructor who will be responsible for the monitoring of all downtown studios.

The workshop facility must be properly equipped with fixed power and hand power tools. Materials must be available for student works, including lumber, sheet metal and plastics. A support structure for student exhibition in the planned gallery space will be worked out.

A search is currently being conducted for an Assistant Professor to begin September 1981. With the advent of the major program in 1982/83, 1 more faculty appointment must be made, probably at the level of Assistant Professor. At the same time a Laboratory Instructor position must be established. A final appointment of a Lecturer is projected for 1984/85 and this roster of full-time teaching personnel is expected to be sufficient for the undergraduate and graduate needs at this point.

The position of studies in Photography vis à vis Visual Art and Film requires more consideration. It is obvious that both of the latter areas have pressing needs for photography. It is intended, however, that Photography,

like Technical Theatre, remain a part of Interdisciplinary Studies with sufficient resources in space and equipment to accommodate all of the Centre's needs. Interdisciplinary Studies may be a base for video teaching as well.

The Slide Library, now housed in the CA studio, is a constant problem. It is hoped that, as a result of the study now being made by a special consultant, the Library will take this under its wing and be responsible for acquisition, maintenance and distribution.

Serious development of all library resources in the visual arts is considered to be a basic aspect of the growth of the major program. Art history is an important component of the program, from the introductory survey course through the Arts in Context courses, to the upper-division theoretical seminars. Visual Art retains a significant measure of academic study of artistic problems in the make-up of its program. The position of Lecturer in Art History, in addition to the five teaching positions in studio, is a necessary part of the planning at this stage.

SUMMARY OF EXPANSION NEEDS FOR VISUAL ART

(1) CURRICULUM ADDITIONS

- Drawing, painting, sculpture and possibly 4 video "area" subjects on the 1st and 2nd year levels. (Photography to be offered under Interdisciplinary Studies.)
- 3 courses in 4th year, an extension of 3rd year studio seminar courses

(2) SPACE ADDITIONS

- 2 more open studio areas
- 1 workshop facility
- 1 exhibition/performance space
- 2 offices

(3) EQUIPMENT ADDITIONS

- studio furniture
- hardware for workshop facility and exhibition space

(4) FACULTY ADDITIONS

- 1981/82 - 1 Visiting Professor
- 1982/83 - 1 Visiting Professor
- 1 Laboratory Instructor
- 1984/85 - 1 Lecturer

(5) ENROLMENT EXPECTATIONS

- 65 major and minor students at plateau
- 60 course opportunities for non-major and non-minor students

INTERDISCIPLINARY STUDIES IN THE FINE AND PERFORMING ARTS

There has been much mention of Interdisciplinary Studies in FPA throughout this proposal. One would think it to be the largest and most active area of the Centre and it is, considering that Interdisciplinary also means cross-disciplinary in the context of the Centre's most basic philosophy. It is not necessary, therefore, to provide within the 6th area all the elements toward undergraduate or graduate Interdisciplinary degrees in FPA, although mechanisms must be designed for the protection of students who wish to move across disciplinary boundaries.

Courses which do not specifically attach to any one arts discipline, but to several or all of them, are designated as follows:

- Arts in Context Courses (4)
- Aesthetics of Performance
- Criticism of Performance
- Introduction to Technical Theatre
- Technical Theatre (to begin Fall 1981)
- Technical Production I (to begin Fall 1981)
- Technical Production II (to begin Spring 1982)
- Introduction to Photography as an Art Form
- Interdisciplinary Project in Fine and Performing Arts
- Arts and Computer Workshop (non-credit)

The sequence of courses in technical theatre provides essential support for the Dance and Theatre programs as well as providing an important focus of study for some students. Although it is not intended that this sequence will evolve toward a separate program of study, under the recently expanded course structure it should increasingly create opportunities for work integrating Film, Music and Visual Art as well as Dance and Theatre.

A second level course in photography is needed immediately to bring the level of training in photography up to the standard required for students of Film and Visual Art. There is a great student demand for photography from all parts of the University. Eventually more courses will be required or photography will have to become a part of the Film and Visual Art curricula. As a first addition, it is intended to mount:

Photography as an Art Form

as a sequel to the introductory course.

Five more courses will be added to the above roster by the time the FPA graduate program begins in 1984/85. These courses are:

- Arts and Technology
- Arts and Institutions
- Design for Performance
- Aesthetic Radicalism
- The Arts in Context: Selected Topics

The proposed graduate program in Fine and Performing Arts is conceived as an efficient way to permit a limited graduate presence in the Centre in the areas of Dance, Film, Theatre and Visual Art. It will be a small program, designed to secure the advantages a graduate program can provide. It should enable a few highly qualified students to continue study within one of the disciplines under a supervisory structure more appropriate than is presently available under "Special Arrangements". Like the current FPA major, it may also require that students place their work within a perspective transcending a single discipline.

By the nature of some of the Interdisciplinary courses, it is expected that several will continue to be taught through secondment from other departments of the University or by Sessional Lecturers. A total of 4 full-time faculty will be mainly responsible for the area, which means the addition of new faculty as follows:

1983/84 - 1 Assistant or Associate Professor

1985/86 - 1 Lecturer

It should be noted that a joint appointment with Computing Science will be terminated at the end of this year. The half position represented has gone toward the new Laboratory Instructor in Contemporary Music.

SUMMARY OF EXPANSION NEEDS FOR INTERDISCIPLINARY STUDIES

(1) CURRICULUM ADDITIONS

- 4 more Interdisciplinary courses
- at least 1 more course in photography
- formalization of Interdisciplinary Project in FPA as a course

(2) FACULTY ADDITIONS

1983/84 - 1 Assistant or Associate Professor

1985/86 - 1 Lecturer

(3) SPACE ADDITIONS

- classrooms
- more use of the Theatre facilities for Technical Theatre
- more use of photography studio in the Department of Communication

(4) ENROLMENT EXPECTATIONS

- 45 majors and
- 10 graduate students at plateau
- 120 course opportunities for non-major students

SUMMER STUDIES

As stated earlier, Summer Studies in the past has offered repeats of a few courses offered in Fall and/or Spring, such as Film FPA.132 and 133. There have also been a number of workshops offered, mostly for non-credit but in some instances workshops have been given on a credit and non-credit basis simultaneously. Most effective have been special workshops organized by Dance. All areas, including Interdisciplinary Studies, are represented in Summer 1981. The increase of course offerings for 1981 is a conscious move toward a fuller, more vital Summer Program.

The potential for Summer Studies is very great. The attraction of the campus plus a soon to be proposed comprehensive curriculum will appeal widely to a local, national and international constituency of students. The lack of adequate residence accommodation does limit out of town enrolment to some extent, but the experience of previous Dance Workshops gives confidence that an imaginative program will draw a healthy enrolment.

Apart from considerations of the quantity and quality of enrolment, the Centre wishes to establish a three semester system for the educational benefits that will result. The efficient use of equipment and facilities in the summer will make for a greater and more varied curriculum. The third semester should be unique from the other two. New course offerings, selected topics courses, open studio courses offered for credit and non-credit, special workshops and seminars for professional artists, are only a few of the possibilities for a Summer Program.

With a tri-semester system, faculty members of the Centre, so many of whom are working professionals, will have the option of taking Fall or Spring as their research semester. This will increase our capacity for recruiting high quality new faculty.

It is estimated at this point that Summer Studies will triple its offerings by 1984/85.

Part V. IMPLICATIONS OF THE GROWTH PLANIMPLICATIONS FOR THE BUDGET

Over the five year growth period the Centre for the Arts will experience a steady increase in expenses which, at the plateau, will amount to an estimated increase of \$130,000 (in 1980/81 dollars). This total can be broken down as follows:

General Operating	40,000
Public Programing	30,000
Space Rental	20,000
Office Expenses	5,000
Secretarial/Technical	35,000
	\$130,000

In addition, over the same period at least \$150,000 will be required for the purchase of new equipment, not including replacements.

IMPLICATIONS FOR STAFF

The growth plan implies additional staffing for the Centre for the Arts, to include:

- 1 Departmental Assistant
- 1 Secretary
- 1 Film Production Assistant
- 1 Theatre Technician

While a substantial portion of the above costs will be covered by funds now expended on temporary staffing, some additional funding will be required (see Implications for Budget, Secretarial/Technical).

IMPLICATIONS FOR SPACE

Acquisitions in the Immediate Future

- 1100 sq. ft. of the TLX Building to be outfitted for Film teaching and screening area
- 6 office spaces in the southeast corner of the A.Q. This will free the present offices in the on campus Visual Art space
- 2 trailers currently used as Kinesiology/Anatomy teaching and laboratory space to be modified for the use of Contemporary Music
- 3rd studio space at 112 W. Hastings Street to be used exclusively by Visual Art
- use of a downtown Dance studio

Interim Future Needs

- Upon completion of all the MPX Extension (expected in 1983), Buildings #1 and 6 near the Centre will be occupied by the Centre. Building 6 will be used for offices, board room and space for the FPA Student Union. A reassessment of spaces available in Buildings #1 and 5 will then be made to accommodate the expanding needs of Contemporary Music, Film and Visual Art
- expansion of 3 floors of downtown space to 5 floors for Visual Art
- retain title to film trailers

Ultimate Future Solutions

A building for the Centre for the Arts, attached to or embracing the present S.F.U. Theatre must be erected. All activities of the Centre will be centralized in this building in a way that facilitates all disciplinary and project needs, preserving and enhancing the interdisciplinary focus of the Centre.

IMPLICATIONS FOR ENROLMENT

Student response supports the view that minor programs of the Centre have been successful even with the heavy time commitment required in comparison with many other University minor programs. However, the changes outlined in this report, namely the introduction of major programs for Film, Theatre and Visual Art and the graduate programs for Music and Interdisciplinary Studies in FPA, in conjunction with the Dance and FPA majors already in place, will provide not only an alternate course structure for some who have already made up their minds to come to Simon Fraser for other reasons but will also encourage gifted students to attend the University because of the specific focus of the programs offered by the Centre.

Some procedural changes recommended in this proposal will seriously affect committed students. The requirement (to be implemented in 1982/83) to declare a program of study at the time one is given permission to enter the second year and the option to declare a program in the first year of study (to become policy in 1983/84) will necessitate new procedures for selection of students (for further details see page 55).

The following estimates for student enrolment at the growth plan plateau are educated guesses at best. Even so we feel it is a fair representation of the total potential for student participation.

DANCE - by 1982/83 - 65 declared major and minor students

Plateau - 90 declared major and minor students

110 course enrolments available as electives or prerequisites
for other programs (Health and Fitness Certificate,
Physical Education minor, etc.)

FILM - Plateau - 90 declared minors and majors in film production and
film studies

40 elective course enrolments available

MUSIC - Plateau - 50 declared minors

10 graduate students

90 elective course enrolments available

THEATRE - Plateau - 65 declared major and minor students

75 elective course enrolments available

VISUAL ART - Plateau - 65 declared major and minor students

60 elective course enrolments available

INTERDISCIPLINARY - Plateau - 45 declared major students
STUDIES IN FPA

10 graduate students

120+ elective course enrolments available

NOTE: There are problems in estimating enrolments as students will be competing for positions within the disciplinary programs of the Centre as each FPA major student must specify a minor program from within these programs.

We expect approximately 400 students will declare major or minor programs by 1985/86. It is equally important to stress at this point that the Centre expects to serve the University community by offering over 450 elective course enrolments and further that, with the introduction of all the major programs, students of the Centre will be required to attend courses outside the Department. We conservatively estimate that Centre students will log a total of more than 1000 credit hours per semester in other Departments' curricula by 1985/86.

IMPLICATIONS FOR PUBLIC EVENTS

With the development of academic programs, we expect the public events activities to increase by approximately a third. Students of Dance, Music, Film, Theatre and Visual Art require models of excellence to build perspective in their own work. It is essential that art directions within the Centre not be isolated from the mainstream of world art if Simon Fraser is to assume a leadership position in the arts. !

The cohesive maturation of all academic programs within an interdisciplinary framework will give a specific image to the campus. As much as possible events brought to the campus should extend and enhance this contemporary image. In this way public programming will not duplicate presentations occurring in Greater Vancouver but will draw a consistent, somewhat specialized audience to the campus for quality and innovative events.

While we are concerned that public programming reflect the educational mission of the Centre, we are also concerned with balanced programming. A reputation for elitist intellectualism, or indulgent avant gardism would not be good for the Centre or the University. We are aware of an overall responsibility to provide a varied but challenging program of events that serves the interests of the University and our educational objectives equally.

Through increased collaboration with KCTS public programming, we expect to be better able to bring high calibre performing groups to be presented on campus.

IMPLICATIONS FOR LIBRARY AND AUDIO VISUAL RESOURCES

Step 2 of the Fine and Performing Arts library survey, just concluded by consultant Helen Moore, is submitted as recommendations for library support. As the Centre has just received this document it is included here before discussions have commenced between the Library and key faculty members of the Centre. At this point these should not be regarded as recommendations from the Centre for the Arts, although it is reasonable to assume that the Centre supports these well-articulated goals.

It is noted, however, that very little is said about Dance, Theatre and Film resources. Ms Moore states in a covering letter "Film storage is not discussed because departmental policy at the time of survey, regarding film rental versus film purchase, was unformed. The Instructional Media Centre provides an excellent service now in obtaining films."

It is assumed that goal 5) on page 43 includes theatre and dance books "in a physical location where the Fine Arts and Music Librarian can give direct service to students and faculty".

FPA SURVEY

STEP TWO of Terms of Reference

"To prepare a statement of detailed, operational recommendations aimed at expeditious improvement of this Library's support of the Centre for the Arts."

Expeditious improvement of the Library's support of the Centre for the Arts infers that the support is not now what it could be.

That the improvement also be expeditious means that the University would like something achievable, soon.

Models for a FINE & PERFORMING ARTS LIBRARY are few. Subject Collections, N.Y. Bowker, 1967, 3rd ed. comp. by Lee Ash and Denis Lorenz listed only three: at Princeton University, North Carolina School of the Arts and Toronto Public Library. The Directory of Art Libraries and Visual Resource Collections in North America, compiled for the Art Libraries Society of North America (ARLIS/NA) by Judith A. Hoffberg and Stanley W. Hess, N.Y., Neal Schuman Publishers Inc., 1978 list three different libraries: Georgetown University, N.Y. Public Library and the University of California, Davis.

The University of British Columbia which has both F. & P.A. courses, opted years ago for the separate subject approach: fine art books and periodicals are housed in the main library, the 35 mm slides are under the Fine Arts Department's jurisdiction and housed in the Lasserre Building; the Music Library (a division of the main library) is presently in the Music Building, and the Theatre collections are in the main library. U.B.C. uses reading rooms to greater or lesser advantage depending on the clerical in charge and these are under the jurisdiction of the Library for the most part. The Architecture Reading Room in the Basement of the Lasserre Building is a model in operation and in student/faculty-librarian rapport. It is supervised by a Library Assistant III of some ten years experience. How the U.B.C. will house its collections in the new library being planned is yet to be decided.

As to what is appropriate for Simon Fraser University it seems to me that this must arise from Simon Fraser's own situation. This is partly described in Step I of this F. & P.A. Survey.

FPA SURVEY

I shall begin by listing the goals which in my opinion should be adopted by the University and then discuss each in detail.

- 1) Recruit a Fine Arts and Music Subject specialist librarian immediately, no later than 1982.
- 2) Recruit a Clerical assistant for the F. & P.A. slide collection.
- 3) Create a slide library room to hold slides, viewing space and clerical work space.
- 4) Convert to phonotapes the recordings now held in Faculty Members' offices through a special blitz with the IMC Audio Technician, Kurtis Vanell.
- 5) House the F. & P.A. Books (M,N,TT,TR,GV) in a physical location where the Fine Arts and Music Librarian can give direct service to students and faculty.
- 6) Create an office adjacent to monographs for librarian and clerical typist when latter not employed processing slides.
- 7) Create a record shelving area together with appropriate number of listening stations and turntables and group listening rooms.
- 8) House the F. & P.A. periodicals with the monographs.

THREE TO FIVE YEARS GUARANTEED FUNDING FOR
THE F. & P.A. MATERIALS COLLECTION IS A
PARALLEL NEED TO THE ABOVE GOALS AND WITH-
OUT WHICH ALL THIS PLANNING IS WITHOUT A
RATIONAL BASIS.

FPA SURVEY

1. FINE ARTS LIBRARIAN

Everything points to the time being right for the recruitment of a F. & P.A. subject specialist in the Library at S.F.U. now.

a) Students

Student enrollment in the F. & P.A. Department has increased by 37.61% in the Spring of 1981 over the previous Spring. Further, in a University we might assume, each year that 25% of the users at a minimum, are new to the library and its holdings. The remarks of Jay E. Daily, are therefore all the more relevant to the appointing of a Fine Arts Librarian. (Organizing Nonprint Materials; a guide for librarians, N.Y., Marcel Dekker, 1972.)

"The public catalog has never been self-explanatory, and instruction in the use of catalogs, bibliographies and guides to materials is necessary if the library is to serve its function in the community."

It is worth quoting Nancy Allen at length (Film Study Collections; a guide to their development and use, N.Y. Ungar, 1979, p. 10) where she is really arguing for better collections, but her argument holds for having a librarian because that is how the collections get selected in the first place. Her statistics come from the American Film Institute. National Survey of Film and Television Higher Education. Report of Findings. Washington, B.C. The American Film Institute, 1976.

"When asked what resources faculty could do without, 22% said library books and periodicals. These statistics show a sad lack of understanding of the importance of library resources. This lack of understanding is probably based on the fact that libraries supporting most film study programs are inadequate....It naturally follows that when the only contact teachers have with library holdings brings frustration and dissatisfaction, those teachers will place libraries and printed resources low on a priority list. Academic libraries must improve collections, and they must consider both print and non-print materials vital to students and faculty. Libraries are the only readily accessible source of film information for the student and scholar. If the library does not have a wide range of books, periodicals, and visual material, many students and teachers will not know such materials exist, and will not appreciate the value of these materials, both for classroom instruction and for personal research Very few libraries have, up

FPA SURVEY

to now, invested in large collections of book material, scripts, or nonprint items. Those teaching film study need such material, and if they do not express that need, it is the responsibility of the progressive librarian committed to excellence in teaching and library support of research to "sell" the need for library collections, and to work toward building better library resources...."

b) Faculty

Faculty expectations of the library's holdings will increase with the individual's background, education and bibliographic sophistication. Allen has some pointed comments regarding those who teach film.

"At this early point in the history of film study, most people who teach film have no special training in the area or in its documents."

Indeed the backgrounds may be as varied as language, comparative literature, speech communications, etc., thus the specific literature of the cinema is not necessarily the specialty of the teachers and it would be the LIBRARIAN'S task to educate both faculty and students.

c) Librarian

John C. Larsen writing on "Education of Fine Arts/Music Librarians" (Library Trends, January 1975, p. 533ff.) says

"No other broad subject area in the general collection requires familiarity with material in such diverse forms as musical scores, slide and photographic reproductions, and phonograph recordings and tapes, as well as the mechanical devices for reproducing the musical sounds or projecting the image of the work of art."

While I do not believe S.F.U. has an immediate need for a librarian with all the training virtues that Larsen envisages nevertheless, a librarian with a background different to the general humanities librarian will be seen to be important.

Additional comments on how a Fine Art Librarian is trained come from Guy A Marco and Wolfgang M. Freitag in "Training the Librarian for Rapport with the Collection." (Library Trends, January 1975, p. 541 ff). They list three demands made on the librarian by the material itself: subject demands, bibliothecal demands and ancillary demands. Subject

FPA SURVEY

c) Librarian (Continued)

demands they write, "include a willingness to become familiar with contemporary trends and personalities and to keep informed on developments." Bibliothecal demands they suggest will be met by the library school curriculum. Ancillary demands would include foreign language knowledge, ability to distinguish between literary and aesthetic movements and schools of criticism and so on. Subject knowledge for visual arts librarianship will include methodology and historiography and the literary history of the fine arts. Importantly Marco and Freitag write, and I can verify this from my own experience:

"As a rule work with images requires much greater subject knowledge than work with printed books because the many aids which already exist for books must first be created by the visual librarian."

Finally, and importantly, if S.F.U. appoints a generalist-in-the-art-librarian, "much of what has to be learned" write Marco and Freitag, "can be absorbed after formal education has been completed, in the so-called lifelong university, i.e. on the job."

d) Coursework

The Academic library has a responsibility to its special community and must be responsive to changes in coursework. The 1981 report by Gene Strate, Director of the F. & P.A. Department will show just how vital and burgeoning the arts are on the Campus. Keeping abreast if not ahead of this growth is now vital for the LIBRARY.

It is noted that S.F.U. is establishing a Certificate in Public History programme through its Community Education arm. Three art-related courses are listed. This will also make demands on the fine art holdings and reference service thereto.

FPA SURVEY

e) Rapport

The appointment of a librarian trained in the subject field will do much to enhance library-faculty rapport. The appointment of a librarian who will seek out faculty and encourage interchange of ideas, educate and inform, and who will empathize with the users will pay handsome dividends for the salary expended. You do not buy expensive materials to have them sit on the shelf. The librarian is the catalyst between the information in those materials and the community he/she serves. There is one other benefit which will come through the Fine art and music librarian's professional connections. I refer to membership in the Art Research Libraries Association and the liaison between members of the profession in the other Universities and Colleges in the lower mainland plus the important Vancouver Public Library Fine Arts Division. Such a liaison offers at the least knowledge of these collections with the opportunity to correlate buying of expensive titles.

2. Recruitment of a clerical assistant for the F. & P.A. Slide Collection is necessary for all the reasons set forth in Part I of my report.

- i) present physical condition of room debilitating for this fragile material; no expansion possible.
- ii) slides presently unattributed, mislabelled, misfiled, unmounted, unmasked and so on. Generally not conducive to use by faculty and leading to "office collections."
- iii) room shared by faculty and part-time slide help at least during summer when summer student programmes are in existence.
- iv) collection building has suffered the vagaries of a succession of teachers and no acquisition programme.

This expensive important area must be put on a planned, orderly, programme just as soon as possible. The replacement cost alone of the present collection of 10,000 slides would be in the neighbourhood of \$15,000.

Betty Jo Irvine is the acknowledge authority in this area. She says in her book Slide Libraries Colorado, Libraries Unlimited, 1979, 2nd ed.

FPA SURVEY

2. (Continued)

"Slide collections are highly sophisticated instructional resource libraries that need to be managed and organized for maximum retrieval and utilization."

For some fifteen years now staffing of slide libraries has been moving toward more qualified staff. This is well documented in Irvine's book. Certainly at the clerical level there are basic requirements: art history courses, typing ability, manual dexterity for processing, good visual memory. It may be desired that in five years time the clerical also do photography copying slides, but at present this would best be performed by the Instruction Media Centre on campus.

If slide acquisition were to become a library rather than a departmental (F. & P.A. Centre) responsibility, then a librarian with an Art History degree would be the appropriate person to select slides.

While the slide collection remains under 25,000 clerical support staff with the appropriate background will suffice. When the collection goes beyond 25,000 other staffing may be necessary.

3. Slide Library

Presently some 10,000 slides are housed in a room approximately 12'-0" x 10'-0" (120 sq. ft.)

It is recommended that a minimum of 12'-0" x 15'-0" be devoted to a slide storage cum processing space at once, or that at the very least, some alternate office be found for the present faculty member in Room 203 of the Centre.

Ideally the slides would be housed in a room say 20'-0" x 15'-0" (300 sq. ft.) thus allowing the collection to double and also provide for processing area and for faculty light tables for assembling slide lectures.

Student use of these strictly teaching slides should not be a consideration.

FPA SURVEY

3. Slide Library (Continued)

Local models for slide libraries are to be found at U.B.C. Fine Arts Dept., Lasserre Building, and the Emily Carr College of Art, Granville Island.

Obviously design and execution of a slide library could ONLY BE DONE IN CONSULTATION WITH THE ART FACULTY AND A BUDGET SOUGHT. The actual details of a slide library are to be found in Betty Jo Irvine's Slide Libraries which is the most complete, well-illustrated and up-to-date source to use.

4. Taping of records in FACULTY MEMBERS' OFFICES

The music faculty are understandably reluctant to release valuable teaching materials only to have them delayed in the Instructional Media Centre because of pressure of other jobs with higher priority in the IMC. It would be necessary to work with the IMC Director in order to schedule the taping of 600 to 1000 teaching recordings so that they could be available for the September 1981 Fall Semester when the full programme in contemporary music begins with courses in contemporary composition, performance, electronic music, acoustic communication, and tape music studio.

It would be necessary to release additional funds to pay IMC the equivalent of 4 to 5 weeks salary for the Audio Technician's time.

The Library's own Technical Processing Department (MONOGRAPHS) will need to be alerted to this unusual bulk processing and some method found to enable students to consult, if not the MICROCATALOGUE, then some temporary "new recordings list."

5. House the Fine and Performing Arts Books (M, N, TT, TR, GV) in a location where the Fine Arts and Music Librarian can give direct service to students and faculty.

Here I wish to record the minority opinion of the present Head of Humanities, Eugene Bridwell, regarding a separate art and music library. This was not in his opinion a vital need, based on the present reference question load.

FPA SURVEY

It is my belief that a separate location for these materials will answer several needs. The association of the librarian with the materials will enhance their use. The librarian will get to know the materials in depth (and they are many!) and will pass that knowledge on to the students. The students in turn will better identify with "their" subject division. That the library should be a mirror to the courses taught was an expression put forward by one teacher. Such an isolation of the music and art books should not be seen as an elitist or separatist thing at all, but should allow the F. & P.A. students to wander among the related areas in this field and benefit by the "cross-fertilization" possible by such a location of materials. You have to break eggs to make an omelette!

Security must be mentioned. The art and music books are among the most expensive monographs published. They are highly susceptible to loss, to mutilation and are very expensive to replace. Photography books are at present vulnerable because of the popularity of the subject as a hobby and as a University course, and library after library, both public and academic, is putting its photography collections behind closed gates, to be consulted on the premises. It is a mystery to most librarians why hobbyists who can afford thousand dollar cameras refuse to buy their own books! A separate room with a librarian in place together with a black and white photocopier would do much to reduce the enormous vulnerability of the art and music books. The trend of art publishing toward microformats will do much to alleviate theft and mutilation of art books.

Together with the separate location to house the various fine and performing arts materials, the Library will want to address itself to the long range project of microformat for art books. I refer specifically to microfiche called "text-fiches" produced by The Chicago Visual Library (CVL), a publishing programme of the University of Chicago Press. It is designed primarily for the reproduction of visual materials for reference and study. Text-fiche combine printed text with colour pictorial microfiches and are original contributions to scholarship. The implication for the LIBRARY is the purchase of a microfiche reader to be housed with the text-fiche in the ART & MUSIC LIBRARY.

FPA SURVEY

5. (Continued)

The visual art teachers will be aware of new major source for art exhibition catalogues so important to the study of contemporary art. I refer to the EXHIBITION CATALOG PROGRAMME of Chadwyck-Healey, Ltd., Cambridge, England.

He reported in "The reproduction of visual material on microform: our first five years and the future," p. 180 of Microform Review vol. 8, No. 3, Summer 1979 that he, (Chadwyck-Healey)

"found that it was relatively simple to produce high quality monochrome reproduction on microfiche of both color and monochrome originals. It became clear that Art Exhibition Catalogs lend themselves to reproduction on microfiche. Why? Because original exhibition catalogs are difficult for libraries to handle and store, they are flimsy, fall to pieces quickly, and are of widely varying formats -- here was a case where librarians and perhaps readers would actually prefer the uniform, easily stored microfiche format to that of the original. There were other reasons. A microfiche can contain up to 98 pages. Most exhibition catalogs are less than 98 pages and would fit on to a single microfiche conveniently enabling each microfiche to reproduce a separate title....One catalog on one microfiche can be ordered for \$3.20."

This firm has over 4000 titles thus far.

CANADIAN ART was an area characterized by one Simon Fraser teacher as being weak. There is an excellent remedy available in fiche from Canada's own National Gallery of Canada. Over 100 fiche are now available from this source - "one of the richest clipping files in Canada the actual clippings are filmed whenever possible" writes (Melva J. Dwyer, "Fine Arts Microforms: A Canadian Experience" Microform Review Vol. 8, No. 3, Summer 1979, p. 177.

6. LIBRARIAN AND CLERICAL/typist's office

Supposing that space were found for a Fine Arts library on the first floor and if the Fine Arts librarian is not to work at long distance from the Humanities 4th floor centre, then an off-desk work area would be required by the librarian and the support staff, with the usual office furniture.

FPA SURVEY

7. Create a record shelving area together with appropriate number of listening stations and turntables and group listening room(s).

There is mixed opinion on the matter of fair use and copyright of records. Some Colleges hold record collections (non-circulating) and prepare tapes for circulating. Other Universities hold record collections (non-circulating) and do not tape and provide listening equipment and are prepared to maintain and or replace recordings as necessary. The Music Library at the U.B.C. has had some records as long as 10 years. Their collection is as large as 10,000 records shelved on 12" shelves in a vertical position. Two music librarians and a medium sized support staff serve 300 students including graduates and some 25 full time faculty and 25 sessional lecturers.

Factors bearing on S.F.U.'s decision making are:

- i) Is the present taping of records illegal?
- ii) When IMC move to new building will it be to library's disadvantage to have library's recordings move with IMC?
- iii) With F. & P.A. materials centred in the library no matter whether print or nonprint, will it be to library's advantage and to faculty's, to have recordings shelved with music monographs?
- iv) Will it be to library's advantage and to faculty's to have course-related phonotapes and all other music tapes housed with the music monographs?
- v) Do IMC wish to continue storing the library's recordings?
Is it appropriate for them to do so?

Obviously not all music listened to by students will originate with a RECORDING. Some will have been taped by IMC and/or FACULTY. Question. Is such taping legal?

It would appear to be the case that definitive answers to the copyright question lie outside the present survey and indeed may be years ahead. In the meantime, if space allows the Library would do well to plan for a FINE & PERFORMING ARTS LIBRARY with music storage and listening capability of recordings.

FPA SURVEY

7. (Continued)

The plan devised by myself is a minimal record library cum listening room and could be housed in some 440 sq. ft. In such a "library" tapes would have to be listened to in the 3rd floor Audio Carrels.

8. House the F. & P.A. periodicals with the monographs.

This is a low priority but should be considered in the long view, i.e. in any move of the Humanities Dept. or sub-section of Humanities viz. Fine Arts to other floors of the Library.

Naturally art periodicals are a prime source for contemporary art movements and the contemporary marks the raison d'être of the S.F.U. F. & P.A. Centre. Ideally all forms of the subject collection would be housed together. Practical considerations of staff, space and finances may not permit perfection this side of the grave.

The necessity for continued funding at a level commensurate with a professional acquisitions plan underlies any course planning by the F. & P.A. department. In other words it is not enough to employ the most brilliant of contemporary performers and teachers if the faculty cannot do ongoing research in the documentation of their fields and if the students do not find the basic undergraduate collection they need on their own campus. Sending 3rd and 4th year students regularly to another University because of its superior holdings is simply not recognizing ones own responsibilities. The name on the degree must surely mean that that Institution stands behind its Degree from all points of view but above all in the quality of its Library.

Part VI. ADMINISTRATIVE AND PROCEDURAL CHANGES

ADMINISTRATIVE CHANGES

It is proposed that the Centre for the Arts become the School of Contemporary Arts by 1984/85. It is estimated that the Centre will be of a size by that date to justify a different administrative relationship to the University than now exists.

In the event that the Centre were to become a school, the Director would become an Associate Dean of the Faculty of Interdisciplinary Studies or some other Faculty at the discretion of the University. This new relationship would give the Centre more direct access to upper level decision making bodies.

As program areas of the Centre are to remain relatively small in terms of faculty, a move toward a separate Faculty of Contemporary Arts is not preferred. There is no advantage to becoming a Faculty, with all the extra administrative structuring that would thereby be required. The teaching faculty will nevertheless be sufficiently large to make some formalization of relations between the Director and the program areas necessary. Area co-ordinators should be elected by each area to represent their colleagues. All normal day to day communications between the Director and the program areas would be made through the Co-ordinator. The position of Co-ordinator should be rotational and some off-loading of teaching would compensate for service.

Internally, the Director will be supported by the Assistant Director, in charge of all physical and production operations of the Centre, and the Business Manager, responsible for fiscal matters. There is also a need for a Departmental Assistant to give the kind of detailed support the Director must have for maximum efficiency.

PROCEDURAL CHANGES

- (1) By the end of the 1982/83 year, the Centre will require a declared major commitment from most students entering 2nd year. In 1983/84 students will be allowed to declare their majors upon entering into the first year of a program. There must always be a place for those students of talent who have not yet decided in favour of one discipline or another. On the other hand, Interdisciplinary Studies in FPA must not be thought of as a common ground for those students who have not yet reached a program decision.

Major intentions declared at beginning levels will enhance teaching efficacy and reduce student attrition. Undoubtedly this will lead to stringent selection processes for entering students, but it is believed that it is far better to select early than to eliminate students from studios and classrooms in upper years.

The introduction of principles of selection into major streams at the point of entry into the Centre will of necessity reduce to some degree the availability of studio courses for the general interest student. It should be clear, however, that the Centre does not intend to make access to studio work in the various disciplines available only to the select few, and indeed could not encourage cross-disciplinary exploration among its own students if it were to do so. The particular balance of service courses and major stream courses will inevitably vary from discipline to discipline, but the provision of opportunities for exposure to the arts in both practical and theoretical aspects will remain one part of the Centre's mission.

- (2) For the sake of better efficiency and educational consistency, the Centre is already moving toward a two semester curricular rhythm. Fall and Spring semesters are for the most part being regarded as sequential. Most courses now offered in the Fall have a sequential tie-in with another course offered in the Spring. For example, FPA.166 (Fall) becomes FPA.167 (Spring) and FPA.132 (Fall) becomes FPA.133 (Spring). This is not the case with all courses, but there are enough instances of sequences that course arrangements for Fall and Spring are being planned in tandem. It is recommended that this become a policy of the Centre and that at such time as Summer studies becomes a third semester that the entire year be planned, implemented and advertised as one academic unit.

Part VII. CENTRE FOR THE ARTS BUILDING

The full realization of the Centre's artistic and academic potential depends on a proper building to facilitate all disciplines and projects. The Centre for the Arts Building should attach to or surround the present S.F.U. Theatre. The architecture should enhance the interdisciplinary nature of the entire program and should include at least the following:

- 5 Dance studios (to include dance studio presently in S.F.U. theatre)
- 3 Theatre studios
- 5 Visual Art studios
- 1 exhibition/performance space for Visual Art
- 2 production spaces for Film
- 1 screening room
- 1 art gallery
- 1 photography studio
- 1 videotape studio
- 2 alternate performing spaces
- 2 music sound studios
- 5 music research labs and practice spaces
- 6 classrooms for general use
- office space for faculty and staff
- facility for FPA Student Union.

It is estimated that the Centre will require approximately 64,000 square feet of gross space, or 40,000 square feet of net assignable space.

Throughout this report mention is made of additional space needs for each phase of the growth plan. It must here be repeated that at the plateau of the five year growth plan the Centre for the Arts will be very badly facilitated, even if all space requests are met. At best, the space at the plateau will be uncomfortable and only made acceptable by the knowledge that an adequate building has been approved with a target date for completion decided. We propose that the building should commence in 1985.

Part VIII. CONCLUDING REMARKS

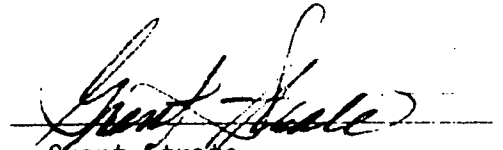
The specific growth plan outlined herein is a reasonable and fair assessment of personnel and resources required to bring the Centre for the Arts to its full educational potential. By comparison to fine and performing arts programs in other Canadian universities the plan is humble indeed. Yet it is not proposed in a spirit of humility. We believe the size indicated is optimum for our purposes. Study programs must continue in close and intimate juxtaposition to retain the interchange possibilities necessary to our educational philosophy.

This proposal is predicated on the conviction that Simon Fraser University will continue to recognize the importance of the contemporary arts, will award them the status of other disciplines and provide a physical framework in which they can give inspiration and support to each other. The Centre for the Arts must become a Centre in every sense. Implied throughout this proposal is the need for a building: a building to house all the scholarly, reactive and administrative activities of the Centre. The building should be an adequate workshop in which faculty can teach and create together. It should not be a monument to the arts or to ourselves.

As a final statement it should be emphasized that the Centre for the Arts has no intention of presenting the contemporary arts as an inaccessible, elitist process or product. The relevance of art to our society is the primary reason for the investigation, production and promotion of contemporary art. The Centre also assumes an obligation to educate students to the practical realities of the art world and encourages qualities of leadership and resourcefulness. The university experience must relate to the marketplace, not necessarily in a commercial sense but in terms of vocations, communications and contributions.

The arts are labour intensive. There continues to be a demand for educated artists of talent. There has been no reduction of this demand despite the present economic climate. With increased leisure time forecast for our society, the arts, like recreation, will become ever more essential to our lives.

Respectfully submitted, May 1981.


Grant Strate
Director, Centre for the Arts

APPENDIX A

SUPPORT STAFF

Centre for the Arts

ACADEMIC SUPPORT

1. Student Services Assistant
2. Secretary to Director
3. Clerk/Typist 3
4. Clerk/Typist 2 (Temp.)

GENERAL ADMINISTRATION

5. Business Manager
6. Accounts Assistant

FACILITIES AND OPERATIONS

7. Assistant Director for Operations
 - A) 8. Building Services Manager
 9. Box Office Clerk
 10. Production Assistant (Temp.)
 11. Building Services Assistants (4 Temp.)
 12. Ushers (6-10 Temp.)
 13. Resident Stage Manager
 14. Theatre Technicians (6 Temp.)
 15. Film Equipment Manager
 16. Film Production Assistant (Temp.)
 - B) 17. Public Events Consultant
 18. Public Program Assistant
 19. Purcell String Quartet Touring Assistant

GALLERY

20. Gallery Director
21. Gallery Assistant

SUPPORT STAFF FUNCTIONS

1. Student Services Assistant - Tony Besant

Provides information to students on Centre programs, manages registration, keeps course records and enrollment lists. Handles academic scheduling and other support services for the Academic area.

2. Secretary to the Director - Margaret Fankboner

Provides secretarial support, handles confidential matters

for Director. Acts as Secretary to Search Committee, assists Director with communications within the Department. Handles general department files.

3. Clerk/Typist 3 - Suzie Szekeres

Handles routine enquiries on courses, prepares course outlines, keeps grade records, records of Adds/Drops, handles auditions and placement tests. Does faculty typing and acts as recorder for Curriculum Committee.

4. Clerk/Typist 2 - (Temp.)

Greets visitors, answers telephones at front desk. Answers routine general information enquiries. Assists with typing and other clerical duties.

5. Business Manager - Cy Appleby

Budget control, purchasing, systems and procedures, contracts. Supervises office. Handles personnel relations and records, AUCE Union matters and staff appointments, TSSU appointments and files. General departmental administration.

6. Accounts Assistant - Janet Menzies

Keeps financial records, handles details of purchasing and office supplies. Arranges payment of expenses, handles petty cash and hourly payroll. Assistant to Business Manager.

7. Assistant Director for Operations - John Macfarlane

Overall responsibility for departmental facilities and space requirements, equipment and capital budget applications. Oversees all teaching productions. Co-ordinates Public Events Program. Supervises technical and building services for all Department activities.

8. Building Services Manager - Marcia Anderson

Day to day management of Theatre Building, including scheduling, maintenance, Box Office and Front-of-house services. Provides Production Management services to teaching productions. Directs Building Services Assistants, general building services for Department.

9. Box Office Clerk - vacant

Handles ticket sales and fee collection. Acts as receptionist for Theatre Building and provides general clerical support to Building Services Manager.

10. Production Assistant (Temp.) - vacant

Works under direction of Building Services Manager to provide production services for teaching productions.

11. Building Services Assistants (4 Temp.)

Assists Building Services Manager on routine clerical, technical and custodial duties. Provide access to theatre facilities in off-hours. Act as Front-of-house as required.

12. Ushers - (6-10 Temp. part-time)

Work with Front-of-house manager on public events in Theatre. Crowd control, public safety, distribution of programs, etc.

13. Resident Stage Manager - Ken Didrich

Provides technical operating support for Public Events Program. Directs technical crews, provides technical information. Responsible for technical maintenance in Theatre.

14. Theatre Technicians - (6 Temp. part-time)

Assist with technical support to public programs and technical maintenance and housekeeping in Theatre facilities.

15. Film Equipment Manager - Ismail Farahani

Provides equipment loan service for Film area -- handles stock requirements and equipment maintenance.

16. Film Production Assistant - John Houtman (Temp.)

Assists Film Laboratory instructor in the planning, scheduling and production of Film Workshop student films.

17. Public Events Consultant - Murray Farr

Advises on Public Events Program. Works with Program Assistant in prospecting, booking and contracting for public events.

18. Public Program Assistant - Janis Rutherford

Co-ordinates arrangements for Public Events Program. Co-ordinates public relations and publicity for all departmental affairs.

19. Purcell String Quartet Assistant - Jan Trerise

Arranges school and community concert tours for the Purcell String Quartet. Assists with other special programs as assigned.

20. Gallery Director - James Felter

Responsible for the programming and operation of the Simon Fraser Gallery. Curator of University Art Collection.

21. Gallery Assistant - Catherine Johnston

Assists the Gallery Director with the mounting and security of exhibitions and in the administration and upkeep of the Gallery.

CENTRE FOR THE ARTS COURSE OFFERINGS (Total of 22 DANCE courses)

COURSE NO. - CREDIT VALUE & COURSE TITLE	LAST OFFERED IN:	NUMBER OF SECTIONS
FPA.120-3 INTRODUCTION TO CONTEMPORARY DANCE	Current Spring/81	x 1 (ev)
FPA.121-3 CONTEMPORARY DANCE FUNDAMENTALS	Current Spring/81	x 2
FPA.122-3 CONTEMPORARY DANCE I	Fall 1980	x 1
FPA.123-3 CONTEMPORARY DANCE II	Current Spring/81	x 2
FPA.125-3 STRUCTURAL APPROACH TO BALLET I	Fall 1980	x 3
FPA.126-3 STRUCTURAL APPROACH TO BALLET II	Current Spring/81	x 3
FPA.220-3 CONTEMPORARY DANCE III	Fall 1980	x 1
FPA.221-3 CONTEMPORARY DANCE IV	Current Spring/81	x 1
* FPA.225-2 BALLET I	(first offering: Fall 1/81)	x 2
* FPA.226-2 BALLET II	(first offering: Spring/82)	x 2
FPA.320-5 CONTEMPORARY DANCE V	Fall 1980	x 1 (with 420)
FPA.321-5 CONTEMPORARY DANCE VI	Current Spring/81	x 1
FPA.324-3 DANCE COMPOSITION	Current Spring/81	x 1
(FPA.326-3 HISTORY OF DANCE)	Fall/80 (final offering)	x 1
* FPA.327-3 HISTORY OF DANCE: ORIGINS TO 20th CENTURY	(first offering: Fall 1/82)	x 1
* FPA.328-3 HISTORY OF DANCE: 20th CENTURY	(first offering: Spring/82)	x 1
FPA.420-5 CONTEMPORARY DANCE VII	Fall 1980	x 1 (with 320)
FPA.421-5 CONTEMPORARY DANCE VIII	Current Spring/81	x 1
FPA.423-5 DIRECTED STUDIES IN CHOREOGRAPHY	Current Spring/81	(7 students)
FPA.424-5 DIRECTED STUDY IN PERFORMANCE	Current Spring/81	(1 student)
FPA.425-5 INTENSIVE STUDIES IN DANCE	Summer (15) 1980	(15 credit students, 40 non-credit stu.)
FPA.426-3 DANCE ANALYSIS	Fall 1980	x 1
FPA.429-5 DIRECTED STUDIES IN DANCE RESEARCH	Current Spring/81	(2 students)
NOTE: * denotes a course that has been approved at all levels, but has not been offered as yet. Semester of first offering is indicated.		

CENTRE FOR THE ARTS COURSE OFFERINGS (Total of 14 FILM courses)

COURSE NO. - CREDIT VALUE & COURSE TITLE	LAST OFFERED IN:	NUMBER OF SECTIONS
FPA.132-3 INTRODUCTION TO FILM-MAKING	Fall 1980	x 1 (2 labs)
FPA.133-3 FILM-MAKING FUNDAMENTALS	Current Spring/81	x 1 (2 labs)
FPA.230-3 THE CRAFTS OF FILM I	Fall 1980	x 1
FPA.231-3 THE CRAFTS OF FILM II	Current Spring/81	x 1
FPA.236-3 THE HISTORY AND AESTHETICS OF CINEMA I	Fall 1980	x 1
FPA.237-3 THE HISTORY AND AESTHETICS OF CINEMA II	Current Spring/81	x 2 (one RS & one EV-DC)
FPA.334-3 FILM ANALYSIS	Fall 1980	x 1
FPA.430-5 DIRECTED STUDIES IN FILM PRODUCTION I	Fall 1980	(11 students)
FPA.431-5 DIRECTED STUDIES IN FILM PRODUCTION II	Fall 1980	(11 students)
FPA.432-5 DIRECTED STUDIES IN FILM PRODUCTION III	Current Spring/81	(9 students)
FPA.433-5 DIRECTED STUDIES IN FILM PRODUCTION IV	(first offering: Spring/82)	x 1
NOTE: * denotes a course that has been approved at all levels, but has not been offered as yet. Semester of first offering is indicated.		
THE FOLLOWING COURSES ARE AWAITING APPROVAL FROM SENATE - (Decision: May/81)		
FPA.234-3 INTRODUCTION TO FILM STUDIES	(first offering: Fall/81)	x 1
FPA.331-3 THE CRAFTS OF FILM III	(first offering: Fall/82)	x 1
FPA.436-5 SELECTED TOPICS IN FILM STUDIES	(first offering: Fall/81)	x 1
FPA.236 & 237 will change their numbers to FPA.136 & 137 respectively.		

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APPENDIX B - p.3CENTRE FOR THE ARTS COURSE OFFERINGS (Total of 13 FPA. MUSIC courses;
Total of 5 CMNS. MUSIC courses)

COURSE NO. - CREDIT VALUE & COURSE TITLE	LAST OFFERED IN:	NUMBER OF SECTIONS
FPA.102-3 MUSIC IN HISTORY I	Fall 1980	x 2 (one EV-BC & one EV-DC)
FPA.103-3 MUSIC IN HISTORY II	Current Spring/81	x 2 (one RS & one EV-DC)
FPA.104-3 MUSIC FUNDAMENTALS	Current Spring/81	2
FPA.140-3 INTRODUCTION TO CONTEMPORARY MUSIC	Current Spring/81	x 1
* FPA.240-3 CONTEMPORARY MUSIC PERFORMANCE	(first offering: Fall/81)	x 1
* FPA.244-3 CONTEMPORARY MUSIC COMPOSITION AND COMPOSERS	(first offering: Fall/81)	x 1
* FPA.245-3 MUSIC COMPOSITION AND PERFORMANCE I	(first offering: Spring/82)	x 1
** (CMNS 258-3 INTRODUCTION TO ELECTRO-ACOUSTIC COMMUNICATION)	Current Spring/81	x 1 (3 tut.)
** (CMNS 259-3 ACOUSTIC DIMENSIONS OF COMMUNICATION I)	Fall 1980	x 1 (2 tut.)
** (CMNS 358-3 SOUND TAPE RECORDING: THEORY AND USES)	Fall 1980	x 1
** (CMNS 359-3 ACOUSTIC DIMENSIONS OF COMMUNICATION II)	Current Spring/81	x 1
** (These 5 CMNS courses are included in this list of MUSIC COURSE OFFERINGS because they are 'optional requirements' within the Music Minor which begins in the Fall/81 semester. The options refer to a choice of taking <u>one</u> of CMNS 258 and CMNS 259, and <u>one</u> of CMNS 358 and CMNS 359).		
* FPA.340-3 MUSIC COMPOSITION AND PERFORMANCE II	(first offering: Fall/82)	x 1 (?)
* FPA.341-3 MUSIC COMPOSITION AND PERFORMANCE III	(first offering: Spring/83)	x 1 (?)
* FPA.347-3 INTRODUCTION TO ELECTRONIC MUSIC COMPOSITION	(first offering: Fall/81)	x 1 (?)
* FPA.348-3 INTRODUCTION TO COMPUTER MUSIC COMPOSITION	(first offering: Spring/82)	x 1 (?)
* FPA.448-5 DIRECTED STUDIES IN MUSIC COMPOSITION	(first offering: Spring/83) (7 students)	
* FPA.449-5 DIRECTED STUDIES IN ELECTRO-ACOUSTIC MUSIC COMPOSITION	(first offering: Spring/82) (7 students)	
** (CMNS 483-5 DIRECTED STUDY (ACOUSTIC CMN))	- optional (one of FPA.448, 449, CMNS 483)	
NOTE: * denotes a course that has been approved at all levels, but has not been offered as yet. Semester of first offering is indicated.		

[illegible]

APPENDIX B - p:4

CENTRE FOR THE ARTS COURSE OFFERINGS (Total of 18 THEATRE courses)

COURSE NO. - CREDIT VALUE & COURSE TITLE	LAST OFFERED IN:	NUMBER OF SECTIONS
FPA.150-3 BASICS OF THEATRE	Current Spring/81	x 1 (2 tut.)
FPA.151-3 INTRODUCTION TO ACTING	Current Spring/81	x 2
FPA.250-3 DRAMATIC INTERPRETATION I	Fall 1980	x 1
FPA.251-3 DRAMATIC INTERPRETATION II	Current Spring/81	x 1
FPA.252-3 THEATRE PRODUCTION I	Fall 1980	x 1
FPA.253-3 THEATRE PRODUCTION II	Current Spring/81	x 1
FPA.254-3 SUPPLEMENTARY STUDIES FOR ACTORS I	Fall 1980	x 1
FPA.255-3 SUPPLEMENTARY STUDIES FOR ACTORS II	Current Spring/81	x 1
FPA.350-3 SCENE STUDY FOR ACTORS I	Fall 1980	x 1
FPA.351-3 SCENE STUDY FOR ACTORS II	Current Spring/81	x 1
FPA.352-3 THEATRE PRODUCTION III	Fall 1980	x 1
FPA.353-3 THEATRE PRODUCTION IV	Current Spring/81	x 1
FPA.354-5 SUPPLEMENTARY STUDIES FOR ACTORS III	Fall 1980	x 1
FPA.355-3 SUPPLEMENTARY STUDIES FOR ACTORS IV	Current Spring/81	x 1
FPA.456-3 CONCEPTUAL APPROACHES TO DRAMA	Current Spring/81	x 1
FPA.458-5 DIRECTED STUDIES IN THEATRE I	Current Spring/81	(3 students)
FPA.459-5 DIRECTED STUDIES IN THEATRE II	Current Spring/81	(4 students)
THE FOLLOWING COURSE IS AWAITING APPROVAL FROM SCUS & SENATE (Decision: June/81)		
FPA.152-3 INTRODUCTION TO ACTING II	(first offering: Spring/82)	

APPENDIX B - p.5

CENTRE FOR THE ARTS COURSE OFFERINGS (Total of 12 VISUAL ART courses)

COURSE NO. - CREDIT VALUE & COURSE TITLE	LAST OFFERED IN:	NUMBER OF SECTIONS
(FPA.107-3 INTRODUCTION TO ART HISTORY - 17th CENTURY)	(final offering: Fall/80)	x 1 (ev)
(FPA.108-3 INTRODUCTION TO ART HISTORY - 18th CENTURY)	(final offering: Spring/81)	x 1 (ev)
FPA.160-3 INTRODUCTORY STUDIO IN VISUAL ART I	Fall 1980	x 3 (2 RS & 1 ev)
FPA.161-3 INTRODUCTORY STUDIO IN VISUAL ART II	Current Spring/81	x 2
FPA.166-3 INTRODUCTION TO THE HISTORY OF ART I	(first offering: Fall/81)	x 1
FPA.167-3 INTRODUCTION TO THE HISTORY OF ART II	(first offering: Spring/82)	x 1
FPA.260-3 STUDIO IN VISUAL ART I	Fall 1980	x 1
FPA.261-3 STUDIO IN VISUAL ART II	Current Spring/81	x 1
FPA.360-3 STUDIO IN VISUAL ART III	Fall 1980	x 1
FPA.361-3 STUDIO IN VISUAL ART IV	Current Spring/81	x 1
FPA.366-3 PROBLEMS IN VISUAL ART I	Fall 1980	x 1
FPA.367-3 PROBLEMS IN VISUAL ART II	Current Spring/81	x 1
FPA.469-5 DIRECTED STUDIES IN VISUAL ART	Current Spring/81	(no enrollment)
NOTE: * denotes a course that has been approved at all levels, but has not been offered as yet. Semester of first offering is indicated.		
THE FOLLOWING COURSE IS AWAITING APPROVAL FROM SCUS & SENATE (Decision: June/81)		
FPA.162-2 INTRODUCTORY DRAWING	(first offering: Spring/82)	

INTERDISCIPLINARY. INTERDISCIPLINARY. INTERDISCIPLINARY. INTERDISCIPLINARY. INTERDISCIPLINARY. INTERDISCIPLINARY.

APPENDIX B - p.6CENTRE FOR THE ARTS COURSE OFFERINGS (Total of 16 INTERDISCIPLINARY courses)

COURSE NO. - CREDIT VALUE & COURSE TITLE	LAST OFFERED IN:	NUMBER OF SECTIONS
FPA.110-6 THE ARTS IN CONTEXT: THE RENAISSANCE	Fall 1979	x 1 (5 tut.) (with FPA.310-6)
FPA.113-6 THE ARTS IN CONTEXT: EUROPEAN ROMANTICISM	Spring 1980	x 1 (3 tut.) (with FPA.313-6)
FPA.114-6 THE ARTS IN CONTEXT: THE MODERNIST ERA	Fall 1980	x 1 (4 tut.) (with FPA.314-6)
FPA.116-6 THE ARTS IN CONTEXT: NORTH AMERICAN STYLES	Current Spring/81	x 1 (4 tut.) (with FPA.316-6)
FPA.170-3 INTRODUCTION TO TECHNICAL THEATRE	Current Spring/81	x 1 (2 labs)
FPA.176-3 PHOTOGRAPHY AS AN ART FORM	Current Spring/81	x 1 (2 labs)
FPA.310-6 THE ARTS IN CONTEXT: THE RENAISSANCE	(first offering: Fall 1/81)	x 1 (5 tut.) (with FPA.110-6)
FPA.313-6 THE ARTS IN CONTEXT: EUROPEAN ROMANTICISM	(first offering: Spring/82)	x 1 (3 tut.) (with FPA.113-6)
FPA.314-6 THE ARTS IN CONTEXT: THE MODERNIST ERA	(first offering: Fall 1/82)	x 1 (4 tut.) (with FPA.114-6)
FPA.316-6 THE ARTS IN CONTEXT: NORTH AMERICAN STYLES	Current Spring/81	x 1 (4 tut.) (with FPA.116-6)
FPA.370-3 TECHNICAL THEATRE	(first offering: Fall 1/81)	x 1 (2 labs?)
FPA.382-3 AESTHETICS OF PERFORMANCE	Current Spring/81	x 1
FPA.384-3 CRITICISM OF PERFORMANCE	Fall 1980	x 1
FPA.489-5 INTERDISCIPLINARY PROJECT IN FINE AND PERFORMING ARTS	Current Spring/81	(4 students)
NOTE: * denotes a course that has been approved at all levels, but has not been offered as yet. Semester of first offering is indicated.		
THE FOLLOWING COURSES ARE AWAITING APPROVAL FROM SENATE -- (Decision: May/81)		
FPA.372-2 TECHNICAL PRODUCTION I	(first offering: Fall 1/81)	
FPA.373-2 TECHNICAL PRODUCTION II	(first offering: Spring/82)	

APPENDIX C - p.1

SPRING 1981 TEACHING PERSONNEL

FULL-TIME TENURE-TRACK PROFESSORS

(Interdisc.)	+ ALDERSON, Evan [*]	Assistant Professor - joint with English Dept.
(Dance)	+ ALOI, Santa	Assistant Professor
(Visual Art)	BARBER, Bruce	Assistant Professor
(Interdisc.)	+ BLASER, Robin [*]	Professor - joint with English Dept.
(Theatre)	DIAMOND, Marc	Assistant Professor
(Theatre)	FELDMAN, Peter	Associate Professor
(Dance)	+ GARLAND, Iris	Associate Professor
(Film)	RAZUTIS, Al	Associate Professor
(Dance)	+ STRATE, Grant	Professor
(Music)	+ TRUAX, Barry	Assistant Professor - joint with Communication
(Visual Art)	+ WALL, Jeff	Assistant Professor

* Joint Appointments + Tenured

VISITING PROFESSORS

(Film)	KENDALL, Nicholas	Visiting Assistant Professor (2.0)
(Theatre)	MURPHY, Vincent	Visiting Assistant Professor (0.4)
(Dance)	PERREAU, Jean Pierre	Visiting Assistant Professor (0.4)
(Dance)	SMITH-SLOSKY, Marc	Visiting Assistant Professor (0.8)

FULL-TIME LECTURERS

(Interdisc.)	BARENHOLTZ, Jerry	- joint with Computing Science Dept.
(Dance)	EISLER, Lee	
(Interdisc.)	MACFARLANE, John	
(Music)	MACINTYRE, David	

APPENDIX C - p.2

SPRING 1981 TEACHING PERSONNEL

LAB INSTRUCTORS

(Film)	SMITH, Mark	Lab Instructor I
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SESSIONAL LECTURERS

(Film)	ELIOT-HURST, Michael	- from Geography Dept. (Professor)
(Interdisc.)	GIBSON, Ed	- from Geography Dept. (Associate Professor)
(Interdisc.)	ZASLOVE, Jerry	- from Geography Dept. (Associate Professor)

SESSIONAL INSTRUCTORS

(Theatre)	DOLMAN, Janet
(Dance)	GREENHOUGH, Karen
(Visual Art)	GUILBAUT, Carol
(Visual Art)	MACWILLIAM, David
(Dance)	MILLER, Diane
(Theatre)	POGROW, Gary
(Film)	REIF, Tony
(Interdisc.)	VARDEMAN, Lynn
(Music)	ZAPF, Donna

TEACHING ASSISTANTS

(Interdisc.)	FETHERSTONAUUGH, Dana	- FPA.170 Introduction to Technical Theatre
(Dance)	GREENHOUGH, Karen	- FPA.121 Contemporary Dance Fundamentals
(Film)	HOUTMAN, John	- FPA.231 The Crafts of Film II
(Interdisc.)	INMAN, Susan	- FPA.116/316 The Arts in Context: North American Styles - Dance Tutorial
(Film)	MCGARRY, Michael	- FPA.133 Introduction to Film-making
(Interdisc.)	MACKEY, Sherri	- FPA.116/316 The Arts in Context: North American Styles - Visual Art Tutorial
(Interdisc.)	MENDELSON, Fred	-

I S.F.U. Theatre Building Complex1. Theatre Auditorium - 450 seats - specialized area

Productions and Production-Related Work	- 52.8 hours/wk.
Public Events and Related Work	- 14.9 hours/wk.
External Users	- <u>2.1</u> hours/wk.
	69.8 Total average hrs./wk.

- a. Auditorium Component Areas: Control Booth (lighting and audio equipment and controls), Attic (lighting instrument storage and work area)
- b. Auditorium Sub-Component Areas: Foyers (often used for scene studies and rehearsals, as well as meetings within and without the department), Box Office (ticket sales, information, and office for 2 continuing and 4 temporary employees)

Special Notes: The auditorium is most often unavailable for use because of the presence of sets on stage or due to size and technical restrictions.

2. Sceneshop - specialized area - carpentry, paint and storage area

Productions and Production-Related Work	- 35.5 hours/wk.
Public Events and Related Work	- 1.8 hours/wk.
Course Usage - (1 course)	- 4.0 hours/wk.
Related-Course Work	- <u>0</u>
	41.3 Total average hrs./wk.

Special Notes: The sceneshop cannot be used while performances or rehearsals are on stage due to a noise problem. The sceneshop has a limited work area due to its use as a major storage and loading area.

3. Room 109 - scenestudy - dressing room

Productions and Production-Related Work	- 18.4 hours/wk.
Public Events and Related Use	- 14.0 hours/wk.
Course Usage (1 course)	- 1.2 hours/wk.
Course-Related Work	- 1.8 hours/wk.
External Users	- <u>.6</u> hours/wk.
	36.0 Total average hrs./wk.

Special Notes: Area is very small and subject to exhaust fumes.

4. Room 118 - Audio Studio - specialized area - equipment room

Productions and Production-Related Work	- 6.1 hours/wk.
Public Events and Related Use	- 0
Course Usage (1 course)	- .5 hours/wk.
Course-Related Work	- <u>10.0</u> hours/wk.
	16.6 Total average hrs./wk.

Special Notes: A special pass for admittance is required for this room.

5. Room 116A - Theatre Dance Floor - special floor with barres and mirrors

Productions and Production-Related Work	- 3.4 hours/wk.
Course Usage (2 courses)	- 14.0 hours/wk.
Course-Related Work	- <u>15.0</u> hours/wk.
	32.4 Total average hrs./wk.

Special Notes: This area is mainly reserved for dance students to practice their compositions as they find time, therefore the average should be higher due to their unmonitored use of this space.

6. Room 116B - Concrete Theatre - mainly storage area

Productions and Production-Related Work	- 20.9 hours/wk.
Course-Related Work	- <u>3.9</u> hours/wk.
	24.8 Total average hrs./wk.

Special Notes: This area is also known as "the black hole". It is not conditioned for long periods of use without getting on the nerves of the users. This area is also unusable due to its direct proximity to the Dance Floor. Only one of these areas can be used at a time to avoid noise problems. The control booth in this area has served as a designer's office in a make-shift fashion.

7. Room 113 - Green Room - multipurpose - open area

Productions and Production-Related Work	- 3.7 hours/wk.
Course-Related work	4.0 hours/wk.
Student Union	<u>8.0</u> hours/wk.
	15.7 Total average hrs./wk.

Special Notes: This area is open to general traffic and noise; not a good work area or meeting place. It is supposed to be the

student union's lounge.

8. Small - Specialized Rooms

Rooms 111, 112, 120 and 122 - Dressing rooms; Room 129 - Storage and Lighting Equipment; Room 119 - Production Office; Room 115 - Costume Sewing and Storage; Rooms 105, 106 and 107 - Prop. and Departmental Storage - occasional office; Rooms 211 and 206 - Technical Director and Stage Manager Offices.

9. Studio I - specialized music area

Courses (4 courses)	- 14.0 hours/wk.
Course-Related Work	- <u>35.0</u> hours/wk.
	49.0 Total average hrs./wk.

Special Notes: Piano in area demands almost exclusive use of this space by music program students and faculty.

10. Studio II - performance/lab area - specialized

Productions and Production-Related Work	- 21.5 hours/wk.
Course Usage (5 courses)	- 26.0 hours/wk.
Course-Related Work	- 3.9 hours/wk.
Film Shooting	- 3.3 hours/wk.
External Users	- <u>.2</u> hours/wk.
	54.9 Total average hrs./wk.

Special Notes: As a performance/production area, this space is quite solidly used through the semester by students and faculty. The space has lighting equipment for this purpose. It is an area in serious need of repair, particularly structurally.

II Centre for the Arts Complex

1. Visual Arts Studio 200 - specialized area - workspace and offices

Courses (1 course)	- 12.0 hours/wk.
Course-Related Work	- <u>45.0</u> hours/wk.
	57.0 Total average hrs./wk.

Special Notes: This area is a workspace as well as teaching area for Visual Arts; carpentry and video projects are assembled here as well as more conventional displays. The large, open size of this area is necessary to the courses and projects taking place within it.

Office Areas - Room 203 - 1 person, Room 202 - 2 persons, Room 205 - 3 persons, Room 211 - 2 persons, Room 212 -

2 persons, Room 213 - 2 persons, Room 214 - 5
persons
Total = 17 persons - all faculty offices

2. Theatre Studio-300 - open area - lab performance space

Productions and Production-Related Work	- 20.0 hours/wk.
Course Usage (4 courses)	- 38.0 hours/wk.
Course-Related Work	- <u>5.7</u> hours/wk.
	63.7 Total average hrs./wk.

Special Notes: This is a small but nice performance space with better possibilities than Studio 11. A simple lighting and audio system is in this area. There are problems with transporting risers and seats for performances into this area.

3. Dance Studio-401 and 402 - specialized - barres, mirrors and floors

Productions and Production-Related Work	- 11.0 hours/wk.
Course Usage (5 courses)	- 40.0 hours/wk.
Course-Related Work	- <u>8.0</u> hours/wk.
	59.0 Total average hrs./wk.

Special Notes: As with Theatre Dance Floor, this area is also used, when free and unmonitored, by Dance students for their composition studies, therefore, the average is low. The floor in this area has been a problem.

4. Film Studio and Editing Trailers-520 and 530 - specialized

Course Usage (3 courses)	- 22.0 hours/wk.
Course-Related Work	- <u>50.0</u> hours/wk.
	72.0 Total average hrs./wk.

Special Notes: See J. Macfarlane memo to Assoc. Dean, Dec. 17/80. Equipment storage room in trailer A-1, also office for staff person. C.A.521 - 2 faculty; Rm. 508 - 2 faculty; Trailer A-2 editing and storage facility. These rooms are overscheduled and crowded.

5. Main Office Area-500 - Office space for 20 people and machinery

Room 509 - Director, Room 507 - 2 faculty, Room 506 - 2 faculty, Room 505 - 1 staffperson, Room 504 - 1 staffperson, Room 514 - 2 faculty, Room 519 - 2 staffpersons, Room 500 open area - 3 staffpersons, Room 510 - 1 staffperson, Room 511 - 2 staffpersons, Room 512 - 1 staffperson. Heavy office equipment also housed in this area.

Special Notes: Very small area for so many people. Conference Room in this area doubles as lunch, gathering area when possible but seldom is available due to large number of meetings held here out of necessity.

III Other Centre Areas

1. AQ2001 - Dance Studio - specialized - barres, mirrors and floor

Productions and Production-Related Usage	- 1.0 hours/wk.
Course Usage (3 courses)	- 20.0 hours/wk.
Course-Related Usage	- 15.0 hours/wk.
	<u>36.0</u> Total average hrs./wk.

Special Notes: As with CA Dance Studio and Theatre Dance Floor, students use this area for practice as much as is possible. This is a heavily-used weekend space.

2. AQ3131 - Visual Arts Studio - specialized

Courses (1 course)	- 6.0 hours/wk.
Related Course Usage	- 35.0 hours/wk.
	<u>41.0</u> Total average hrs./wk.

Special Notes: This is an unmonitored area, however, indications are that this is a very active work area as students are requesting other space due to lack of available time and space in this area.

3. AQ - Art Gallery - specialized

Houses exhibitions and S.F.U. collection of art works. Office of 1 staffperson.

4. 112 W. Hastings Street - Visual Arts Studio - specialized

Courses (1 course)	- 8.0 hours/wk.
Course-Related Usage	- ?
	<u>*8.0</u> Total average hrs./wk.

Special Notes: There is no way of knowing how busy this space is after class. It certainly gets some use from students on their projects but as it is unmonitored, total average time cannot be calculated. The space is in constant use as studio space for advanced Visual Art students.

IV Non-Centre Areas Booked to Fulfill Space Requirements

A. Specialized Areas for Special Course Needs

1. Images Theatre	- 1 Course	- 8.0 hours/wk.
2. Multi-Media Theatre	- 3 Courses	- 6.0 hours/wk.
3. CC 8100	- 5 Courses	- 16.0 hours/wk.
4. CC 6117 and 6118	- <u>1 Course</u>	- <u>6.0 hours/wk.</u>
	10 Courses	- 36.0 Average hrs./wk.

B. Regular Classroom Bookings

1. Robson Square/Downtown Campus	- 2 Courses	- 11.0 hrs./wk.
2. AQ 3140A	- 2 Courses	- 2.0 hrs./wk.
3. AQ 5018	- 1 Course	- 2.0 hrs./wk.
4. AQ 5020	- 1 Course	- 2.0 hrs./wk.
5. AQ 5051	- 2 Courses	- 2.0 hrs./wk.
6. CC 5100	- 1 Course	- 4.0 hrs./wk.
7. TLX 8509	- 2 Courses	- 3.0 hrs./wk.
8. TLX 9501	- <u>2 Courses</u>	- <u>2.0 hrs./wk.</u>
	13 Courses	- 28.0 Average hrs./wk.

Total Courses Booked Outside Centre - 23
 Outside Centre Total Average Hours/Week Booked - 64.0

Total Courses Booked in Centre Areas - 32
 In Centre Total Average Hours/Week Booked - 205.7

Total Average-Hours Booked for Courses - 269.7 hrs./wk.
 Total Average-Hours Booked - 719.8 hrs./wk.

Centre for the Arts

(Spring 1981)

S.F.U. THEATRE

A) *LIGHTING SYSTEM*

- Dilor 195 x 2.4 KW dimming system with Kliegl Performer II microprocessor controller (125 channels). Also interfaces with Dilor three scene manual controller (60 channels) for teaching and backup.
- 172 stage lighting instruments of varied descriptions. Approximately half are new, half are nearing end of useful life.
- complete inventory of stage cable
- sidelight ladders, scaffolding, boom stands, etc., comprising a varied though somewhat limited inventory of stage hardware

B) *MAINSTAGE AUDIO SYSTEM*

- 8 channel reproduction and record system with JBL Studio Monitors, Altec amplifiers, equalization, peak limiting. Primarily a tape and live system. The stage and house are wired for flexible microphone and speaker placement. Mixing is by four ganged portable Sony mixers and plans include replacement with a unified, theatrical mixing console. System also includes a complete Clear-com headphone communications system.

C) *AUDIO STUDIO*

- basement audio studio to be expanded Summer 1981 for use as Electronic Music Studio in Contemporary Music Minor Program. Currently includes three Sony Quad tape recorders (1/4" format), cassette and turntable, Tascam 12 in 4 out studio mixing console, JBL Studio Monitors. In addition some older tape recorders and amplifiers from this studio will be included in a small audio workshop facility for the new program.

D) *STEINWAY CONCERT GRAND PIANO*

E) *THEATRE SCENESHOP*

- basic construction facility for technical theatre teaching, support of teaching productions and public events. Includes radial saw (replacement already requested), bandsaw, table saw, drill press, lathe, power saws, router and drills. Also has a collection of carpenters hand tools. Specialized scenic equipment also including airless sprayer is stored elsewhere for use on stage.

I) STAGE MANAGER'S STORAGE

- hand tools, electronics gear and parts specifically reserved for the use of the Centre's union crews and maintenance technicians.

In addition to the equipment referred to above, the theatre has a costume collection and sewing facility which is rather small by theatre standards and a props collection that is equally minimal.

All of the above facilities and equipment are used equally for teaching (both directly and as production support) and public events presentation.

STUDIO I (MUSIC)

- This facility is devoted entirely to the teaching of Music courses. Its equipment includes a Heintzman baby grand piano, a Sony sound system with receiver, cassette deck and reel to reel recorders, phonograph, and a limited collection of musical instruments including vibraphone and drums.
 - music also makes use of a small music previewing system in the offices of the Centre. It consists of turntable, amplifier, speakers and headphones.
-

STUDIO II (THEATRE)

- entirely used as a teaching facility for theatre
 - lighting system: 12 dimmer Strand system, 43 stage lighting instruments and cable
 - older Viking portable sound system
 - one set Wenger seating risers
 - 11 tumbling mats
 - 180 orange stacking chairs (used throughout Centre for classes and performance). These chairs wear out steadily and will soon require replacement.
-

DANCE STUDIOS

- Dance is not intensively equipped in comparison to the other areas of the Centre. However its equipment does include a portable Marley stage floor for the Theatre mainstage, a portable ballet barre system, two upright pianos, and several drums. In addition Dance has a Sony $\frac{1}{2}$ " reel to reel video portapac and camera system and several cassette and reel to reel tape recorders. The ballet classes will require the purchase of a suitable floor covering for AQ 2001 as the current floor is too slippery for ballet.
-

C.A. VISUAL ARTS STUDIO

- small collection of portable power and hand tools
 - video equipment
 - 1 Sony $\frac{3}{4}$ " colour video cassette recorder and two cameras
 - studio $\frac{3}{4}$ " colour Sony video cassette recorder
 - $\frac{3}{4}$ " colour Panasonic colour edit system with microprocessor control
 - 1 lighting kit
-

C.A. THEATRE STUDIO

- used for teaching of theatre and small dance and theatre productions
 - sound system similar to Studio 1 with reel to reel, cassette, tuner and phonograph
 - 7 Bardwell lighting instruments for illumination
 - 10 tumbling mats
 - upright piano
-

FILM STUDIO

PRODUCTION EQUIPMENT

This is used in various combinations, depending upon course level and scheduling.

A) FILM

- 2 sync cameras with 2 lenses and accessories
- 1 variable speed silent camera with 6 lenses
- 1 Bolex camera bodies and cases
- 14 Bolex lenses
- 1 super 8 cameras
- 11 light meters
- 8 tripods
- 1 optical printer and accessories (requires one of the Bolex cameras)
- 1 animation stand and accessories (requires one of the Bolex cameras)
- 2 sync tape recorders and accessories
- 9 microphones for tape recorders
- 8 cassette tape recorders
- 7 sets headphones
- 25 lights and stands

B) VIDEO

- Panasonic double camera studio system with switcher - $\frac{3}{4}$ " colour cassette
- Panasonic portapac $\frac{3}{4}$ " colour cassette video recorder
- Sony $\frac{3}{4}$ " colour cassette studio recording deck
- older Philips B/W 2 camera studio system with switcher. This system, although useful for teaching, is near the end of its life.

POST PRODUCTION EQUIPMENT

- 1 four plate editing machine (Steen Beck)
 - 1 six plate editing machine (Steen Beck)
 - 3 editing synchronisers
 - 1 motorized editing synchroniser
 - 5 16mm editing viewers
 - 5 sets film rewinds
 - 7 film splicers
 - 1 (Moviola) 2 arm editing machine
 - 2 (Eiki) 16mm projectors
 - 1 (Athena) 16mm analyst projector
 - 4 super 8 projectors
-

S.F.U. ART GALLERY

- sound system for Gallery music
 - camera system
-

APPENDIX FLibrary ResourcesCentre for the Arts

Step I of the Fine and Performing Arts library survey, just concluded by consultant Helen Moore, is submitted as a statement of resources. It is really an investigation of problem areas and is not intended to be a detailed inventory of acquisitions.

FPA SURVEY

1. COUNT

FORM LOCATION SIZE Present and expected rate of growth Present and required service levels JURISDICTION

I BOOKS LIBRARY Humanities 4th 18,000⁺ Humanities accessions: 1,000 titles p.a. Fine Arts/Music 20% of that. Could be affected by Emergent Funding Programmes.

LIBRARY

1/5 Librarian/week
Lib. Asst. II 4 hrs/week
Lib. Asst. IV 6 hrs/week

II PERIODICALS LIBRARY Serials 6th S 478⁺ P 390⁻ If shelved together it would require a stack and a quarter to hold the FPA subs. (8 bays to a stack, 7 shelves to a bay, 30 titles to a bay) needs clarification. Cost of fine arts serials Current orders) \$8,000

LIBRARY

Total cost of serials staff including processing and public service excluding admin. \$289,500

Total no. of current serial titles being received: 14,000

III PHONO-TAPES

LIBRARY Room 3rd
Reserve Room
Circulating copies

Indeterminate

See note

Copies in Library
belong to Library
SEE PAGE 2, Sec.V

IV AUDIO-VISUAL MATERIAL

Centre for
the Arts

1. Slides CA 203 10,000⁺

\$300 last year @
\$1.50, some 200 slides
Expected growth could
quadruple

Slide librarian full time
Use of the word Librarian does
not indicate an MLS at this
point

Theatre CA 506 370

Instructional Media
Centre
CENTRE FOR THE
ARTS

FPA SURVEY

1. COUNT (CONTINUED)

FORM	LOCATION	SIZE	Present and expected rate of growth	Present and required service levels	JURISDICTION
IV AUDIO-VISUAL MATERIAL (Continued)					
2. Films	Alderson office CA Production Mgr.	2 dance 50 ⁺	n.a. "belong to library" 1979 \$3-4,000 1982 \$1000-\$2000 pa.	See G. Strate	
Recordings	Centre for the Arts 504	5-600 ⁺	Emergent Funding at 1000 per year (records) after 200 p.a.	No staff at present Faculty looking after. Needs admin. decision.	CENTRE FOR THE ARTS

V INSTRUCTIONAL MEDIA CENTRE

1. Phono-tapes Masters	Library 1st floor IM Centre	Total collection 2500, but 1,465 are FPA related	1979 and previous added 25-30 per month	For all: STAFF: 36 f.t. permanent positions SPACE: IMC is planning new facilities in N.E. corner of campus. EQUIPMENT: Equipment, operators and assistance available for classroom and research use of all media. JURISDICTIONAL STATUS: IMC provides custody and care for all commonly used instructional media on campus.	RECORDINGS: There are some 300 recordings in IMC, the preponderance of which belong to the LIBRARY. These are included in the 1,465 figure.
2. Video tapes		14	10 - 15% per year depending on the instructional media component required by the Academic programmes offered.		
3. Films		34			
4. Slides 35 mm		9,434			

More detailed information will require a letter from Mr. Grant Strate to Head of IMC, Mr. Walter Griba

FPA SURVEY

1. COUNT (CONTINUED)

FORM	LOCATION	SIZE	Present and expected rate of growth	Present and required service levels	JURISDICTION
VI SOURCES USED BY FPA FACULTY UNRELATED TO LIBRARY, IMC OR CENTRE FOR THE ARTS					
1. Video tapes	C. C. 6122 (Ron Franklin)	600	n.a. MEH used about 20 out of this collection over a semester for his film courses	n.a.	Property of Dept. of Communication
2. Films	Archaeology Museum (Rick Percy)	-0-	n.a.	n.a.	Films housed IMC Access through IMC

FPA SURVEY

2. METHODOLOGY

I Books

Shelf list measured (100 cards to the inch) in these LC classes,
in consultation with Natalia Bohan.

M
N
PG 3240-3255 RUSS
3071-3089
PN 1600-3299 GENERAL
PQ 500- 591 FRENCH
1211-1241
4133-4160 ITALIAN
4227-4245
6099-6129 SPANISH
6217-6239
9083-9095 PORTUGUESE
9164-9170
PR 621- 739 ENGLISH
1241-1273
PS 330- 351 AMERICAN
623- 635
PT 605- 701 GERMAN
1251-1299
5250-5295 DUTCH
5490-5515
7800-7832 DANISH
7999-8020
8500-8534 NORWEGIAN
8699-8718
9415-9449 SWEDISH
9605-9625

MUSIC
FINE ARTS
DRAMA

INDIVIDUAL
PLAYWRIGHTS
INTERSPERSED
IN
COLLECTION
WERE
NOT
MEASURED

II Periodicals

Computer printout of Fine and Performing Arts Serials produced
by Ann Liston. After deleting see references, ceased public-
ations, and year books, annuals, indexes, directories, et al,
an actual periodical count was reached.

FPA SURVEY

2. METHODOLOGY (CONTINUED)III RECORDINGS

These are used in the Library in the form of circulation copies of tapes called PHONO-TAPES. On the advice of Kurtis Vanell, IMC, I counted not the entries in the Library catalogues, but the entries in KV's shelf list in his office, as being more up-to-date. This home-made but thorough card catalogue contains broad subject categories under which cards are filed alphabetically by composer or performer. Each tape carries an accession number. For the greater part, one work only is found on each tape. Cards could not be measured but had to be individually counted as Kurtis had employed many added entries as a finding device useful to him, without the formal library device of a MAIN ENTRY. Headings FPA related:-

Anthology
Course tapes
CBC programmes
Modern history
Lectures
Spoken Drama
Jazz by artist
Electronic composer
New music
Pop by artist
Specialty
Folk by artist
Folk by country
Classical by composer

FPA SURVEY

2. METHODOLOGY (CONTINUED)IV AUDIO-VISUAL located in CENTRE FOR THE ARTS

Interviews with Faculty and staff located various holdings of materials bought from Centre budgets and shelved or housed, for convenience at the Centre.

1. Slides 35 mm

a) housed in CA 203 Slide Library

The count was given to H. Moore and B. Barber
(Visual Art)

See separate report on Slide Library.

b) Housed in CA 506

Peter Feldman (Theatre) showed me Theatre Teaching
slides bought with Centre funds which I counted from
information sheets supplied with sets.

2. Films

a) Interview with Evan Alderson. HM did not see.

b) Interview with Mark Smith, Centre Production Mgr.
and personal count.

3. Recordings

Interview with Truax, McIntyre and Zapf.

Count is Truax's estimate.

V AUDIO-VISUAL MATERIALS LOCATED IN
INSTRUCTIONAL MEDIA CENTRE

1. Phono-master-tapes.

HM counted Kurtis Vanell's shelf list.

2. Video-tapes. HM counted from IMC's catalogue.

3. Films. HM counted from IMC's 1978 catalogue and later
accession lists supplied by A-M. Malinski.4. Slides 35 mm. HM counted from IMC's master list of Art
Related Subjects supplied by A-M. Malinski.

FPA SURVEY

2. METHODOLOGY (CONTINUED)

VI SOURCES USED BY FPA faculty and Sessional Lecturers unrelated to
LIBRARY, IMC or CA.

1. HM interviewed Ron Franklin, Media Technician C.C. 6122.
Count given to HM by RF.
2. HM interviewed Rick Percy, Archaeology Museum who said their
film were all housed in IMC. Such 35 mm slides as they had
were Departmental teaching materials presently unorganized.

FPA SURVEY

3. COMMENTS RELATING TO LIBRARY

In the course of interviewing members of the Fine and Performing Arts Centre, comments relating to the Library were made which are passed on for your information.

COLLECTIONS

- i) Aloï (Dance) Felt Garland in better position to give bibliographies. Mentioned importance of having good DANCE films in collection.

Mentioned expense of student dancers' clothing vs expense of books. Aloï would expect books to be accessible in Library. Indicated not enough copies of dance books on reserve; not enough books in modern field in library, folk dancing books not at all useful.

Requested separation Dance Theatre books from Physical Education books as a useful step for students to produce a cross-fertilization of ideas. Requested more titles on criticism: Martin Segal, Jewett, Croce.

Recommended Vision of modern dance.

- ii) Alderson (CA, Sabbatical)

Alderson's comments were of a policy nature relating to a small materials collection and to the establishing of a slide librarian position.

- iii) Barber (Visual Arts)

Barber was organized and thoughtful about his requirements.

- need full time slide librarian
- need periodical holdings to support RILA index
- finds BLACKWELL blanket orders not pertinent to his teaching needs, e.g. catalogue raisonnee of an artist is a very expensive work and faculty member may prefer to have more titles on an artist or field before acquiring the catalogue raisonnee.
- need multiple copies basic works, i.e. Gombrich, Berger.

FPA SURVEY

3. COMMENTS RELATING TO LIBRARY (CONTINUED)

COLLECTION (Continued)

- need duplicate circulating copies of special select bibliographies (Marxist Aesthetics) as well as reference
- need all major bibliographies
- sees North American artists under-represented. From 1830 up but special emphasis 1940 on.
- referred to Jeff Wall's bibliography?

iv) Feldman (Theatre)

- referred to Rodenberg's list? Asked if it has been filled
- says lack of critical, analytical works
- Says students say not enough play-reading sets. Suggests buying multiple copies play scripts 20th C. predominantly. Most concerned about play scripts but also plays in collection.
- It is to be noted that this Professor had a large personal paperback library in his office which he made available to students.
- Feels Library should have copies of course texts.

PHYSICAL: shelving. Commented on shelving by country; would prefer by form.

- Noted deficiency in holdings of Canadian plays and criticism thereof.

v) Hurst (Film)

Michael Elliot Hurst indicated that he was a Sessional Lecturer in F. & P.A. with no voting power in Dept. meetings.

Not aware of any F. & P.A. library liaison person.

No easily identifiable route to place orders for books.

- Feels all films on campus should be centrally located for logistical reasons, e.g.: new DOWNTOWN CAMPUS.

Major concern to show films; spends his centre budget on film rentals and freight. Feels Centre would benefit from owning films, improved teaching methods especially at 400 level.

FPA SURVEY

3. COMMENTS RELATING TO LIBRARY (CONTINUED)

COLLECTIONS (Continued)

Draws on Communications Centre CC6122 for some 20 items per semester even though no copyright clearance.

vi) McIntyre, Truax, Zapf (Music)

These three faculty members interviewed together.

- Recordings in CA 504 considered prime teaching materials. Bought with centre funds. Partially catalogued only, Music faculty just know what is there. They indicated it should be taped soon for preservation. It is a cross section of music history, so far only 10% contemporary.

Zapf (Musicologist) uses her own recordings and borrows from University of British Columbia Music Library (Wilson).

Zapf commented music tapes in RESERVE ROOM made on voice quality tape, not music quality tape. Does not recommend students listen to them. The three music professors considered this whole group of tapes in LIBRARY to be course tapes and subject to erasure. They were most unclear about access to these materials. All three said they "were not aware tapes were there in AV (IMC)." All were surprised when HM showed them KVanel's subject headings.

ORDERING SOURCES: These faculty members stressed that the recordings needed for the new Contemporary Music Minor were unique; that the sources were unique and expressed their intention to order new records with funds from Emergent Funding and keep in their own offices.

SPECULUM Indicated not teaching music as a separate art; needs to be adjacent to other arts. Library should be a mirror to the courses taught. Tapes and listening room should be adjacent to each other and to the books.

To conclude MTZ feel they would be greatly assisted by a master list of the music collection as it stands before beginning to add to the collection. (Books and periodicals).

FPA SURVEY

3. COMMENTS RELATING TO LIBRARY (CONTINUED)

COLLECTIONS (Continued)

vii) Razutiz (Film)

Indicated Library deficient in contemporary critical writing.

- mentioned SCREEN (periodical)

29 Old Compton Road, London WN5PL

also Wide Angle and Camera Obscura.

- all books by Metz
- would prefer a "library" film screening facility as IMC has limited facilities and proliferation of courses has created an overload for IMC.
- A.R. has personal collection (2 dozen more or less) contemporary trade journals which he loans to the University.

MARK SMITH, PRODUCTION MANAGER, when asked, stated that he felt Centre should have a Media Resource Centre for expediency. Mentioned student access to sound effects tapes difficult (that of the three day loan) and competition here with Truax's Sonic Tapes (?).

FPA SURVEY

4. COMMENTS RELATING TO FPA CENTRE

These comments I deem to be related to the Centre Administration and given here for your information only.

PERIODICALS:

Some dissatisfaction re the routing and storing of Centre-purchased FPA periodicals.

LIBRARY LIAISON

Some lack of knowledge of placing book orders, whether or not to expect feedback and so on.

PHYSICAL

Office collections held in lieu of a media resource centre at the CA and distance from LIBRARY and desire to keep close watch over necessary teaching tools; not wanting to enter materials in an open access University situation.

Evan Alderson presented the most complete concept for a small materials collection kept separate from the monographs and serials. This would be different from a Fine Arts Library: ideally there would be a Fine Arts Library. This small materials collection would house records and video tapes. This would need to be expanded on by Professor Alderson.

FPA SURVEY

5. COMMENTS OF CONSULTANT

FACULTY-LIBRARY LIAISON

This department, the FINE & PERFORMING ARTS, stands in immediate need of a Faculty-Library Liaison member. Mr. Bridwell of the Humanities Division, cannot and should not be expected to operate in a vacuum buffeted by the problems of reduced budgets, inflationary book and periodical prices, changing faculty, unresponsive faculty, and rapidly established new teaching programmes. COLLECTION BUILDING, both retrospective and current, is time consuming, hard, professional work and not accomplished over-night. It requires subject specialists working closely with faculty, and ideally, before programmes are established.

Not only collection building, but also the subtler aspect of faculty-library understanding it brought to mind. My own perception in interviews was that some members of the Department perceived the library to be unresponsive when in fact the Department members were probably more likely simply unaware of the operational hazards of a University Library Acquisitions Department.

INSTRUCTIONAL MEDIA CENTRE

The relations of the members of the Department to the IMC were stated and implied throughout this survey. They were mixed, ranging from constructive criticism to milk compliments. Some Faculty who use film extensively found the Centre to be helpful, resourceful, useful, knowledgeable in making bookings and so on. Others stressed the awkwardness in making room bookings, obtaining technical assistance (loading projector, e.g.) or "bureaucratic" difficulties for students in use of screening rooms.

The IMC was seen as helpful in obtaining art slides through photographing at UBC LIBRARY Fine Arts Division some years ago. I did not in the short period I used the Centre see anyone consulting slides in the viewing room.

A Theatre professor said he was "unclear how they operate" ...for example they don't do posters (advertising).

Another comment said IMC has been "helpful up to a point" but now they were "overloaded."

FPA SURVEY

NOTES TO SLIDE LIBRARY

CENTRE FOR THE ARTS, SIMON FRASER UNIVERSITY

FPA SURVEY

NOTES ON SLIDE LIBRARY, CENTRE FOR THE ARTS

35 mm slides are housed in room 203 of the Centre, in 36 wooden drawer cabinet with brass plate labels identifying major schools. The slides total approximately 10,000.

There is no question in my mind that this important resource is in the worst condition of all the audio-visual materials and requires immediate attention.

PHYSICAL

1. Strip lighting - if lights turned off in nearby professors office, they all go out. Needs individual lights.
2. Carpet on floor - dust.
3. No air conditioner or air purification, necessary to bind slides in pure atmosphere.
4. No blinds on windows which face south. Heat is destructive of negative storage. Light must be able to be excluded for viewing.
5. Size of room 12' x 10' approximately and presently serves as office for a faculty member.

A separate room is required, large enough for slide librarian and faculty members laying out lectures.

6. LIGHT TABLE CUM processing table now occupies one wall of room 203. Chair to work sitting down, presume also used by faculty. Slide room would require clean separate preparation area.

DRAWERS

1. Drawers move easily but are open to dust even though slides mounted and do not pull out completely so drawer above impedes your reaching to back 3" of drawer. POOR design.
2. Only one light at present, difficult for two persons to lay out their slides at one time.
3. Drawers hold about 600-800 mounted slides to a drawer, can't use back couple of inches. Say 36 x 700 - 25,200 when all full, but RECOMMEND doubling because many other periods and countries yet to come and they need a separate drawer each.

FPA SURVEY

SLIDE LIBRARY (Continued)

SLIDES

1. unattributed
2. unmounted (cardboard, not yet in glass)
3. unmasked
4. badly masked
5. misfiled
6. mislabelled
7. inadequate coverage of subjects taught
8. irrelevant collections to areas taught
9. lying in cardboard boxes on floor
10. lying on top of table unprotected and open to dust and FINGERPRINTS!
11. stored in metal filing cabinet in same room should be incorporated in collection
12. 340 glass mounted slides in plastic sleeves on top of cabinet waiting to be filed
13. lacks separate card file for student pre-selection (if desired)
14. Nineteen boxes of slides received Sept. 28, 1976 from BUDEK, E. Providence, Rhode Island still unmounted in individual shipping boxes, about 190 slides. Printed attributions accompany boxes. These could be very quickly processed by untrained person. (Person would have to know slide mounting techniques). Typist would be required to type labels).
15. Slides also housed on top of cabinet in plastic sleeves in binders, e.g. Blake (BM) 282 slides.
16. Some ordering slide source catalogues shelved in room on top of cabinet. Others personal, held by Prof. Barber.
17. a) Typed slide collection: suggested policy and loaning procedure
b) also request for funds for PYEG student
c) Fine Arts Slide book catalogue "corrected copy" no date, two copies.

FPA SURVEY

SLIDE LIBRARY (Continued)

The briefest examination of the Literature shows the use of a Slide Librarian to be a paramount position to be filled in the Centre for the Arts. Such a position would accomplish:

- i) the preservation of a costly resource,
- ii) the expediting of its use by Faculty because professionally organized,
- iii) the proper building up of the appropriate art areas.

In Betty Jo Irvine's SLIDE LIBRARIES 2nd ed. Colorado, Libraries Unlimited, 1979 she says:

"If a college or university is developing a media program or center, the proper administration of the slide collection belongs to this program and should include appropriate professional and support staff."