



December 17, 2001

Memorandum

To: Planning and Budget Committee

From: Adel Sedra, Vice-President and Provost

AS

Item Identification

Allocations from Academic Priorities Fund in support of the *Raising Our Sights* Plan for the University Art Centre within the University College Plan.

Sponsor

Adel Sedra, Vice-President and Provost

Jurisdictional Information

The Planning and Budget Committee is responsible for approving allocations from the Academic Priorities Fund.

Highlights and Resource Implications

The Academic Priorities Fund had available to it \$34.8m from the 6% reallocation levy (\$22.7m) and from tuition revenue re-investment (\$12.1m). Allocations approved to date in support of *Raising Our Sights* plans total \$27.5m, leaving \$7.3m to be allocated. Included in the allocation to date is \$75,000 for the Art Centre that was recommended for approval by the Planning and Budget Committee in December 2000. An additional allocation of \$200,000 is now recommended to bring the Centre's base budget to \$275,000.

In December 2000, the Planning and Budget Committee recommended for approval allocations in support of a number of divisional plans. In the case of University College, separate allocations were made for academic skills' support and university wide activities. The latter category included the University Art Centre for which \$75,000 was recommended in base and \$200,000 in OTO funding.

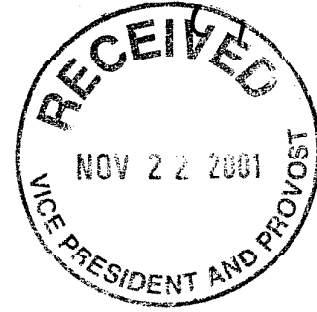
Since that time, the Art Centre has recruited a new director. The director plans to introduce a number of new activities, including teaching a course related to the Centre's collection, linking the activities of the Centre to the research activities of academic units and developing the Centre as a student laboratory. At the undergraduate level, students in fourth year Fine Art Studio would receive exhibit space. At the graduate level, students in the Museum Studies Program would have

access to exhibit material for their Exhibition Project; as well, the Art Centre would provide a Museum Studies Program internship.

In addition to requesting a total base budget of \$275,000, the Centre requested OTO funding for two years. (Memo attached) These are not being recommended for approval, as the Centre was allocated \$200,000 in OTO funding over a two year period. The Centre received \$100,000 in 2000-01 and is scheduled to receive an additional \$100,000 in 2001-02.

Recommendation

That the Planning and Budget Committee recommends to the Academic Board approval of a \$200,000 base allocation to the University Art Centre in support of its plans to link the Centre to teaching and research activities of several academic units.



Office of the Principal

UNIVERSITY COLLEGE
UNIVERSITY OF TORONTO
Toronto, Ontario M5S 1A1

Professor A. Sedra
Vice-President & Provost
Simcoe Hall
University of Toronto

22 November 2001

Dear Adel,

RE: University Art Centre

I am writing to confirm my understanding of our meeting on Wednesday, 14th November concerning the University Art Centre. Paul Gooch, Marc Gotlieb, Bob White and I presented to you and Carolyn Tuohy a plan for increasing the University's support to the UAC through both one-time-only grants for this year and next and an increase to the ongoing base operating budget of the Centre.

With the recruitment of the new director of the Art Centre all but completed the position having been offered to Naimh O'Laoghaire we see the potential for the Art Centre to take its proper place in the University's mission of teaching and research coming to fruition. Naimh will be assuming the administrative position of Director of the Centre effective 1st December 2001. She is committed to working with academic departments, including the Department of Fine-Art in the Faculty of Arts and Science, to teach a course related to the University's art collection and to link the activities of the UAC to the research activities of that department as well as others. I am thrilled that even before officially assuming her position as Director of the Art Centre, Naimh has already been heavily involved in working with the academic leaders of those units who will be the most ardent users of the human and material resources of the Centre. I have included two appendices: the "University of Toronto Art Centre, Proposed Programs" prepared by Naimh O'Laoghaire in consultation with Marc Gotlieb and Thierry Ruddel (Appendix A); as well as "Potential Exhibitions at the Art Centre" proposed by Naimh and Liz Wylie the University Art Curator (Appendix B), as examples of projects being initiated or under consideration.

Thus, we submitted a proposal for two years of OTO funding, \$90,000 in 2001-02 for start-up expenses related to the activities of the new Director. These include furniture and equipment purchases (\$5,000), research support (\$5,000), course development (\$25,000) and funding for new exhibitions (\$55,000). The second year of OTO funding, for 2002-03, totals \$85,000, including research, course development and exhibition funding.

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Additionally, you agreed to increase the base operating budget of the University Art Centre to a total of \$275,000 effective 2002-03 to take into account the position of the Director and the resulting increase in gallery, exhibition, teaching and research activities which are expected to begin in that fiscal year.

We are grateful for your acknowledgement of this direction for the University Art Centre, and appreciate the commitment of scarce University resources during this period of ongoing cuts. This demonstration of the University's support will allow us to seek vigorously further support from donors to the University Art Centre.

Again, thank you for such a serious financial commitment to the Centre during a time of fiscal drought. You have given it new life and enabled it to occupy a prominent position in aiding the University fulfill its extremely ambitious teaching and research mission.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Paul", with a stylized flourish at the end.

Paul J. Perron
Principal

cc. K.A. Boyd

(Appendix A)

University of Toronto Art Centre, Proposed Programs
Neamh O'Laoghair

The University of Toronto Art Centre has the potential to become the primary student laboratory for a broad range of activities currently undertaken in the classroom and local museums. Unfortunately, few opportunities presently exist for undergraduate and graduate students to participate in the Art Centre. Yet, with increased funding, a whole program of activities will be implemented, beginning with the "cognate" departments of Fine Art and Museum Studies, and expanding later to include disciplines and departments from across the university. While several initiatives would have to be worked out in detail from first principles, others could be integrated into existing courses and academic programs. Niamh O'Laoghaire, the incoming Director of the Art Centre (AC) has already begun discussions with Marc Gotlieb, Chair of the Fine Art Department (FA) and Thierry Ruddel, Director of the Museum Studies Program (MSP) about a range of initiatives.

The Art Centre and the Department of Fine Art

The Art Centre and Department of Fine Art would together recruit a "Curator of Education and Student Programs." This Curator would be responsible for:

- a) exploring and nurturing relationships with University of Toronto-wide faculties and divisions and building links to the AC and encouraging student and faculty use of the Centre.
- b) acting as Director of internship programs, responsible for designing, coordinating and supervising student placements at the center.
- c) establishing a new year-long Fine Art History student exhibition program. This would be a course for 4th year students, allowing them to mount an annual exhibit in one of the AC's galleries. Students would be responsible for choosing, researching and mounting the exhibit. A student catalogue would also be produced to complement the exhibit. The course would provide students with an opportunity to work with the Art Centre collection. The project would also combine opportunities for undergraduate and graduate student interaction. One graduate student would be assigned to work with internship students.
- d) The Curator of Education and Student Programs would also supervise Master, Doctorate and Post-doctorate students who use the Centre for their research.
- e) The AC would be the site of an annual exhibition of the work of Fine Art Studio students, specifically those completing the two 4th year Thesis Project courses (VIS 401H, VIS 402H). An AC Curator would have input into the courses from early in the academic year. The AC Curator and Fine Art Studio Faculty would supervise the selection and hanging of work specifically in the Delta Gamma Gallery.

The Art Centre and the Museum Studies Program

Collaboration between the Art Centre (AC) and the Museum Studies Program (MSP) will allow the following:

- a) MSP students prepare at least one exhibition every two years at the AC. The AC provides the space and when possible, a curator to supervise exhibition content. The MSP contributes a design instructor and students to produce it. The student exhibition would concentrate first, on AC collections; second, on subjects determined in collaboration with University College faculty members; and third, on topics suggested by other parties. An exhibition committee composed of appropriate representatives from University College and the University of Toronto would vet exhibition topics. The exhibition would be the main project of 15 second year graduate students taking the "Exhibition Project" course in MSP.
- b) MSP students prepare "virtual" exhibits based on AC collections, for their MSP "Virtual Museum" seminar.
- c) Support for at least one internship per year at the AC.
- d) Support for students organizing special events, conducting audience evaluations and preparing docent projects, within the "Museum Communications & Public Programs" course.
- e) Support the work of students doing condition reports as part of their conservation projects within the MSP "Materials and Environment" seminar.
- f) Students cataloguing and researching art and artifacts, within the MSP "Curatorial Practice" seminar.
- g) Encourage the work of "Museum Management" students working on PR, marketing, fund-raising and governance.
- h) Encourage the preparation of student research papers (theses) on AC collections.

Initiatives to Develop in a Later Stage

- A concert series. The students of the Faculty of Music perform lunchtime concerts on a weekly basis in the AC throughout the academic year.
- Students from the Faculty of Architecture to use the AC as a "case study" for their research projects.
- Closer collaboration with departments such as Aboriginal Studies, Canadian Studies, History and French, as well as Near Eastern, Islamic, and Far Eastern Studies in order to combine western with non-western perspectives, and to amplify aesthetic concerns with broader historical, socio-cultural and economic contexts.

(Appendix B)

In May – June 2002 the International Humanities Congress (formerly known as the Learned Congress) will be hosted in Toronto by University College, University of Toronto. The theme of this year's proceedings is Boundaries. To coincide with this event, expected to draw some 10,000 visitors to the College (within which the University of Toronto Art Centre is situated) the Art Centre would like to mount an exhibition of the same title and theme. The proposed works of art to be included are all by Canadian artists from various regions and time periods. All loan requests are to the National Gallery of Canada.

Some of the works requested include:

An untitled installation piece in a circular format by First Nations artist Faye Heavyshield that delineates a boundary between a sacred and profane space.

A large work by Toronto artist Robert Fines called Butter Models from 1979 that recreates 147 local brands of butter made at regional Ontario creameries during by-gone days. This piece is relevant in terms of its concern with old delineations of village and region in contrast with today's homogenized global culture.

Works from historical periods and various regions of Canada such as an 18th c George Heriot watercolour (cultural boundaries that affected perception and artists' syntax), works by Emily Carr (boundaries between First Nations and the European cultures) and Lawren Harris (boundaries between abstraction and representation; the natural and spiritual worlds or realms).

Works on Paper from the Permanent Collection, University of Toronto. This could/would be a series of exhibitions, each a few months in length, showcasing recent gifts to the collection that are created on or with paper. These would be ideal projects for student involvement at many levels and stages of planning and production.

Translinear

Pencilled in for fall 2002, travelling exhibition, originating from McMaster Museum of Art, involves the artist/curators mining the host gallery's collections to form pairings/juxtapositions with core works in the show, and includes addition of text elements.

Contact 2002 and Contact 2003

The Art Centre would very much like to continue its annual participation in Toronto's annual photography festival that takes place during the month of May. We could organize our own exhibition or bring in a traveling one in both cases.

Rhythm and Blue

This would be a collaborative exhibition/project among the UTM and Scarborough galleries of the University of Toronto, and the Edmonton Art Gallery and McMichael Canadian Art Collection. It would explore the interrelationship between art and music throughout the 20th and 21st centuries. It would generate a major publication with multiple essayists.