



University of Toronto TORONTO ONTARIO M5S 1A1

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OFFICE OF THE VICE-PRESIDENT AND PROVOST

TO: Members of the Committee on Academic Policy and Programs

SPONSOR: Carolyn Tuohy  
CONTACT INFO: 978-2181; c.tuohy@utoronto.ca

DATE: January 7, 2003 for meeting of January 15, 2003

AGENDA ITEM: 5

**ITEM IDENTIFICATION:**

School of Graduate Studies: Proposal for a new Master of Visual Studies (M.V.S.) program

**JURISDICTIONAL INFORMATION:**

The Committee has authority for approval of major program and curriculum changes

**HIGHLIGHTS:**

The proposed program is a two-year professional master's program, involving a range of media and including a three-month internship.

**RECOMMENDATION:**

It is recommended that the Committee on Academic Policy and Programs recommend to the Academic Board for approval:

The proposal for a new Master of Visual Studies (M.V.S.) program, as described in the submission form the School of Graduate Studies, dated November 29, 2002, effective September 2003.

24922

November 29, 2002

Professor Carolyn Tuohy  
Vice-President, Policy Development  
and Associate Provost  
Room 206, Simcoe Hall  
27 King's College Circle  
University of Toronto

Dear Professor Tuohy:

At its meeting of November 26, 2002, the Council of the School of Graduate Studies approved the following motion:

**THAT** SGS Council approve the proposal of the Department of History of Art for a new graduate program leading to a Master of Visual Studies (M.V.S.) degree, effective September, 2003.

The motion, proposal and executive summary are attached. The proposal was approved at the meeting of the Division I Executive Committee held on November 7, 2002.

On behalf of the Council of the School of Graduate Studies, I am presenting this item to Governing Council committees, as appropriate, for approval.

Yours sincerely,

Jane Alderdice  
Secretary to SGS Council  
and Coordinator of Policy, Program and Liaison

Encl.

/smr

c.c. S. Girard M. Gotlieb C. Johnston B. Katz  
S. Moore L. Steele L. Yee

## Motion

### School of Graduate Studies Council Tuesday, November 26, 2002

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Item 7.

**MOTION** ( / ) **THAT** SGS Council approve the proposal of the Department of History of Art for a new graduate program leading to a Master of Visual Studies (M.V.S.) degree, effective September, 2003.

*See the proposal and executive summary attached.*

**NOTE:**

This proposal was approved by the Division I Executive Committee at its meeting of November 7, 2002.

With SGS Council's approval this item will go to Governing Council committees for approval, and then to the Ontario Council on Graduate Studies for a standard appraisal.

**VISUAL STUDIES PROGRAM**  
**Department of History of Art, University of Toronto,**

**OCGS Appraisal Brief**

**Proposal for a new graduate program leading to a Master of Visual Studies (MVS) degree.**

**Executive Summary**

**1 . Background**

The MVS proposal has been developed by faculty working in the area of Visual Studies in consultation with other faculty in the Department of History of Art and unanimously endorsed by the Department. Faculty in the Museum Studies program have been consulted in the development of this proposal. There is strong anecdotal evidence of a high level of interest in the MVS from recent graduates of studio art programs in Canada and abroad.

**2 . Rationale for creating a new graduate program in Visual Studies**

The Masters of Visual Studies (MVS) is unique in Canada. It is distinguished from more traditional MFA degrees in that it is not designated as media-specific. Instead, the MVS offers the student a program of “interdisciplinary” studio art practice in combination with other knowledge-based activities such as research, critical writing and professional practice including curatorial issues within contemporary visual art. The internship placement provides a link between the student and the culturally diverse city of Toronto, with its varied galleries, museums, arts publications and studios.

The University of Toronto will gain a small, elite program of artists whose work in studio art and critical theory will advance knowledge within visual culture and strengthen the connections between the visual arts and other fields of study at the University. Connections of this sort already play a prominent role in post-secondary studio art programs in such institutions as Columbia University and MIT.

**3 . Admission and Program Requirements**

All applicants must have a four-year bachelor's degree (B.A., B.Sc.), that includes significant course work in the humanities and cultural theory from this University, an equivalent degree from another recognized university, or a 4 year B.F.A. degree from a recognized university. Applicants would have attained an overall average of at least a B+ to be considered for admission, with an additional requirement of creative work.

Initial target enrolment is to admit 4-5 new students each year.

The anticipated length of the program is 2 years. All students must complete a total of 4.5 FCE in-program and 1.5 FCE outside of the program in electives at the

Graduate level. In-program course requirements include a combination of studio and seminar courses. \*\*

#### **4. Resources**

No additional faculty are required to implement this program.

#### **5. Faculty Members involved**

Kim Andrews (Associate Professor), George Hawken (Senior Lecturer), Janis Hoogstraten (Senior Lecturer), Sue Lloyd (Assistant Professor), Tanya Mars (Senior Lecturer), John Massey (Assistant Professor), Susan Schelle (Assistant Professor), Lisa Steele (Professor), Joanne Tod (Assistant Professor), Kim Tomczak (Assistant Professor), and Shirley Wiitasalo, (Assistant Professor).

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#### **\*\*MVS In-program course requirements:**

##### **YEAR ONE::**

MVS 1000H Current Ideas in Visual Practice. 1 HCE

MVS 1001H Interdisciplinary Studio Practicum/Critiques I 1 HCE

MVS1002H Interpreting Visual Content. 1 HCE

MVS 1003H Interdisciplinary Studio Practicum/Critiques II 1 HCE

##### **SUMMER BETWEEN YEAR ONE AND TWO**

MVS 1004H Internship: a three-month internship at a cultural institution usually taking place during May-August between first and second year of study 1 HCE

##### **YEAR TWO**

MVS 2001H Studio Practicum/Critiques III 1 HCE

MVS 2002H MVS Contemporary Art Issues 1 HCE

MVS 2003Y MVS Project: 1 FCE

UNIVERSITY OF TORONTO

Brief for the Standard Appraisal  
of the  
Master's (MVS)  
in Visual Studies

to be submitted to the  
Ontario Council on Graduate Studies

VOLUME 1: The Program

October 25, 2002

## **THE PROGRAM**

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# **1 INTRODUCTION**

## **1.1 Brief listing of program**

The MVS is a new graduate program leading to a Master of Visual Studies (MVS) degree. The Program Director (Professor Lisa Steele) will serve as a member of and report to the Graduate Program Committee for the Department of History of Art. This Committee will oversee all critical academic decisions, including admissions, graduations, and changes to the program. The Program Director will be appointed for a term of 5 years with the possibility of renewal.

Appropriate financial resources are currently confirmed for the MVS Program, including teaching and T.A support and related expenses.

The Masters Degree in Visual Studies (MVS) at the University of Toronto is a new professional program that combines contemporary scholarship in theories of art with intensive studio-based art production. Though equivalent, in many ways, to studio-based university MFA programs, the MVS is distinguished by its emphasis on developing an integrated “interdisciplinary” art practice. The MVS focuses on the production of art in connection with research in critical writing and curatorial practice as it relates to contemporary art making, with a focus on the social context of Canada and an eye to international practices. The MVS will offer students a unique opportunity to investigate rigorously the “interdisciplinary” components inherent in contemporary art practice, critical writing, art theory and related areas requiring a high degree of visual literacy.

In the context of this brief, we define “interdisciplinary” as an art practice that incorporates a variety of media in its conception and production, one that crosses, combines or “hybridizes” art disciplines in its expression. This includes the combination of various art media (printmaking, drawing, digital media, painting, installation, photography, video and performance). Critical writing and curatorial aspects of professional practice unique to contemporary art will have a significant role in the MVS curriculum. As well, we expect MVS students to benefit from the extensive resources available to them in various graduate programs at the University, including those in History of Art, Museum Studies, History, English, and Computer Science.

## **1.2 Objectives of the MVS program**

The objective of the program (Masters in Visual Studies) is to refine creative skills in all aspects of contemporary visual art practice through studio work augmented by critical and scholarly development. This objective is achieved through studio practicum and critique, internship within a cultural institution, course work at a graduate level, a major research paper, teaching and a combination of exhibition, critical writing and developing a professional practice that embraces aspects of contemporary curatorial issues.



### **1.3 Method used for self-study**

The Chair of the Department of History of Art and other members of the Department, including those working in visual studies, have conducted extensive discussions with the Director of the Museum Studies program, and other faculty associated with that program to ensure that the MVS is complementary to the Museum Studies program. The Department has also investigated other comparable programs in Canada, the U.S. and abroad.

### **1.4 Fields within the program**

The MVS program is comprised of a single field with areas of concentration, including: “interdisciplinary” studio practice, critical writing and professional practice including aspects of curatorial issues that affect the contemporary visual artist.

### **1.5 Review concerns expressed previously**

N/A

### **1.6 Special matters and innovative features**

The MVS is unique in Canada in three ways:

- \* its emphasis on the “interdisciplinary” nature of contemporary art practice;
- \* the inclusion of an internship component in its core requirements; and
- \* the location of the program in downtown Toronto, a culturally diverse city with a wide range of arts and cultural institutions.

The MVS diverges from more traditional MFA programs in that it is not narrowly discipline or media specific. In our research on related graduate programs, we discovered only one other existing MFA program in North America that would seem to be as committed to “interdisciplinary practice” as the one we are planning, that is the MFA in Visual Art offered at Columbia University in New York. In Canada, the MFA in Interdisciplinary Studies at the School of Contemporary Art at Simon Fraser University also shares many of the basic tenets with the MVS but there is a more cross-disciplinary focus there, with collaborations between performing arts, visual arts, music and film.

It is the aim of the MVS program to provide students with a rigorous, lively, and layered knowledge of the broad range of social, cultural and political contexts attached to the study and production of contemporary art. Toronto offers unique opportunities for students to work within a wide range of cultural and professional communities and provides a wide array of internship possibilities. It is expected that internships will be located within community-specific organizations, for example, SAVAC (South Asian Visual Arts Collective) and Inside/Out, (the gay and lesbian film and video festival. ) The twin focus on both production and critical analysis will make our MVS graduates uniquely qualified to meet the demands of a multicultural, interdisciplinary, and rapidly

evolving visual art world. It will also help to enrich the various communities in Toronto through intensive, concentrated work involving these communities.

Research into the reasons behind the divergent theoretical positions within the cultural diversity in Canada and the ways these differing positions affect visual representations is necessary for the health and growth of the visual arts in Canada. We foresee a strong and continuing demand for this program as it serves a distinct need in the cultural fabric of the country. The growing overlap between theory and practice in visual studies makes it important to encourage the development of men and women who are grounded in the various theories that affect the production and analysis of visual art.

Several years ago, the Department examined the demand and applicant pool for the MFA program at SFU, which has some similarities with the MVS and found at that time, admissions of under 5 out of an applicant pool of 40 or more. We foresee a similar or greater application pool because of the rich resources in Toronto. Students who have a strong portfolio of work in varied media along with a strong background in cultural theories and/or critical writing will be attracted to this program. Students interested in the function of art within the often-conflicting ideas behind the varied cultures in Toronto and who are interested in becoming involved in these problems are the students who will benefit from this program.

## 2 THE FACULTY

### 2.1 List of faculty by field

<b>Faculty Name And Rank</b>	<b>M/F</b>	<b>Retirement date</b>	<b>Home Unit</b>	<b>Supervisory Privileges</b>
<b>Category 1:</b>				
Kim Andrews, Associate Professor	M	2005*	FAH	Masters
George Hawken, Senior Lecturer	M		FAH	Masters
Janis Hoogstraten, Senior Lecturer	F		FAH	Masters
Sue Lloyd, Assistant Professor	F		FAH	Masters
Tanya Mars, Senior Lecturer	F		FAH	Masters
John Massey, Assistant Professor	M		FAH	Masters
Susan Schelle, Assistant Professor	F		FAH	Masters
Lisa Steele, Professor	F		FAH	Masters
Joanne Tod, Assistant Professor	F		FAH	Masters
Kim Tomczak, Assistant Professor	M		FAH	Masters
Shirley Wiitasalo, Assistant Professor	F		FAH	Masters

\* This retirement falls within the next University of Toronto planning period; we will request a full-time replacement for this position. In addition, UTSC is planning several appointments to its Visual and Performing Arts Program. They will serve as members of the graduate faculty and participate in the MVS program as appropriate.

The faculty members listed above offer a range of expertise in relation to the “interdisciplinary” nature of the MVS program. There are four faculty members with a concentration in Drawing and Painting; one with a concentration in Printmaking; two with a concentration in Digital Media and Photography; one with a concentration in 3-D and Site Installation; one with a concentration in Performance; and two with a concentration in Video and Digital Media. All faculty members listed above have expertise in contemporary art practice, critical theory and theories of curatorial practice as related to contemporary art, as well as their media-specific strengths.

The Program Director, (currently Professor Steele) will be assigned appropriate course release to direct the program. The Chair of the Department of History of Art will support

appropriate undergraduate teaching release in order to allow faculty to participate in the program.

## 2.2 External operating research funding

N/a

## 2.3 Graduate supervision\*\*

**TABLE 2.3**

<b>Career and Current Numbers of Thesis Supervisions by Faculty Members</b>						
	<b>Career</b>			<b>Current</b>		
<b>Member</b>	<b>Masters</b>	<b>PhD</b>	<b>PDF</b>	<b>Masters</b>	<b>PhD</b>	<b>PDF</b>
<b>Category 1:</b>						
Kim Andrews,						
George Hawken,						
Janis Hoogstraten,						
Sue Lloyd						
Tanya Mars	<b>1 (MFA)</b>					
John Massey						
Susan Schelle						
Lisa Steele	<b>1 (MFA)</b>					
Joanne Tod						
Kim Tomczak						
Shirley Wiitasalo						

It is common for graduate-level studio-based visual arts programs to be run by faculty that do not have Ph.D. degrees. For example, there are six faculty members teaching in Columbia University's graduate-level Visual Art program: two have MA degrees, one has an MFA, and three have diplomas but no degrees (though they have significant

recognition and professional achievement in the arts community). Similarly, all four faculty members teaching in Simon Fraser University's graduate program of Visual Art in the School of Contemporary Art have MFA degrees.

\*\*Until now, there has been no graduate program in Visual Studies here at the University of Toronto. Therefore, faculty members currently working in the area have had no opportunity to do graduate instruction or graduate supervision at the University. The faculty members listed as providing graduate level supervision have done so at other institutions.

#### **2.4 Current teaching assignments**

The MVS Program will have no impact on the FAH Masters or PhD program in terms of teaching assignments. No new courses in FAH will have to be mounted for the MVS Program; existing masters level courses will be adequate to fulfill the needs of the MVS students. In particular, course offerings by designated modernists in the FAH will be open to MVS students, including Louis Kaplan, Elizabeth Harney, Elizabeth Legge and Mark Cheetham. MVS students will also be able to enroll in other FAH courses pertaining to their course of study.

As well, the MVS will cross-list a number of graduate level courses with Museum Studies including Museum Communications and Public Programs, Topics in Curatorial Practice and Contemporary Theories of Art & Culture (all in Museum Studies) and Current Ideas in Visual Practice and Interpreting Visual Content (in the MVS program). We anticipate that some students enrolled in each of these programs of graduate studies will engage in the curriculum of the other, based on personal interest and the focus of their art work and research (in the case the MVS students) or their research into exhibition (in the case of the Museum Studies students).

**TABLE 2.4**

<b>Teaching Assignments for 2002-3</b>				
<b>Category 1:</b>				
<b>Faculty Member</b>	<b>Rank</b>	<b>Undergraduate</b>	<b>Graduate</b>	<b>Comments</b>
Kim Andrews,	Associate Professor	VIS201H HCE(3) VIS305H HCE (3) VIS312H HCE (3)		
George Hawken,	Senior Lecturer	VIS203H HCE (3) VIS303H S HCE(3) VIS309H S HCE(3)		
Janis Hoogstraten,	Senior Lecturer	VPSB61H3 HCE(3) VPSB63H3 HCE(3) VPSB70H3 HCE(3) VPSC66H3 HCE(3) VPSC67H3 HCE(3)		
Sue Lloyd	Assistant Professor	VIS217H HCE(3) VIS218H HCE(3) VIS318H S HCE(3) VIS319H S HCE(3)		
Tanya Mars	Senior Lecturer	Sabbatical Year		
John Massey	Assistant Professor	VIS130H HCE(4)		
Susan Schelle	Assistant Professor	VIS204H HCE(3) VIS401H HCE(3) VIS209 H S HCE(3) VIS306H S HCE(3)		
Lisa Steele	Professor	VIS120H HCE (2) VIS302H HCE (3) VIS320H HCE (3)		
Joanne Tod	Assistant Professor	VIS130H HCE(4) VIS301H HCE (3)		
Kim Tomczak	Assistant Professor	VIS202H . HCE( 3) VIS402H HCE( 3)		
Shirley Wiitasalo	Assistant Professor	VIS130H HCE(4) VIS205H HCE (3)		
All faculty 2.		VIS311H HCE VIS311H S HCE VIS403H HCE VIS403H S HCE VIS404H HCE VIS404H S HCE VIS405H HCE VIS405H S HCE		

1. HCE means 2-3 contact hours per week per term, e.g. HCE (2) or (3).
2. All faculty supervise individual students in Independent Studies, Secondary Focus Projects and Internship Projects. These credits are negotiated in a case-by-case basis, with proposals generated by the students, approval granted by the faculty and, in the cast of Internships, with the participation of an outside organization.

**TABLE 2.4**

Teaching Assignments for 2001-2				
Category 1:				
Faculty Member	Rank	Undergraduate	Graduate	Comments
Kim Andrews,	Associate Professor	VIS201H HCE(3) VIS305H HCE (3) VIS312H HCE (3)		
George Hawken,	Senior Lecturer	VIS203H HCE (3) VIS303H S HCE( 3) VIS309H S HCE( 3)		
Janis Hoogstraten,	Senior Lecturer	VPAB63H3 HCE (3) VPAB61H3 HCE(3) VPAB70H3 HCE(3) VPAC66H3 HCE(3) VPAC67H3 HCE(3)		
Sue Lloyd	Assistant Professor	VIS211H HCE( 3) VIS206H HCE( 3) VIS308H S HCE( 3) VIS310H S HCE(r3)		
Tanya Mars	Senior Lecturer	VIS208H HCE (3) VPAA62H HCE (4) VPAD63-66H HCE (3) VPAC61-64H HCE (3) VPAB03 HCE (3) (3sect.) VPAB76H HCE (3)		
Susan Schelle	Assistant Professor	VIS130H HCE(2) VIS210H HCE( 3) VIS401H HCE( 3) VIS402H HCE (3) VIS209 H S HCE( 3) VIS306H S HCE( 3)		
Lisa Steele	Professor	VIS202H HCE (2) VIS302H HCE (3) VIS307H HCE (3) VIS313H HCE (3)		
All faculty 2.		VIS311H HCE VIS311H S HCE VIS403H HCE VIS403H S HCE VIS404H HCE( VIS404H S HCE(		

1. One HCE credit means 2-3 contact hours per week per term, e.g. HCE (2) or (3).
2. All faculty supervise individual students in Independent Studies and Secondary Focus Projects. These credits are negotiated in a case-by-case basis, with proposals generated by the students, approval granted by the faculty.

**TABLE 2.4**

Teaching Assignments for 2000-1				
Category 1:				
Faculty Member	Rank	Undergraduate	Graduate	Comments
Kim Andrews,	Associate Professor	VIS201H HCE(4) VIS305H HCE (4) VIS312H HCE (4)		
George Hawken,	Senior Lecturer	VIS130 H HCE (4) VIS203H HCE (4) VIS205H HCE (4) VIS205H HCE (4)sum VIS303H S HCE(4) VIS309H S HCE(4)		
Janis Hoogstraten,	Senior Lecturer	Sabbatical leave		
Sue Lloyd	Assistant Professor	VIS130H HCE (4)sum		
Tanya Mars	Senior Lecturer	VIS208H HCE (3) VPAA60Y FCE (4) VPAD63-66H HCE (3) VPAC61-64H HCE (3) VPAB03 HCE (3) (3sect.) VPAB77H HCE (3)		
Susan Schelle	Assistant Professor	VIS130H HCE (4) VIS204H HCE(4) VIS207H .S HCE (4) VIS209H HCE(4) VIS304 H S HCE(4) VIS306H S HCE(4)		
Lisa Steele	Professor	VIS308H HCE (4)sum VIS313 H HCE (4)		
All faculty 2.		VIS311H HCE VIS311H S HCE VIS403H HCE VIS403H S HCE VIS404H HCE VIS404H S HCE		

1. One-half (.5) credit means 4 contact hours per week per term, e.g. HCE (4).
2. All faculty supervise individual students in Independent Studies and Secondary Focus Projects. These credits are negotiated in a case-by-case basis, with proposals generated by the students, approval granted by the faculty.



### **3 PHYSICAL AND FINANCIAL RESOURCES**

#### **3.1 Library resources**

The University of Toronto maintains the largest research library in Canada and one of the largest in North America. Students in the MVS Program, therefore, will have access to the resources of a major research facility. Its specific holdings in the general area of Visual Studies are reviewed in the report from the Chief Librarian (see Appendix A).

The Department of Fine Art Library in collaboration with University Libraries is committed to supporting the faculty's research endeavours by expanding their holdings in modernist and contemporary art. To this end, the library will be purchasing books, monographs, audio and videotapes as well as cd-ROM's with a focus on video art, digital media art, installation and site specific art, audio and performance art, as well as other aspects of contemporary art theory and art practice.

#### **3.2 Laboratory resources**

The MVS Program has access to the following studio facilities at St. George:

The Multimedia Hub is a shared facility housing 6 computers to serve:

a) Digital Graphics Studio: 2 G-4 computers, colour ink-jet printers (4), archival ink-jet printer (1), CD burner, ZIP and JAZ external drives, colour scanner, 2 digital still cameras.

b) Web Creation Studio: 2 iMAC computers, 2 colour ink jet printers

All computers run current editions of the software Photoshop, Illustrator, AfterEffects, Toast, Fireworks, Dreamweaver MX, and DVD Studio.

c) Video and audio editing studio: 2 iMAC computers, dv-cam mastering deck, 3 digital video cameras; also a portable digital video projector, monitor, sound system and 2 s-vhs decks for playback and installation work.

Both computers run Final Cut Pro 3 software

The Printmaking Studio houses 2 etching presses, one lithographic press, 2 vertical etching tanks and a vacuum table for photo-based work. The latter, a recent addition, will provide an interface between the analog process of traditional printmaking and the digital practice of computer assisted image-making.

Photography (Digital and Chemical) is spread between the Digital Graphics Studio in the Multimedia Hub (see above) and darkroom facilities currently in development. As well, a small Lighting Studio is currently in development.

The Painting Studio has easels for up to 25 students. A larger facility with better lighting is in development.

The Drawing/2/D Studios have equipment for up to 25 students.

The Site/Installation Studio has facilities for site-specific and installation projects. A small workshop with basic fabrication tools is in development.

The Seminar Room seats 25 students and has facilities for high-quality data, video and dvd projection with audio. The room is equipped with high-speed internet connection and the department has a portable laptop for presentations in this “smart” classroom. Slides, images, tutorials, video and audio can be accessed directly from the FADIS\* website as well as from the faculty’s personal laptop computers.

\*FADIS (Fine Art Digital Imaging System) has been developed by Gordon Bell specifically for use within the Department of Fine Art at the University of Toronto. FADIS is a courseware tool and is unique from many of the existing repositories of digital collections in that it is customized for Fine Art's teaching needs, and serves as a model for other departmental imaging courseware needs. Faculty and students interact with the database in ways that expand upon previous teaching methodologies. Course syllabi, with associated lecture carousels that can project images side by side, was the model for the system. The added value is the ability to display meta data in conjunction with multiple digital image views, as well as the flexibility to incorporate additional learning objects into the database (e.g. the integration of QuickTime videos and zoomify images into the database). In moving from a physical system of teaching (i.e. the slide library) into a digital system, we gain a non-linear flexibility in accessibility of data and ability to interrelate classifications. FADIS also enhances and evolves the teaching and learning experience by providing new methods to distribute and interrelate information as well as creating a technology for comprehensive research and review. At present FADIS houses over 6000 images and serves 19 courses in the department.

In addition to the St. George facilities, the MVS Program has access to the following studio facilities at UTSC:

A lithography studio and a large studio for drawing and painting and the LINC lab, a computer facility (see below).

Additional resources being developed at UTSC in connection with future appointments to its undergraduate Visual and Performing Arts Program may expand the facilities available to MVS students working with faculty at UTSC. This could include work and research space for MVS students.

### **3.3 Computer resources**

The department uses Macintosh computers, software and peripherals rather than PC platforms, to remain in parallel with the Toronto arts community that is largely Macintosh based.

Faculty members have Mac G4 iMac Special Edition Computers, G-4 powerbooks or G4 Titanium powerbook computers.

Software: The department maintains site-licenses for Office Mac for all on-site computers including faculty computers and student accessible computers. We are running on OSX (System 10) now and will upgrade to Jaguar when it becomes available in the mid-fall 2002.

In addition, the computers in the studio facilities use various software packages for digital graphics, video and audio editing, and web creation (see above).

Students have access to the Multimedia Hub computers, software and peripherals (see above) based on participation in or completion of related courses. In addition, there are two eMAC computers in the new VIS Student Lounge and FASU (Fine Art Student Union) office.

MVS students will have one dedicated iMAC computer with printer and high-speed internet access in the MVS student office.

There are over 16 Macintosh computers available to the faculty and students within the department at St. George.

Students and faculty have full access to FADIS (see above) for research and teaching resources.

At UTSC, computer facilities available to the MVS students include the LINC Lab, located in the library, which contains 23 G4 MAC computers, all running current graphics and video editing software including Final Cut Pro 3 and Media 100. As well, there are various peripherals including scanners and printers, 1 digital video camera, 3 analog video cameras, 1 DAT recorder with microphone.

### **3.4 Space**

The MVS program is housed in the historic Connaught Building, #1 Spadina Crescent. At present, the space consists of a suite of rooms on the second and third floors of the West wing of the building, including The Multimedia Hub (104m<sup>2</sup>), The 2-Dimensional studios (190 m<sup>2</sup> total), The Painting Studio (80m<sup>2</sup>), The Printmaking studio(70 m<sup>2</sup>). The East Wing houses The Seminar Room (70m<sup>2</sup>), The Site/Installation Studio (120m<sup>2</sup>) and The Student Lounge/FASU Office (50m<sup>2</sup>).

Further space directed generally to the Department of History of Art and thus to the MVS program will be available as current occupants vacate the building. The highest priority for space is to accommodate an Experimental Exhibition Lab for critical curatorial projects and student exhibition. Other possible uses for additional space include a small workshop to support work in the Site/Installation courses, darkroom facilities and a small lighting studio to support the Photography courses, individual workspace for 4<sup>th</sup> year Thesis Students and 2-3 small spaces that are available to be booked by students doing installations, performances and temporary exhibitions.

MVS students will have individual work-spaces assigned to them, as well as access to the various studios and digital graphic facility. Faculty members have access to private offices with telephone and computer lines to the University network. All graduate students have access to shared office facilities for work. Additional space and facilities will be available at UTSC specifically in connection with research projects supervised by faculty located at UTSC.

### **3.5 Financial support of graduate students**

As a professional program, the MVS does not fall under the funding guarantee of the University of Toronto School of Graduate Studies. However, the Department of History of Art will endeavour to provide a certain amount of financial support to MVS students that would extend over the two year program of study. This financial support is crucial to the program's ability to recruit highly qualified candidates from within a competitive field.

## **4 PROGRAM REGULATIONS AND COURSES**

### **4.1 The intellectual development and the educational experience of the student**

The MVS is conceived as a small, elite two-year professional program designed to admit 4-5 students per year. The MVS encourages “interdisciplinary” expression across a variety of new and traditional media, including video, installation, print technologies, photography, painting and digital technologies. The students’ growth is fostered in a rich environment structured around new approaches to visual art production, art theory, critical writing and professional practice as it applies to curatorial issues and featuring a faculty comprised entirely of visual artists, many with high-profile exhibition careers. Students pursue a highly focused investigation within studio practice along with research into contemporary theories exploring the field of vision and its relationship to art and cultural production.

Here are some examples of possible projects to be undertaken by MVS students:

Example 1: A portfolio of prints in combination with a written component that makes innovative use of contemporary technologies while expanding historical print techniques.

Example 2. A video/performance work that investigates the performative aspects of disjunctive narrative video; the written component details the history of Canadian narrative in video projects.

Example 3. An interdisciplinary work that examines the impact of science and medicine on the transformation of the nude in twentieth-century painting into the fragmented body; the written document explores recent theoretical discourse concerning the body as a contested site.

The MVS will produce graduates well-equipped to meet the numerous overlapping skills currently demanded within professional art practice, critical writing, and theoretical discourse. The MVS is concerned with the increasingly complex modes of visual expression through combinations of text, image, movement, sound and dynamic new electronic media. Accordingly, the students will examine contemporary art practice and theory through core courses that will give them ample opportunity to develop skills in a variety of projects and media.

The internships will provide MVS students with important networking opportunities with the many cultural communities in Toronto. In working with the host institution to develop and implement a project for the internship, the students will also acquire first hand knowledge of professional contemporary art practice as embodied in both institutional and non-traditional venues. This shared experience within the art community will enrich research into and discussion of the theories explored in the seminars.

This program is especially suited to the city of Toronto, which offers a rich and varied cultural environment along with the potential for specific links with the Art Gallery of Ontario, the Power Plant and the professional and artist-run alternative gallery systems

and art-centred publications. Indeed, this program's location in Toronto provides an intellectual and artistic context for advanced study unequalled in Canada. Because of its close connection to the cultural diversity in Toronto, the MVS will be of interest to students with backgrounds in humanities and social science disciplines: Studio Art in particular, along with Visual Studies, Art History, Museum Studies, Women's Studies, Anthropology, Comparative Literature, Cinema Studies, Environmental Studies, and Drama.

Finally, the MVS is developing plans for an artist-in-residence program, designed to assure that the program stays in contact with the latest developments in contemporary art and critical practice.

## **4.2 Program regulations and courses**

### **Admission requirements**

**4.2.1** The Masters of Visual Studies (MVS) is a 2 year program intended for individuals who have: a four-year bachelor's degree (B.A., B.Sc.), containing significant course work in the humanities and cultural theory from this University; an equivalent degree from another recognized university; or a 4 year B.F.A. from a recognized university. Applicants would have attained an overall average of at least a B+ to be considered for admission, with an additional requirement of creative work.

The course of study is rigorous and comprehensive, preparing graduates for the full range of professional activities as a practicing visual artist working in the contemporary context of art-making, augmented with critical writing and curatorial issues relevant to contemporary interdisciplinary art-making. The core program is balanced between developing the student's conceptual and studio skills. Students are required to use their electives to enhance the research and development of final thesis exhibition projects.

**4.2.1** Applicants would normally have an exceptional portfolio from an undergraduate program or a substantial exhibition record that accompanies their portfolio. Applicants will have to provide the following supporting documentation: an artist's statement, 20 slides or appropriate documentation of recent work, and three letters of recommendation.

**4.2.3** It is essential that all incoming MVS students have a good command of English. Facility in the English language must be demonstrated by all applicants educated outside Canada whose primary language is not English and who graduated from a university where the language of instruction and examination was not English.

### **Program Requirements – Master's**

**4.2.4** The program of study beginning in September will normally extend over 2 years during which time the student is registered full-time.

**4.2.5** A candidate will be under the supervision of an Advisory Committee made up of: the Director of the MVS program; a member of the faculty of the MVS program, who will be considered the candidate's advisor; and possibly a third member of the graduate faculty (not necessarily a member of the MVS program).

**4.2.6** All students must complete a total of 4.5 FCEs in MVS and 1.5 FCE in outside electives.

### **Degree requirements – PhD**

N/A

### **Progress reports**

N/A

### **Thesis evaluation procedures**

N/A

### **Language requirements**

It is essential that all incoming MVS students have a good command of English. Facility in the English language must be demonstrated by all applicants educated outside Canada whose primary language is not English and who graduated from a university where the language of instruction and examination was not English.

### **4.3 Part-time studies**

N/A

### **4.4 Total graduate courses listed and level**

#### **FALL SESSION (YEAR 1):**

MVS 1000H Current Ideas in Visual Practice. 1 HCE

MVS 1001H. Interdisciplinary Studio Practicum/Critiques I 1 HCE

1 HCE at the graduate level in a discipline relevant to the study and production of contemporary art, selected in consultation with the student's Advisor and subject to the approval of the MVS Program Director.

#### **WINTER SESSION (YEAR 1)::**

MVS1002H Interpreting Visual Content. 1 HCE

MVS 1003H. Interdisciplinary Studio Practicum/Critiques II 1 HCE culminating in an EXHIBITION

1 HCE at the graduate level in a discipline relevant to the study and production of contemporary art, selected in consultation with the student's Advisor and subject to the approval of the MVS Program Director.

**SUMMER SESSION (YEAR 1):**

MVS 1004H Internship: a three-month internship at a cultural institution taking place during May-August between first and second year of study 1 HCE

NOTE: The Program Director will secure a placement with one of the arts institutions on campus in the event that the student is unable to secure a placement within a cultural institution off campus. Agreements in principle with Blackwood Gallery, Scarborough Campus Art Gallery, Hart House Gallery and the University Arts Centre will be developed for this purpose.

In special cases, subject to the approval of the Graduate Program Committee of the Department of History of Art, a student would be allowed to substitute an appropriate course of independent study for the internship requirement.

**FALL SESSION (YEAR TWO)**

MVS 2001H Studio Practicum/Critiques III 1 HCE

MVS 2002H MVS Contemporary Art Issues 1 HCE

MVS 2003Y MVS Project

1 HCE at the graduate level in a discipline relevant to the study and production of contemporary art, selected in consultation with the student's Advisor and subject to the approval of the MVS Program Director.:

**WINTER SESSION (YEAR TWO)**

MVS 2003Y MVS Project: 2 HCEs

Culminating in an EXHIBITION with the possible participation of an external curator.

**4.4 1 Course descriptions**

MVS1000H Current Ideas in Visual Practice.

In the context of contemporary visual art, this course introduces critical and theoretical debates, past and present, that have informed thinking on visual production and the dissemination of those ideas through exhibition, print media and the Internet. It connects theoretical and methodological debate around the production, (re)presentation and discourse involved in ways of seeing contemporary visual cultures. . Seminar presentations will be published in a proposed MVS electronic journal website.

MVS1001 H Interdisciplinary Studio Practicum/Critiques I

Students will undertake projects that require both a written rationale and production of an art work that demonstrates well developed ideas and practical expertise within the discipline chosen by the student. Art work produced will investigate more than one discipline, normally including: drawing, installation, electronic imaging, painting, performance, printmaking, photography, video.

MVS1002H Interpreting Visual Content.

This course investigates contemporary visual art practice being produced within the diverse cultural communities of Toronto. Field research may involve community art projects, exhibitions and cultural events that exemplify practical and theoretical



discourse surrounding issues of race, ethnicity, sexual preference, activism and feminism. Seminar presentations will be published in a proposed MVS electronic journal website.

#### MVS1003H Studio Practicum/ Critiques II

The student continues the project – both written and practical – throughout this term, with weekly meetings with faculty advisers, visiting artists and scholars. Critiques are both individual and group.

#### MVS 1004H Internship

Students will be required to develop a project with a particular cultural organization or group in mind well before the summer of the end of their first year. This project must be acceptable to the organization and to the graduate co-ordinator. The student will work with this organization or group for three months and complete the approved project to the satisfaction of the organization or group and the graduate co-ordinator. Though compulsory, the internships are flexible in content and may include : community intervention, designing an exhibition, or curating a show. These Internships will be funded or unfunded where appropriate.

#### MVS 2001H Studio Practicum/Critiques III

An advanced level of work in studio production with group meetings weekly to discuss the work being done within the MVS program.

#### MVS 2002H MVS Contemporary Art Issues

Directed readings and seminar discussions around issues arising from the studio work produced by the students.

#### MVS 2003Y MVS Project

Students will complete a project consisting of two components: a substantial body of studio work, and a written text about this work.

Under the supervision of their Advisory Committees, students will write a qualifying paper, due early in October, either analysing the work produced in MVS 1003H or on a topic arising from their internships. This paper will give a clear indication of the direction and area of study for the MVS Project. In addition, they will produce studio prototypes by the end of October for review by their Advisory Committees. Students will then proceed to the studio project and a text. The text, along with appropriate supporting visual materials (CDROM, slides, video, or film) will be published in a proposed MVS electronic journal website..

A final review and oral exam will be conducted by the MVS Advisory Committee at the end of the year.

In addition students will be required to take 1.5 HCE graduate courses outside the program. This is intended to provide students with theory and training in contiguous fields pertinent to the visual arts, including how art practice is received by both art historians and institutional curators, programmers and directors.

Classes are to be selected from:

FAH Graduate course offerings in 20thC art and theory.  
Museum Studies course offerings including:  
MSL1200H Introduction to Museums and Cultural Theory.  
MSL1250H Contemporary Theories of Art & Culture  
MS2200H Museum Communication and Public Programs.  
MS2010H Topics in Curatorial Practice

#### **4.5 Collateral and supporting departments**

There is no true collateral or official supporting department, but there are obvious connections with the graduate program offered in Museum Studies. Extensive discussions have occurred with the Director of the Museum Studies program and other faculty members associated with that program. These discussions have resulted in a determination that the students served by each of these graduate programs are different: The graduate student seeking an MVS will be one who identifies herself primarily as a practicing artist, who focuses on her art practice and who sees the theoretical texts and critical writings as necessary information to assist her in pursuing a career in the area of contemporary art. (The student seeking a graduate degree in Museum Studies may, indeed, be a practicing artist, but he/she will be seeking the credentials and the knowledge base from which to proceed into museum professions, such as education, collections management, curatorial practice, public relations, and marketing.)

Discussions have also been held with the Director of the Institute for Women's Studies and Gender Studies, the Graduate Department of English, Cinema Studies and Environmental Studies. The program plans to investigate History, Architecture and Knowledge Media Design Institute.

## **5 OUTCOMES**

### **5.1 Enrollment and graduations**

N/A New program

#### **5.1.1 Master's program cohort data**

N/A New program

### **5.2 Employment (projected)**

It is understood that students earning an MVS will primarily self-identify as practicing artists. Employment income in this field includes sales and royalties from work produced, commissions, grants and bursaries and other professional income coming from workshops, presentations, performances, other interdisciplinary activities.

Beyond this self-employment, graduates will have a number of options. These include the qualifications to apply for undergraduate teaching positions requiring an MFA or equivalent degree. Once hired, these positions often come to involve graduate-level studio programs.

As the MVS program is interdisciplinary in form and content, there are additional employment opportunities for those completing the program. MVS graduates will also be prepared to engage in critical writing.

Similarly, as there is an emphasis in the MVS on both individual exhibition and on the internship in an outside institution, graduates will be ideally situated to enter into both streams – as both exhibitor and presenter – roles that artists often experience contiguously or simultaneously.

### **5.3 Publications (projected)**

Given the interdisciplinary nature of the program, it is anticipated that student publications will take many forms. There will be catalogues, cd-ROM's, web-based projects, articles in periodicals, on-line publications and dvd-releases. Enclosed are examples of the undergraduate publication work from the past 2 years; it is illustrative of the quality of undergraduate students working in the Visual Studies program at this time. We anticipate a similar range of graduate-level publications.

#### 5.4 Projected graduate enrollments

<b>PROJECTED ENROLLMENTS</b>	<b>FULL TIME M</b>	<b>FULL TIME D</b>	<b>PART TIME M</b>	<b>PART TIME D</b>	<b>TOTAL Masters</b>	<b>TOTAL Doctoral</b>
<b>YEAR</b>						
2003-2004	4	N/a	N/a	N/a	4	N/a
2004-2005	4	N/a	N/a	N/a	8	N/a
2005-2006	4	N/a	N/a	N/a	8	N/a
2006-2007	5	N/a	N/a	N/a	9	N/a
2007-2008	5	N/a	N/a	N/a	10	N/a
2008-2009	5	N/a	N/a	N/a	10	N/a
2009-2010	5	N/a	N/a	N/a	10	N/a