

MEMORANDUM

SENATE

From SENATE COMMITTEE ON

ACADEMIC PLANNING

Subject A CREDIT PROGRAM IN THE ARTS DEVELOP-
MENT REPORT - STAGE TWO

Date JANUARY 9, 1976

Action taken by the Senate Committee on Academic Planning at its meeting of January 7th, 1976 gives rise to the following motions:

Motion

The Senate Committee on Academic Planning approves in principle and recommends to Senate the following principles contained in SCAP 76-1 regarding the further development of an Arts programme.

1. Minor programmes in Dance, Film and Theatre should be developed together (i.e. in relationship to each other).
2. The programmes should utilize the strengths and resources of workshops in the Centre for Communications and the Arts.
3. The minor programmes should establish requirements balanced between courses that emphasize the craft of the arts and courses that emphasize the analytic understanding of them. On the one hand, the minors should be directed toward giving capable students a strong introduction to the practice of an art form; on the other, each student should have significant exposure to the traditions of the arts generally and the place of that student's chosen art within tradition.
4. Credit should be available in special instances for intensive training periods under the guidance of visiting artists.
5. A limited number of arts courses not directly part of the minor structure should be introduced over time, both to supplement offerings in certain areas and to build toward fuller developments in other arts.

The Senate Committee on Academic Planning further notes the proposed organizational changes outlined in recommendation 6 of the report and recommends to Senate that:

6. The non-credit workshops of the Centre for Communications and the Arts and the credit activities of the Arts programme be amalgamated into a new organization called the Centre for the Arts reporting to the Dean of Interdisciplinary Studies.

- Notes:
- (1) The effect of acceptance of this motion by Senate and the Board of Governors will be dissolution of the Centre for Communications and the Arts;
 - (2) The administrative concerns, e.g., facilities management, ticket office, etc. relating to the amalgamation of these activities will be taken up subsequently. Recognizing that resolution of these administrative concerns rests with the University administration and Board of Governors, the Senate Committee on Academic Planning has asked that the actions proposed to be taken be conveyed to that committee for information only.
 - (3) Arrangements will be made for a continuing administrative overview of the public events and community extension activities associated with the present Centre for Communications and the Arts.

A CREDIT PROGRAMME IN THE ARTS

This is the second planning document presented to the university by the Arts Programme Steering Committee. The first, a "Prospectus for an Arts Programme" was approved in principle by the Academic Planning Committee in September. It proposed a long-term development scheme leading eventually to degree programmes in Music, Visual Arts, Theatre, Dance and Film. In keeping with the original charge to the committee, it provided a plan for staged development so that the full programme could be phased in over time. It was presented in conjunction with three course proposals, since approved by Senate for introduction in 76-1, which represented the first stage.

The present report focuses on the second stage development of the programme, particularly minor programmes in Dance, Theatre and Film. It does not propose specific courses for consideration by Senate. Instead, it outlines the shape of the minor programmes we envision, requests consideration of some academic principles implied by this shape, and proposes some significant organizational changes that will facilitate this and further stages of development.

I. THE MINOR PROGRAMMES

In our earlier report we requested the establishment of a number of academic vacancies, to be filled by people who can participate with a high level of expertise in the curriculum development of each of the arts areas. We have since been authorized to search for appointments at the rank of associate professor in Music, Visual Arts and Theatre, and an Assistant Professor in the area of Dance. Given approval of the current proposal, University Resident positions in Film and Theatre may also be changed to faculty ranks. Detailed work on the critically oriented majors and performance-oriented BFA programmes

will await the arrival of these faculty in September of 1976. Because of the university's current strength in Dance, however, and because of the vitality of the workshop programmes in Theatre and Film, we believe that planning should now proceed toward the development of minor programmes in these areas. Full implementation of the programmes in Theatre and Film would await the arrival of faculty specialists in these areas. The minors we propose build very largely on what we now have: they involve the re-structuring of several of the non-credit workshops for credit purposes; they represent a significant entry into the credit area without involving great additional expense; together they will provide a coherent basis for further development.

The best means to convey the nature of the programmes we propose is through a series of separate points:-

1. *Minor programmes in Dance, Film and Theatre should be developed together.*

The academic development of the Dance area is presently significantly ahead of the other two areas: there is now an Associate Professor specializing in Dance, and a number of credit courses in Dance exist in the Kinesiology Department. The development of a coherent structure of courses in this art, however, necessarily involves the other arts as well, both because essential background information about the arts generally must be available, and because Dance quite naturally interacts with the other performing arts. It is the belief of the committee that constructive interaction among the arts should be fostered, and our curriculum planning has proceeded on that premise.

Integrated development need not entail simultaneous introduction of all three minors. Given working approval of the general shape of the programmes, the committee can introduce further courses that contribute to that shape, requesting formal certification of each minor as the structure of courses for it receives academic approval.

2. *The programmes should utilize the strengths and resources of workshops in the Centre for Communications and the Arts.*

It is important to recognize that there has been for some time a significant presence at Simon Fraser in Dance, Theatre and Film. The Centre for Communications and the Arts over the past few years has made accessible to students and others a fairly high level of training in these three arts. The workshops have had strengths that are uncommon among university art programmes, permitting students to work with professionals of high calibre in actual productions. The success of the workshops in these three arts in bringing some students to professional competence has been remarkable.

However, the workshops have had several disadvantages for students: many students experience difficulty in maintaining both intensive involvement in a non-credit programme and credit work in other areas. Students tend either to slow the pace of their studies excessively or to desert the workshops toward the end of term. The mixture of serious and recreational purposes is frustrating to students and instructors alike. Most importantly, many serious students desire a more continuous discipline than the non-credit situation permits; they want to develop their talents in a structured way and desire acknowledgement of the work they have undertaken. A credit programme that could maintain the present vigor while giving students some credit for practical work undertaken within a carefully structured academic programme appears highly desirable.

Such a consolidation is certainly desirable from a financial point of view. The university is approaching a budgetary situation in which it will be difficult to justify the continuation of non-credit work of this nature, and there can be no question at present of establishing a completely separate area of practical work in these three arts. This is not to propose the abolition of all workshops: recreational workshops should continue in Music and to a limited extent in Dance.

3. *The minor programmes should establish requirements balanced between courses that emphasize the craft of the arts and courses that emphasize the analytic understanding of them. On the one hand, the minors should be directed toward giving capable students a strong introduction to the practice of an art form; on the other, each student should have significant exposure to the traditions of the arts generally and the place of that student's chosen art within tradition.*

The committee has undertaken to develop courses that will introduce the traditions of art in an integrated fashion, the model for which is General Studies 110 - 'The Arts in Context: The Renaissance'. We propose the gradual introduction of a minimal series of similar courses. We believe that each minor programme should require two of them. We recognize that these courses depart from the usual "arts literacy" courses in some respects, and that their success in meeting the needs of students will have to be carefully evaluated. We have some confidence in the model, but should it prove cumbersome and ineffective over time, similar goals can be attempted through more conventionally structured courses.

In the upper division we see the need for only a very small number of critical courses at this stage, although more such courses would have to be developed in conjunction with any eventual major programme. We envision a single integrative course that might be required of students in all three minors plus one or at most two courses designed to approach each art historically or analytically.

On the performance side, three kinds of courses are necessary. Courses introducing the craft of each art now exist at the 100 level. An intensification of these courses in craft are needed at the 200 level; such courses should be process-oriented, designed to increase skills and to give students a full understanding of the requirements of the art. Finally, at the 400 level there should be production courses, in which a student will be expected to work with others in creating or performing a finished piece of work.

4. *Credit should be available in special instances for intensive training periods under the guidance of visiting artists.*

One aspect of the non-credit programme in the Centre for Communications and the Arts that is worth continuing is the Resident concept, whereby visiting professionals have been brought to campus to work closely with students for limited periods of time. We propose that a similar mechanism be maintained for the benefit of the minor programmes. The intensive Dance residency is a model in this regard: for the past several years a highly regarded professional has conducted a concentrated Dance programme during four weeks of the summer. This programme has attracted many people from off-campus and has helped to establish Simon Fraser's leadership in Dance in this region. It has also greatly benefitted serious Dance students on campus. We propose that students in the Dance minor should be able to gain credit for their participation in the residency, although we do not believe it should substitute for other requirements. It may also prove desirable to provide similar opportunities in the other arts. Even though they do not have faculty status, short-term residents should be able to supervise credit works for students, provided that they do so within a structure guided by regular faculty.

5. *A limited number of arts courses not directly part of the minor structure should be introduced over time, both to supplement offerings in certain areas and to build toward fuller developments in other arts.*

There are some arts in which it seems undesirable to develop extensive credit work, but in which there is good reason to provide limited offerings. The introductory Film/Video course, just as it will lead to a 200 level course in Filmmaking, should also lead to a 200 level course in Video art. This course, in turn, can prepare interested students for the advanced video workshop, which at this point should continue on a non-credit basis. In photography,

the possibility of working out an Introductory craft course in conjunction with Communications Studies should be explored. If this proves possible, then a 200 level course on art photography should follow it. Introductory craft courses in music and visual arts should also be introduced fairly quickly.

The currently existing General Studies courses in the arts that do not fit into the proposed structure should be retained for the present. Eventually each of them should either be brought into coherent relation with the developing programme or abandoned, but final disposition regarding them should await the evaluation of the context courses and some experience with student enrolment patterns.

II. TENTATIVE OUTLINE OF CURRICULUM

The list of possible offerings in the arts on the following pages provides one way of describing the structure we have in mind. It is not a proposal that these courses be adopted nor that any specific minor be instituted at this point. If the principles of this document are accepted, however, the following list will constitute a rough map of the territory ahead.

OUTLINE OF COURSES

A. THE MINOR STRUCTURE

	<u>Credit Hours</u>	<u>*Presently Exists +Replaces Present Wkshp.</u>	<u>Requirements</u>
<u>Context Courses</u>			
Renaissance	6	*	Each minor student takes 2
Enlightenment	6		
Nineteenth Century	6		
Twentieth Century	6		
North American Styles	6		
<u>Dance</u>			
Level 100-Introduction (Kinesiology 144)	3	*	Req'd for dance minor
200-Studio I (K244)	3	*	" " " "
200-Studio II	3		" " " "
300-History (K310)	3	*	" " " "
300-Composition(K344)	3	*	" " " "
300-Studio III	3		" " " "
400-Production	5	+	" " " "
400-Intensive Residency	5	+	Not req'd
<u>Film</u>			
100-Introduction (Film/Video)	3	*	Req'd for film minor
200-Film making (process oriented)	3	+	" " " "
200-Aesthetics of Film	3		" " " "
300-Analysis of Film	3		" " " "
400-Company Production I	5	+	Req'd " " "
400-Company Production II	5	+	" " " "
or			or
400-Individual Production I	5		Req'd " " "
400-Individual Production II	5		" " " "

	<u>Credit Hours</u>	<u>*Presently Exists +Replaces Present Wkshp.</u>	<u>Requirements</u>
<u>Theatre</u>			
Level 100-Introduction (Basics of Theatre)	3	*	Req'd for theatre minor
200-Studio I (process oriented)	3	+	Req'd " " "
200-Studio II (process oriented)	3	+	Req'd " " "
300-Play Analysis	3		Req'd " " "
300-Design	3		Not req'd
400-Production I	5	+	Req'd for theatre minor
400-Production II	5	+	Req'd " " "
<u>General</u>			
300-Aesthetics of Theatrical Arts	3		All minors req'd to take this or theatre design course

B. OTHER COURSES AVAILABLE

Comments

Photography

Level 100-Introduction	3	*	Possibilities for efficient interaction with Communications to be explored
200-Practice of Art Photography	3		

Video

100-Introduction (Film/Video)	3	*	Possibilities for efficient interaction with Communications to be explored
200-Video Art (process oriented)	3	+	

Credit Hours	*Presently Exists +Replaces Present Wkshp.	<u>Comments</u>
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Music

100-Elements of Music

+

Note: This and further courses in music should be phased in gradually in conjunction with a music programme to be planned by new faculty.

Visual Arts

100-Elements of Design

Note: This and further courses in visual arts should be phased in gradually in conjunction with a visual arts programme to be planned by new faculty.

General Studies

100-18th Century Art

*

101-19th Century Art

*

102-Music In History I

*

103-Music In History II

*

106-Opera

*

These courses should remain for the present, but outside the minor structures, until the success of the context courses can be evaluated.

C. NON-CREDIT OPPORTUNITIES FOR EXTENSION OF CREDIT WORK

Dance

Intermediate Workshop

Primarily recreational but also available as a continued practicum for serious dancers

Intensive residency

Dance Productions

Continue to be available through audition for students not receiving credit

Film

Company Production Courses

Individual Production Courses

Accessible to students who have completed one option for credit, provided places are available

Credit
Hours

*Presently Exists
+Replaces Present Wkshp.

Comments

Theatre

Theatre Productions

Continue to be available
through audition for stu-
dents not receiving credit

Video

Advanced Workshop

Non-credit extension of
200-level video course

Music

Non-credit workshops, primarily recreational, continue.

A Note On Library Resources:

Among all the possibilities for development in the arts, least additional strain will be placed on library resources by minor programmes in Dance, Film and Theatre that have a significant emphasis on performance work. Library representatives have assured the committee that collections are reasonably adequate in these areas. Adequate library support can be arranged for the context courses, provided that they are scheduled well in advance.

The committee urges strongly, however, that the library be enabled to double its Fine Arts acquisitions allocation and maintain that rate of expenditure for the next several years. This will enable the library to build carefully for further programmes in music and visual arts.

III. ORGANIZATION

The development of a credit arts programme as presented here would be greatly facilitated by some fairly major organizational changes within the university.

6. *The Centre for Communications and the Arts and the Arts Programme should be amalgamated into a new organization reporting to the Dean of Interdisciplinary Studies.*

The Centre for Communications and the Arts has had three major areas of responsibility over the past few years: non-credit workshops, events, and facilities management. In addition it has been responsible for the operation of the Art Gallery and has conducted a community outreach programme. Reporting to the Vice-President, University Services, the Centre has been effective in balancing service to students and immediate community with a public relations function for the university. With the development of a significant credit programme, however, more than the workshops will change. The Theatre and related facilities that the Centre now manages will be the essential laboratory space for many of the credit courses. There will be a necessary shift in priorities between arts events originating off-campus and productions arising from courses or workshops here. It will be desirable for arts events brought in from outside to be more closely supportive of academic work than they sometimes have been in the past. Given these factors a credit programme cannot remain organizationally separate for long without major inefficiencies developing. Provided that sufficient checks are developed to prevent the new organization from monopolizing public spaces, it seems appropriate to consolidate the operations of the Centre and the emerging credit programme under academic guidance as from April 1, 1976. The best place for the new organization at the present appears to be within the Faculty of Interdisciplinary Studies, where there is considerable experience in fostering emergent programmes.

It should be stressed that this reorganization will create significant efficiencies. The redirection of purposes and resultant streamlining of operations will mean that most of the operating expenses of the emerging credit programme can be absorbed within the current budget of the Centre. The only major area of new expense will be direct instructional costs, and the increase even here will be far less than it would be without utilizing present resources.

7. *The new organization should have a special designation, such as "The Centre for the Arts".*

Although it would be primarily an academic organization, there would be several advantages to avoiding a departmental label. One of these is that a multiplicity of functions not strictly tied to credit work would remain: the management of facilities now serving both credit and non-credit work; the maintenance of recreational workshops in some areas; the mounting of arts events having both academic and entertainment value - all these non-departmental responsibilities would continue. A second reason for a special title is that a relatively high degree of administrative flexibility is desirable in the arts. An earlier consultants' report discussed the relative advantages of a programme, a department, a faculty, and an institute, eventually recommending the establishment of an institute reporting directly to the President. We do not recommend exemption from the usual academic reporting mechanisms: appointments, course proposals, and budgets should be forwarded in the normal way. Yet there will be unusual demands on any thriving arts programme: the need to bring in visiting artists and arrange for their positive interaction with students, the continuous effort to interrelate public productions and credit work, the necessity for specialized accounting procedures - all would be best served by a distinct kind of organization.

A somewhat ambiguous name is perhaps especially useful in the early stages of development: the new organization could bring in courses and programmes as Senate certifies their academic validity and as resources permit

them, without at some point being a programme without a minor or a department without a major. In the longer term a general title might help foster interaction among the arts while diminishing the schismatic tendencies multidisciplinary departments frequently display.

This discussion of nomenclature is just one way of describing the nature of the proposed reorganization, but it is perhaps worth mentioning that the establishment of a "Centre for the Arts" would accurately indicate both a degree of change and a degree of continuity with the past.

8. *In conjunction with the proposed re-organization, a President's Committee on Arts and Lectures should be established.*

One potential difficulty of the new Centre is that academic purpose may come to dominate its operations too completely. The Theatre will not be its space alone, nor should it schedule events only for the benefit of its own students. An organization that has been structured as a university service cannot simply be converted to an academic enterprise without some cost to its service function. In order to prevent that cost from growing too large there must be some countervailing, though coordinated, power. It may be possible to create such a power in a way that will fill another longstanding need on campus. The Student Activities Coordinator, Mr. Ray Garford, has recently expressed what others have often thought: there should be some effort made to coordinate the various events on campus. A President's Committee on Arts and Lectures, operating on a continuing basis through a chairman or executive secretary, but including representatives from University Services, Continuing Studies, the Student Society, the new Centre for the Arts, and other departments could be instrumental in enhancing the academic and cultural vitality of the university. Such a committee would not have policing powers, except to keep a watchful eye over the availability of public events spaces, but merely through information exchange and perhaps a modest independent budget for events it could

multiply the effectiveness of money now spent toward the enrichment of campus life. Nor need this committee itself cost great additional sums: some of the resources currently allocated for events and publicity within the Centre for Communications and the Arts can be diverted as these functions will have a reduced role in the new Centre.

Evan Alderson /for

The Arts Programme Steering Committee

December 3, 1975

ASSOCIATION des ETUDIANTS de SIMON FRASER

SIMON FRASER STUDENT SOCIETY

RESULTS OF FINE ARTS SURVEY CIRCULATED BY ACTIVITIES CO-ORDINATOR RAY GARFORD
IN FALL 1975

1000 Printed
45 sent out with Letters and not returned
57 Unanswered as of 30/11/75
106 Destroyed by faculty member
208 Not used in Survey

Of 792 that were given out 183 or approximately 23% were returned.
Of 183 returned, 163 were undergraduates.
Of 163; 87 were filled out by males
76 were filled out by females.

<u>Of the 87 males</u>	<u>Of 76 Females</u>
30 under 20 years of age	28 under 20
33 between 21-24	26 between 21-24
20 between 25-29	11 between 25-29
4 - 30 and over	11 - 30 and over

Males		Females
FACULTIES:		
39.7%	Arts	55.3%
32.6%	Sciences	22.4%
6.9%	Education	3.9%
10.4%	Inter-Disc.	9.2%
10.4%	Didn't Know	9.2%

64% Had never lived for more than 6 months outside of Canada. 61%

vii) Of all the students only the following % had ever taken post Grade 10

Courses in Fine Arts.	Male	Females
Visual Arts	18%	29%
Theatre	28%	26%
Music	21%	42%
Dance	7%	20%
Film	17%	9%
Video	9%	7%

viii) Attendance of events per semester was as follows:

	Male		Female	
	1-5 times	5+	1-5 times	5+
Plays	55%	5%	47.3%	12%
Films	52%	37%	50%	27%
Dances	33%	5%	39%	2.5%
(Music) Concerts	54%	14%	47%	23%
Rock Concerts	48%	8%	29%	-
Art Exhibits	43%	14%	55%	8%
Dance Recitals	11%	1.1%	25%	1%
Football	29%	5%	9%	2.5%
Hockey	23%	5%	4%	5%
Other Sports	11%	9%	13%	4%

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xa) 20.7% of males and 15.8% of females indicated they had taken workshops from S.F.U. at some point, and also that they had taken an average of 2 each.

b) Of those who had not their reasons broke down.

	Male	Female
No interest	36.2%	27.3%
No Credit	17.4%	20%
Time Conflict	46.4%	52.7%

c) If Credit were offered for workshops indications were:

	Male	Female
Yes	46%	75%
No	31%	20.5%
Poss.	23%	4.5%

that they would take them if possible.

xi. 79% males and 95% females indicated a preference to see S.F.U. develop its own fine arts program rather than go to another campus.

xii) Many people expressed no opinion on this question. Of those who had taken workshops 92% indicated a desire to see the workshops continue.

xiii) Percentage interest in the offering of courses in the following areas where:

H=Historical
C=Critical
S=Studio
P=Production

Was as follows:	Male				Female			
	H	C	S	P	H	C	S	P
DANCE	5%	11%	11%	09%	21%	17%	39%	32%
FILM	22%	31%	38%	46%	14%	28%	16%	38%
THEATRE	17%	25%	24%	36%	22%	32%	32%	49%
VIDEO	06%	13%	28%	40%	12%	14%	14%	28%
VIS/ART	16%	22%	21%	31%	25%	34%	30%	33%
MUSIC	24%	22%	31%	32%	37%	33%	38%	43%
	<u>84%</u>	<u>124%</u>	<u>141%</u>	<u>194%</u>	<u>132%</u>	<u>158%</u>	<u>170%</u>	<u>222%</u>

APPENDIX

vi/a) Of those who have lived overseas 60% have taken credit courses - possibly because the overall average age was higher.

b) Almost without exception those overseas students who indicated interest in two or less courses in Question 13 were Science Students, under 25 and only 8% had ever taken any courses (all of them in music) since Grade 10.

c) There were two exceptions, who both felt very strongly that workshops should be maintained and credit should not be given. Both respondents were over 30 and male.

Other than in these areas their replies were in no other way exceptional.

Reilly

xii) If credit courses were offered at S.F.U. in the fine/performing arts do you feel that the non-credit workshops should be maintained? Yes/No

xiii) If credit courses in Fine/Performing arts were offered at S.F.U. indicate which areas would be of interest to you

	Historical	Critical	Studio	Production
Dance				
Film				
Music				
Theatre				
Video				
Visual Arts				

xiv) Please indicate if you have an interest in seeing student funded workshops in;

- i) Ceramics
- ii) Fibre-Crafts
- iii) Graphic Arts.

RECOMMENDATIONS: