



President's Report

ON THE CREATIVE AND PERFORMING ARTS

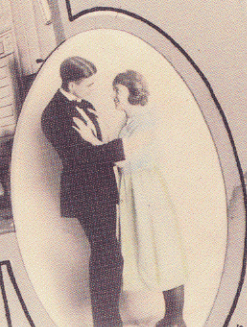
“Increasingly and consciously, the young and future artist today wishes and needs, like any other intelligent being, to find his own paths in thought... It is not simply that he needs to meet scientists, poets, linguists, historians and others, but that he needs to get his professional training in a context in which the ideas of these disciplines are shaping forces on him as on others. He needs to go to university.”

B.C. Binning, *The UBC Alumni Chronicle*, Winter, 1965

UNIVERSITY PLAYERS CLUB
in the spring play
"SWEET LAVENDER" 1921



Mr. A. Lord. Miss Dorothy Adams



Miss Thelma Evans

As presented in:

The
Players' Club
—of the—
UNIVERSITY OF BRITISH COLUMBIA

Presents:
CANDIDA

—by—
George Bernard Shaw

UNIVERSITY THEATRE at POINT GREY

Wednesday, Thursday, Friday and
Saturday

MARCH 19 - 20 - 21 - 22

1941



UBC **MUSIC** 89/90

BREEZY, FULL OF ACTION
U.B.C.'s "Serenade" Proves
Irresistible Entertainment

Music Society's Performance Received With
Enthusiasm by "First Nighters."

VICTOR Herbert's sparkling lyrics and Harry B. Smith's pungently witty libretto had a "first-nighter" audience at the University of B. C. Musical Society's performance of "Serenade" ringing with merriment, while their feet tapped and their lips with difficulty resisted a hum.

The infectious comic opera was presented on Thursday evening in the University theatre. Students had seen a dress rehearsal performance on Wednesday, while tonight and Saturday evening it will be repeated at public performances.

The Cast:

Romero	Derek MacDermot
Lopez	George Whitehurst
El Gato	Adam Reid
Alvarado	Archie Runcie
Duke of Santa Cruz	Frank Patch
Dolores	Marjorie Usher
Yvonne	Marygold Nash
Colombo	Douglas Ford
Gomez	Thomas Robinson
Mother Superior	Barbara Brooks
Juana	Louis Campbell
Mercedes	Constance Busby
Isabella	Enid Butler
Abbot	Leonard Cox
Fra Anselme	Pat Downey
Fra Timoteo	Fred Middleton

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ON THE CREATIVE AND PERFORMING ARTS

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*Revered as a
master teacher, B.C.
painter Sam Black
was one of the early
studio artists
teaching in the
Faculty of
Education's unique
art division.*



*“We have always
believed that at a
university the
creative and
performing arts
must be taught as a
component of a
liberal arts
education.”*

**Dr. David W.
Strangway**

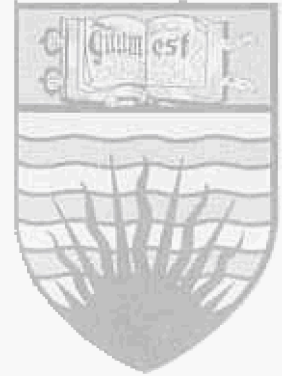
A Long Allegiance

*A*mong Canadian provinces, British Columbia holds a special attraction for the creative and performing artist. British Columbians have a passion for making and appreciating art, a passion that began with the coast's first inhabitants, whose love of wood-carving, weaving and ceremonies created the richest and most elaborate of the world's aboriginal cultures. This passion is stimulated today by the mixture of people assembled and assimilated here from across the nation and around the world. It finds expression in a physical and cultural environment especially receptive to the artist.

In this province, the arts—collectively, the fine arts, commercial arts and amateur arts—are big business. In recent years, British Columbia has had a greater growth in this area than the country as a whole. Its booming film industry is only one example: in 1988, 19 feature films, nine TV movies, and almost 100 TV-series episodes were filmed here, bringing \$129,600,000 into the economy. And with less than 10 per cent of the Canadian population, B.C. has 13 per cent of the nation's publicly supported performing arts organizations.

In this dynamic artistic environment, UBC plays a role both seminal and supportive. As the oldest and largest university in the province, we are a crucial component in an arts education system that includes public schools, provincial institutions, community colleges, private academies, arts organizations, and B.C.'s two other universities. Keeping pace with original developments across North America—and sometimes leading the field—UBC has been teaching creative writing, music, fine arts and drama courses for more than four decades. We built one of the first and finest teaching theatres in Canada. Soon we will open a comprehensive and versatile creative and performing arts centre.

For more than three decades, we have been preparing the province's public school art and music teachers, making decisions in our Faculty of Education that have affected



the style and content of teaching in the province's schools, and contributing through the expert advice of our faculty members to the curriculum policy of the Ministry of Education.

‘AT UBC THE CREATIVE AND PERFORMING ARTS ARE NOT MERELY AN ATTRACTIVE ADJUNCT. THEY ARE AN INTEGRAL PART OF OUR MULTI-FACETED SCHOLARLY COMMUNITY.’

Beyond that, we have played a role in creating educated consumers of art. Thousands of students in many disciplines have taken elective creative and performing arts courses, adding to the pool of appreciative laymen and skilled amateurs who now support the arts. In our Centre for Continuing Education, we offer adult education courses in art, theatre, music, film and creative writing. A fifth of the books published by our UBC Press are arts-related, and we are the home of PRISM international and Canadian Literature, two internationally respected journals dealing with creative writing.

As this report establishes, our graduates and faculty members make countless contributions to the cultural life of the country as writers, musicians, painters, actors, composers, filmmakers and as publishers, producers, founders of organizations and members of their boards.

At UBC, the making of art and the study of art began in the wings—as extracurricular activities or as continuing education courses—before stepping onto the main stage as academically respectable players. In the process, UBC, like other universities and colleges, became a patron of the arts and an impresario. Because we wanted art to be part of the atmosphere here, we’ve brought the world to our campus—Dylan Thomas, W. H. Auden, Yevgeny Yevtushenko, Igor Stravinsky, the Juilliard String Quartet, the Peking Opera, the Hôshô Noh Japanese Theatre Troupe. Our 10-year-long Festival of the Contemporary Arts introduced the city to new-wave artists and concepts. Our Summer School of the Arts was the inspirational forerunner of the Vancouver International Festival.

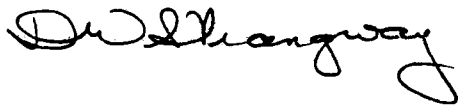
Today, having welcomed artists into the academic fold, we support activities that take them out into the world, giving our concert performers time to travel and fine artists and writers the security they need to pursue their work. As a further contribution to the arts economy, we employ numerous part-time lecturers in our credit programs and in continuing education. In awarding honorary degrees, we have recognized Canadians

who have excelled in the arts—those, such as Pierre Berton, who attended UBC, and others, such as Karen Kain, who did not.

We have always believed that at a university the creative and performing arts must be taught as a component of a liberal arts education. Our goal is not just the technical training of practitioners but the development of the intellectual abilities of creative individuals. We have aimed for a versatile arts graduate—an actor who could become an artistic director, an opera singer able to do scholarly research. We believe that the arts and the artist thrive in an academic setting, and that the entire academic community is enriched by their presence.

Furthermore, we insist that no part of the University stands on its own. At UBC the creative and performing arts are not merely an attractive adjunct. They are an integral part of our multi-faceted scholarly community. Because we have a professional theatre, students of English literature can see performances of plays no longer presented on public stages. Because we have a computer science department, we are on the leading edge of film animation. Because we have a studio arts program, civil engineering students can take courses that may inspire them to build more pleasing bridges.

This report details the activities of the five departments directly involved in the creative and performing arts. It chronicles the often dramatic history of our long allegiance to these pursuits, on campus and off. It establishes our pre-eminence as an educator of artists, musicians, actors, writers and teachers. And it looks forward with renewed vision to our continuing role as innovator and developer, patron and impresario, educator and mentor in these arts that so enrich us all.

A handwritten signature in black ink, reading "Dr. David W. Strangway". The signature is fluid and cursive, with a large, stylized "D" and "S".

Dr. David W. Strangway

President, The University of British Columbia
Vancouver, B.C., Canada

P R E V I E W

"THE METHODS OF TEACHING IN THE STUDIO ARTS PROGRAMS ARE EXCITING. WHEN A MASTER PERFORMER IS BROUGHT IN, YOU NOTICE A TRANSFER OF TECHNIQUE TO THOSE WHO HAVE OBSERVED HIM. LIBERAL ARTS GRADUATES ASK, 'WHAT SCHOOL DID YOU GO TO?' BUT ARTISTS SAY, 'UNDER WHOM DID YOU STUDY?'"

Dr. Robert Will *Dean of Arts, 1975 to 1989*

Early on a July morning in 1988, listeners to the national CBC FM network heard a concert featuring the Elmer Iseler Singers and the CBC Vancouver Orchestra. One item on the program had a special significance for those who knew that poet Earle Birney started teaching creative writing at UBC in 1946 and that composer Jean Coulthard joined the faculty of the Music Department about the same time. Coulthard had read Dr. Birney's Spring-sprung, joyful "Quebec May," and when a colleague suggested she compose something for a CBC choral competition, she set the poem to music. Forty years later, the country again heard the result—UBC's unheralded contribution to the Canada Day celebrations.

When our \$31-million creative and performing arts centre opens on this campus in 1995, it is with the hope that a future Earle Birney will meet a Jean Coulthard, and together they will conceive a work of art. It is with the hope that through proximity and daily contact, a student painter will acquire an appreciation of what a violinist must do to master a Beethoven concerto. It is with the hope that a geography student will be drawn into the art gallery, there to perceive continents of the imagination.

Our new centre will enhance and consolidate what has been a long and special relationship with the creative and performing arts. As soon as we began teaching in 1915, our students started making theatre and performing music. Eventually, ahead of our time, we introduced credit courses in the creative and performing arts and then established departments in music, theatre, fine arts and creative writing. We did so in the conviction that creating art entailed thinking, that students could learn by doing as well as by studying what others had done, and that faculty members should be advanced on the basis of their artistic achievements.

Long ago, this University began to dream of a fine arts centre—a place that would attract students

from all faculties, those who were studying the arts and those who wanted a chance to appreciate them. In 1965, we dedicated an area in the northwest corner of the campus to the creative, performing and fine arts, and named it the Norman MacKenzie Centre for Fine Arts. The Frederic Wood Theatre, the School of Music and the Lasserre Building, which houses the Fine Arts Department, were components of the centre, and we drafted plans to add an art gallery and a building that would provide studios and classrooms for all the creative and performing arts.

Academic Programs

Under Dr. Robert Will, dean of the Faculty of Arts from 1975 to 1989, new programming in the creative and performing arts became a priority. Dean Will obtained government funding for graduate programs in studio arts, in film and television studies, in film and television production, and in stage and screen playwriting. For undergraduates, programs in acting and in design/technical theatre were added to our existing Bachelor of Fine Arts programs. And for students who had already taken undergraduate degrees in another field, we introduced diplomas in film and television studies, and in non-fiction and business writing. In 1988, we began our latest venture in the arts area—a graduate program for managers of art galleries, museums and theatres, given in the Faculty of Commerce and Business Administration in close association with Faculty of Arts departments.

As our performing and creative arts departments matured, they faced and overcame problems unheard of in more scholarly areas. They learned, for instance, to accommodate internationally known performers who needed blocks of time to make concert tours, and sculptors and painters who required appropriate studios and free days to work on projects not easily picked up and put down. They accepted new ways of teaching. In the creative arts, the instructors are

the curriculum and much of what is taught springs from what they are.

Now we are about to realize our long-nurtured dream of a comprehensive creative and performing arts centre. In a way that could not have been anticipated by early planners, this centre will play a part in the University's changing position in the art world. In the traditional view of global art and music, UBC was as far away as a North American school could be from the scholarly and creative capitals. But today, as much of the continent turns its face westward to the Far East, UBC stands on the front line, occupying a position of prominence in a developing multicultural artistic and scholarly union with China, Japan, Korea, India and other Asian nations.

As the leading academic institution in British Columbia, situated in a city that is Canada's most important west coast commercial centre, UBC is poised to be the country's cultural and artistic gateway to and from the Asia Pacific region. Our existing facilities—the Asian Centre and the Museum of Anthropology—already exhibit, preserve and study the artifacts and the performing arts of those nations. Our program of Asian studies, in place for more than 30 years, covers their art and literature as well as their languages, religions, history, geography and economics. And within the departments directly concerned with the teaching of the creative and performing arts, art historians and musicologists are specializing in the study of Chinese, Japanese and Indian music and art, while others are forging links with colleagues across the Pacific.

Our New Arts Centre

With the opening of our creative and performing arts centre, we shall have a concert hall that will become the obvious first port-of-call for Asian artists setting out on cross-Canada tours. And we shall have a focal point for student artists, musicians,

creative writers, actors and filmmakers—a built-in audience of young people eager to forge links with the East and to understand the wellsprings of cultures in the Canadian mosaic.

The new concert hall will at last give the University a performance space with a proper orchestra pit, a place where opera and dance productions can be staged. It will seat those larger audiences that from time to time overfill the Recital Hall in the School of Music. And it will provide a hall suitable for lectures, film showings, Convocation and other formal events.

Moreover, it will create a facility unique in the Lower Mainland—a medium-sized concert hall with half the number of seats of the Orpheum and the Queen Elizabeth Theatre. We anticipate the space will be used for choral events requiring a degree of intimacy, for public meetings, lecture series and jazz and rock concerts.

The art gallery will meet international museum standards for the security, handling, conservation and storing of artifacts, allowing us to show travelling exhibitions that demand climate-controlled facilities. It will provide a long-awaited home for the University Art Collection—900 works of art commissioned by or given to the University. With proper storage and conservation, we shall be able to accept more gifts of this nature and to display them appropriately.

The centre will also help lay to rest a local misconception, which has the University cut off from the city by its location on the western tip of Point Grey. The popular myth ignores the thousands of people who come out to the campus to attend the productions in the Dorothy Somerset Studio and the Frederic Wood Theatre, which is virtually unique among Canadian theatres in selling out its season to subscribers before the curtain rises on the first production. The myth ignores the audiences that attend close to 200 yearly concerts in the Recital Hall of the School of Music, the



The longest-surviving student organization on campus, MUSCOC was formed in 1916 and continues to this day, staging an elaborate Broadway musical comedy in the Old Auditorium every year.



Students of all faculties benefit from the opportunity UBC gives them to encounter the arts of many nations and to see great performing artists, such as the Hôshô Noh Japanese Theatre Troupe.

four annual opera productions in the Old Auditorium, and the Broadway musical comedy presented by MUSSOC—the student Musical Theatre Society. And it ignores those who have supported the Art Gallery through its long sojourn in the basement of the Main Library, those who visit the Museum of Anthropology for its extraordinary collections and its performing arts events, and those who come to the campus winter and summer to take courses in the arts given by the Centre for Continuing Education.

These activities form only part of the contribution the University makes to the cultural and artistic life of the community at large. Our faculty members are authors, poets, playwrights, filmmakers,

composers, concert musicians, sculptors and painters whose names are more than mere cultural footnotes. They conduct community musical groups, sit on arts organization boards, design theatrical performances, play for the Vancouver Symphony and produce films and TV series.

Student ensembles in the School of Music perform in the city and around the province, and on occasion in Eastern Canada, Europe and the United States, the tours being funded by their own money-raising ventures. Acting students in the Theatre Department work up theatrical performances and present them in 30 Lower Mainland schools, and film students make their mark as producers of broadcast-quality educational or promotional films, which they undertake on a charitable basis for hospitals, social agencies and non-profit organizations. Playwrights in the Creative Writing Department have had their works performed at Granville Island's Waterfront Theatre as part of the New Play Centre's Spring Rites, while other creative writing students conduct workshops in every Vancouver public high school and at the private school, York House. Fine arts and anthropology students work in museums and galleries throughout the province.

The Alumni Factor

We make an enduring contribution to the creative and performing arts through our graduates. Among our alumni are many who have risen to the top as performers and creators of art: opera singers Judith Forst and Ben Heppner; composers Barry Truax, Alexina Louie and Frederick Schipizky; concert pianists Jon Kimura Parker and Jamie Parker; actors Goldie Semple and Lorne Kennedy; artistic directors Richard Ouzounian, Larry Lillo and Bill Millerd; dramatists Dennis Foon, Margaret Hollingsworth, Joan MacLeod and John Gray; novelists Jack Hodgins and Audrey Thomas; and poets George Bowering, Dorothy

Livesay, Daphne Marlatt, Florence McNeil, Fred Wah, Lionel Kearns, Gary Geddes and Charles Lillard.

Our theatre grads have with astounding regularity risen to become artistic directors of important Canadian theatres and have founded companies in Toronto, London, Ont., and Vancouver. All our film students find work in the busy B.C. film industry, and several have been executive producers of feature films or TV series. Our fine arts grads hold major curatorial jobs—at the Art Bank of the Canada Council, the McMichael Collection in Kleinburg, Ont., the Art Gallery of Ontario, the Art Gallery of Greater Victoria, the Burnaby Art Gallery and at the Vancouver Art Gallery, where seven key positions are filled by UBC alumni. A third of the School of Music's 1,300 alumni are public school or private teachers of music. Another 25 per cent are performers, academics, composers or highly specialized music professionals. Thirty-five play with symphony orchestras, while a growing number have concert careers. Our award-winning writers are produced playwrights, published novelists and poets, founders and editors of magazines, journalists and magazine contributors. UBC poets have been included in major anthologies; for example, 10 appear in *The Oxford Book of Canadian Verse* and 13 in *The Poets of Canada*. Finally, our grads can be found on the faculties of Canadian universities and community colleges from coast to coast.

Any university provides an atmosphere in which students can learn what they need to learn, whether that learning takes place in or outside the lecture hall. At UBC, hundreds of students who will never work as creative and performing artists take elective courses in the arts and find themselves enriched and engaged. Always, we have a few undergraduates who revise their plans to be political scientists or lawyers because they've taken an elective course in one of the arts. And there are those who find their life's work in what they do for fun—singing in

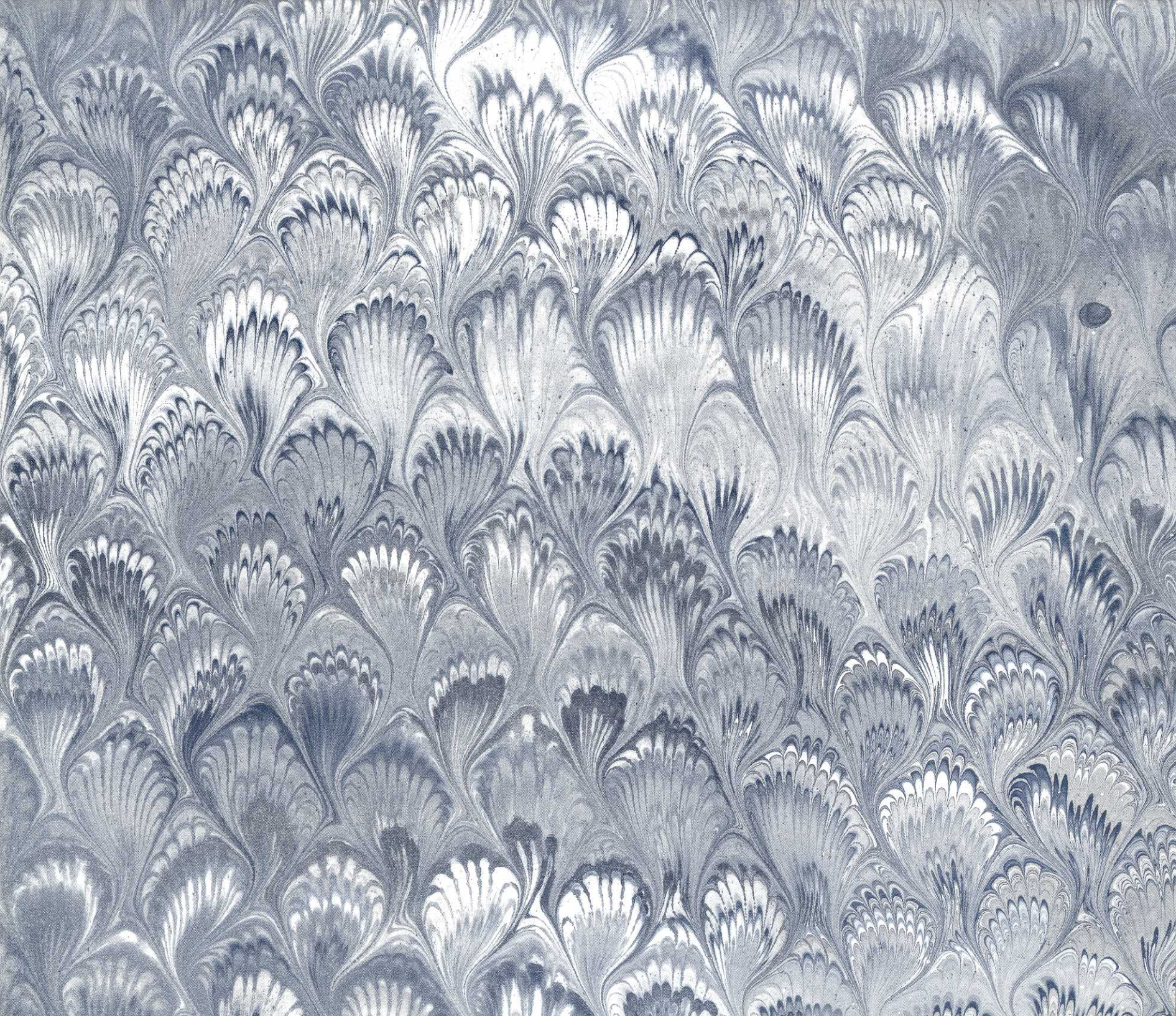
a Gilbert and Sullivan production or writing for *The Ubyssy*.

While this report concentrates on the five creative and performing arts departments, others contribute to the University's cultural scene through events they stage, courses they teach, or associations that link the University and the city.

Art in Science

Our Faculty of Medicine, for instance, has an art division co-ordinated by one of North America's top medical illustrators. Our School of Physical Education and Recreation is responsible for instruction in dance, which is part of the training of future school teachers. In the Faculty of Applied Science, engineers are putting greater emphasis on the study of industrial and consumer products design. In the Faculty of Commerce, we have just begun a two-year graduate Arts Administration program, offered with the co-operation of the Museum of Anthropology, the School of Music and the departments of Theatre and Fine Arts. In our Centre for Integrated Computer Systems Research, researchers are working on computer animation software that will benefit artists and filmmakers. And our seven language and literature departments arrange visits to the campus by creative writers in English and other languages, while their faculty members are published poets, novelists and translators.

One is struck, finally, by the multicultural scope of the arts at UBC. In a typical year, students may experience African drumming in the Museum of Anthropology, a Japanese tea ceremony in the Asian Centre, a play in Spanish, or chamber compositions performed on traditional Chinese instruments. What UBC offers year in and year out is a virtual world festival, a celebration of the arts that cannot be underestimated as we strive for knowledge of ourselves and understanding of others.



Prologue

"The Avenue Theatre was filled to the doors and to the top of its topmost gallery last evening by an interested and enthusiastic audience, the occasion being the first public performance of the Players' Club of The University of British Columbia...Rarely has an amateur performance of so much level merit been given in Vancouver, and it may be remarked that the perfect knowledge of their lines which the young players evinced was surprising to old playgoers, and gave abundant evidence of the arduous work of the stage manager."

—**The Province**, February 19, 1916

Frederic Wood wasn't named when the *Vancouver Province* reviewed an evening of theatrical entertainment by the University Players' Club in 1916. But we know he was the stage manager who directed that group of UBC students in what was to be the first of nearly half a century of public performances. In fact, Wood was the first of many professor patrons of the arts at UBC—men and women who believed that university students ought to have the chance to act, sing, paint and write, or at least to be exposed to others who were engaged in those activities. It was to be several decades before the fine arts would be regarded as legitimate academic pursuits at this University, but over the years there were people like Professor Wood, who set the scene, and faculty champions whose endeavours laid the foundations for the five departments that now teach the fine arts.

Frederic Gordon Campbell Wood was the first B.C. man appointed to the faculty. "The name is singular," he used to tell students. He was, too. Austere,

witty, sardonic. Tall. "A wand of a man," in the words of writer George Woodcock. Affectionately and universally called Freddy, Professor Wood was the bane of freshmen whom he gleefully intimidated into dropping out of his courses by pointing a long finger at them and warning that only so many would pass and so many others would fail. He made campus news by ejecting 20 women from his classroom, because they were attending the men's lectures which were held on alternate days.

Before joining the faculty, he had been a graduate student at Harvard, where he had taken a playwriting course given by George Pierce Baker, the first American professor to be concerned with live theatre. He left Harvard in 1914 with a master's degree and returned to B.C. where he was invited to join the English Department. In November 1915, six weeks into the University's first term, he and a group of 40 students formed the Players' Club—the first all-student drama society in Canada.

The longest surviving student organization on campus would be the Musical Society—MUSSOC—which was formed in 1916 and continues to this day. The organizers—eight orchestral musicians and a few singers—met with Professor E. H. Russell of the Mathematics Department, who was their honorary president and conductor for a few years until he left to teach at affiliated Victoria College. Under his direction, the club organized itself into women's and men's glee clubs and an orchestra and gave a public performance in the Hotel Vancouver on March 30, 1917, in aid of the Red Cross. *The Province* reported the event as a success: "Under the baton of Mr. Russell the students gave the best that was in them, and certainly deserve the unstinted praise which musical Vancouver accords them."

SETTING

THE

SCENE

The First Fifty Years

First B.C. man on the faculty, founder of the Players' Club, director of 30 major theatrical productions between 1915 and 1931, Professor Frederic Wood laid the foundation for the present Theatre Department.





ACT ONE—THE ROMANTIC TWENTIES

The young University, temporarily housed downtown at Fairview in what were always referred to as The Shacks, emphasized the development of its science and agriculture faculties. Drama and music were extracurricular activities and would remain so for many years. In the Fairview period, the performances of the Players' Club and MUSSOC took place in various public theatres, but with the 1926 move to the permanent location on Point Grey, a new auditorium (now known as the Old Auditorium), which Freddy Wood had a hand in designing, became available.

The socially elite Players' Club grew more exclusive than a fraternity. Membership was limited to 60 (later 70), but hundreds applied and paid an audition fee of \$1—collected up front to discourage casual attempts and to provide income. The club had a reputation as a matrimonial bureau and at least

two notable marriages were made there. In 1926, Freddy Wood married Beatrice Johnson, a former student and member of the club. A year later, J. V. Clyne, whom Freddy had made a leading man on the condition that he give up boxing, married Betty Somerset, who soon held the club record for public performances. Jack Clyne, of course, went on to become a justice of the Supreme Court of B.C. and chancellor of this University.

In 1920, the Club began its remarkable spring tour of the province, the only tour of the kind ever undertaken by a Canadian amateur theatrical group. Freddy made all the arrangements, and went along as chaperone. The club got 10 bookings that year, but very quickly found itself taking its annual production to as many as 29 towns. In this way, it raised \$6,000 for charities, \$5,600 for stage equipment and a war memorial, and \$200 for furnishings for its beloved headquarters—the traditional Green Room.

The tour had a further effect: it gave people in the interior of the province their only contact with a

The Players' Club, the first student organization on campus and the first all-student drama society in Canada, toured its spring production to as many as 29 B.C. towns, turning over part of the profits to local sponsors for charity work.



university they supported with their taxes. For the most part, the reaction was favourable. In 1926, the Club toured *Pygmalion*, the production being a technical marvel because Freddy insisted that rain fall in the opening Covent Garden scene. Harry Warren, who is still an honorary professor of geological science, played Dr. Pickering and doubled as props manager. He recalls borrowing 300 feet of garden hose to get water to the stage in Salmon Arm. But Grand Forks presented a different problem. As Dr. Warren remembers it, the mayor was shocked to hear a university student utter the line, "Not bloody likely." Supported by a newspaper editor who railed against guttersnipe language, he banned the club from the town for many years.

While the Players were touring, MUSSOC was working up to the challenge of a full-scale production. In 1925, it had hired a downtown conductor, C. Haydn Williams, as its musical director. In 1926, it broke away from its choral and orchestral recital format to present scenes in costume from several Gilbert and Sullivan operettas. The promoter of that innovation was its president, Joseph Kania, a musically talented geological engineering student who wrote *Alma Mater*, a song that for 25 years opened each MUSSOC production. Dr. Kania joined the UBC faculty and is today an honorary professor.

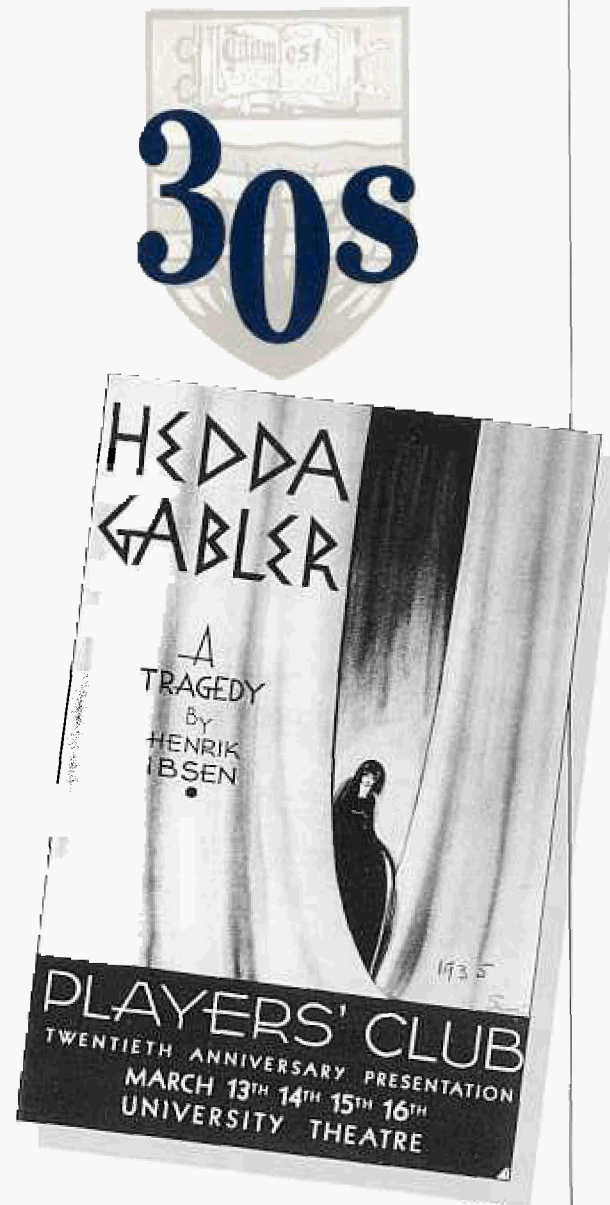
By 1930, MUSSOC had 80 members—a chorus of 60 and an orchestra of 20—and was able to produce a complete work for its 14th annual spring concert, which launched its Gilbert and Sullivan era. In 1934, the club acquired an important assistant dramatic director. Walter Gage, later the University's fifth president, was admired for his ability to build morale, dispel stage fright and smooth frayed tempers. In 1952, MUSSOC introduced Broadway musicals and hired Vancouver choreographer and director Grace Macdonald, who worked on almost all of the productions for the next 33 years.

ACT TWO—THE BOOTLEGGING THIRTIES

Early in the decade, some B.C. businessmen proposed closing the University on the ground that the provincial government could no longer afford to support it. Students and faculty campaigned on public platforms against the proposal, which the government never took seriously, even though it was forced for several years to reduce the University's grant. Internally, there was hot debate over the sharing of these diminishing funds, with President Leonard Klinck and the Board of Governors attempting to impose greater economies on the Faculty of Arts and Science than on the Faculty of Agriculture. The argument was reflected in the *Graduate Chronicle*, which published *A Plea for an Arts Course*, written by Dr. Henry Ashton, head of the Modern Languages Department: "However great may be the cash value of a study of diarrhoea in fowls, it cannot be compared as a means of education with the study of a Greek Tragedy, of Shakespeare peering into the depths of Life's mystery, of Pascal wrestling with the unknown."

Wood, having directed 30 major productions and innumerable one-act plays, resigned from the Players' Club in 1931. For two years, Sydney Risk was the director. Risk had been a student in Wood's Techniques of the Drama course, where he had written *Fog* which was heard on the BBC in 1934, "a distinction," wrote Wood, "that he was the first UBC graduate to enjoy." He would go on to create one of the unique theatres in Canadian history—Everyman—a permanent touring repertory company, which travelled from Victoria to Winnipeg and lasted into the 50s when it was snuffed out by television.

In 1933, the Players' Club produced an offshoot. The Players' Club Alumni elected Jack Clyne as its president and immediately prepared an entry for the regional competition of the Dominion Drama Festival,



By 1935, the Players' Club was attempting more challenging works. The program for this 20th anniversary production notes that in presenting Hedda Gabler for the first time in western Canada, the Club had taken its place in the adult theatre.

which had been launched that year. The following year, with Dr. Harry Warren as president, the Alumni players began a policy of presenting a comedy as part of the graduation ceremonies, and in the war years,

they would entertain the troops, once being flown to Vancouver Island in a bomber. The group faithfully competed in the Dominion Drama Festival, but not until 1953 was it able to send a telegram to Freddy Wood, then retired and living in California:

Volpone
wins regional

— *Festival for Players' Club Alumni. Gratitude and congratulations to our founder.* A year later, the Alumni took *The Crucible* to Regina and brought home awards for best director and best supporting actor, and the Calvert Trophy for the best play. A cheering crowd of University representatives and alumni greeted the victors at the Vancouver airport, and the city gave each one a specially minted medal.

In the middle of the 30s, a subtle shift from performance in drama and music to formal instruction in both began. The process, repeated in many North American universities, was to slip the teaching of theatre and music in the back door—a process that has been referred to as the bootlegging of the arts. Given

that metaphor, the bootlegger at UBC was the Department of Extension, formed in 1936, and its chief agent was Dorothy Somerset.

A sister of Betty Somerset, Dorothy had studied in the East, getting her AB at Radcliffe College and acting in the Radcliffe Idlers Club and the Harvard Dramatic Society. When she returned home, she was invited to join the Vancouver Little Theatre Association in its first season in 1921. Freddy Wood was one of the five founding members of that company of actors, which he helped to build by supplying it with UBC graduates who had belonged to the Players' Club. In the 20s, while she was a Little Theatre leading lady, Professor Somerset taught French at UBC. Later, after studying theatre in England, she returned to Vancouver, one of the more experienced and highly trained theatre people in the city.

For a time, Somerset accepted professional engagements—directing the annual productions of the Players' Club from 1934 to 1938 and acting with the British Guild Players when they were in town. But her way of serving theatre was to make it an accepted academic discipline at the University. In the Spring of 1937, she went to Invermere, B.C., to teach a weekend drama school, the first short course ever offered by the Department of Extension. That Fall, Dr. Gordon Shrum, head of the one-year-old Extension Department, hired her as his first permanent employee. She set about organizing a radio series called "The University Drama School" which over its three years would attract as many as 122 registered listening groups. These groups received copies of one-act plays to study before tuning in to their radios to hear criticisms of the plays, talks about the authors and finally a professional performance. As a further aid to groups wanting to know what plays they might produce, Somerset drew up an annotated list of 1,500 works available in the University library. By the Fall of 1939, the *Extension Bulletin* listed as its theatre



Actress with the Vancouver Little Theatre, director of Players' Club productions, first employee of the Extension Department, Dorothy Somerset (right) ushered the extracurricular study of theatre at UBC onto the legitimate academic stage.

services the play-lending library, short drama courses, a correspondence course and evening class in playwriting, and the radio workshop.

An important step in the development of drama courses on campus occurred with the establishment of the Extension Department's Summer School of the Theatre. First held in 1938, the school met the needs of amateur groups wanting to enter the Dominion Drama Festival and of teachers who had to direct school productions. Well attended from the beginning, it would continue, with a three-year interruption during the war, until 1964 when its activities were merged into the Theatre Department's credit courses.

Music, meanwhile, was tapping its feet in the wings. In 1936, MUSSOC invited Allard de Ridder, conductor of the Vancouver Symphony Orchestra, to give a series of lectures on "Orchestration and Form." In 1935, the University acquired a Carnegie Corporation record set, which it used as the basis of an Extension Department series of 300 radio broadcasts of serious music. (At the same time, the Carnegie Corporation gave the University 1,800 prints and photographs to be used in the teaching of art.) And in 1937-38, an evening class in music appreciation was first offered. With its activities in music, art and drama, the Department was well launched in its aim of assisting with the cultural development of the province.

ACT THREE—THE EXPLOSIVE FORTIES

The Second World War dimmed the lights everywhere. For a few years the Players' Club Alumni suspended productions and the *Totem*, the student annual, wasn't published because of a paper shortage. But as soon as peace was declared, there was an explosion of visual and performing arts activity in course work and in a variety of extra-curricular student clubs.

Undergraduates continued to find diversion—and sometimes a vocation—in campus clubs. The staff of *The Ubysey* of 1940 provides an excellent example. The editor of the Tuesday edition of the student newspaper was Pierre Berton, who confesses to spending most of his time in the offices of the Publications Board and never attending lectures on press days. The Friday editor was a gossip columnist named Janet Walker, who would marry Berton a few years later. The newspaper had three outstanding writers that year: Patrick Keatley, who Berton says "rose to dizzy heights on the *Guardian*;" dramatist Eric Nicol, who launched his career in a column called "The Mummery," which he wrote under the name Jabez; and long-time CBC radio and TV writer, host and executive Lister Sinclair, who took an honours degree in mathematics and physics and is remembered by Berton for playing Iago "with Hitlerian moustache and forelock."

A later *Ubysey* alumnus, Allan Fotheringham, declared the paper "the best journalism school in the country," a statement for which there is evidence in the careers of Bill Galt, one-time managing editor of *The Vancouver Sun*; Alex MacGillivray, long-time columnist for the same paper; Linda Hossie, Latin America correspondent for *The Globe and Mail*; Toronto newspaper reporter Ron Haggart; and CBC correspondent Joe Schlesinger, among many others.

On the administrative side, when the decade opened, Leonard Klinck, a professor of agriculture, was still president, a position he had assumed in 1919. But before the war ended, the University had installed its third president—lawyer and Maritimer Norman (Larry) MacKenzie.

There were no credit courses in theatre, music or the fine arts when MacKenzie arrived in 1944. But by 1946, summer session students were able to get credit in the English Department for a theatre course given at the Summer School of the Theatre. In the



The University's Fine Arts Centre is dedicated to President Norman MacKenzie, under whom the creative and performing arts departments were formed. Dressed as a freshman for the Blue and Gold Revue of 1953, President MacKenzie is flanked by library head Neal Harlow (left) and Dean Sperrin Chant.

For 12 years violinist Harry Adaskin was head of the Department of Music, and for another 15 he remained as a professor. His wife, Frances Marr, was appointed a lecturer and together they gave noon-hour concerts and music appreciation courses that often had enrolments of 500 students.



1946–47 session, the English Department offered Theatre 421, a course that dealt with the theory and the practice of modern theatre, and a year later, it added the History of the Theatre. At the same time Senate approved these two courses, funds were allocated for a student play—thereafter known as the January production. At last, the fine arts had a toehold in the formal curriculum.

In 1946, President MacKenzie hired two pivotal faculty members. Earle Birney had enrolled at UBC in 1922 intending to study engineering. But in his second year, he happened into one of Dr. Sedgewick's English courses, and was converted. He graduated with first-class honours in English and went East, returning to teach summer school here in the 30s for six years. In 1946, when President MacKenzie asked him to come back to his Alma Mater, he was a professor at the University of Toronto and a respected poet. He agreed to come on one condition—that "I can have one course I can believe in, the first stone in a little shelter for the creative student naked in academia." Dr. Birney got his course, and UBC became the first Canadian university to give credit for creative writing.

The other faculty member hired in 1946 was the acclaimed Toronto violinist Harry Adaskin, whose appointment was made possible by the generosity of Robert Fiddes, a successful Vancouver brewer, who had offered to contribute \$5,000 a year for 10 years to establish a music department.

Having no time to hire faculty, Adaskin decided in his first year to create a course in Music Appreciation—with his wife playing musical examples on the piano—a course that he and Frances continued to give for 27 years. By 1947, Adaskin was chairman of Music—the first fine arts department on the campus. He brought in Jean Coulthard to teach theory and composition, and two years later added Barbara Pentland. And so, the Department of Music ended the

decade with a faculty of three—two of them ascending composers.

The Summer of 1946 brought another key player to the campus. The Extension Department had decided to develop its Summer School of the Theatre into a Summer School of the Arts, which it launched with courses in painting, taught by B. C. (Bert) Binning.

Binning already had an international reputation as a draughtsman and a national reputation as one of the founders in Vancouver of the Art in Living Group, whose members were activists in urban and architectural planning. He arrived on campus just as the fine arts were being organized, joining the full-time faculty in September 1949, as an assistant professor of art and design in the School of Architecture, which had been formed two years before and for which he had campaigned.

The head of the School, until his accidental death in 1961, was Dr. Frederic Lasserre, a Swiss architect who revered architecture as the mother art. Lasserre was chairman of a faculty Fine Arts Committee, which had been formed in 1947 to act as a clearing house for cultural and fine arts activities. In the same year, the Museum of Anthropology had been opened in the basement of the University's library with Dr. Harry B. Hawthorn and his wife, Audrey, in charge. Their interest in salvaging totem poles and other artifacts led to a renaissance of Indian art in B.C. A neighbour in the basement was the University's art gallery and crafts workshop, opened in 1948, with funds donated by the University Chapter of the Imperial Order Daughters of the Empire.

The base had been laid for two very different art collections on campus, with one man playing a role in each. As an undergraduate in the 20s, Hunter Lewis had helped his class establish a collection for the study and appreciation of painting, and as a professor of English literature, he had worked with the Vancouver

Art Gallery to bring Western Canada Art Circuit exhibitions onto the campus. It was Professor Lewis who in 1940 proposed the establishment of a student art collection, now grown to 58 works of contemporary Canadian art, and who, as Warden of University Art in 1949, set the terms of reference for the committee that commissions official portraits and maintains the works of art given to the University. Among the 900 pieces now owned by the University are paintings and drawings by Emily Carr, David Milne, Lawren Harris, Fred Varley, Jack Shadbolt and Bert Binning. One of the Binning paintings was part of Professor Lewis' final gift to his University.

ACT FOUR—THE FORMATIVE FIFTIES

The previous decade ended with the leading players in place: Adaskin conducting the Department of Music; Somerset serving theatre from the wings of the English Department; Dr. Birney, a creative-writing fifth-columnist within the same department; and Binning, eager to divest the fine arts of their extracurricular crafts disguise.

From 1951 to 1964, Bert Binning served as the chairman of the Fine Arts Committee. Together with the students' Literary and Scientific Executive, the faculty group initiated many extracurricular events on campus and promoted the arts in the non-University community. The LSE directed 67 campus clubs, several of which were arts or performance-related: the University Radio Society, the Jazz Society, the University Symphonic Club, the Film Society, the Dance Club, the Visual Arts Club, the Camera Club and the Music Appreciation Club. It was a period of exploration: the future of television was considered at a noon-hour panel discussion; a German composer demonstrated his electronic music; and the Modern Dance Club gave a performance that included Earle Birney reading his poetry.

It was also a period in which the University cast its net on wider cultural waters. In April, 1950, Professor Hunter Lewis and the Literary and Scientific Executive arranged the visit of Dylan Thomas. Composer Jean Coulthard remembers the event. She and Dr. Birney were given the task of keeping Thomas away from the bottle for a morning, which they did by engaging him in an extended tour of the campus. At noon as planned, the poet read for an audience of 1,200 students packed into the Old Auditorium. Other illustrious visitors followed: W. H. Auden, Theodore Roethke, Aaron Copland, Stephen Potter, Eero Saarinen, Marianne Moore, Stephen Spender and Igor Stravinsky, who visited the Adaskins in their small home on the campus and sat under a table to eat his dinner because the place was crammed with excited guests. Stravinsky's visit was the result of a public concert of his music that the Adaskins and their students gave—likely the first all-Stravinsky concert in the country.

By mid-decade theatre and fine arts courses were well established in the curriculum, and the next advance was apparent. Fine Arts made a smooth transition out of the School of Architecture thanks in part to Fred Lasserre's support and in part to Binning's groundwork. From May to September, 1951, Binning had travelled in the United States and Europe examining fine arts programs in a variety of universities. His 1952 report recommended a department that would combine art historical scholarship and creative studio work under one administration. He thought a degree should be given in what he called technical training and that it should be the main thrust of any fine arts program. In the Summer of 1955, he resigned his part-time duties in the School of Architecture to devote his attention to fine arts and the establishment of a department. He was appointed professor of fine arts in 1955 and chairman of the department when it was formed in



“TODAY IS GOOD FRIDAY, I AM WRITING THIS IN A HOTEL BEDROOM IN VANCOUVER, BRITISH COLUMBIA, CANADA, WHERE YESTERDAY I GAVE TWO READINGS, ONE IN THE UNIVERSITY, AND ONE IN THE BALLROOM OF THE VANCOUVER HOTEL, AND MADE ONE BROADCAST. VANCOUVER IS ON THE SEA, AND GIGANTIC MOUNTAINS DOOM ABOVE IT...EVERYONE IS PIOUS AND PATRIOTIC, APART FROM A FEW PEOPLE IN THE UNIVERSITY...”

Dylan Thomas to Caitlin Thomas April 7, 1950

On August 7, 1951, 10 minutes before the curtain was to rise on a Summer School of the Theatre production, Dean Walter Gage took Dorothy Somerset over to the old Totem Coffee Bar and told her it was hers to convert into a theatre for academic work in dramatics. The first Frederic Wood Theatre opened December 6, 1952.

1958. The department that Binning presided over until 1968, however, awarded only art history degrees. Not until he had stepped down as chairman was studio art introduced as a degree program.

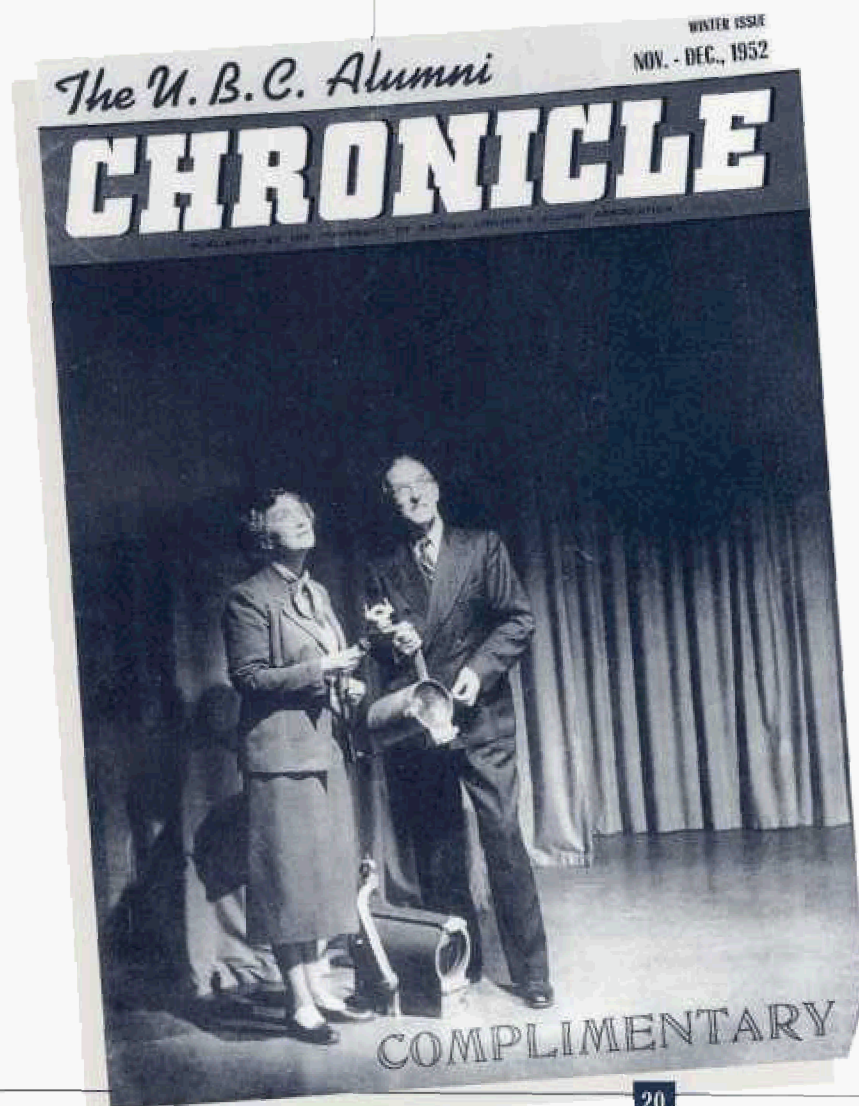
Theatre made similar progress. Through the efforts of Dean Gage, Dorothy Somerset was given a space for theatrical productions—the old Totem Coffee Bar, which had been the hangout of war veterans. It consisted of two huts set together in the shape of a T. The kitchen became the stage and the counter the auditorium. The refurbishing was financed by the University, alumni, and friends of the Players' Club,

whom Somerset herself solicited for funds. Lighting was purchased with a grant from the Leon and Thea Koerner Foundation, which had already assisted many performing arts ventures on the campus and would continue to do so in the coming years. The first Frederic Wood Theatre opened in December 1952, with a performance of Earle Birney's *Trial of a City*, a satiric fantasy proposing the destruction and damnation of Vancouver.

For a time the Freddy Wood Theatre was the only legitimate theatrical outlet in the city. It was supported, as Somerset recalls, by downtown actors who were paid only carfare to act in its productions, and by backstage volunteers such as Jessie Richardson, of the old Vancouver Little Theatre. It was here that UBC graduate Joy Coghill started Holiday Theatre in 1953, making Vancouver the first Canadian city to have specialized theatre for children. And here the Players' Club and the Alumni put on annual performances until 1958.

In mid-decade, Somerset suggested to Dr. Roy Daniells, head of the English Department, that a course in the speaking of poetry be given for high school teachers who had to produce plays but didn't know how to speak for the stage. When the English Department curriculum committee turned down her proposal, Dr. Daniells advised her to apply to Senate for a separate department of theatre. Her opposition said that the study of theatre was vocational; her supporters pointed out that courses in engineering were equally practical, and Somerset argued that the playwrights whose works were studied in the English Department would not have written had there been no stage on which to present their plays. The decision came in 1958: a Department of Theatre was created in which Somerset was appointed an associate professor.

Meanwhile another fine arts enclave had appeared on the campus. In 1956, the provincial government closed the Normal School and all teacher-



training in the province was undertaken by the University's Faculty of Education. Music and art divisions were created within the faculty. The music division developed along traditional lines, devoting itself primarily to courses in pedagogy. But in 1955 and 1956 in preparation for the move to the campus, the B.C. Ministry of Education heard proposals from two University representatives concerning the teaching of art-techniques courses to future teachers. On the basis of those proposals, the Ministry decided studio arts courses for teachers should be conducted in the Faculty of Education rather than in the Fine Arts Department. The result was a strong art education division, unlike any other in North America—a division staffed by artists such as Gordon Smith and Sam Black, and equipped to teach the fundamentals of painting, printmaking, sculpture, ceramics and fabric arts. For nearly 25 years the music and art divisions operated as separate programs, but in 1980 they were combined as one department—Visual and Performing Arts in Education.

Creative writing, which began as a single course within the English Department, ended the decade as three English Department courses. Playwriting and Creative Forms for Beginners were added to Dr. Birney's original course, allowing the Department to offer a major in creative writing. By the end of the decade, Dr. Birney and other professors in the Department had founded *PRISM*, a publication devoted to creative writing, and according to Dr. Birney, then "the only purely literary journal on a professional level existing in Canada west of Ontario." English Professor Jan de Bruyn was its first editor.

Also in 1959, the first and still the best-known scholarly journal devoted to the discussion of Canadian writing, was founded at the University with George Woodcock as editor. In recent years, under Dr. William H. New, *Canadian Literature* has published reflective essays on poetry, fiction and the art of translation,

prize-winning scholarly articles and new poetry. Its 25th anniversary edition featured the work of 100 of Canada's major contemporary writers, many of whom have connections with UBC.

The Summer School of the Arts was an outstanding feature of the 50s. Instruction in vocal training and opera began in 1950 under Nicholas Goldschmidt, who was musical director of the opera school at the Royal Conservatory of Music in Toronto. The Summer School, which attracted as many as 500 non-credit students, became one of the best known in Canada, making UBC unique among Canadian universities in offering both credit and non-credit courses in its summer session. Included were classes in lieder and concert literature, choral singing, piano, opera, sculpture, painting, ceramics, metal work, mosaic crafts, photography and theatre. Each Summer School culminated in a Festival of the Arts, which offered the public fine arts exhibitions, concerts, an opera production and a play.

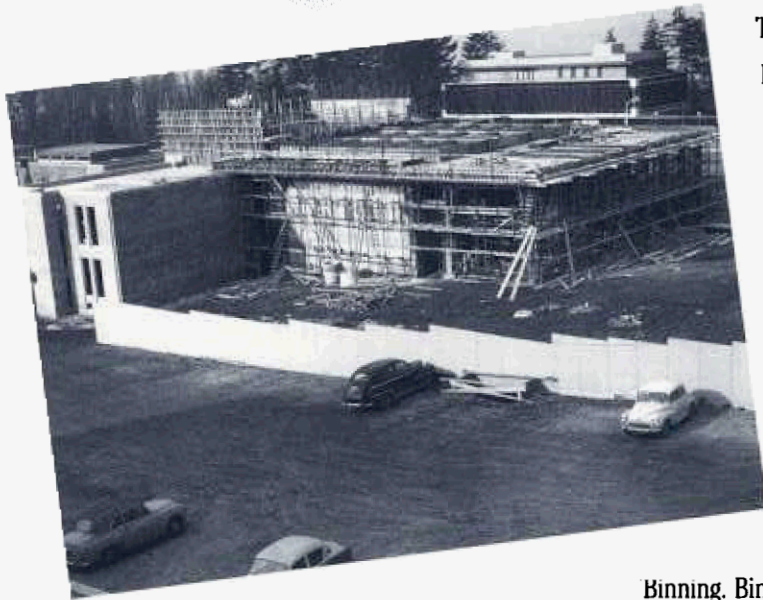
The Summer School of the Arts proved that Vancouver could support a summer arts festival, and key people from the University joined others from the city in founding the celebrated Vancouver International Festival. One of these was Dean Geoffrey Andrew, who was deputy to President MacKenzie and a great supporter of the arts on campus. In 1988, the University established the Geoffrey and Margaret Andrew Fellowship in Creative and Performing Arts to bring young artists in developing countries for a period of residency at UBC.



Winner of the Order of Canada, the Canada Council Medal, the Stephen Leacock Award and two Governor-General's Awards, Dr. Earle Birney called the Department of Creative Writing his proudest achievement at UBC.

ACT FIVE—THE CONCRETE SIXTIES

60s



In the 60s the University built homes for the creative and performing arts. Fine Arts found a home with Architecture in the Lasserre Building. Music acquired its own building and the Theatre Department moved into the second Frederic Wood Theatre, shown here under construction in 1963.

In this decade, the University's support of the fine arts took physical form. On May 19, 1962, the Lasserre Building was opened, providing a home for the School of Architecture, and for the Department of Fine Arts, which had been working out of offices in the Fine Arts Gallery in the basement of the Main Library. September 19, 1963 was another gala day for the University. The second Frederic Wood Theatre was inaugurated with a performance attended by Freddy and the eminent American critic John Mason Brown among many other distinguished guests. The 411-seat theatre was much envied for its excellent acoustics and stage turntable. The two buildings had been financed by the Canada Council, the Province of British Columbia and the Leon and Thea Koerner Foundation.

The University was on its way to realizing the fine arts centre that had first been proposed by Bert Binning. Binning had envisaged an arts centrepiece similar to a city's cultural centre. He hoped to bring all the arts together, if not under one roof at least in a group united by architectural theme. With the Lasserre Building and the theatre in place, President John Macdonald officially dedicated the Norman MacKenzie Centre for Fine Arts in 1965. Two years later, the Music Building was added to the complex.

In other tangible ways the University continued to foster creative interests. A Poetry Centre, launched in 1959–60 to provide readings on the campus and downtown, brought in people like James Reaney and Pulitzer Prize winner DeWitt Snodgrass, while in 1963 the American poets Charles Olson, Allen Ginsberg,

Denise Levertov, Robert Duncan and Robert Creeley, and many Canadians came to the campus for what is now considered to be the major North American poetry conference of the past 50 years. The University's Festival of the Contemporary Arts, which was launched in 1961 by the Fine Arts Committee, would be held every February until 1971, closing only when the community at large developed its own celebration.

Finally, in this decade creative writing stepped out of the English Department. From 1962 to 1965, it was an independent program with Professor Jake Zilber as its steward. In 1965, an English Department committee recommended the formation of a separate department with novelist Robert Harlow as its head. Earle Birney, on leave of absence at the time, resigned from the University in 1966. The shelter that he had erected for creative writers would grow, as the then Dean of Arts urged, into an edifice that could be seen from afar.

EPILOGUE

In the Summer of 1989, Professor Emeritus Harry Adaskin was living in Vancouver. Professor Emerita Dorothy Somerset, also in Vancouver, was still giving the occasional talk in the Theatre Department. Dr. Earle Birney had survived a stroke and was living in Toronto.

Bert Binning died on March 17, 1976, followed in the same year, on June 3, by Freddy Wood.

Each one has received the degree Doctor of Letters, honoris causa, from a grateful university.



School of Music

SCHOOL OF MUSIC

"MUSIC IS A WAY OF THINKING—
A VERY COMPLETE WAY OF THINKING."

Dr. William Benjamin

Director of the School of Music

At some time in the past 15 years, you might have encountered faculty members of the School of Music engaged in professional activities in any number of places around the world. Lecturing at Suchow University in Taipei, for instance. Or performing at Lincoln Centre in New York City, at the Chopin Academy in Warsaw, or the Opera House in Sydney. Conducting an ensemble of young Canadian singers in Stuttgart. Studying Chinese music on cylinder recordings in libraries in Berlin and Vienna. Leading a seminar at a UNESCO conference in Tokyo. And reading scholarly papers to the American Musicological Society in Washington, D.C., or to international symposia in Budapest, Paris, London and San Francisco.

In Canada in recent years, you might have been entertained by UBC faculty members performing solo with the Atlantic Symphony Orchestra and the Victoria Symphony and most of the other major orchestras in between. You might have heard one in a starring role with the Canadian Opera Company and another on a five-part CBC documentary. You might have met one coaching the National Arts Centre Orchestra in Ottawa and another giving master classes at Mount Royal College in Calgary. You might have bumped into one at the University of Toronto addressing an International Opera Teaching Conference and another teaching viola at the Banff Summer School of the Arts.

That the School of Music's influence should have spread so far and should be felt so strongly at home is perhaps not surprising. Music is, after all, an art that crosses borders easily, its message understood in Moscow and Montreal, and appreciated in Kiev and Courtenay. But these envoys from the School of Music are not only performers playing the classical repertoire for the enjoyment of the public. They are also scholars eminent in fields as diverse as traditional Chinese music and Renaissance chant; they are composers

known for their contributions to new music and to computer-aided notation; they are conductors who have developed and now lead award-winning campus and community ensembles.

The School of Music has from its beginning been home to the performance of music and to the study of music. It has based its program on the belief that it was not enough for violinists, pianists and singers to learn to perform well. Its students must be broadly educated, with a thorough foundation in the study of music and with a knowledge of the liberal arts.

The faculty committee that met in 1946 to discuss the establishment of a Chair of Music agreed that the University needed popular non-credit lectures; authoritative lectures on the history and theory of music for credit; and public performances of music that would benefit the whole university community.

Toronto violinist Harry Adaskin was the forthright, warm-hearted and talented man chosen to fill those three needs. For 12 years, Professor Adaskin was head of what was then the Department of Music, and for another 15 years he remained as a professor. His wife, pianist Frances Marr, was appointed a lecturer after he stepped down as head and together they gave noon-hour concerts and music appreciation courses that often had enrolments of 500 students.

By 1958 the University had recognized the need for music teachers in the province and had hired Dr. Welton Marquis to initiate a Bachelor of Music program. In September, 1959, four faculty members welcomed 27 students into the Old Forest Products Building. Within three years, 160 students were being instructed by 10 faculty. More than half these students planned to be school teachers, while the others aimed at university teaching and performance careers. Important builders of the School joined the faculty at this time. Among them were Emeritus Professors Hans-Karl Piltz, Elliot Weisgarber and Robert Morris,

and three people still on faculty—Assistant Professor Donald Brown, a voice instructor; Professor Cortland Hultberg, whose specialities are music theory instruction and composition; and Associate Professor Douglas Talney, a conductor.

In 1972, having brought the BMus program to maturity, Dr. Marquis passed the headship to Dr. Donald McCorkle, a celebrated Brahms scholar. While he was head and during a two-year period of interim leadership, courses in ethnomusicology were added to the regular curriculum and the graduate program was expanded.

Under its fourth head—Dr. Wallace Berry, appointed in 1978—revisions were made to the undergraduate curriculum in composition, piano performance and opera, and new undergraduate programs were implemented in general studies, music theory and secondary music education. All graduate programs leading to the Master of Music, Master of Arts, Doctor of Musical Arts and Doctor of Philosophy degrees were revised. A new jazz program with study in performance and arranging was begun. And for students of other disciplines, an introductory course in music theory was introduced.

The School Today

In 1984, the current head, Canadian music theorist and composer Dr. William Benjamin succeeded Dr. Berry, who remained on faculty in the music theory division. In 1986, the Department officially became the School of Music, a move that recognized the breadth of its work.

Under Dr. Benjamin, the School has increased its course offerings, particularly for non-majors, and developed in several directions: guitar performance, film composition, jazz and electro-acoustic music. The string faculty has doubled in size and string enrolment has increased proportionately with the aid of undergraduate scholarship resources that have tripled

since 1984. Graduate enrolment in all areas has mushroomed, growing to more than 60 from 20 a decade ago. Today, total enrolment is 320, and there are 29 full-time faculty and 43 part-time lecturers, covering all performance areas and historical periods.

The School in the Community

A primary thrust in recent years has been in involvement with the community. A communications officer, hired by Dr. Benjamin, has assisted him with many projects, including the development of an alumni division, the production of School publications and the establishment three years ago of faculty and guest concerts, which have had a fivefold increase in subscribers. Twenty prominent Vancouverites serve on the Harry and Frances Adaskin Society, which promotes the School, for example, by giving receptions and organizing benefit concerts.

Typical of the community events organized in the past five years was the 1985 celebration of the 25th anniversary of the BMus. The gala concert in Vancouver's Orpheum Theatre included faculty performers, student ensembles—the UBC Symphony Orchestra, the Wind Symphony, the University Singers and the UBC Chamber Orchestra—and a famous graduate, opera star Judith Forst. The gala added about \$50,000 to scholarship endowments that now generate income of \$43,000 a year.

In the same year, the School sponsored a meeting of the four major North American scholarly societies in music. The meeting, held to commemorate the tricentenary of the births of Bach and Handel, brought 1,200 leading academics to the city.

More recently, the School organized a challenging piano marathon. For two days and one evening in 1989, many students and four faculty members—Jane Coop, Robert Rogers, Rena Sharon and Robert Silverman—played the piano non-stop at the Arts Club Theatre on Granville Island. The event



Begun under Dr. Welton Marquis with four faculty members and 27 students, the Bachelor of Music program celebrated its 25th anniversary in 1985 with a gala concert in Vancouver's Orpheum Theatre.

attracted hundreds of passersby during the day and a large audience in the evening, raising the School's profile, inspiring the donation of two grand pianos and adding substantially to a fund for the purchase of a piano. In 1989 as well, events at the Vancouver Art Gallery, the Hyatt Regency Hotel and Point Grey Secondary School introduced the city to a number of the School's outstanding students, chosen by rigorous audition.



Music students today take part in at least one of 14 instrumental and choral ensembles, which have regularly scheduled daytime rehearsal hours. Their purpose is to provide pre-professional training and an introduction to collective music-making.

At its home base on the campus, the School is always filled with music. Just before 12:30 p.m. on most week days in the school year, students drift into the Recital Hall, some carrying brown-bag lunches or containers of fried rice from the cafeteria near by. They come to listen to a graduate who has recently won an international competition; to observe a fellow student who is giving a recital to fulfil the requirements for a degree; or to hear one of their teachers perform.

In the evening, the audience in the Recital Hall is older—usually people from off campus. They are drawn by faculty stars whose appearances have filled much larger halls around the world—pianists Robert Silverman, Jane Coop and Rena Sharon, violinist Geoffrey Michaels, cellist Eric Wilson, soprano Alexandra Browning-Moore, trumpeter Martin Berinbaum, and violist Gerald Stanick. They come to

hear guest artists such as the American violinist, Oscar Shumsky, and Dutch soprano Elly Ameling. Keen to learn more about music, they faithfully attend the short lectures that precede each concert in the faculty series.

On almost 200 occasions from the beginning of classes in September until the end of term in March or April, audiences of students, faculty and campus visitors partake of an astonishing musical feast served up by the School—often at no charge. The banquet is rich and various: in 1989, as well as the attractions mentioned earlier, there were world premieres of a piano concerto by visiting professor Douglas Finch and a work for wind ensemble by American composer/conductor Arthur Weisberg; performances of Mozart's *The Marriage of Figaro*; and recitals by outstanding students—the School's stars of tomorrow.

Student Ensembles

While students are given many opportunities like this to listen to the widest variety of music, they must also perform in public. Every student takes part in at least one of 14 ensembles, which have regularly scheduled daytime rehearsal hours and, like academic courses, count for credit. Their purpose is to provide pre-professional training and an introduction to collective music-making. Each gives concerts on campus throughout the school year, several appearing in the magnificent Great Hall of the Museum of Anthropology where they can be enjoyed by Museum visitors.

The ensembles are both instrumental and choral, with some focussing on specialized repertoires. For instance, the Collegium Musicum, directed by Dr. John Sawyer, re-creates vocal and instrumental works as they were performed in the medieval, Renaissance and Baroque periods. At the other end of the scale, the Contemporary Players, under Professor Stephen Chatman and Associate Professor Eugene Wilson, concentrates on student and faculty compositions and

works written in this century. The Asian Music Ensemble, formed by ethnomusicologist Dr. Alan Thrasher, is one of only a few similar groups in North America. It plays mainly Chinese orchestral music, mixing in some Japanese chamber music and African drumming.

While all the ensembles perform on campus, a few tour B.C. and have ventured into the United States, eastern Canada and Europe. The 12-voice Chamber Singers was created with the idea that it could easily tour and attract attention to the School, as indeed it has done. It gives concerts in town, especially at Christmas, has frequently been on the CBC and has joined the Vancouver Symphony on occasion. For the past 10 years when classes have ended in April, director Cortland Hultberg has taken the Chamber Singers on tour around the province and into Alberta—giving evening concerts for the public and daytime performances in elementary and secondary schools.

Second only to the Chamber Singers in its touring program, the 40-voice University Singers, conducted by Professor James Fankhauser, has won the CBC National Choral Competition three times and has twice represented Canada in the BBC's International Competition, placing second in 1979 and 1987. These competitions are judged from submitted tapes and so do not require travel, but the choir often tours B.C. in order to make prospective students aware of the School and to give back to the public something of what it contributes to the University. It has made two trips outside the province—a 10-day tour in 1987 to California and a student-organized trip to Austria, Bavaria, Germany and Luxembourg in 1984.

Every year as part of its community service, the 70-member Symphony Orchestra takes part in a weekend workshop with the Vancouver Youth Orchestra. Faculty members offer coaching throughout a half dozen rehearsals, and a final Sunday afternoon performance is conducted by a guest, often of the

stature of Kazuyoshi Akiyama. The orchestra is directed by Professor Gerald Stanick, with Assistant Professor Geoffrey Michaels serving recently as co-director.

A similar event is sponsored on campus each autumn by the Wind Ensemble and the University Wind Symphony/Community Band, which is a group open to amateurs from the community and students and faculty members in other disciplines. During a weekend workshop, high school band members from 65 schools in the province rehearse with conductor Professor Martin Berinbaum, listen to other groups perform, tour the School of Music and give a concert as the conclusion of the weekend. Three-quarters of the wind instrument students who eventually come to the School have attended this High School Honour Band Weekend.

The Opera Workshop and Theatre has been part of the School of Music since 1964 when Professor French Tickner brought it into the curriculum from the Summer School of the Arts, where it ran for some years. Tickner's students present two productions on campus each year—staged scenes in the Fall and a complete opera in the Spring. In 1989, an ambitious and successful production of *Figaro* marked the ensemble's 25th anniversary.

The remaining ensembles typically give two concerts a year on campus. The 20-member Chamber Strings, begun and directed by Professor John Loban, provides string players with experience supplementary to the major orchestral program. The repertoire of the Percussion Ensemble ranges from original works for percussion written in this century to transcriptions of Baroque music, and includes jazz, ragtime, and African, Brazilian and Cuban music. Its director is Sessional Lecturer John Rudolph, who is principal percussionist of the Vancouver Symphony Orchestra. The School's largest choir is the 55-voice Choral Union,

'IN OUR SCHOOL, I THINK THE PERFORMERS
HAVE RESPECT FOR WHAT THE SCHOLARS DO
AND THE SCHOLARS RESPECT WHAT WE DO.
I THINK THEY UNDERSTAND THAT WE USE OUR
BRAINS WHEN WE PLAY.'

Dr. Robert Silverman *Professor of Music*

directed for many years by Associate Professor James Schell. For jazz musicians, Sessional Instructor Frederick Stride directs the Stage Band and its offshoot the Jazz Quintet.

Academic Programs

For its academic operations, the School is organized in seven divisions: keyboard, strings, wind, voice, composition, theory and history. It offers the Bachelor of Music degree with majors in composition, music history, music theory, performance (piano, organ, voice, opera, guitar, and all the standard orchestral instruments) and in general studies (including elementary and secondary education streams.) A Bachelor of Arts degree with a newly redesigned music major is also offered.

In 1989, 97 applications were received for graduate study, approximately four for each available place. Students can do a Master of Music degree in composition, piano, organ, guitar, voice, orchestral instruments and opera, while a Doctor of Musical Arts is offered in all these areas except opera and organ. The Master of Arts degree may be taken in historical musicology, ethnomusicology and music theory; PhD candidates in musicology may specialize in historical musicology or music theory.

In 1976, the School awarded the first Doctor of Musical Arts degree ever given in Canada. It has produced doctoral graduates in clarinet, trombone, flute and piano, and it is the only place west of Toronto where students can do doctoral work in composition. It has awarded three doctorates in this field and expects three or four more in the next year.

The seven-member theory division has been strong for a number of years, and, with the recent addition of 19th-century music scholar Vera Micznik, the history division now offers specialists in the Renaissance, Baroque and romantic periods. The research projects of the scholars in history and theory

are of international importance. Historian J. Evan Kreider is one of three editors of a 12-volume collection of the work of Pierre de la Rue, a composer employed by the Hapsburg Empire in Brussels in the early sixteenth century. Dr. Kreider's research involves authenticating manuscripts from 150 sources in Europe. Dr. Gregory Butler, an internationally known Bach scholar, has just published a monograph dealing with the first printings of a number of the composer's early works. For the last 10 years ethnomusicologist Dr. Alan Thrasher's research in East Asian music has focussed on the instrumental music of Hong Kong and Taiwan, while a recent interest has been tribal music in South China. Internationally known music theorist Dr. Wallace Berry in 1988 had his new book, *Structure and Interpretation in Music*, accepted for publication by Yale University Press.

Electronic Music Studio

Recently, the School has hired a computer music specialist, who directs its Electronic Music Studio. Dr. Keith Hamel, a graduate of Harvard, is also a developer of computer software and a composer whose works have been performed in Canada and the U.S. A second recently hired faculty member, Dr. John Roeder, who earned his doctorate at Yale, uses the computer in music theory research. They have been funded by the Social Sciences and Humanities Research Council of Canada to develop a visually oriented, highly interactive computer program that will allow music analysts to produce graphic representations of musical scores, and have obtained grants that have allowed the School to update its equipment.

Electronic composition began at UBC in 1964. At that time only the University of Toronto and McGill in Canada had begun work in electro-acoustic music. Helped by experts from the community who built equipment, Professor Hultberg set up a state-of-the-art

analogue facility in 1967. In 1986, MIDI (Musical Instrument Digital Interface) equipment—the type found in most commercial companies—was installed.

The studio is also equipped with computer programs for designing sounds and timbres not available in a real orchestra. Students can, for instance, flip a sound backwards or splice two sounds back to back.

The studio has four software packages that allow composers to print their compositions on a laser printer. One of them is Dr. Hamel's own program, which gives composers of contemporary music great flexibility in creating graphic symbols to insert in their scores and in altering the way notes are drawn. Other programs, Dr. Hamel says, are highly automated while his combines the control of a hand-written score with the quality of an engraved score.

The electronic studio also has video monitors and playback equipment for composers of film scores, whose work is directed by part-time lecturer and composer Michael Conway Baker. Two courses are offered in this area—one for music and general students, and the other for students interested in scoring for film.

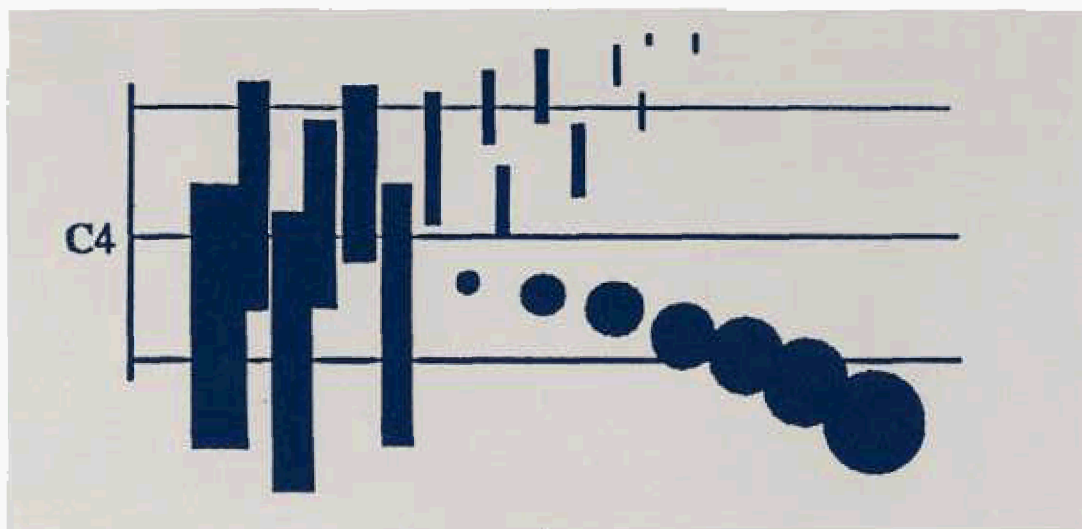
Music Alumni

While not all of the School's 1,300 graduates make their living in music, many do. Approximately a third are public school or private teachers of music. Another 15 per cent are performers, academics, composers or highly specialized music professionals, while 10 per cent work in the business side of the profession as administrators, researchers, producers, technicians and broadcasters.

The star among the singers is Metropolitan Opera company member Judith Forst, a student of the early 60s. A more recent graduate is Ben Heppner, a member of the Canadian Opera Company chosen in 1988 to make a debut with the Royal Opera of Sweden.

Debra Parker, a graduate in 1982, has been a prize winner in the CBC Radio Talent Competition and the important Montreal International Competition.

The School has taught a number of significant Canadian composers: Barry Truax, on the faculty at Simon Fraser University; Alexina Louie, winner of the Canadian Music Council's composer-of-the-year award in 1986 and composer of the opening fanfare for Expo 86; Frederick Schipizky whose first symphony was premiered by the Vancouver Symphony Orchestra in 1985; University of Toronto faculty member Chan Ka Nin, who has had many commissions from Canadian orchestras; Howard Bashaw, a second prize winner in the CBC Young Composer's Competition; and Glenn Buhr, a faculty member at Wilfred Laurier, who has had commissions from the Montreal and Toronto symphony orchestras.



Among piano graduates Jon Kimura Parker is outstanding, but then so is his brother Jamie, who was the first place and overall winner in 1983 of the CBC Talent Competition. Both have received the Canada Council's \$21,800 Virginia P. Moore Award for advanced study and performance experience. Sharon Krause, the 1976 first-place piano winner in the CBC competition, is an accomplished accompanist who has

Electronic music composition began at UBC in 1964. Today, students compose electro-acoustic music on the same type of equipment used by commercial companies, and print their compositions with computer software developed at the University.



UBC's student ensembles have performed across the province, in the United States, eastern Canada and Europe. One of the first tours, in the early 60s, took the University Singers and the Madrigal Singers to towns in the Okanagan Valley.

been working lately with Mstislav Rostropovich, the famous cellist. Among organists, Patrick Wedd, well known during his tenure at Christ Church in Vancouver, is now the conductor of the Tudor Singers of Montreal.

In 1988, violist Karen Ogenorth took first place in the American String Teachers Competition and placed second in the Eckhardt-Gramatté National Competition for the Performance of Canadian Music, which was won by UBC grad Lesley Robertson, who was also a finalist that year in the \$10,000 D'Angelo International Competition in Erie, Penn. In other years, David Swan and James Parker have taken the first-place prize in the Eckhardt-Gramatté.

UBC alumni can be found in virtually every musical field from jazz (Ian McDougall of the Boss Brass and freelance musicians Tom Keenlyside and David Pickell) to early music (Peter Hannan, Ray Nurse

and Nan Mackie, all members of the New World Consort) and from commercial music (Brian Griffiths and Brian Gibson) to music education (Dennis Tupman, co-ordinator of performing arts for the Vancouver School Board and Michael Grice, who has the same position in Coquitlam).

The School has graduates in the symphony orchestras in Calgary, Edmonton, Winnipeg, Quebec City, Barcelona and Taipei, as well as in the National Arts Centre Orchestra and the Vancouver Symphony, where seven players are UBC grads.

Music grads are doing outstanding academic work—at the Banff School of Fine Arts, Queen's, McMaster, Laval, Wilfred Laurier, and the universities of Western Ontario, Windsor, Manitoba, Calgary and Victoria.

As it enters the 90s, the School retains a strong commitment to its liberal arts education base. At the same time, its scholars wholeheartedly support the emphasis on performance.

The School has a heavier requirement of academic courses than most U.S. schools and one of the highest in Canada. As well as studying theory and history, UBC students have to compose, arrange and orchestrate music, and learn to play some piano. They must be aware of the appropriate approach to the music of various periods, based on what is known about the period. "It's a question of broadening them and making sure they are not able to do just one thing," says Dr. Benjamin. "I fear society is beginning to think of music education as the training of prodigies and virtuosos, which is not intellectual and not developing the whole person at all. Music requires training in abstract thinking, including quasi-mathematical abstract thinking. It requires fine discrimination—learning how to be precise mentally and physically. It requires physical strength and emotional openness and an ability to co-operate and interact with others."



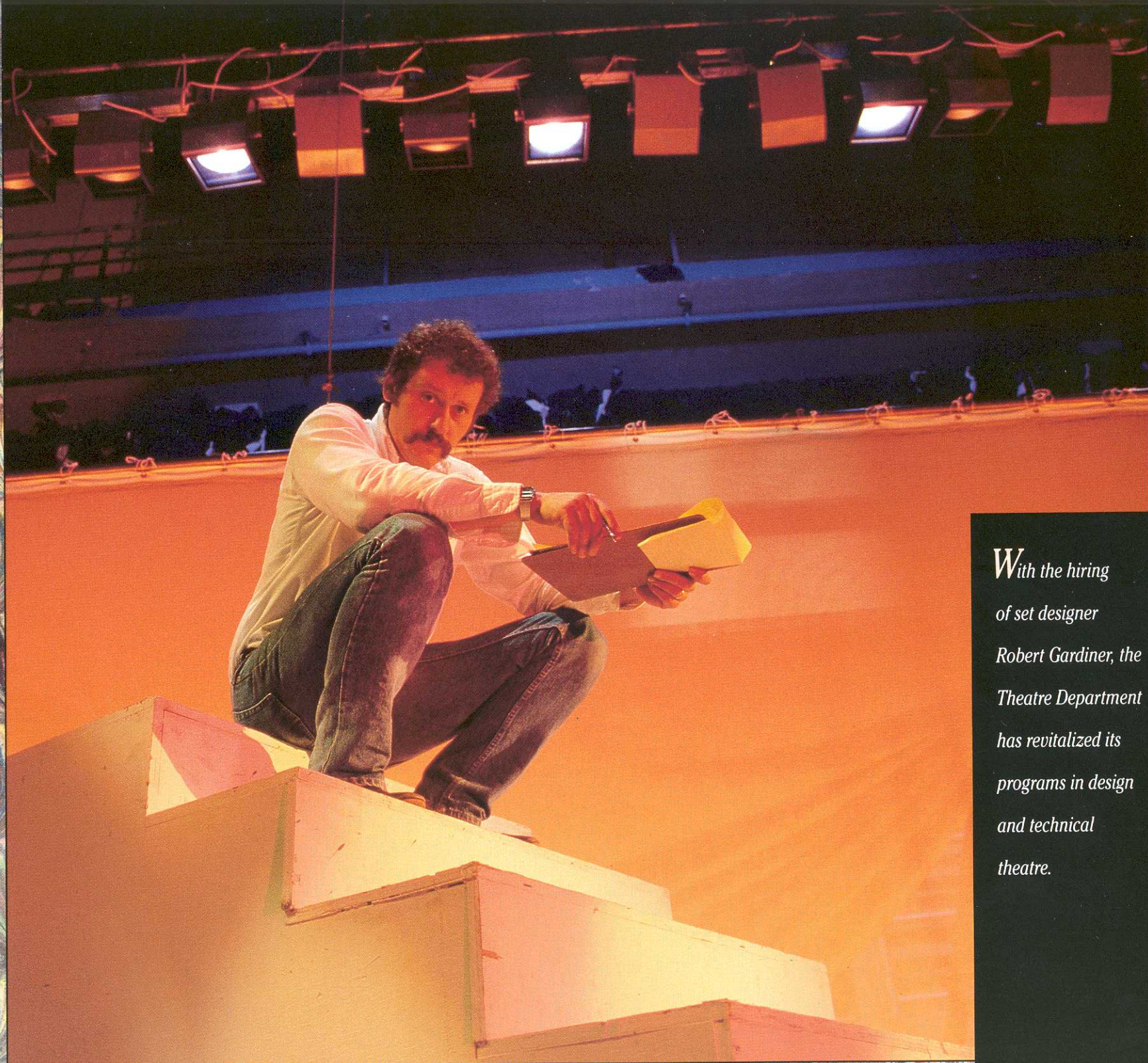
Dr. Keith Hamel, in charge of the School of Music's electronic music studio, has developed a software program for the notation of modern music.

*One of several
keyboard
performers in the
School of Music,
concert pianist
Robert Silverman
has been on the
faculty for 15 years
and has given
recitals around
the world.*





*An art history
graduate of the Fine
Arts Department,
sculptor Richard
Prince is one of
several faculty
members who teach
studio arts at UBC.*



*With the hiring
of set designer
Robert Gardiner, the
Theatre Department
has revitalized its
programs in design
and technical
theatre.*



Theatre

DEPARTMENT OF THEATRE

"WE'VE NEVER SEEN THEATRE AS A PERFORMING
ART AS SEPARATE FROM A LIBERAL ARTS
EDUCATION. I SEE THEATRE AS A VITAL
UNIVERSITY ACTIVITY, MAKING EXTRAORDINARY
DEMANDS ON THE PEOPLE WHO PARTICIPATE IN IT"

Dr. Errol Durbach *Head of Theatre*

In his four years as the Canada Council's acting head for English theatre, Jeremy Long had an overview of theatre in Canada. From Ottawa, Long could look east and west and see a chain of directors and actors in the country's upper theatrical echelons—all UBC grads. "There is a recognized aspect to the Canadian theatre scene," he says, "that is known as the UBC Mafia. A great element of the theatre in this country is formed of people who graduated from UBC in the late 60s to mid 70s. The UBC influence is pervasive in English-Canadian theatre."

Long attended UBC with Richard Ouzounian, who has been associated with Vancouver's Playhouse, Edmonton's Citadel, Winnipeg's Manitoba Theatre Centre, Toronto's Centre Stage and Halifax's Neptune Theatre, where until recently he presided as artistic director. Long was there, too, with John Gray, who would write *Billy Bishop Goes to War*, *Rock and Roll*, and recently *Health*, *The Musical*. His classmates included Larry Lillo, a Dora Mavor Moore award-winning director; Wayne Fipke, until 1988 general manager of the Citadel in Edmonton; and well-known actors Eric Peterson, Lorne Kennedy, Goldie Semple, Suzie Payne and Stephen E. Miller.

Long and his fellow UBC students were part of an early 70s expansion in Canadian theatre. In Vancouver, groups of UBC alumni—some students of theatre and others of creative writing—formed innovative theatrical companies: Tamahnous, Touchstone and Green Thumb, which are still operating, and City Stage, which closed in 1986. A subsequent wave of theatre and creative writing students set up Kitsilano Theatre, Headlines Theatre, Theatresports, Theatre at Large, Dark Horse Theatre Collective and Sea Theatre. In all, 10 companies operating in Vancouver today—including the New Play Centre, which was an initiative of Dr. Douglas Bankson of the Department of Creative Writing—were started by UBC alumni. Furthermore, the city's best-known

theatres are under the artistic direction of UBC graduates: Larry Lillo at The Vancouver Playhouse and Bill Millerd at the Arts Club Theatre.

As the film industry became established in the province, UBC theatre alumni moved into and up through the ranks of the major production companies. Today they can be found in senior positions—producers and directors, production and location managers, sound editors and camera operators—on TV series such as *Beachcombers*, *21 Jump Street* and *MacGyver* and on feature films such as *Cousins* and *The Outside Chance of Maximilian Glick*. The film division's students are in great demand, often being lured into jobs before they finish their degrees. Dr. Joan Reynertson, who established the division in 1970, says, "I doubt if you could mount a film crew here in B.C. without one of our grads being on it."

The Frederic Wood Theatre

Except for its film division, the Department is housed in the Frederic Wood Theatre building. Vancouver has always had the same affection for this small theatre as have the students and professors who have struggled, prospered and sometimes died (in the theatrical sense) there. The building was opened in 1963, the same year the city acquired the Vancouver Playhouse. Impressive for its time—the stage turntable was the envy of many professional theatres—the building is still praised. Canadian critic Brian Arnott, writing in *Contemporary Canadian Theatre*, says most educational institutions have built poor theatre buildings. "One of the few exceptions is the Frederic Wood Theatre...[which] closely resembles a professional resident theatre facility in every respect save its modest 420 seats."

At the time the theatre opened, the University announced the creation of the Frederic Wood Theatre Foundation, a permanent endowment to enhance the artistic merit of the theatre's productions. The

University itself, the Alumni Association, patrons of the old Frederic Wood Theatre and friends of the University contributed to it, with substantial gifts added later by Mrs. Wood and Dr. Honor Kidd Timbers, who was in the Faculty of Medicine.

In the early days, because the theatre's function was to allow students to see plays from the classical repertoire, professional actors were used. Gradually, student actors were introduced into the casts, until with the implementation of the BFA acting degree, all parts were taken by students. The season's offerings are still chosen with the curriculum of other departments in mind, and with the idea that students must be given a chance to see plays that are no longer done in commercial theatres.

The Frederic Wood also contains classrooms, small faculty offices (some of which used to be broom closets), a scenery shop, a stage design studio, a wardrobe room and the fabled Green Room—a sanctuary for generations of overwrought undergrads.

From the time classes begin in September until they end in March, students perform in five full-length plays presented to the public on the main stage. In the Dorothy Somerset studio in the back of the building, there are two full-length productions and a dozen one-act plays. As a result, rehearsals are always in progress somewhere in the building. Clusters of students practise where they can find space—in the lobby, perhaps, or outside when the weather is fine. Sets are hammered together on the stage, and costumes are fitted and sewn in the wardrobe department. All this activity creates a decidedly theatrical ambience for what is philosophically an academic enterprise.

The Department believes that the study of theatre and film has to involve a balance between academic and practical work. For that reason, training in acting, directing, design, technical stage management and the production of films is combined with the scholarly study of the history of theatre and

film and the analysis of drama and film.

Dr. Errol Durbach, the current head, came to Theatre by way of the English Department where he still gives one course. He lectures in the history of modern theatre and has published a book and scholarly papers on Ibsen, his current focus being a comparative study of Ibsen and Shakespeare. He oversees 17 full-time instructors and one part-time lecturer and runs a department that has four divisions—academic, acting, film and technical/design. Although more than 100 undergraduates enrol as majors in theatre, and some general courses are open to all students at the University, the Department is able to take in only a small group of specializing students. Twelve a year are admitted to the BFA program in acting, 12 to the BFA in design and technical theatre, and 12 to the BA in film. Competition for these positions is keen; acting students must audition, and design and film students must present a portfolio of their work.

Like other academic departments, the Theatre Department turns out its share of graduates who will go on to university or college teaching careers. (It has recently granted two doctoral degrees and is supervising a third candidate.) Graduate students can earn an MA or PhD in theatre history, criticism or theory; an MA in the history, criticism or theory of film and TV; an MFA in stage and screen writing given in conjunction with the Department of Creative Writing; or an MFA in directing, film production or design. Students with an undergraduate degree in any field can also enrol in a two-year diploma course in film and television studies.

While the size of the academic graduate group—the MA and PhD students—depends on the number of good candidates, no more than two MFA directing students can be accommodated in each year of the degree, enrolment being limited by the number of plays that can be produced in the existing facilities.

“IF YOU ARE A THEATRE PERSON, YOU CREATE THEATRE, AND YOU SERVE THE THEATRE. I THINK THEATRE IS VERY CLOSELY ALIGNED TO RELIGION IN THE MOST PROFOUND EMOTIONAL AND PSYCHOLOGICAL SENSE. IT'S THE STRIVING FOR PERFECTION—THE AGONY AND THE ECSTASY. THAT IS MY GREATEST WISH FOR YOU—THAT YOU MAY HAVE A MOMENT OF AGONY AND OF ECSTASY.”

Dorothy Somerset *talking to Theatre Department students, February, 1988*



Instructed by costume designer Mara Gottler, graduate students in the Theatre Department's Master of Fine Arts program create the costumes for one Frederic Wood Theatre production and write a defence of their work to earn their degree.

Directing students are supervised by Dr. John Brockington, for 22 years head of the Department, and by Dr. Klaus Strassmann, who has directed productions abroad, in the city and at the University.

The Acting Program

In acting, the Department offers only an undergraduate program. Having met the audition requirements, acting students enter in their second university year. For the next three years, they undertake a heavy load of academic and practical courses, as well as assuming roles in Frederic Wood Theatre productions.

No academic concessions are made to BFA students, who write the same essays and tests as BA students. Dr. Durbach says, "It has to be stressed that

some of the top students in my academic classes are BFA acting students. The idea that an acting student is not interested in academic work or is not bright is simply not true."

The faculty members who teach acting are all experienced professionals. They are Associate Professor Charles Siegel, who has acted professionally on Broadway and has directed plays in New York and Vancouver; Associate Professor Arne Zaslove, who has also directed in Canada and the U.S. and is artistic director of the Bathhouse Theater in Seattle; Assistant Professor Rod Menzies, who trained at the Bristol Old Vic and York, and has directed at the Vancouver East Cultural Centre; Assistant Professor Stephen Malloy, newly arrived from the University of Ottawa; and long-time Freddy Wood director, Dr. Brockington. They are assisted by Sessional Lecturer Kathleen Weiss, a Theatre Department graduate and until recently artistic director of Tamahnous Theatre in Vancouver.

The Department now competes with many colleges and universities for talented acting students. It holds auditions in other cities—going as far afield as Toronto, but more often visiting Edmonton and Calgary. Dr. Durbach says, "I think our acting people feel that to offer our students a trans-Canadian body of students would be enriching for everybody. The students we have attracted from the East have been very good in sharing a Canadian view of things with B.C. students."

At issue for local students is the value of a conservatory training, which may lead directly to work in the professional theatre, against an academic education, which may have to be followed by training in a drama school. Dr. Durbach recognizes that the issue is controversial, but in the University's favour, he says, is the proven versatility of the Department's graduates: "Our students seem to have started out as actors and expanded into artistic directors. That's the route. They do a bit of acting, a bit of directing, get

their education, cut their teeth in a small company and slowly move into the world of big theatre. The people we claim as our stars in this Department are those who have built on their education.

"Whenever we have guest directors, I ask what sort of an actor they want. They inevitably say a sophisticated and intelligent student, who can read a play and understand it, who knows the basic techniques of theatrical analysis, somebody who is intellectually bright and sprightly. They would choose the university-trained student in preference to the conservatory-trained."

Stage and Costume Design

For a number of years, the Department was unable to offer instruction in stage and costume design because it did not have professional instructors. Now with the hiring of two assistant professors—set designer Robert Gardiner and costume designer Mara Gottler—the graduate curriculum has been revamped and the undergraduate courses have been made more challenging. Both Gottler and Gardiner are active in off-campus theatre work, Gottler having recently designed costumes for Vancouver's Coconut Theatre and Gardiner undertaking a half-dozen outside commissions a year, including designing sets for the Tacoma Opera Company.

The MFA program in design and technical theatre takes in a maximum of four students each year. Graduate design students must create the sets or costumes of one Frederic Wood production and write a defence of their work. "That seems to me to be the most progressive thing that has happened in this Department for five or six years," says Dr. Durbach. The impact has been immediate; three graduate design students were hired in the Summer of 1988 to work at the Banff Centre of the Fine Arts. "That's unprecedented," says Bob Gardiner. "They have never taken three students from one school before."

The Department's technical division includes Senior Instructor Ian Pratt, who has served as the Technical Director for the Frederic Wood Theatre and the Vancouver Children's Festival; technical theatre specialist Bob Eberle, production manager of the Frederic Wood and the Children's Festival; and Assistant Professor Norman Young, who has produced plays at the Frederic Wood for more than 20 years and has served the professional community as a member of the Canada Council and as the chairman of the Civic Theatres Board.

The Film Division

The film division occupies space in Brock Hall—one large all-purpose, over-worked classroom, small editing rooms and a technical studio. It offers undergraduate and graduate programs, and a two-year post-degree diploma course. In all there are 30 students in the three streams, the number being limited by space and equipment rather than by a lack of applications, which come from people in about 50 nations. Money from the provincial Fund for Excellence in Education has been used to purchase a state-of-the-art, computerized 16-mm Arriflex SR camera and a Super VHS video production package, which will allow students to produce TV programs to broadcast standard. These purchases mean that UBC students will be using better equipment than many professionals.

Students are accepted purely on the basis of talent; they must establish evidence of their creative ability in the form of a film or videotape. They are taught by faculty members who continue to work in the industry as producers and directors in film and TV: assistant professors Raymond Hall, John Newton, Christopher Gallagher and John Wright. Film history is taught by Assistant Professor Brian McIlroy, recently hired from the University of Manitoba.

In recent years, the focus in the division shifted



“A tiny theatre on the campus of The University of British Columbia continues to provide our best and most stimulating theatrical experiences.”

Saturday Night, June, 1962, commenting on the Frederic Wood Theatre.

to the making of films. (Students produced educational and promotional broadcast-quality films on contract for charitable organizations such as the Red Cross and the Mental Patients Association.) But an overhaul of the courses has restored the emphasis to the academic intent of the program. “We think it is more appropriate to have graduates who are competent as directors, producers and writers. We are going to demand more rigorous analysis and investigation and more written reports,” says Hall.

In the way it combines practice and theory, the Theatre Department is a model familiar in North

America but foreign to Europe where historians study at universities while performers learn in conservatories. North American universities have long recognized the value of bringing living theatre into the academic fold, and they have accepted the idea that academic promotion for faculty can be based on their participation in the production of plays.

At UBC, three of the five mainstage play productions are directed by a faculty member, while other faculty members design the costumes and sets for some of the productions. Because of the long hours, faculty must give up or suspend scholarly research. Norman Young, who has been teaching in the Department since the 60s, makes the case for performance as publication: “The amount of time you put into directing a show is not just in the rehearsal time—it’s in the research you do on the play and the characters. You not only analyze the play from the literary point of view, but you have to present it as what it is—a work of performance art.”

The Department’s two publishing theatre scholars—Dr. Durbach and Dr. Peter Loeffler—agree that performance is the equivalent of publication. Dr. Loeffler compares seeing an intelligently directed play to reading an insightful book. He recalls a Frederic Wood production of Pinter’s *No Man’s Land*, directed by Dr. Brockington. “It’s a very difficult, complex, clustered play. The production suddenly made it crystal-clear. It was like the beautiful logic of mathematics.”

As a scholar, Dr. Durbach is delighted when theatre practitioners find his writings relevant to their work. Recently he shared his ideas and papers about South African playwright Athol Fugard with a Toronto director. It was apparent that the interchange formed a foundation for the director’s production. “For once in my life,” he says, “it seemed to me that purely academic work was rubbing off in theatre practice.”



Fine Arts

FINE ARTS DEPARTMENT

"IN A MORE COMPLICATED SOCIETY, THE ARTIST SEES NO REASON WHY HE MUST BE ILLITERATE—ILLITERATE IN AN INCREASINGLY LITERATE WORLD. THE ATELIERS, ACADEMIES AND THOSE OTHER INSTITUTIONS, WHICH WERE HIS PLACES OF STUDY IN THE PAST, HE NOW FINDS INADEQUATE. HE IS MORE INTERESTED NOW IN THE IDEAS AND THOUGHTS OF THE SCIENTISTS, PHILOSOPHERS AND HUMANISTS WHO ARE SHAPING THE WORLD AROUND HIM, AND WANTS AN OPPORTUNITY TO HEAR THEM AND DISCUSS THESE MATTERS."

B.C. Binning *First Head of Fine Arts*

When B. C. Binning visited European, American and Canadian universities in the Summer of 1951, he was gathering information on which to base the formation of a fine arts department at the University. In Europe he found a bifurcated system: scholarship was the province of universities, while training in studio art took place in academies. Some U.S. universities, long established on the Atlantic seaboard, had modelled their fine arts departments on the European tradition. But in the mid-west, at the universities of Iowa, Minnesota, Chicago and Illinois, he encountered an enticing new model: art scholarship and the training of artists had been combined in a single curriculum.

"Thus," he wrote, "for the first time, the university has closed the gap dividing scholarship and professional training. It now bears the responsibility of the complete education of the artist, educated not only as a creative individual free to express himself in society, but also to understand the nature of his society and his new position within it."

What Binning wanted for UBC was a fine arts department that combined scholarship and studio arts under one administration. His vision was encompassing: he recommended that teaching in a fine arts department cover not just painting and sculpture, but the other visual arts of architecture, industrial design, town and regional planning and landscape architecture.

The fine arts romance Binning observed in America in the early 50s often didn't blossom into marriage. Later studies, notably one of 35 U.S. colleges published in 1970, reported that while art history and studio art were indeed taught at these institutions, they were most often found in separate departments. More recent observers have pronounced art historians and studio artists incompatible and have recommended their separation.

So, when Dr. James Caswell comments that the

Fine Arts Department at UBC is a collegial department, he isn't making a casual observation. Dr. Caswell is head of a department that combines art historians, who follow the intellectual pursuits of scholars, with artist-teachers, who can be found in studios and workshops creating in a variety of media. While several of these studio artists have art history degrees, they have in common an interest in issues, an interest they share with their art-historian colleagues. "The studio artists and the art historians here talk to one another," says Dr. Caswell. "The dialogue that exists is very real."

The dialogue began with Bert Binning. An ideal spokesman for the once academically suspect fine arts, Binning was an artist and an architect manqué, an orderly thinker, a fine administrator and a communicator. He taught art history at the University, and painted—controlled, balanced, joyful paintings. His monumental canvas, *Ships in a Classical Calm*, hangs in the National Gallery of Canada; his blue and green mosaic of flag-bedecked boats still adorns the B.C. Hydro building in Vancouver, while another downtown mural was recently saved from demolition and will be reconstructed in the new creative and performing arts centre on campus.

In 1958, Binning was appointed head of a Fine Arts Department, which had two faculty members, four courses and an enrolment of 200 students. The Department grew in a satisfying way: 360 students, 10 courses and four instructors in its second year; a graduate program established in 1960; and in 1962, 400 undergraduates, 12 honours students, 42 majors in the BA program, several graduate students, and its first MA given. In 1968 when Binning retired as head, there were eight full-time faculty members and four part-time lecturers. A year later, with Binning still in the Department as a professor, the BFA program, which had been approved for some time, got under way.

The Department's second head, who took over in 1970, was Dr. George Knox, the ranking expert on

the 18th-century Venetian painter Giovanni Battista Tiepolo. Knox's mandate was to strengthen art history, which he did by organizing it into seven areas and hiring two people in each. He then built up the MA program, taking in about 10 to 12 students a year. The PhD program, which was drafted in Knox's headship, enrolled its first student in 1983.

On the studio side, the BFA program began with five faculty appointments. It was kept small—with only 30 students admitted into each year. In the process of developing an MFA, Knox schematized the studio program, putting two faculty members in each of four areas—sculpture, painting, printmaking and mixed media. When the MFA began in 1980, it, too, was limited in numbers, to six students.

Most of the artists hired to teach in this period remain on the faculty. Associate Professor Richard Prince and Professor Geoffrey Smedley formed a sculpture school; Professor Roy Kiyooka and Associate Professor Herb Gilbert were the mixed-media people; Assistant Professor Judith Williams and Associate Professor Robert Young taught painting, and Associate Professor Barbara Sungur and Assistant Professor Wendy Dobereiner printmaking.

With the retirement in 1987 of Herb Gilbert, photographer Jeff Wall returned to teach at his Alma Mater. Printmaker Robert Steele joined the Department from the Faculty of Education in 1988 after a new program, the BA in Studio Arts, was introduced. This program was developed to meet the needs of future secondary school teachers, but others (such as would-be architects) have also found it attractive.

The Department's third and current head took over in 1979. Dr. Caswell is also an art historian. His field is Chinese art, and he recently published a book on Chinese Buddhist sculpture—*Written and Unwritten: A New History of the Buddhist Caves at Yungang*. The Department was at its peak in size in

1980, just after Dr. Caswell became head. But within a very few years, seven faculty members retired or resigned and several positions were left vacant because of the economic crunch. Having acquired four new people in 1987–88, it now has a total of 11 art historians and nine studio teachers.

Research in Art History

The research interests of Dr. Caswell's art-historian colleagues include Maya and Aztec art and ritual (Dr. Marvin Cohodas); 19th- and 20th-century art (Dr. Serge Guilbaut); 18th- and 19th-century European and North American art and architecture (Dr. Rhodri Windsor Liscombe); early Medieval art and pre-Islamic Indian art (Dr. Mary Morehart); Italian Renaissance sculpture and the sculpture and architecture of 15th-century Venice (Dr. Debra Pincus); Far Eastern Buddhist painting and Japanese art (Dr. Moritaka Matsumoto); 19th-century French art and criticism (Dr. Maureen Ryan); Renaissance and Baroque art (Dr. Rose Marie San Juan); 20th-century and Canadian art (Assistant Professor John O'Brian); and Romanesque and Gothic architecture (Senior Instructor Marc Pessin).

"We are probably the only department in Canada," Dr. Caswell says, "that can be said to be strong on all fronts, including Asian art and native art. The only glaring omission is that we have no one in the Northwest Coast area at present."

Testifying to its international reputation, applications to the Department's graduate program come from far afield. It has approximately 27 MA, nine PhD and nine MFA students. For eight years now, these students have held a Fine Arts Graduate Symposium, at which a number of papers are given and discussed in one day. The UBC students received funding from several sources to invite two speakers from other universities, a move that will enhance a reputation already established by the participation of UBC graduate students in other year-end conferences.



B.C. Binning, first head of Fine Arts, sketched himself and wrote a credo in 1950 just after he joined the School of Architecture:

"I believe that the primary purpose of all the arts—including painting—is to add to the interpretation and completeness of life."



Opened in December, 1948, in the basement of the Main Library, and supported for many years by the IODE, the Fine Arts Gallery has mounted pace-setting and space-defying exhibitions under directors Alvin Balkind and Glenn Allison.

For six years, at least one UBC graduate student has been invited to read a paper at UCLA, while in 1988 two of six speakers there were from UBC.

Fine Arts Gallery

An important facet of the Department has been its operation of the Fine Arts Gallery. Opened in 1948 in the basement of the Main Library, the gallery was a long-time project of the University Chapter of the Imperial Order Daughters of the Empire, which raised the funds to transform the basement space, and well into the 60s helped to finance art shows there.

The gallery's first full-time curator, Alvin Balkind, came in 1962 and began to organize pace-setting exhibitions. *Art Becomes Reality* gave the city its first look at American Pop stars such as Robert Rauschenberg and Andy Warhol. *Japanese Culinary Pop*, a display of the now-familiar plastic models of food broke all records for bookings when it was toured by the Extension Section of the National Gallery.

Glenn Allison, a UBC art history grad took over the gallery in 1976 and resigned in 1988. Despite increasing costs, he mounted or brought in seven shows a year. His triumph was not only in circumventing the low-ceilinged space, but in inviting artists to use it as an inspiration for installation art. UBC graduate Scott Watson, who is highly regarded in the field, became the curator in 1989.

Art History Today

Today, art historians at UBC are prominently engaged in a revolution that has overtaken the world of art scholarship in recent years. On the one hand are the revisionists—the so-called new art historians. On the other hand are some historians more concerned with classification, style, subject matter and historical development.

Art history of the latter kind embraces connoisseurship—the judging of an object's esthetic

merits and its derivation from an esthetic tradition. New art history studies a work of art in its economic, social and political context. "It is," says Dr. Caswell, "what historians properly do—probe beneath the surface of things. I think connoisseurship is a part of art history and always should be. But it's fair to say in this Department there is a concern for asking not the 'what' questions but the 'why' questions."

The commitment to issues makes for a lively atmosphere in what could be a fusty discipline. In 1987, *The New York Times Magazine*, writing about art history revisionists, named the three "controversial Young Turks"—one of them UBC's Serge Guilbaut. Dr. Guilbaut has taught at UBC since 1978 and has been instrumental in bringing the Department to international attention. His three conferences held at the University—*Modernism and Modernity* (1981), *Hot Paint for Cold War* (1986) and *The Triumph of Pessimism* (1987)—not only attracted eminent scholars from this continent and Europe, but also drew into them historians, political scientists and sociologists.

In 1983, Dr. Guilbaut published a controversial book on abstract expressionism. Thomas Bender, University Professor of the Humanities at New York University, reviewed *How New York Stole the Idea of Modern Art* in *The New York Times Book Review*, saying that its significance was twofold: "It is a provocative interpretation of the political and cultural history of the early cold war years, and it is a challenge to the way art history has been written, particularly in this country."

Dr. Guilbaut is also concerned with the way Canadian art history is being written, and he stresses UBC's role in creating art scholars who will write from a Canadian context: "It's important not to let other people—a Frenchman like myself—say what Canadian art is about. It's important to create students who can make an analysis of our own culture in a critical way. To do this you have to have a mind that does not accept

things the way they are. That's why this place is becoming one of the best in Canada and a strongpoint in North America."

Dr. Debra Pincus is another faculty member who has done work in connoisseurship but leans towards the new-art-history approach. Her particular field is the political imagery of the Italian Renaissance. She has been studying the tombs of the doges as a means of revealing stages in the development and structure of the government of Venice. As do her colleagues, she believes strongly in the importance of international contacts. "Scholarship is not a closed thing," she says. "It's very dynamic. One of the things that is good about UBC is that our faculty is very active outside the University, active in conferences, participating in the world of scholarship, and that means they are in contact with the latest ideas. They are constantly rethinking, refreshing their response to the discipline."

The Studio Artists

As a teacher of painting, Associate Professor Robert Young balances on a seesaw of intellect and intuition. Because intellect is dominant in our culture and in universities, he finds himself stressing the intuitive, emotional aspects of painting. "I believe that a painting should be basically intuitive, non-verbal and done with feeling." At the same time, he says, painting is intellectual, and he believes that students have to learn to speak and write to justify what they do and examine seriously what other people are doing. "I think the spirit of inquiry is more intense here. It's not taken for granted that it's okay to make a painting. For example, you can paint a landscape, but in 1989 you have to locate yourself in the tradition of landscape painting. You can't take the same view as you could in 1889, because the landscape is threatened. In your painting you have to demonstrate your stance with regard to landscape painting."

For Associate Professor Richard Prince, UBC is a reservoir of knowledge and technical expertise. Prince, a sculptor whose large, moving assemblage work "A Miracle Play—The Alchemy of Invention" was featured in the Canada Pavilion at Expo 86, is an art history graduate of the Fine Arts Department. He has had one-man shows in Vancouver, Toronto, Hamilton and most recently in Rome.

Prince places himself among those artists who have an interest in the academic basis of things and who gravitate to a university to be able to share ideas with people from many disciplines. He relishes the fact that at lunch at the Faculty Club, he may sit down with someone who is an expert in fifth-century Roman government practice, or that he can consult with engineers and chemists to solve problems in building his technically complex sculptures. He may send his students to a geologist to learn how to slice rocks, and he sees science and engineering students, who take art as an elective, acquiring a visual literacy that enhances their performance in their own fields.

The Department's newest artist is Associate Professor Jeff Wall. In 1982 and 1987, he was invited to show his huge backlit photographs at Documenta, the controversial exhibition of contemporary art held in West Germany every five years. His work has been shown at the Pompidou Centre in Paris, at London's Institute of Contemporary Arts and at the Stedelijk Museum in Amsterdam. He, too, attended UBC, receiving an MA in art history in 1970.

Wall's goal as a teacher at UBC is to maintain the freedom for people to create in their own style and to make sure his students deal quite rigorously with the kinds of intellectual issues inherent in art. "One of the reasons people don't understand why the arts should be at a university is they don't understand that they are making culture themselves. They see that they are doing science or history, but don't see that they are producing representations. What their representations

"ULTIMATELY, I THINK, THERE'S NO DIFFERENCE BETWEEN SCIENCE AND ART. THE CREATIVE ASPECTS OF BOTH COME FROM THE SAME SOURCE. PEOPLE WHO ARE REALLY CREATIVE PERCEIVE OR COMPREHEND FROM THE SAME SOURCE."

Robert Young *Associate Professor of Fine Arts*



Three and a half decades into its history, the Department has not wandered far from B. C. Binning's commitment to the complete education of the artist. It may function in a greatly changed society, but it still aims to create an individual "free to express himself in society, but also to understand the nature of his society and his new position within it."

Just as Binning had proposed, today's students in the studio art program cannot merely sit in a studio and paint. Undergraduate and graduate studio art students must take courses in academic subjects. "The ideal here," says Dr. Caswell, "is that what they study will complement the thought process that is to be represented in their own creative art. One of our MFA students took a course in musicology, with an emphasis on Bach. Somehow that strikes me as a nice idea, something that will help develop the intellect."

In class discussions of students' current art work, Dr. Caswell observes faculty trying to impress young artists with the seriousness of their artistic endeavours. "Faculty will be asking the student, 'Why does this exist?'" he says. "The same sort of thing will happen with a history student writing a paper. The criterion is not just lining things up—giving an historical account—but probing beneath the surface. One thing that links our choices of faculty members on both studio side and art history side is that they think of issues."

UBC art history graduate, now teaching studio arts at his Alma Mater, Jeff Wall is a Canadian artist who has received international attention. His huge backlit photographs have been exhibited in West Germany, France, England and Holland.



Creative Writing

DEPARTMENT OF CREATIVE WRITING

"APPLIED SCIENTISTS HAVE NO TROUBLE
UNDERSTANDING US. WE CREATE THINGS. WE'RE
ALWAYS LOOKING FOR SOMETHING NEW. THERE IS
NO DIFFERENCE BETWEEN WRITING AND SCIENCE
IN FIGURING OUT THINGS: ONE DOES IT IN WORDS,
THE OTHER IN FIGURES."

Professor George McWhirter
Head of Creative Writing

UBC was the first university in North America to establish an independent department of creative writing. Nowhere else in 1965—not even at the University of Iowa which had begun its famous Writers' Workshop in the English Department in 1939—was there a creative writing program administratively responsible for its own activities.

The Department evolved from one creative writing course started by the dean of Canadian poets, Dr. Earle Birney, in 1946—the first course of the kind offered in Canada. It won its independence in the 1960s, when creative writing programs were popping up like exclamation marks in North American universities and colleges.

UBC's unique department grew out of Dr. Birney's passionate desire to create a harbour where the nascent writer could work undisturbed by the scholarly and critical currents of a typical English department. While there was opposition to the granting of degrees for creative work among some professors of English at UBC, the formation of a separate department was recommended by a committee from the English Department. Professor Robert Harlow, Creative Writing's first head, remembers people laughing when he told them about a department that was going to teach students to write. "It was absolute religion that there was no way anybody can teach writing," he says. "The answer, of course, is that it's true—you can't. But there is a helluva lot you can do to help people teach themselves to write."

Writers—sometimes even those who have attended university creative writing programs—argue against learning in a group, saying that anyone who wants to write truly and freely had better forge his or her craft in isolation. They fear a pressure to adopt a style of writing, or to write about approved subjects. Professor George McWhirter, head of Creative Writing today, says the Department has no political-literary

line—that is to say it does not think students must write about certain subjects.

However romantic may be the idea of the solitary writer in a garret, creative writing programs demonstrate the advantage and the exhilaration of collaborative association. "We have come to believe," Professor McWhirter says, "that the excellence of the peer group of writers in the program is of primary importance. That relationship and the sharing of skills and inside help continues beyond graduation."

Creative Writing Grads

At various times, UBC's creative writing program has had exceptional groups of students, who struck sparks off one another while they were at the University. Professor McWhirter cites as an example those with him in his student days between 1965 and 1970. Among them were Dr. Chris Johnson, now head of Theatre at the University of Manitoba; Derk Wynand, chairman of the Department of Creative Writing at the University of Victoria; Charles Lillard, winner of the Dorothy Livesay (B.C. Book Awards) Prize for Poetry and the Lieutenant Governor's Medal for best history book in 1987; and David Evanier, winner of the Norma Epstein Award, the premier prize for student creative writing in Canada, and a founding editor of *EVENT* magazine at Douglas College.

Five years later, the MFA graduates in one year included Dennis Foon, Green Thumb Theatre founder and winner of both the Chalmers Playwriting Award and the British Playwrights' Award; poet Robert Bringhurst, selected for inclusion in both the Oxford and Penguin books of Canadian verse; dramatist Margaret Hollingsworth, 1987 playwright in residence at Stratford; and Geoffrey Hancock, editor of *Canadian Fiction Magazine*. The following year's poetry workshop had Roo Borson and Kim Maltman, both later winners of the CBC Literary Prize; Morgan Nyberg, winner of the Governor General's Award for

children's literature in 1987; Cathy Ford, who became president of the League of Canadian Poets; and Daniel David Moses, who headed the Native Association for Development in the Performing Arts.

In the two decades since its formation, the Department has been the seedbed of publications and publishing efforts that today thrive as independent and internationally respected literary forums. It has brought to the University accomplished and famous writers, among them American playwright Tennessee Williams, short-story virtuoso Alice Munro and west-coast novelist Jack Hodgins—the latter a UBC graduate and student of Dr. Birney. But its proudest achievement is in having assembled writers who learned from and helped one another by sharing skills and ideas and who formed relationships that supported them after they left UBC.

The Early Poets

In the late 50s and early 60s when Creative Writing was still an English Department program, UBC was making a name for itself among poets in Canada and the U.S. Students on campus and literary friends, admirers of the American projective-verse poets, published 35 issues of a magazine anagrammatically named *Tish*. Among those who became known as the *Tish* poets were two future Governor General's Award winners—George Bowering and Fred Wah, as well as Lionel Kearns, Frank Davey and Daphne Marlatt, whose works appear over and over again in anthologies of Canadian verse.

Tish began as a reaction to another campus publication—*PRISM*, which had itself been created in reaction to scholarly journals of criticism. *PRISM* was launched in 1959 by English Department professors Jake Zilber and Jan de Bruyn, with the help of others. Their quarterly was to be solely for creative writing by new and established writers. *PRISM* came under the wing of the creative writing program in 1964, with the

University as its publisher. Then, renamed *PRISM international*, it pioneered in publishing translations of works by writers from Europe, South America, Africa and the Orient.

During this feisty time, Professor Zilber was steward of the creative writing program, which was in what he calls its limbo period—out of the English Department but not yet recognized. In 1965, Professor Robert Harlow, who had been in charge of CBC Radio in B.C. when he had accepted an eight-month appointment to teach novel writing in 1964, was appointed head of an official department.

The Workshops

The Department's aim was to introduce all forms of creative writing and present them in workshops and tutorials, where the students' work would be both text and content. In the beginning, the Department gave BA and MA degrees, but today it offers fine arts degrees—the BFA, MFA and two joint MFA degrees with the Theatre Department. Its workshops—with no more than 15 students in each—cover the writing of children's literature, radio plays, non-fiction prose and writing on business, screen and television plays, stage plays, novels and novellas, short stories and poetry, and the translation of poetry and prose.

Launched in 1959 by professors in the English Department, Prism international became the first student-edited journal in Canada in 1978. Today it is run by graduate students of Creative Writing and receives submissions from writers around the world.





Driven by the urge to publish their work, Creative Writing students and professors have founded presses and established magazines such as The Canadian Fiction Magazine, still published today in Toronto.

Students are expected to produce a certain amount of written material—say, six short stories in a year—which they bring to the workshops to be critiqued by their peers. The Department requires students in the BFA and MFA programs to work in three genres; it abhors the idea of a novelist who can write only novels, and time and again it has seen students excel in areas that were not their chosen specialties.

Since learning to write is the goal, a demonstrated aptitude replaces the usual academic prerequisites. Introductory courses are open to undergrads from any faculty if they submit 20 to 25 pages of recent original work. Candidates for the senior-level courses, the undergraduate and two-year graduate program are also selected on the basis of their writing. Graduates enter without regard to the faculty or department in which they did their undergraduate work. The graduate program is unique in that no academic courses are required, and a thesis requires creative work rather than scholarly research.

Publishing Ventures

Launching the Department in 1965, Bob Harlow began to build on the basic workshops in prose, poetry and play forms that Dr. Birney and Professor Zilber had produced. The writer's eternal urge to publish made entrepreneurs of students and faculty. In one year—1968—three publishing ventures sprang up in the Department. *PRISM international* produced an offshoot—a book press which operated for three years. Undergrad Andreas Schroeder put out *Contemporary Literature in Translation*—a publication which survived for 10 years. And poet and faculty member J. Michael Yates founded The Sono Nis Press, which published about 40 titles—among them *Contemporary Poetry of British Columbia*, *Volvox: Poetry from the Unofficial Languages of Canada* (in translation), and *Scann*, Robert Harlow's first novel—before it was sold in 1976 to Morris Publishing of Victoria.

A few years later, UBC students founded what is today the country's most prestigious magazine for writers of fiction. The first issue of *The Canadian Fiction Magazine* was cranked out on the Department's Gestetner in 1971. It remained a student publication until 1975 when MFA graduate Geoffrey Hancock took over, dropped the definite article and moved the magazine to Toronto where he still edits it.

A New Head

With the faculty at six and most of the current course offerings in place, Harlow stepped down in 1978. Remaining on faculty until 1989, he published three novels after *Scann*.

Harlow was replaced by Dr. Douglas Bankson. A published and produced playwright, Dr. Bankson was directing in the theatre department of the University of Montana when he was invited to come to UBC in 1965. He quickly became involved in campus and community affairs, taking part in the University's Festival of Contemporary Arts, and, as a governor of

the Dominion Drama Festival, promoting original plays in the festivals. When nothing came of his proposal for a Canada-wide program to encourage the workshopping and reading of plays, he and Sheila Neville, a UBC reference librarian, founded the New Play Centre in Vancouver. It began in 1970 as a place where anyone in B.C. could send a script and get it critiqued or workshopped. Directed for many years by UBC graduate Pamela Hawthorn, it continues today as the most important play-development centre in Canada. Dr. Bankson's contribution to drama was recognized on his retirement in 1985 when he was given a Jessie Richardson Theatre Award for his lifetime service.

Within the Department, Dr. Bankson was responsible for starting *Sideshow*, a yearly presentation of one-act plays or scenes written by his students, and for introducing the writing of song lyrics, which for a time went on as part of the poetry workshop. *Sideshow*, renamed *Brave New Play Rites*, is held each year in February.

Under Dr. Bankson, two workshops were introduced—children's literature and editing a literary magazine, which used the editing and production of *PRISM international* as a practical basis for learning. In 1978, *PRISM international* became the first student-edited journal in Canada. Today it is run by graduate students who are elected by others in the Department. It has a circulation of 1,400, operates an international fiction contest which attracts entries from about 500 writers, and produces "Prismatic," a literary series on co-op radio. In 1983, *PRISM international* won National Magazine Awards for best poem and best cover. In keeping with *PRISM's* mandate to publish works of new Canadians writing in English and in English translation, the Department maintains links with Punjabi, Asian and Italian writers, sponsoring readings of their works and assisting in the editing of anthologies.

New Ventures in Creative Writing

George McWhirter, the present head, came to the Department in 1967 as a mature student working on his MA, and joined the faculty in 1971. A poet and writer of short fiction, McWhirter won the Macmillan Poetry Prize in 1969, the Commonwealth Poetry Prize in 1972, and in 1988 both the Ethel Wilson Prize for Fiction at the B.C. Book Awards and the F. R. Scott Prize for Translation. He has edited *Words from Inside*, a collection of writings by Canadian prison inmates, and was a member of the B.C. Ministry of Education Curriculum Committee for revision of the Grade 11 Writing course.

McWhirter supervises a department that is blossoming anew. Through the provincial Fund for Excellence in Education, the Department has been able to create a permanent full-time position for a screen and TV writer. Newfoundlander Bill Gough—screenwriter, director, producer, not to mention novelist and poet—joined the faculty to forge a link between Creative Writing and the film division of the Theatre Department. The resulting joint MFA in Creative Writing and Film resembles the MFA in Creative Writing and Theatre, which requires students to write, and participate in the production of a full-length play.

In 1988–89, the Department expanded its non-fiction offerings to include a course in applied creative non-fiction, which involves writing on subjects requiring extensive research and interviewing. A diploma in creative non-fiction has also been added to the existing MFA specialty in that area. The expanded program was made possible by a donation of \$500,000 from Maclean Hunter Ltd., matched by the provincial government. Instruction in the program is aimed at experienced writers or professionals who wish to specialize in subjects such as business, the arts or law. For the inaugural year, the Department had Susan Crean as writer-in-residence and heard lectures from

Authors of children's literature, playwrights, poets, novelists—the faculty members in Creative Writing are seen by their students to be actively working writers.

distinguished visiting writers Pierre Berton, Peter Newman and Elspeth Cameron.

Attesting to the Department's reputation, applications come from the United States, eastern Canada, England and increasingly from China. It has had students on University Graduate Fellowships from England and Denmark, and Commonwealth Fellowship students from Lesotho and England. And, to take only one year as an example of the program's national popularity, in 1987–88, students came from Nova Scotia, Ontario and Saskatchewan, as well as from various parts of British Columbia. Every year, the Department receives more applications than it can accept. Three people seek each undergraduate place and as many as 72 people have applied for the 14 available MFA places.

In a department where everyone is trying to get on with his or her own writing, the atmosphere is open and friendly. Undergraduates mingle with grads, whom they see working at higher levels of development and on longer projects, and professors are known by their first names. As Bob Harlow says, "The students know that we are writers and that they want to be writers. And that's important. If professors aren't producing as writers, they are not going to be much use to this Department." Producing writers in the Department include full-time faculty members Associate Professor Sue Ann Alderson, who is the creator of the popular *Bonnie McSmithers* series of children's books; Associate Professor C. J. Newman, the author of two novels and many short stories and poems; and Assistant Professor Bryan Wade, whose plays have been produced in theatres across the country and who has written for radio, TV and film. New full-time faculty who replaced Professors Harlow and Zilber when they retired in 1989 are Linda Svendsen, winner of an O'Henry Award, and Keith Maillard, author of the novel *MOTET*.

"Our aim," says George McWhirter, "is to bring talents and people of talent together in a working situation, where they are producing original material. We want to be like the real world, where there are collaborations, deadlines and a necessity to work in more than one form to make a living."

After many years' experience in the program both as a student and as a teacher, McWhirter agrees with its founders that the essence of creative writing cannot be taught. "What the student writes is the content, and we can't teach that. They are constantly bringing different content, from their different backgrounds, to us. The only thing we can do is to give them an opportunity to develop the forms and shapes that will suit their own material. If we are doing it right, you shouldn't be able to tell what we have done."



The background of the entire image is a dense, repeating pattern of marbled paper. The pattern consists of stylized, fan-like or shell-like motifs in various shades of grey, blue, and white, creating a complex, organic texture. In the center of the image is a rectangular title box with a dark blue border. Inside this box, there is a horizontal band with a dark background and light-colored text. Above this band is a small, ornate icon of an open book with a flame or light emanating from it. The text "VISUAL AND" is on the left and "PERFORMING" is on the right of this band. Below the band, the title "Arts in Education" is written in a large, elegant, cursive script.

VISUAL AND



PERFORMING

Arts in Education

VISUAL AND PERFORMING ARTS IN EDUCATION

"THE FACULTY OF EDUCATION IS PROBABLY THE MOST DIRECT LINK BETWEEN THE UNIVERSITY AND THE COMMUNITY. EVERYBODY EVENTUALLY BENEFITS FROM WHAT HAPPENS IN FACULTIES OF EDUCATION."

Dr. Ronald MacGregor

Head of Visual and Performing Arts in Education

The Department of Visual and Performing Arts in Education is an art and music enclave within the Faculty of Education, with faculty members who are artists and musicians as well as educators. Committed to their art and to the science of education, these men and women wear a professional double harness. It may tug them more to one side or the other at various times in their careers, but in the end it keeps them balanced between their desire to create and their desire to teach other people how to teach. The Department's aim has always been to train elementary and high school art and music teachers to wear that double harness to their own advantage and for the benefit of others.

In 1956, when the B.C. government closed the Provincial Normal School and moved all teacher training onto the UBC campus, separate art and music divisions were created in the new Faculty of Education. They developed in different ways before coming together in 1980 as a department.

The music division followed a traditional pattern. Its early faculty members, having responded more to the tug of pedagogy than of performance, were for the most part education scholars. They taught teaching methodology, except for some theory and history courses, which were nevertheless slanted to the needs of the classroom teacher.

There was a close link between the music division of the Faculty of Education and the then Department of Music, with education faculty members having joint appointments in Music. When the Bachelor of Music degree was begun in 1959, students planning to be secondary school teachers did their undergraduate work in the Department of Music, followed by one year in Education, an arrangement that continued until 1981. Then the School of Music and the Faculty of Education began to offer a Bachelor of Education in Music degree, which blended education and music studies over a five-year period

rather than separating them into distinct phases. This integrated degree, now discontinued, is still discussed among music educators as an exemplary program.

In 1956, the future of the art division was determined by a Ministry of Education decision to place the technical training of art teachers in the Faculty of Education rather than in the Fine Arts Department. As a result, the division developed a program unique in Canada, if not North America. It gave its own courses in the fundamentals of painting, drawing, printmaking, fabric arts and ceramics. It acquired the studios and equipment to serve large classes and hired known artists with an interest in education.

Early Artists on Faculty

Among them were the late Elmer Ozard, a watercolourist who was the first head of the division; Professor Emeritus J. A. S. MacDonald, an abstract expressionist represented in the permanent collection of the Vancouver Art Gallery; Professor Emeritus Gordon Smith, a painter of international renown, who has several works in the National Gallery of Canada; Professor Emerita Penny Gouldstone whose embroidered and dyed fabrics hang in Canadian embassies around the world; Associate Professor Emeritus Sinclair Healy, a draftsman, printmaker and painter who had studied with Alex Colville; Associate Professor Emerita Doris Livingstone, a watercolourist and student at Banff of Walter J. Phillips; and Professor Emeritus Sam Black, a B.C. watercolourist and printmaker, and a revered master teacher.

When the two divisions joined in 1980, there were seven full-time faculty members in music and 11 in art. Within a few years, the new Department had been transformed by economic hard times and the over-supply of teachers in the province. To avoid duplicating courses given in Fine Arts and Music, the University cancelled most of the art division's studio

program and the music division's theory and history courses, and reduced the Department's teaching positions.

A Post-Degree Institute

A few years later when the Faculty of Education was restructured as a post-degree institution, the Department devised a new program and implemented it in the 1987–88 academic year. It is for students who have already taken an undergraduate degree—in rare cases, a general BA, but usually a BA Studio, which is a degree administered by the Fine Arts Department, or a BMus, taken in the School of Music. Elementary school art and music teachers now enter the Faculty of Education for a two-year, four-term course. Secondary school teachers require three consecutive terms to get a diploma and must complete an additional four and a half units for a Bachelor of Education degree.

Adapting to this reorganization, the Department has expanded its role as a graduate school. Today, with half the faculty it had at the beginning of the decade, it has created the largest art and music education doctoral program in Canada, with a total of 35 master's and doctoral students. The art division graduated its first EdD in 1987, has produced three since and has two more pending; music has given four doctorates and has four current candidates.

One of the attractions of the graduate program, which has brought students to the University from the United States, is the opportunity to combine work in art education with other disciplines. Through the Faculty of Graduate Studies' interdisciplinary program, graduate students undertake studies that might involve art education and architecture or anthropology. A successful doctoral candidate recently combined art education, art history and sociology.

At the same time, the Department has become an innovator in education research and is known internationally for the participation of its faculty in art

and music education studies. Says Department head Dr. Ronald MacGregor, "It seems to me that our priority now is in making the business of teaching more systematic, more of a science."

Art Education

For his part, Dr. MacGregor has been active in the 12,000-member National Art Education Association in the United States. He was recently named a distinguished fellow for his work as editor of the association's quarterly research journal, its trade journal and two of its books. He was the first Canadian to be so honoured, as he was the first Canadian to give a keynote address to the association's annual conference and to deliver one of its Studies in Education lectures.

Perhaps the most revolutionary development in art education in recent years is a concept known as Discipline Based Art Education. DBAE strives for instruction in art that balances production, history, criticism and aesthetics starting in Kindergarten and continuing through to Grade 12. Dr. MacGregor has been active in developing DBAE, working with the Getty Center for Education in the Arts in Los Angeles, which has sponsored trials in nine school districts there.

Linked to the need for systematic art teaching is the need to develop verifiable testing of a student's progress. As a whole, the profession is working towards a new level of accountability, a way of grading art work that combines the objectivity of paper and pencil tests with the flexibility of personal assessment. Recently, Dr. MacGregor and others in the National Art Education Association produced a paper on testing and assessment, prompted by the association's concern that too much reliance was being placed on written tests of art facts. The paper discussed art-assessment techniques that allow a teacher to say students have progressed to certain plateaus. One method combines

"RIGHT FROM THE BEGINNING IN THIS DEPARTMENT WE WERE CONCERNED ABOUT TEACHING IN THE BROADEST CONTEXT, ALWAYS WITH AN EYE ON THE ROLE OF THE STUDENT AS TEACHER, RATHER THAN THE ROLE OF THE STUDENT AS AN ARTIST."

Robert Steele *Associate Professor in Visual and Performing Arts in Education*

internal assessment with external moderation—that is to say a teacher gives a mark, which can be raised or lowered by another person familiar with the student's work.

This method is used by art examiners for the International Baccalaureate, which is a high school graduation qualification now given in 65 countries. UBC's Dr. Graeme Chalmers, a professor in Visual and Performing Arts in Education, is the chief examiner of art and design for the International Baccalaureate and is responsible for curriculum development and for other examiners around the world.

Music Education

For music educators, the key professional organization is the International Society for Music Education (ISME), which grew out of UNESCO and now has approximately 70 member countries. In 1988, two members of UBC's Education Faculty attended the society's meeting in Canberra, which dealt with community music and the interaction between amateurs and professionals. Sessional instructor Jane Atkinson works for ISME's world commission on community music education. The commission, which is expected to continue for the next decade, is investigating and evaluating all aspects of community music education throughout the world.

Atkinson attended the meeting in Canberra with Dr. Allen Clingman, chairman of the music division. Dr. Clingman is keenly interested in community music and is on the board of directors of the Canadian Music Centre, which promotes Canadian music internationally. He was chairman of the committee that started the western branch of the centre in Vancouver 10 years ago. With a Social Sciences and Humanities Research Council of Canada (SSHRCC) grant, Dr. Clingman has undertaken a three-year comparative study of community education in Canada, Australia, New Zealand and Finland, and

presented a report to the Canberra meeting on the findings of the first stage of his research, which focussed on Canada.

Dr. MacGregor and Dr. James Gray, who is director of graduate programs in the Faculty, are also engaged in an intensive field research project. They have a SSHRCC grant to study art teachers and what it is they actually do, as opposed to what art educators assume they do. The study is taking them into 60 classrooms across the country. Their preliminary findings, presented in 1987 to the National Art Education Association, dismayed educators who had assumed teachers would be more aware of contemporary pedagogical research.

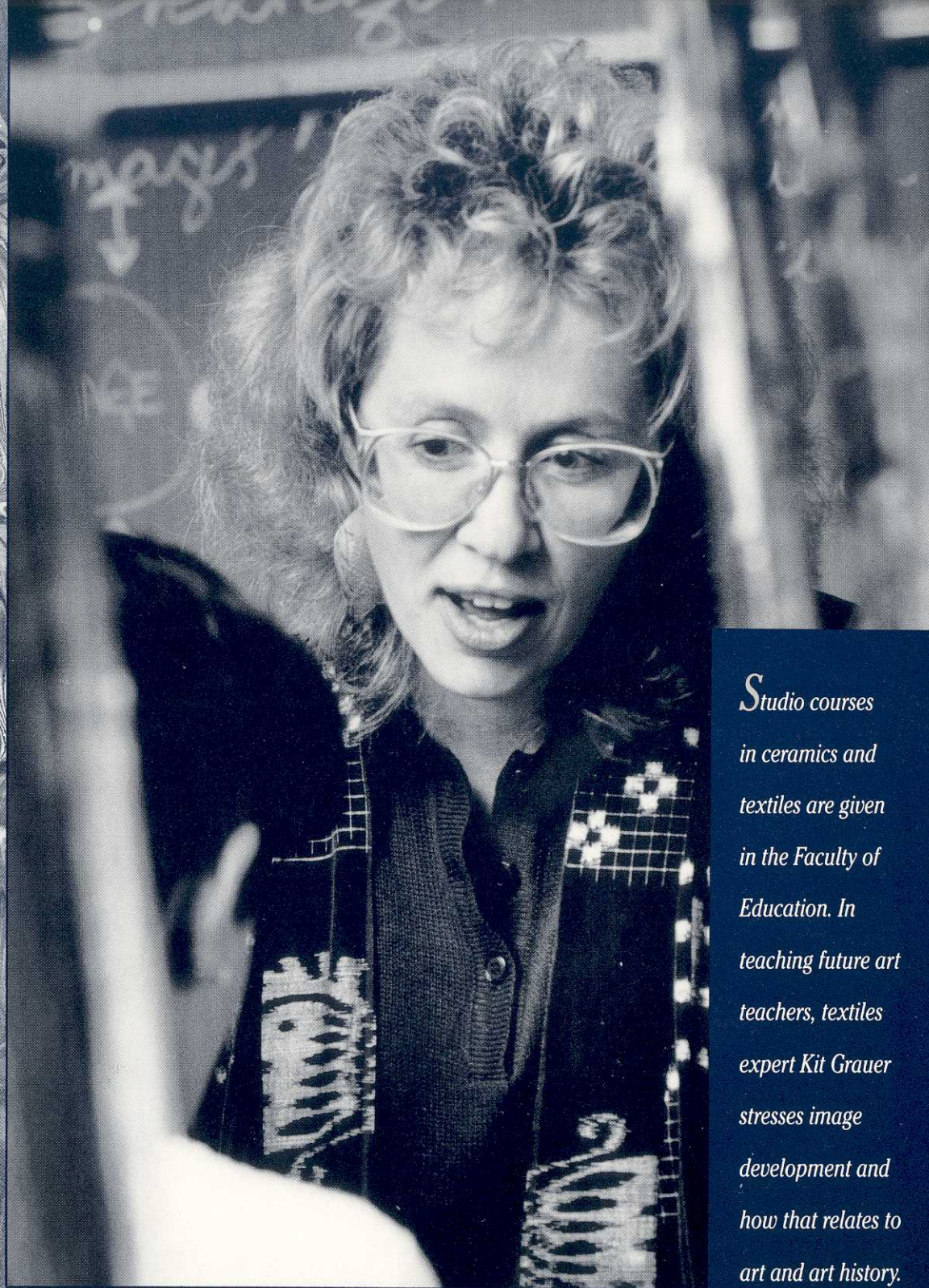
An exceptional example of the Department's energetic outreach can be found in the joint conference of the Canadian and United States Societies for Education Through Art—Exposé 86—held at the University in July, 1986. Faculty members Kit Grauer and Graeme Chalmers co-chaired the planning committee of this meeting, which brought 426 delegates from 16 countries to the campus, where they were offered 84 work sessions and three keynote presentations. Some of the proceedings of the conference were published in a special issue of the *Journal of Multi-cultural and Cross-cultural Research in Art Education*, edited by Dr. MacGregor.

Provincially, UBC art education graduates offered excellent leadership when the government decided a few years ago to revise the art curriculum. Many of the committees struck by the ministry were guided by alumni who had been through the studio program and had done graduate work, while Dr. Chalmers helped develop the section on the built environment—the study of the principles of architectural design and urban planning. "Because of the kind of thinking that has gone on in this Department," Dr. Gray says, "our graduates were able

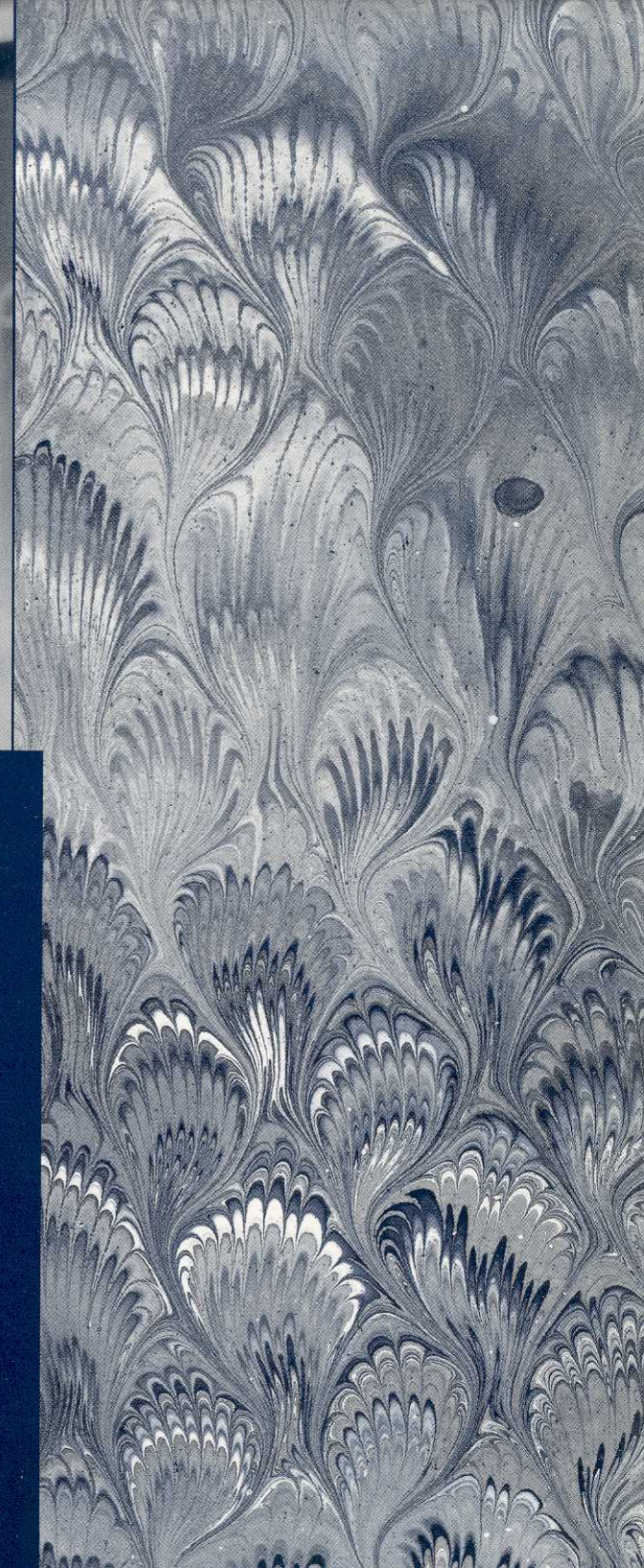
"OUR GRADUATE STUDENTS IN ART EDUCATION HAVE OFFERED EXCELLENT LEADERSHIP IN CURRICULUM DEVELOPMENT OVER THE LAST FEW YEARS. THE GUIDES THAT HAVE BEEN DEVELOPED HERE IN BC. HAVE BEEN EXEMPLARY, AND ONE OF THEM—THE ELEMENTARY GUIDE—IS RECOGNIZED AS ONE OF THE TOP 10 IN NORTH AMERICA. I THINK A LOT OF THAT IS THE RESULT OF THE KINDS OF THINKING PEOPLE HAVE DONE IN THIS DEPARTMENT."

Dr. James Gray

*Professor and Director of Graduate Programs,
Visual and Performing Arts in Education*



Studio courses in ceramics and textiles are given in the Faculty of Education. In teaching future art teachers, textiles expert Kit Grauer stresses image development and how that relates to art and art history.



to help their colleagues who hadn't taken graduate work here see that there was a frame of reference beyond what they had experienced in their classrooms. Consequently, the curriculum guides were exemplary, and the elementary guide is recognized as one of the top 10 in North America."

Teaching Art Teachers

Each year now, the Department prepares approximately 30 artists and musicians to be teaching professionals. Most of the courses they will take concern teaching methods, but a few of the old-style, hands-on studio courses remain.

The art division still teaches ceramics and textiles, which were never offered in the Fine Arts Department. Kit Grauer, the textiles expert, and Mary Daniel, the ceramist, build their classes around the goals and objectives the province has set for the school curriculum, including a component of art history, criticism, studio practice and the development of technique.

The art division has retained another studio course in which the techniques of printmaking, drawing, painting, ceramics and textiles are taught to those who might not have been exposed to these arts as undergraduates. Printmaking is taught by Associate Professor Robert Steele, who set up the Department's graphics course in 1960 and built its print shop in a hut formerly used as a pollution lab. Today, the print shop is shared with the Fine Arts Department, where Steele also teaches.

For 30 years the Department has run its Child Art Centre, a facility that gives education students a chance to team-teach art to children aged five to 12. In a hut close to University Hill High School, the centre operates as a once-a-week, after-school program. While the 30 children experiment in many media, the university students can see how they solve art problems.

The faculty member in charge of the centre is Professor Michael Foster, who has taught arts-methods courses since 1959. Foster, who is the department missionary, frequently volunteers his time to speak to groups interested in art education and the creative development of pre-school and elementary school children.

Music-Teaching Methods

In the music division, students in the elementary school stream are introduced to two ways of teaching music to young children. In the early 70s, faculty members and a number of school supervisors in the province examined five methods of teaching music and elected to use the activity-oriented system of the Austro-German pedagogue Carl Orff and the more concept-oriented methods of the Hungarian Zoltan Kodaly. The division's choice continues to affect the teaching of music in many B.C. schools.

In the same way, says Dr. MacGregor, the strengths of people in the Department have resulted in certain alternatives being followed in music education in the province. A notable example was Professor Emeritus Campbell Trowsdale's enthusiasm for the ukulele as an instrument suitable for classroom instruction. Several school districts in the Lower Mainland have as a result purchased ukuleles for their elementary students and continue to look to UBC for teachers trained to instruct on that instrument.

Elementary school teachers also learn to teach the recorder and do work in singing, rhythmic speaking and movement, while secondary school teachers are taught how to organize a choir, a band and a music library, and learn to conduct rehearsals and teach instruments they themselves do not play. The division is also developing an expertise in training educators for special needs children, and in multicultural and computer music.

Sandra Davies is an assistant professor who

came to the Department in 1967 after teaching in the Surrey school system. Her interest in multiculturalism led her to produce a series of cassette tapes, handbooks and slides on the music and instruments of four cultures—the Indians of the Pacific Northwest coast, the Chinese, Japanese and Indo-Canadians.

Davies also teaches a course that brings children onto the campus to participate in music learning experiences. The Children's Music Workshop gives music education majors a chance to team-teach children from nearby public schools. The children, aged seven to 12, participate in activities ranging from playing games that involve songs to writing a radio show.

Alex McLeod is a senior instructor who came onto the faculty in 1974 after teaching in the Vancouver school system for 10 years and working as a Vancouver School Board music consultant. McLeod teaches a course for instrumentalists who will lead a school choir. An overview of five centuries of choral music, it focusses on singing, conducting and coaching, and ends with a performance in the Faculty of Education.

McLeod also gives a course that prepares a student to direct a musical comedy. In three weeks, he reviews everything a director needs to know to stage a production and sends his students away with a pre-packaged musical, including musical scores with choreographic notation, cassette tapes of the music, and a full video performance.

One of the most unusual courses given in the Department brings music and art together in a computer studio. The course, developed by Dr. Theo Goldberg, has attracted teachers from Quebec and Ontario, a music supervisor from Winnipeg, a UBC science student and a member of the Education Faculty.

Students prepare a three- or four-minute slide and music show. The work involves the creation of

some 50 to 80 images using an Amiga computer program, which allows great flexibility in creating patterns, incorporating photographs, manipulating and merging images, and adding colour and perspective. As each image is completed, a slide photograph is taken of it as it appears on the computer screen. Finally a musical score, composed on a Yamaha synthesizer and Roland sampler, is combined with the slides. The amazingly varied and imaginative results are presented to the Faculty in a group show at year's end.

Courses like Dr. Goldberg's allow education students to develop their creativity as they acquire teaching expertise. Students now come to the Department after four years in which they have been committed to their own artistic or musical skills. They may have begun their university careers hoping to earn a living as painters or concert musicians, and find themselves turning to education as a necessary alternative. Helping them with that transition—fitting them to the double harness—has become a greater challenge for the Department.

Kit Grauer recognizes the challenge. "Our students have spent their entire undergraduate time thinking of themselves, and it's very hard for them to take the focus away from themselves and put it on someone else whose needs are just as important, especially when being a good artist isn't going to help their students at all."

In the music division, Dr. Clingman stresses that teaching music is a profession for people with lots of energy and a great love of people. "I've seen more than one musician who would have been mediocre by concert standards turn into a superb teacher. We try to get students to realize that this is not a place for frustrated or disappointed performers, that it's a place where people choose something that is very serious and worthwhile."



For many years, education students in the art division held a spring-term print exhibition and sale, which attracted long lineups of art lovers waiting to buy a professionally done print for the bargain price of \$5.

A New Vision

*I*n recent years, Canada has seen an unprecedented expansion in the creative and performing arts.

More Canadians are making art; the number of artists in the country increased by 102 per cent between 1971 and 1981.

More Canadians are studying art; full-time enrolment in fine and applied arts programs at Canadian universities tripled between 1970 and 1985.

And more Canadians are appreciating art; between 1977 and 1985, participation in arts-related activities in Canada grew faster than the adult population and faster than participation in all other leisure-time activities.

UBC enters the last decade of this century, proud of its achievements in the creative and performing arts, and with a mission to contribute in a major way to the cultural development of British Columbia and Canada. We will be seeking stronger links with community arts and performing groups and will explore with other educational institutions areas of mutual interest that lend themselves to collaboration.

Our well-established creative and performing arts departments have already forged firm links with the city's professional arts groups and arts industry, and we predict that those links will grow as we continue to turn out educated arts consumers and practitioners.

Our two-year graduate Arts Administration program, begun in 1988 in the Faculty of Commerce, with the co-operation of the Museum of Anthropology, the School of Music, and the departments of Fine Arts and Theatre, is unique in Canada and will meet the country's need for skilled administrators to run museums and theatres.

In our Theatre and Creative Writing departments, where we have hired faculty who can move easily between several disciplines, we look forward to greater communication among film, theatre, music and creative writing students, and to co-operative ventures that will bring together the many skills until now taught and practised separately.



With its long sojourn in a low-ceilinged basement soon to end, UBC's Fine Arts Gallery, under curator Scott Watson, will expand its curatorial, teaching and exhibition functions.



*Author of books
for young children
and novels for
juveniles, Sue Ann
Alderson gives
Creative Writing
workshops in
children's literature.*

With experts on our faculty in writing for film, composing film music, and in directing and producing movies, we anticipate the day when a full-length movie can be produced at UBC.

Our vision of UBC in the 21st century has already inspired a new generation of patrons and sponsors, among them the Chan Foundation of Canada, founded by Vancouver businessmen Tom and Caleb Chan, who have recently come to Canada from Hong Kong. The foundation has chosen UBC for its first major philanthropic commitment. Its \$10-million gift, matched by the provincial government, will soon make our dream of a centre for the creative and performing arts a splendid reality. By 1995, we shall have a Creative Arts Building entirely devoted to studio work in our art, music, theatre, and film programs. We shall have an art gallery, a 700-seat theatre, and a magnificent 1,400-seat concert hall—the Chan Shun Auditorium, named for the father of the Chan brothers.

Chan Shun was a man who taught his sons the importance of giving back to the community in which they live and work. That family priority coincides with our belief that the University must build bridges within the community as well as with other nations. Our Performing Arts Centre will provide a forum of enlightenment for diverse ethnic and cultural groups already established in the community. It will also reinforce Canadian efforts to strengthen cultural and economic ties with other nations, taking the province and the country beyond their existing international relationships into a fuller, richer dimension. Our centre will add a significant new piece to Canada's multicultural mosaic.

On a practical level, the Chan Shun Auditorium will give the city a medium-sized concert hall and will meet our need for a venue for important public lectures, musical performances and convocations. In the Creative Arts Building, we shall be able to provide the specialized facilities that students and teachers in our creative and performing arts programs need to expand as artists and to acquire a technical sophistication equal to, if not leading, industry and professional standards.

An important component of our Performing Arts Centre will be its art gallery, which has

been funded by a gift of \$1.5-million from the Morris and Helen Belkin Foundation. The gallery will fulfil many functions. It will maintain and display the 900-piece University Art Collection. It will receive art shows of international calibre. It will be a component in the preparation of students for curatorial and administrative positions. It will be a laboratory for art historians. And it will serve as a Canadian focus for Asian and British Columbian art.

Adding to the impact of our creative and performing arts centre, Joan Carlisle-Irving's gift of \$250,000 will create an Artists-in-Residence Program, which will bring distinguished artists and musicians to campus where they will pursue their work and advise students. An equal amount given by Nancy Cliff will fund a Writers-in-Residence Program with the same goals.

A donation of \$500,000 given by Maclean Hunter Ltd. has created the Maclean Hunter Chair in Non-fiction and Writing on Business, which took in its first students in 1989. The chair will mean new growth in non-fiction writing and will be incorporated eventually into a planned School of Journalism—another two-year, inter-departmental graduate program.


Elsewhere on campus, a \$2.9-million collection of European ceramics, given to the University by Walter Koerner, will be housed in a new west wing of the Museum of Anthropology, made possible by a gift from the late Major-General Victor W. Odlum. This collection, along with 300 pieces of Asian pottery, donated by Dr. and Mrs. Miguel Tecson, will make ceramics a major component of the Museum.

With these new initiatives, we have laid the foundation for the next great step forward in our teaching of the creative and performing arts. Our vision includes new art history fellowships to allow our students to travel to the great galleries and museums, new scholarships to honour such people as Earle Birney and to bring the best students to our creative writing program, and funds for new musical instruments to replace those that have been in use for several decades. To achieve these objectives, we have renewed our partnership with government, business, and the community. On the strength of that partnership we can now move to fulfil our vision and to keep faith with those who set the stage so many years ago.



CLOUD FLOWERS


RHODODENDRONS EAST AND WEST



A contemporary Canadian art exhibition of 47 watercolor Rhododendron species. The exhibition was developed by the Garden of the University of British Columbia.

Displayed at the UBC Fine Arts Gallery
May 6th – August 14th, 1986

A programme supported by the National Museums of Canada



JUDITH LODGE


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