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Faculty of Art, Art & Social Change

2023

WENDY COBURN: artivism archives

Rodriguez, Helio

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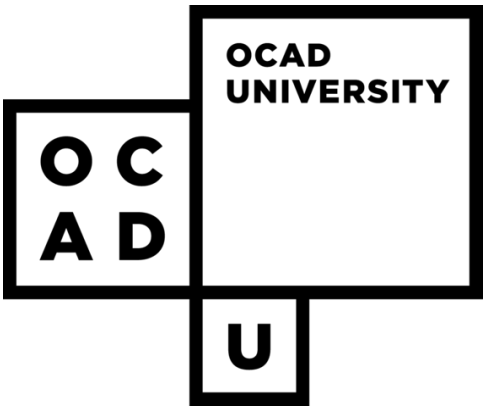
OCAD UNIVERSITY

WENDY COBURN's artivism archives

OCAD University Archives Special Collections

Wendy Coburn: Anatomy of a Protest,2014

study case by Helio Eudoro -Fall 2023



Wendy Coburn
Artivism Archives

Case Study
by
Helio Eudoro

Case Study: OCAD University Artivism Archives

Helio Rodriguez | 2499853
ASOC-4898: Independent Study
Winter 2023 – Bh Yael

Abstract

This Independent Study proposes the creation of an OCAD University Artivism Archives Special Collection, named after the late artist, educator, and activist Wendy Coburn, in recognition of her significant contributions to the OCADU community. The Artivism archives will serve as a resource for students, researchers, curators, and educators. The study explores the importance of archives in preserving the history and cultural heritage of society, focusing on ephemeral materials produced by artists and activists, and the challenges in determining what should be preserved. The study recommends the addition of a special activism collection within the existing OCADU archive, and discusses the Archives' responsibilities, plans to integrate archival materials into the curriculum, and promote the use of primary sources in teaching and research.

The study recommendation list includes 20 suggestions to improve the management and preservation of the OCAD archives. These include creating a special collection dedicated to artivism, integrating workshops and courses on archival management into faculty programs, strengthening the library structure, and increasing funding for staff and preservation efforts. Additionally, the recommendations propose outreach programs, partnerships with other institutions, and regular assessments of the archives to engage the OCAD community and ensure proper management of the collections. The establishment of a faculty advisory board and a professional responsible for managing ephemeral materials are also recommended to ensure that the collections meet the needs of the curriculum and research goals. Overall, these recommendations aim to support artivism-related materials and promote interdisciplinary collaboration in preserving and promoting the cultural heritage of society.

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1 - Independent Study Initial Proposal

The initial proposal for my independent study project is to suggest the establishment of an activism archives at OCAD. This proposed archive, called the OCADU Activism Archives, aims to gather, safeguard, conserve, and make available various art, activism artifacts, media, and ephemera generated by the OCADU community. It would be a valuable resource for students, faculty, alumni, and other stakeholders within the OCADU community. The Archives would function as a living account of art and activism, a tool for research and motivation, and a record of the dissemination of knowledge and ideas. Additionally, the Archives would function as a valuable source for researchers, curators, and educators, allowing access to materials that were formerly inaccessible and supporting future research and initiatives.

2 - Introduction

My original goal for my independent study project was to create a unique archive for art and activism at OCADU. However, after conducting further research, I discovered that the university already had an established archive and a digital repository for projects. Therefore, I redirected my focus to proposing the addition of a special activism collection within the existing OCADU archive. During my research, I observed that the archive was being overseen by Madelaine Bognar, a highly skilled professional who had only been with the university for a year. She was in the process of developing a strong structure to manage the extensive collection of materials, which I found impressive. Despite the challenges, the archivist had a solid plan and a promising project that could significantly enhance the archive's effectiveness at the university.

3 -Importance of Archives

Archives play a crucial role in preserving the history and cultural heritage of society. In the field of arts, archives are particularly important especially those whose work is rooted in activism and social justice movements. Artivism, a term used to describe the intersection of art and activism, has become an increasingly prominent aspect of contemporary culture. The work of artists engaged in social justice movements is often ephemeral in nature, existing in performances, installations, and protests that may only exist for a brief moment in time. These materials, while important to understanding the context and impact of these movements, can be difficult to capture and preserve.

In order to ensure that these materials are not lost to history, it is essential to develop strategies for archiving and preserving ephemeral materials. However, determining what materials should be preserved and how they should be archived is not always straightforward. Archivists must consider factors such as the materials' historical and cultural significance, their physical condition, and the availability of resources for preservation and storage.

Another important question is to understand what can be classified as activist art? What are the criteria that define this category? In general, activist art activist is any type of art that seeks to raise awareness or promote change on social, political, or environmental issues. Some common criteria that define activist art include the use of art as a tool for social or political change, the use of alternative or subversive methods of communication, and the inclusion of social or political messages in the artwork. There are a number of factors that must be taken into account when discussing whether an artwork is considered activist: the artwork should be effective, the message should be relevant and relevant to the issue being discussed, the artwork should be or be made available to public view, the art must be or be based in culture or society, the artwork must be effective and well-crafted, and the last factor to consider is quality and craftsmanship.

4 - OCAD University Archives

Madeleine Bognar, Archivist - Visual Resources & Special Collections
https://www.ocadu.ca/services/library/collections/archives

The OCADU Archives, which is a part of the Library's organizational structure, is located at 230 Richmond Street West (RHB), 8th floor, and is responsible for preserving and providing access to official records that document OCAD University and its predecessors since 1876, as well as selected private records associated with Canadian art and design that relate directly to the University's teaching and curriculum. The Archives acquires, arranges, describes, and preserves primary records of legal, fiscal, evidential, historical or research value, and provides access to the records for reference and research purposes.

The Archives offer to all faculty and Archival Workshop about the history of OCAD U and its archival collections. In addition to Archival Workshops, Library Services also offers Information Literacy Workshops to educate staff, students, and faculty on how to make the most of the library, archival, and special collections. The Archivist, Madelaine Bognar, also, are working on preparing some videos to

talk about the Archives and help students get acquainted with them: Welcome to the University Archives, How are Archives Organized, Conducting Archival Research, Popular Materials at the OCAD University Archives, Quick History of OCAD U Through Archival Records.

Collection Materials

- Student publications
- Student annuals
- Course calendars
- Prospectuses
- Graduation and awards programmes
- Event and exhibition ephemera
- Photographs
- Posters
- School publications
- Promotional material
- Governance records
- Reports
- Biography and subject files
- Newspaper clippings
- Ontario Society of Artists exhibition catalogues
- Royal Canadian Academy of Arts exhibition catalogues

5 – OCADU Dorothy H. Hoover Library
Susan Kun, Acting University Librarian
Tony White, University Librarian
(On leave and returning March 4, 2024.)

In May 2021, OCAD University announced changes to its Library structure, which has generated much polemic. From the perspective of the University, the Library's reorganization is intended to bring together three functional units - the Dorothy H. Hoover Library, the Learning Zone, and Visual Resources & Special Collections - to create one cohesive University department. The new structure aligns with the “decolonization” approach by flattening hierarchies and promoting a peer-to-peer environment. Before the reorganization, the Library had 18 positions, including 10 librarian positions. Under the new structure, there will be 16 positions, including 8 librarian positions. These include four new positions: two trained professional librarians, one management role (also a trained librarian),

and one library assistant. The University states that the reorganization will also expand the Library's capacity to support students and faculty across the University in all programs, as well as within Graduate Studies. As a result, more librarians will be engaged in faculty/department liaison work, and there will be greater equity and access to Library research education.

From the perspective of the impacted employees, the Library's reorganization has led to the loss of their jobs or a change in their roles. The WLUFA* Executive Committee is expressing their strong disagreement with OCAD University's decision to lay off four senior academic librarians and eliminate a total of six positions as part of a restructuring process for the library. They are also highly concerned with the university's justification of these actions using a "decolonization approach," which they believe is offensive and reductive. The lack of meaningful consultations with library staff, the community they serve, and the union representing these workers has further compounded the situation. They believe that librarians play an essential role in a student's learning experience, and making decisions without valuing their specialized knowledge and expertise cannot lead to a positive move forward. They also call for OCADU librarians, faculty, and students to be involved in any major library reorganization and for the university to invest in OCADU's library and resources.

• - The Wilfrid Laurier University Faculty Association (WLUFA) is the certified bargaining agent for all faculty and professional librarians.

6 - OCAD University Open Research Repository

Chris Landry, Scholarly Communications Librarian

https://openresearch.ocadu.ca/

Open Research Repository is a digital archive managed by the University Library and collects, preserves, and distributes scholarly and creative output generated by the OCAD U community. Graduate students are required to submit their theses to Open Research. The repository invites faculty and research groups to deposit their works, past and present, with the requirement that depositors possess copyright for submitted items or obtain permission from publishers/copyright owners. The repository accommodates all item types, including articles, books, book sections, book reviews, exhibition catalogues, theses, major research papers/projects, reports/working papers, and conference/workshop items.

7 – OCAD Student Union

The Student Union and the Student Groups are consistently involved in activism, promoting events, taking action, and engaging in discussions. Unfortunately, much of their efforts and materials are ephemeral, lacking proper archival procedures. Consequently, important topics and past activities are not securely recorded for posterity in the university's memory. Despite this, a significant discussion has recently arisen.

On Fall 2023 semester, the Student Union met with Tony White, Head Librarian to develop ways to increase student engagement. The Union has also requested more workshops, with a focus on knowledge-building, anti-oppressive methodologies, and decolonizing research practices. The "Liberate our Library!" project at Goldsmith University (London, UK) is a student-led initiative aimed at decolonizing and diversifying the university library's resources. The project's goal is to make the library more inclusive and representative of all voices, especially those historically marginalized or underrepresented. As part of this effort, the project has proposed the implementation of a series of workshops called the Resistance Researching Workshop series. These workshops would encourage students to critically analyze the information they find and use, especially with regards to social justice issues. The hope is that by providing resources and tools to students, they will be better equipped to engage with and challenge dominant narratives and power structures. The project has asked the Head Librarian to consider supporting this initiative and helping to build the necessary resources to make it a reality.

The Union has proposed reintroducing student exhibitions in the Learning Zone, which should be tied to events such as Black History Month, Pride, Disability Experiences, Indigenous Experiences, and ongoing social justice issues. The library has shown interest in this proposal and committed to including a budget for these activities in the upcoming budget review process for Library exhibitions starting in Fall 2023. The Union has also proposed that the Learning Zone be utilized for special events run by the Student Union and student groups. The Union has requested that the library host the Zine Fair, and the library has expressed interest in an Artist Publication Fair. The Union has requested that the Dorothy H. Hoover Library commit to diversifying its acquisitions and developing inclusive and easily accessible Reading Lists.

8 – Onsite Gallery – OCADU Art Collection

Ryan Rice - Executive Director, Onsite Gallery Curator, Indigenous Art, Onsite Gallery

Lisa Deanne Smith - Senior Curator, Onsite Gallery, Interim Manager OCAD U Galleries System

The Onsite Gallery at OCAD University is not just a space for exhibitions; it is also the home of the OCAD Art Collection, a diverse and extensive collection of visual art, media, design, and architecture. While the Collection has a variety of purposes, including reflecting the history and mandate of OCAD University and preserving collected artworks, it also serves as a valuable resource for education and research, providing opportunities for exhibition and knowledge exchange, as well as educational and informational publication. Additionally, the Collection seeks to expand and enhance community engagement between OCAD University and the communities it serves.

The Collection Committee is responsible for managing the Collection, and it consists of both voting and non-voting members, such as OCAD University staff, students, graduates, and public members. The Committee is chaired by the President and Vice-Chancellor of OCAD University and is tasked with setting collection priorities in consultation with the Board. The careful curation and management of the Collection by the Committee ensures that it continues to be a vital resource for education, research, and engagement for generations to come.

9- Artivism Website and social media

Since 2018, OCAD Artivism has had an online presence through a dedicated website and two Facebook pages that were created by students, including myself. However, these platforms have been abandoned and require updating and management. To address this issue, it is necessary to revitalize our online presence by updating and expanding the existing platforms. This includes appointing a social media manager who can oversee Artivism's presence on additional platforms, such as Wikipedia, Instagram, and other popular interactive apps.

https://artivismocadu.wordpress.com/
https://www.facebook.com/ArtivismOcadu/
https://www.facebook.com/ocaduartsocialchange

10- Wendy Coburn Artivism Archives – Special Collections

The study proposes the creation of the Wendy Coburn Artivism Archives at OCADU, named after the artist, educator, and activist Wendy Coburn, in recognition of her significant contributions to the OCADU community. Wendy was a beloved member of the faculty, committed to using her art to address social justice issues and inspire students and colleagues alike. In addition to her artistic practice and teaching, Wendy's contributions as a funder of the Art and Social Change minor at OCADU have helped to create a platform for students to explore and engage with issues related to social justice through their art. Naming the archives after Wendy Coburn honors her legacy as an artist and activist and recognizes her instrumental role in supporting the next generation of socially engaged artists and activists.

11 – Artivism Collection – Initial List

Special Projects:

- Art Creates Change Kym Pruesse Speaker Series
- Nomadic Resident
- President's Speaker Series
- Culture Shifts - Documentary series

Events:

- OCAD U Art & Social Change Student Committee (2016 -2020)
- Jota Castro & Minerva Cuevas: “Art as Activism/Activism as Art (2015)
- Intersections: B.I.P.O.C. Retreat (2016)
- Re:Orientations – Film screening and talk by Richard Fung – (2016)
- Migrant Dreams – Film screening and talk by Min Sook Lee – (2016)
- Black Speculative Arts Movement (2016)
- Critical Soup – (2017)
- Dorothy Wells, first black alumnus of OCADU, 1950 – by Emily Cluett (2017)
- Arte Util - Nomadic Residency by Tania Bruguera (2017)
- The Arts Against Post Racialism (2017)
- Critical Engagements – Housing is a Right not a Luxury! - Artist talk by Rebecca Garrett (2017)
- The Yellow Staircase Project (2018)
- Fable for Tomorrow: A Survey of Works by Wendy Coburn (2022)
- Justice for Comfort Women (2023)
- Wall of Resistance – Shoes Off Collective (2023)

12 – Study Recommendations

1. Create a special collection within the OCAD archives dedicated to Artivism, named after Wendy Coburn, to honor her legacy as an artist, educator, and activist.
2. Establish the Artivism Archives to preserve and highlight the important contributions of students, faculty, and community members to social justice movements.
3. Open a new position for a professional to manage the website, social media, and Wikipedia, as well as oversee the ephemeral material produced by students and faculty at the Faculty of Arts and Design, ensuring that all relevant material is sent to the archives for preservation and future use.
4. Include artivism-related keywords in the library database to facilitate research and access to archival materials.
5. Integrate OCAD archives workshops into faculty programs to increase awareness and education about archival management.
6. Expand the OCAD archives' structure to better accommodate a growing collection of materials.
7. Establish courses on Archives and Conservation in the curriculum for students interested in careers related to archival preservation and arts-based research, including those who use archival materials as a medium for their artistic practice.
8. Develop official protocols and guidelines for faculty members regarding archiving and conservation to ensure proper management and preservation of materials.
9. Increase funding for the OCAD archives to support digitization efforts, preservation activities, and staffing needs.
10. Establish partnerships with other institutions and organizations to share resources and knowledge about archival management and preservation.

11. Develop outreach programs to engage the OCAD community and the public with the OCAD archives, including exhibitions, events, and educational programs.
12. Explore opportunities for interdisciplinary collaboration to leverage the OCAD archives in research and creative activities.
13. Implement regular assessments of the OCAD archives to ensure that materials are being properly managed, preserved, and accessible to users.
14. Foster a culture of sustainability in the OCAD archives by using environmentally responsible practices in storage and conservation activities.
15. Develop a training program for faculty members to increase awareness about archives and conservation, including best practices for handling and preserving materials.
16. Provide resources for faculty members to incorporate archival materials into their courses and research, including guidance on copyright and fair use.
17. Encourage faculty members to collaborate with the OCAD archives team on research projects, exhibitions, and other initiatives to promote the use and awareness of the collections.
18. Host regular workshops and seminars for faculty members to learn about archival management and preservation, including updates on new technologies and techniques.
19. Establish a faculty advisory board for the OCAD archives to ensure that the collections are meeting the needs of the curriculum and research goals.
20. Establish an OCAD Artivism residence program to provide artists with an opportunity to engage with the archives and incorporate archival materials into their creative practices.

13- Conclusion

In conclusion, after consulting with several departments, artists, teachers, students, and the community, as well as investigating the practices of the university and other institutions, it has been identified that there is an opportunity for the institution to enhance its archival practices. The Artivism Archives at OCAD University have the potential to become a hub for the preservation and dissemination of artivism-related materials, promoting awareness and education about the importance of archival management and preservation in the context of art, activism, and social change movements. By implementing the recommendations presented in this study, the university can establish a comprehensive plan for the establishment, management, and preservation of the Artivism Archives. This plan includes expanding the archives' structure, developing official protocols and guidelines for faculty members, integrating archival management courses into the curriculum, increasing funding for the OCAD archives, establishing partnerships with other institutions and organizations, and hiring a professional to manage the social media and ephemeral material. Additionally, outreach programs, workshops, and seminars should be established, and a faculty advisory board should be formed to ensure that the collections meet the needs of the curriculum and research goals.

The proposed Artivism Archives at OCAD University would collect, rescue, preserve, and make accessible art and activism artifacts, media, and ephemera produced by the OCADU community. Activating the archives within the institution as tools for history, memory, and recognition is crucial for preserving cultural heritage and will enable the OCAD archives to become a leading institution in the preservation and dissemination of artivism-related materials. By taking action to implement these recommendations, OCAD University can pave the way for a more sustainable and collaborative future in the field of archival management and preservation. It is imperative that the university develop a detailed plan with specific actions, timelines, and responsibilities to fully realize the potential of the Artivism Archives. By doing so, the university can also honor Wendy Coburn's legacy and promote the preservation of intangible cultural heritage through artivism for generations to come.

14 - Special Thanks

Bh Yael - Professor, Tenured - Faculty of Art
Madelaine Bognar – Archivist - University Archives
Min Sook Lee - Associate Professor, Tenured - Faculty of Art
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Brent James - Campus Life Coordinator
James Morrow - Manager, Faculty of Art Office - Faculty of Art Office
Caroline Langill - Vice-President, Academic & Provost - Office of the Vice-President, Academic & Provost
Johanna Householder - Professor Emerita, Faculty of Art - OCAD University
Lisa Deanne Smith - Senior Curator, Onsite Gallery - Interim Manager OCAD U Galleries System
Andrea Fatona - Associate Professor, Tenured - Faculty of Art

15 – Acknowledgments

I acknowledge the use of AI language models in the production of this paper. Specifically, I utilized the services of ChatGPT for grammar checking, proofreading, and generating additional ideas. I am grateful for the contributions of ChatGPT to the final product.

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17 - Appendices

- OCADU Library Issues
- OCADU Archives
- OCADU Open Research Repository
- Onsite Gallery – OCADU Art Collection
- Artivism Website and social media
- Artivism Collection – Samples
- Wendy Coburn Biography

Library Issues

FREQUENTLY ASKED QUESTIONS
LIBRARY REORGANIZATION
May 12, 2021

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1. What is the University's plan to reorganize the Library?

- The Library's reorganization is bringing together three functional units – the Dorothy H. Hoover Library, the Learning Zone and Visual Resources & Special Collections – to create one cohesive University department. While this has resulted in eliminating six positions, including two vacant positions, we have created four new positions/.
- While we in no way minimize the impact of this reorganization on Library staff, we believe it will lead to an improved library environment and student experience that was long overdue.
- The reorganization will expand the Library's capacity to support students and faculty across the University in all programs, as well as within Graduate Studies.

2. Why did the University make a decision to reorganize the Dorothy H. Hoover Library?

- The Library's reorganization stems from the Third-Party External Review recommendation to take action on efficiencies. A review of the Library's structure was undertaken to see how it could improve service delivery while supporting the institutional goal of achieving financial sustainability.

- The University in no way minimizes the impact of the reorganization on existing Library staff. However, the University believes these changes will lead to a more equitable and student-focused structure that will improve the Library's environment and lead to a better student experience.

Specifically, the Library reorganization will result in these positive changes:

- more librarians will be engaged in faculty/department liaison work and, in turn, with student engagement,
- greater equity and access to Library research education,
- service will be provided to the broadest number of students as possible, rather than a select few as is the current program, and
- an alignment with the decolonization approach by flattening hierarchies and promoting a peer-to-peer environment.

3. What process did the University follow in undertaking this review and making its decision to eliminate four positions?

- The University followed the process normally undertaken for the reorganization of a unit, which is led by the relevant Executive Team member and unit head, where appropriate, working in partnership with Human Resources.

For the Library reorganization, we:

- engaged with stakeholders, including Library staff, academic leaders, Senate at the May 1 meeting, stakeholder departments and interim University Librarian;
- solicited feedback from faculty, staff and students through an OCAD U-wide survey on how they use Library collections, services, pre-pandemic and present;
- engaged with OPSEU (the Third-Party External review has been discussed at the Labour-Management Committee with OPSEU since its July 2020 meeting, with more specific discussions, including the Library reorganization at recent meetings);
- decisions were made through applicable governance processes (HR, Executive Team and the Board of Governors);
- communicated the Library reorganization to OPSEU leadership, employees impacted directly, and Library staff before sharing the announcement with the broader OCAD U community. Human Resources joined a Library department meeting on April 1, 2020 to provide some context and planned timing for decisions on the Library reorganization; and
- complied with the processes outlined in the collective agreement in providing notice to the impacted OPSEU employees.

4. Why was this reorganization not presented to Senate for review and approval?

- Similar to several other academic support units, while the Library plays a key role in supporting the academic mission of the University, the Library staff (including librarians) are represented by OPSEU Local 576 Unit 1 and are not covered by the Memorandum of Agreement. Therefore, the Library staffing structure and budget are not governed by Senate, but rather by the management and Board of Governors, respectively.
- Nonetheless, Senate was included as part of stakeholder engagement for the Library reorganization. At the March 1 Senate meeting, University Librarian Tony White provided a briefing on the context and process being undertaken with respect to the Library's review. He will be providing a further update at the Senate meeting of meeting on May 19.

5. How is the University supporting the employees who received their notice of layoff?

- The collective agreement process was followed in communicating with the four impacted individuals, and the University will continue to work with them, OPSEU and all Library staff as we move through this difficult transition fairly and reasonably.

- Under the collective agreement, the four impacted employees have the right to be considered for the new OPSEU positions or to identify a vacant OPSEU position or an OPSEU position, held by another employee who has less seniority, for which the impacted Library employee is qualified to perform without training.

- The four employees are entitled to eight weeks of working notice or pay in lieu of notice. During this notice period, they may take up to 10 paid working days to actively seek alternate employment outside the University. In the event they are unsuccessful in obtaining an alternate position within OCAD U, following their recall period they are eligible for severance in accordance with the collective agreement.

6. Does this mean other employees could lose their position because of this process, as outlined in the collective agreement?

- Yes, it is possible when an employee, who has received a layoff notice, exercises their right as per the collective agreement, and successfully moves into a position currently held by an employee with less seniority, the employee with less seniority is impacted. However, this newly displaced employee would be provided with the same rights under the collective agreement, as applicable.

7. Why were the impacted employees not assigned to the newly created positions to avoid layoffs?

- In short, the collective agreement precludes it. The Head Librarian roles are distinct jobs within the collective agreement, compensated at a higher pay grade than other OPSEU librarian positions. As such, the elimination of these jobs in the new Library structure activated the layoff provisions and specific options available to impacted employees in the collective agreement.
- The two new OPSEU librarian positions included in the new structure do not meet the criteria outlined in the collective agreement for assignment to an equivalent vacant position. Specifically, "…to a vacant position in the same pay grade which the employee is qualified to perform without training" (article 14.05a).

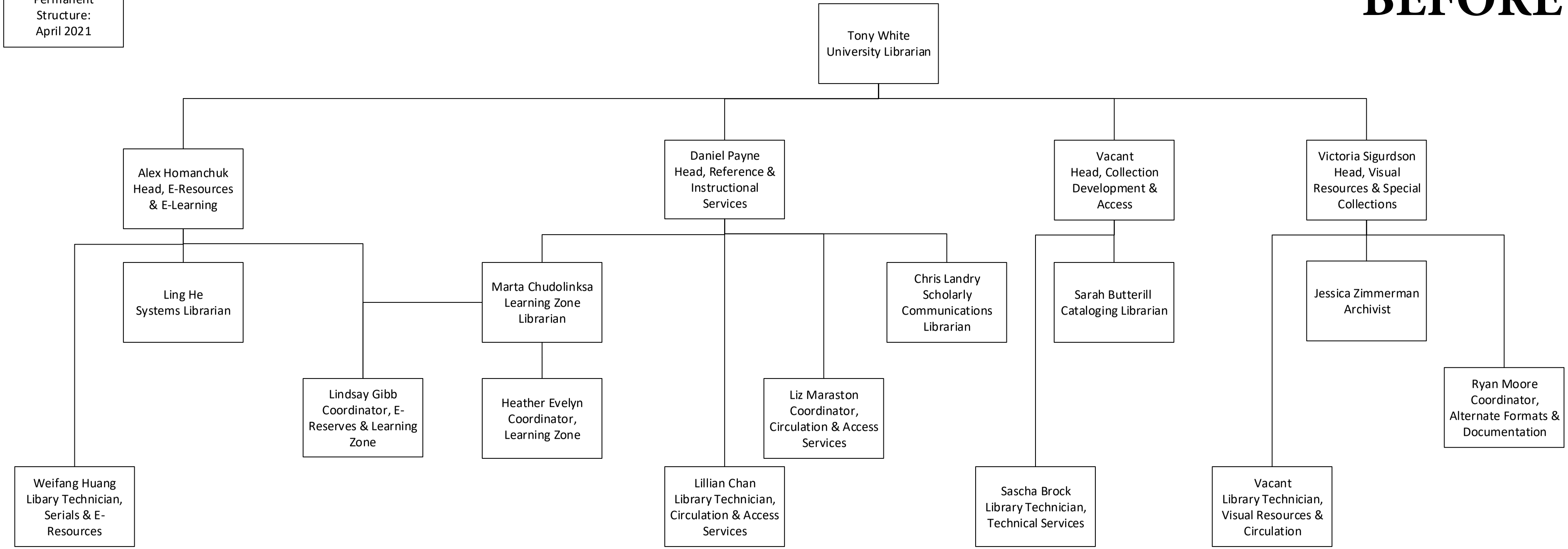
- Similarly, these criteria were not fully satisfied with respect to the layoff of the Learning Zone Librarian.

8. Are there other units that will be reviewed?

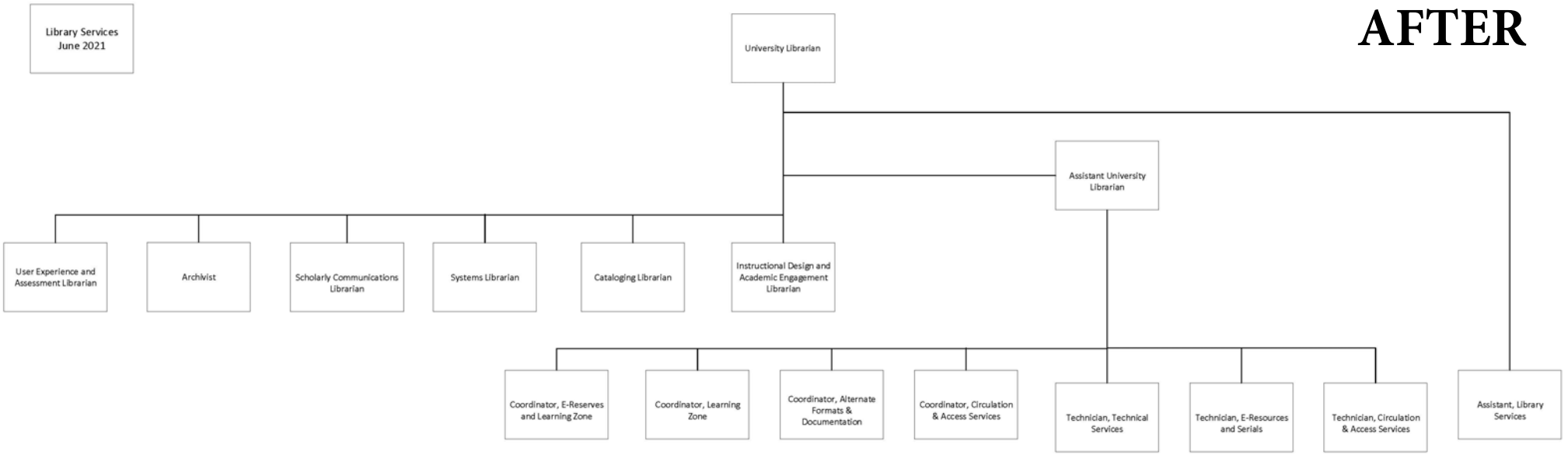
- As per the Roadmap of Actions to support the University in achieving financial sustainability, specifically Recommendation #5, in addition to the Library, the following units have been identified for review: Advancement (which has been underway and near completion), Research & Innovation and Graduate Studies, Professional Gallery as well as administrative management positions.

Library Services Permanent Structure: April 2021

BEFORE



AFTER


Library Services
June 2021
University Librarian
Assistant University Librarian
User Experience and Assessment Librarian
Archivist
Scholarly Communications Librarian
Systems Librarian
Cataloging Librarian
Instructional Design and Academic Engagement Librarian
Coordinator, E-Reserves and Learning Zone
Coordinator, Learning Zone
Coordinator, Alternate Formats & Documentation
Coordinator, Circulation & Access Services
Technician, Technical Services
Technician, E-Resources and Serials
Technician, Circulation & Access Services
Assistant, Library Services

OCADU's decision to terminate four librarians reflects a troubling trend in the post-secondary sector

Op-ed: **Min Sook Lee (OCADU Faculty Association President), Harriet Sonne de Torrens (UTFA Librarians Committee Chair) & Terezia Zorić (UTFA President)**

On May 4th, the Ontario College of Art & Design University (OCADU) administration unceremoniously announced its decision to eliminate six library positions (effective June 1st, 2021). As a result, four senior librarians — with a combined seven decades of experience — were given a month's notice of their job termination.

The librarians found out that their services were no longer required following a virtual meeting where OCADU's new University Librarian informed staff that the university was planning to re-structure the library.

From time to time, the re-structuring of academic libraries may be necessary to support the evolving pedagogical, curricular, and other needs of students and faculty members. Central to any academic restructuring is a collegial and transparent process where those involved with relevant expertise have a real voice. The principle of collegial governance ensures that members of university communities

who contribute to its well-being and accomplishments are part of a shared decision-making process.

OCADU's administration and Board of Governors disregarded these fundamental principles. Students, staff, faculty, librarians, and the broader community all stated that OCADU's Administration did not hold *substantive and meaningful consultations* before issuing layoff notices. Deeply concerning is OCADU's statement and attempts to justify and conceal a failed restructuring process by utilizing de-colonization as an explanation.

The loss of the expertise and historical knowledge of the four most senior librarians will have a profound impact on the OCADU community that relied on their services.

Academic libraries and the librarians who manage them are at the heart of post-secondary institutions. Academic librarians support students and faculty in research and knowledge translation. Gutting libraries is a bad move for any educational institution.

It should not be lost on anyone that librarian services rely on a mostly feminized workforce. The pandemic has devastated the monumental gains that women have made after years of hard-fought battles for equity in the workplace. Academic librarians have been among the leaders in the fight for equity in the post-secondary sector for decades. It is unsurprising that these more vulnerable members of the academic

workforce are some of the first to face the consequences of bad governance decisions.

What is happening to OCADU's senior librarians reflects a disturbing trend that has emerged with greater force in the university sector during the pandemic. Administrators are operating more like corporate CEOs in the private sector and are making arbitrary decisions without respecting principles of collegial governance. Decisions that jettison the interests of students, faculty, and staff are being made in favour of the bottom line.

This should be familiar to anyone who is following the crisis at Laurentian University. Students, staff, and faculty there are paying the price following years of financial and governance mismanagement by Laurentian's administration. Then there is also the situation at the University of Alberta, where its administration revealed plans for a massive re-structuring process after experiencing a $120 million shortfall in funding. Students, especially those who are most vulnerable and face the highest equity barriers, are the ones who are suffering the most because of university mismanagement.

The widening collegiality gap is the result, in part, of the ongoing failure of provincial and federal governments to adequately invest in post-secondary education. The starving of higher education has gone hand-in-hand with the increased corporatization of universities and the re-positioning of universities as public burdens rather than public investments. Unstable public funding emboldens university

administrations to act with near impunity in the name of 'tough financial decisions'. Publicly-funded post-secondary institutions must not be managed as corporate businesses but rather governed as irreplaceable social goods.

Recent events demonstrate again how the corporatization of academic institutions suppresses academic freedom, innovation, creativity, and collegial governance. Healthy democracies rely on public sites of knowledge-building that are free from political interference, protect academic freedom within a human rights framework, and are free from corporate profiteering. This requires government commitment to stable and adequate funding of our colleges and universities.

Provincial and federal levels of government need to work together to build a national plan on post-secondary education. Without this, we will see more libraries being defunded in the name of 'decolonization'.

https://utfa.medium.com/ocadus-decision-to-terminate-four-librarians-reflects-a-troubling-trend-in-the-post-secondary-4fdf11043cf1

Wilfrid Laurier University Faculty Association
202 Regina St. N. Unit 114
Waterloo, ON N2L 3C5
wlufa.ca

To:

Ana Serrano, President & Vice-Chancellor

OCAD University

100 McCaul St. Toronto, ON, M5T 1W1

WLUFA is appalled with OCAD University's recent decision to lay off four senior academic librarians and wholly eliminate a total of six positions as part of a restructuring process for the library. WLUFA is also deeply concerned that OCAD U would justify their decisions and align these cuts with a "decolonization approach," which adds to the offensiveness of their actions. It is reprehensible that the University would use 'decolonization' in such a reductive and overly simplistic way to justify their approach to restructuring the OCAD library.

Without meaningful consultations with Library staff, the community they serve, and the union representing these workers, OPSEU Local 576, the restructuring process will immediately face significant challenges in understanding the demands and needs of the Library. It shows a profound disregard for the University's contractually mandated responsibilities articulated in collective agreements, for principles of collegial governance, and for meaningful consultations with diverse staff that make up the University community. It demonstrates an alarming lack of awareness on their part to refer to decolonization in an attempt to create a smokescreen around a restructuring process that failed to properly consult and engage in a meaningful participatory approach to the restructuring process with the academic community, especially in view of the fact that there is a long history in the colonial context of not including and consulting Indigenous Nations.

Librarians are an ESSENTIAL part of a students' learning experience. Making such decisions without valuing the specialized knowledge and expertise of librarians cannot lead to a positive move forward.

We emphatically echo **the call** from the Canadian Association of University Teachers (CAUT) that OCAD University demonstrate their support for the principles of collegial decision-making and mutual respect by taking the following actions:

- cease all plans to restructure and instead immediately reinstate the four academic librarians until there has been a thorough review of best practices and community needs;
- involve OCADU librarians, faculty and students in any major library reorganization; and
- invest in OCADU's library and resources.

We urge you to reconsider the layoffs and eliminations of positions affecting OCAD librarians, and focus on building a University that represents and embodies the vision of your entire community.

Signed,

The WLUFA Executive Committee

Chronology of OPSEU 576 & Librarians at the
Ontario College of Art & Design,
Toronto, Ontario

Compiled by James A. Forrester, OPSEU member of 3 bargaining units

October 1981 - OLRB certificate issued recognizing the bargaining unit. There is a temporary certificate issued at the same time for the faculty "unit", which OPSEU is attempting to organize. (The certificate expires after a year).

Background - In 1981 the role of librarians in college & universities is well established in both the U. S. & Canada, where professional librarians with graduate degrees are members of the faculty by virtue of their role within the "collegial" community. However, OCA is a "studio-based art school" with teachers or instructors who are not required to have a graduate level education. At that time, there are no librarians with an MLS/MLIS degree working in the OCA library. (The Director had a BLS, which in 1981 was no longer recognized by the ALA accreditation board.) Some of the library staff had technician diplomas.

July 1991 - J.A. Forrester hired as Head, Library Systems & Technical Services at the Dorothy H. Hoover Library (OCA). A Master of Library & Information Science (MLIS) is a requirement of the position. The Director of the library, Jill Patrick, (management) is also required to have an MLS.

June 1994 - Richard Millburn (first OPSEU 576 president), Head of Reference, leaves the college and his position is left unfilled for five years. The Director and three staff members provide Reference Service on a part-time basis in addition to their other duties. Richard was a library technician.

July 1996 – OCA changes its name to Ontario College of Art & Design. President Alan Barkley (former president of Emily Carr College) arranges for a partnership with the Open University in British Columbia which allows OCAD students to pursue a Bachelor of Fine Art or a Bachelor of Design degree via distance education.

April, 1999 - OCAD purchases a four story office building at 113 McCaul Street, and begins a campus expansion (including the library) in anticipation of a shift to become a degree granting institution, specializing in art & design. The college proposes an MOA for the faculty association which includes the librarians as per the university model for the composition of a faculty. OPSEU rejects this proposal and insists that the librarians continue to be treated as support staff. (This in spite of the fact that OPSEU represents CAAT-Academic staff at all Ontario community colleges where librarians are faculty members).

Sept. 1999 – Irene Puchalski is hired to fill the vacant Reference Librarian position and comes from Concordia University in Montreal where she was a member of the faculty. She remains in the position for a year but leaves to become the Librarian at The Faculty of Architecture, Landscape, and Design (al&d), University of Toronto where she is a faculty member.

May 2000 - A review panel is appointed by the Minister of Training, Colleges & Universities, to assess OCAD's readiness to grant degrees. In fall 2000, review panel recommends to the Ministry that OCAD be allowed to grant academic undergraduate degrees provided certain conditions are met, including upgrading the library resources and staff compliment.

Sept. 2000 - Shelley Gullickson, a recently graduated MLS intern, fills in for a year as Reference Librarian, before moving to Mount Allison University library where she is a faculty member. It is becoming increasingly difficult to fill librarian positions in the OCAD library due to the lack of recognition for professional librarians and the extremely low salaries.

January 2001 - OCAD announces an all-new labour agreement which introduces sweeping changes to working conditions for faculty, including professorial ranks, performance and merit provisions and new salary ranges for permanent faculty. Once again, librarians are excluded from the MOA.

June 27, 2002 - OCAD receives official status to confer the academic degrees of Bachelor of Fine Art (BFA) and Bachelor of Design (BDes). These are not "applied degrees" which are granted by Ontario community colleges.

Sept. 2002 - Daniel Payne hired to be Head of Reference & Access Services. He comes from Brock University where he was a member of the faculty. Subsequently, Robert Fabbro is hired as Reference & Access Services Librarian. Robert was a member of the faculty at The Pratt Institute in NYC, at the associate professor level before coming to OCAD.

June 2005 – During OPSEU 576 bargaining Peter Caldwell, VP Administration proposes once again that "academic librarians" be included in OCADFA. This proposal follows a joint Market Adjustment Committee report which indicates that salaries for librarians are well below market value, in part because they are being equated with library technicians. OPSEU once again rejected this offer and instead Appendix A to Unit 1 was created as a temporary measure designed to identify the roles and responsibilities of librarians in the university.

October 2006 - OCAD was granted membership to the Association of Universities and Colleges of Canada (AUCC), which represents 90 Canadian public and

private not-for-profit universities and university-degree level colleges. The expansion of the library facilities and staff is a condition of membership.

Dec. 2006 - Marks the launch of OCAD's new Strategic Plan, approved by its Board of Governors. It lays out the framework for completing the transition to a full university model, including research facilities & faculty necessary to support both an undergraduate and graduate program. Library expansion is featured in the plan.

October 2007 - Dr. Michael Owen is appointed as OCAD's first Vice-President, Research & Graduate Studies.

Nov., 2007 - OCAD introduced its first graduate studies programs including a Master of Fine Arts in Criticism and Curatorial Practice (MFA) program, an Interdisciplinary Master in Art, Media, and Design (MFA, MDes, or MA depending on a student's primary discipline) and an Executive Master of Design in Advertising degree (EMDes). Programs commence in the Fall of 2008.

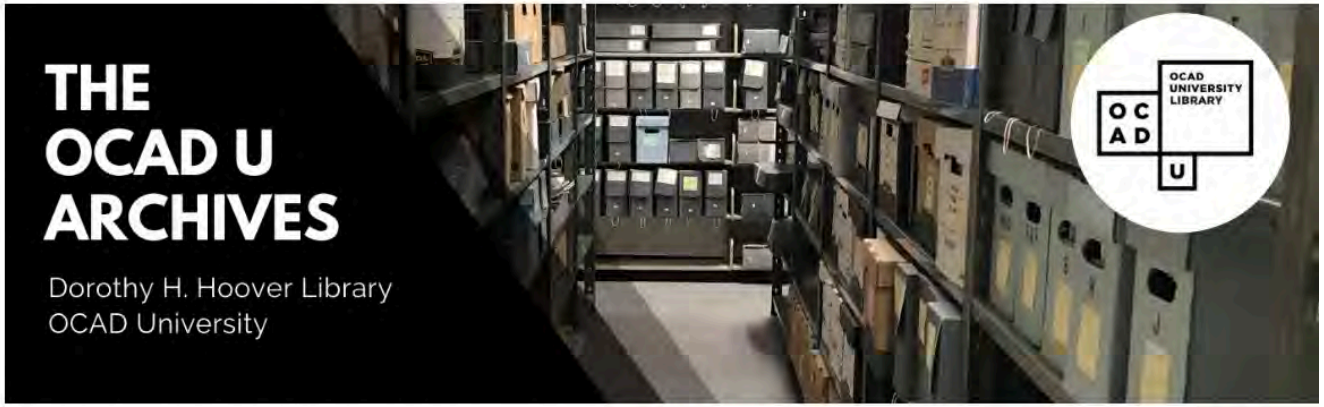
January 2008 – OCAD begins planning for a new library facility which will be built by 2012, to support the expanded curriculum. Clearly, there will be a need for more staff, including librarians to provide research to the academic community. OPSEU 576 begins bargaining for a new contract. The status of librarians and their role within the university (including research and sabbatical leave) once again become an issue.

OCADU Arquives

OCAD University Archives

This is a guide to the OCAD University Archives.

- Home
- Our Collections
- Using the Archives
- Workshops & Services
- Donations
- Useful Links



The Archives is responsible for the safekeeping of official records that document OCAD University and its predecessor bodies' legacy and contribution to art education and student life in Ontario since 1876; as well as selected private records associated with Canadian art and design that relate directly to the teaching and curriculum at the University. We serve staff, faculty, students and the public, as well as local, national, and international researchers.

In keeping with its mandate, the Archives:

- Acquires, arranges, describes and preserves primary records of legal, fiscal, evidential and historical or research value.
- Provides access to the records for the purposes of reference and research to faculty, staff, alumni and students of OCAD, and the community at large as authorized by applicable University policies and Freedom of Information and Protection of Privacy legislation.
- Increases awareness of the value of archives for teaching and research purposes.
- Facilitates efficient records management practices throughout the University.

Land Acknowledgement

OCAD University acknowledges the ancestral and traditional territories of the Mississauga of the Credit, the Haudenosaunee, the Anishinaabe and the Huron-Wendat, who are the original owners and custodians of the land on which we live, work and create.

Contact the University Archives:

Phone: 1(416)977-6000 x273

Email: archives@ocadu.ca, mbognar@ocadu.ca

Images:

Zimmerman, Jessica. Archive Stacks. 2020. OCAD U Archives, Toronto.

Archivist

Madeleine Bognar

She/Her/Hers

Email Me

Contact:

x273

OCAD University Archives – Student Publications Collection Finding Aid

Fonds: OCAD University

Collection: Student Publications

Dates of creation: 1927-

Extent:

Scope and Content: Collection documents communication by students to various audiences but primarily to other students. It includes publications by individuals as well as formal and informal student groups. The content varies widely but is often about current events in and around the school, student issues, coursework, and frequently contains examples of student artwork. The collection contains serials, booklets, zines, thesis catalogues, student work anthologies, and other documentary forms. The collection is arranged into files by publication title. File list is below.

Finding Aids: Item list is available

File Title	Dates	Contents	Box:
The O.C.A. Students' Annual Tangent	1927 1929-1939	File contains magazines published annually by The Students' Club. The inaugural title was *The O.C.A. Students' Annual*, subsequently renamed The *Tangent* in May of 1929. The *Tangent* showcases student artwork, poems, articles and student life primarily for past, present, and future students; it is analogous to a yearbook. It includes some staff, student, faculty and alumni artwork and updates, such as reproductions of artwork and contributions by Arthur Lismer and J.E.H. MacDonald (poetry) and updates on former faculty A.Y. Jackson and Fred H. Varley. The file has been digitized and is available online through the Internet Archive.	B1-B2
Sketch	1946-1950	File contains newspapers published with variable frequency by the Ontario College of Art [Student Council]. *Sketch* primarily facilitates communication between students and provides a space for student expression. It includes information about student activities and events, articles, exhibition announcements, editorials, reproductions of artwork, literary pages, a "Staff and Nonsense" column, and sports briefs. The file has been digitized and is available online through the Internet Archive.	B3
Focal	1963	File contains the inaugural issue of a newspaper published monthly by the Ontario College of Art. *Focal* facilities communication between students	B4

		and provides a forum for students to express ideas and opinions. It was intended to supplement the Students' Annual. It includes information about events and activities, articles, interviews with faculty, sports news briefs, staff profiles, President's message to students, and reproductions of artwork and photographs.	
Xerox/Typewriter Art	1970-1972	File contains two issues of a booklet that reproduces copy and typewriter art by Thomas and Anne Baker, Ian Carr-Harris (faculty/artist), Steve Cruise, Ric Evans, John McEwen, Roy Pelletier, Roger Piotrow, Rick Porter, Bob Reid, Ian Sinclair, Muddy Yates.	B4
Raft	[1970s]	File contains one issue of a newspaper published by students and intended primarily for students. *Raft* contains feature articles about a variety of topics such as science fiction and women's liberation, poetry, book reviews, reproductions of photographs, illustrations and comics, and a "Raft" poster by Rene Zamic.	B4
OCA Hard Times	[1971-1972]	File contains one issue of a newspaper supplement by an unknown creator [OCA Student Administrative Council (SAC)?] aimed at students. *OCA Hard Times* includes an SAC update, articles on women's liberation at the school and visits to New York City and Baltimore, reproductions of photographs, and a letter from Senator Edmund S. Muskie to SAC President re: Cannikin nuclear test on Amchitka Island, Alaska.	B4
Cult	1968-1971	File contains magazines initially published monthly, then irregularly by the Ontario College of Art. *Cult* is written by students and intended to inform students and faculty of items of interest. It provides a forum for students to share opinions, ideas and creative literary and visual works. It contains articles, poetry, prose, event listings, exhibition/concert reviews, editorials, essays, and reproductions of artwork and photographs.	B4
Crap	1971-1973	File contains magazines published with variable frequency by the Ontario College of Art and edited by Morris Wolfe. *Crap* is an unofficial publication of the school or student council, intended to be a forum to which any member of the community can contribute on any topic and in any form. The intended audience includes students, faculty, staff, and the community. *Crap* contains articles, poems, editor's notes, letters, council/committee meeting proceedings, and one special colour supplement (Valentine's Day 1972).	B4

FUTURE ZED	[1972]	File contains an essay written by John Chandler in response to Dr. Henry Best (Chairman of the Aims and Objectives Committee), Dr. Cliff Pitt (Acting President) and the Ellis Report.	B4
OCA Light Lab	1971	File contains a booklet published by the Ontario College of Art to inform the community about the establishment of a Light Lab for academic use. *OCA Light Lab* discusses the purpose, proposed features, space, configuration, equipment and systems and includes reproductions of photographs, illustrations and floor plans.	B4
Laura	[1972]-1973	File contains three issues of a magazine published with variable frequency by David Morris, and co-edited by David Morris and David S. Pierce. *Laura* attempts to report school news in a factual and unbiased fashion primarily to students. It contains editorials, opinion pieces, interviews with faculty members and administration, articles, stories, council/committee updates, reproductions of artwork, and an extensive 20-page overview of recent political activity at the school.	B5
Aura	1974-1975	File contains booklets published by the Student Administrative Council (David Perry, Editor/Publisher; Neil Cochrane, Co-editor) primarily for students. *Aura* was intended to be the creative voice for the student body but also contains some works by faculty. It includes poems, articles, letters, satirical pieces, and reproductions of artwork.	B5
Weekly Artifice	[1973-1974]	File contains two issues of a newsletter published by the Student Administrative Council primarily for students. *Weekly Artifice* includes news, articles, announcements, event/gallery listings, faculty/staff updates, classifieds and opinion pieces.	B5
Free Opinion	[1973?]	File contains an essay written by student John Schuller critiquing the academic restructuring of the school after the removal of Roy Ascott as President. Specific attention is paid to the Cultural Probe Faculty and the apparent undemocratic decision making of the administration. The contention appears to be around specialization.	B6
Propaganda	1975	File contains the first and last edition of a magazine by an unknown creator. *Propaganda* communicates less mainstream news, views and information to students. It includes articles about new programs and recent concerts, interviews with council and administration members, faculty news, criticism, and reproductions of	B6

		photographs.	
OCA Photography 1977	1977	File contains a booklet published by the Ontario College of Art to showcase students' photographic works in the Photography Print Collection. Contains reproductions of photographs, mostly black-and-white.	B6
Photography for Environmental Designers	1978	File contains a manual by David Sito geared toward design students and others who use photographic means to document architectural projects or works. *Photography for Environmental Designers* is intended to provide beginners with a basic but comprehensive overview of the techniques required to accurately view/record architectural subjects. It includes reproductions of photographs, diagrams and illustrations, a film selection chart, and guide to camera types.	B6
Random Notes	1977	File contains a booklet published by the Ontario College of Art. *Random Notes* provides students with a vehicle for creative expression. It includes poetry, prose, and reproductions of artwork.	B6
New Century Gazette	1976-1977	File contains two issues of a booklet published by the Student Administrative Council and John Armstrong primarily for students. *New Century Gazette* provides a space for students and faculty to contribute a wide variety of creative visual and text-based works. It includes reproductions of photographs, illustrations and artwork, an interview with the Ramones in New York, and photographic coverage of the New York Dolls (musical group).	B6
Tit Bit	1978	File contains a booklet. *Tit Bit* is a collection of creative works of fiction, consisting of poetry and prose, by students of John Grube's creative writing class.	B6
From the Workshop	[1978]	File contains a booklet edited by John Grube. *From the Workshop* is a small collection of poems by first year OCA students in John Grube's writing class.	B6
Reflex	1978-1979	File contains newsletters published monthly by the Student Administrative Council primarily for students. *Reflex* is a forum for college and student news, activities, events and creative contributions. It includes articles, administrative announcements, editorials, letters, poetry, event listings and dates to remember. Some issues also contain *Meat Trucks*, a regular comic strip.	B6
Student Petition	1978	Petition to Council from students and faculty requesting that students be able to have their	B6

SAMPLES

Record Group 35: Ephemera: Posters						
Poster #	**Title**	**Year**	**Date**	**# of copies**	**Dimensions (inches)**	**Location (cabinet/drawer)**
P001	Shift: Processes: Launch Party (SP/06) (3 variations) [Student Press]	2013	26-Sep	12 (4 per variation)	10 x 15	A/4
P002	Onsite [at] OCAD U: No Dull Affairs; Karen Lofgren; Vanessa Maltese; Jillian McDonald	2013	19 June - 12 Oct	2 + 3 programs	12 x 18	A/4
P003	Open Dialogue for the whole OCAD U Community: Mental Wellness on Campus	2013	08-Nov		11 x 17	A/4
P004	Fourth Annual Tool Box; Monona Rossol presents talk on Safe Studio Practices for Students & Graduates	2013	07-Nov		11 x 17	A/4
P005	OCAD U Talks - in Conversation: David Mirvish & Dan Solomon: a couple of old friends talk about art; presented by the Drawing and Painting Thesis and Advanced Studio	2013	12-Nov		12 x 18	A/4
P006	President's Office Hours	2013	12-Nov		12 x 18	A/4
P007	I see you see me: International Eyes Student Exhibition; Transit Space Gallery	2010	1-15 Apr		11 x 17	A/4
P008	Pitch-Patch-Pulse: Scotiabank nuit blanche @ OCAD U	2010	02-Oct		12 x 18	A/4
P009	In Bocca al Lupo: Exhibition of the 2009/2010 OCAD U Florence Studio	2010	14-26 Oct		17 x 11	A/4
P010	Mirror, Mirror: an exhibition of Women's Work	1992	7-18 May		11 x 17	A/4
P011	Artist Talk: Drive-by Press	2010	22-Oct		17 x 11	A/4
P012	First Annual Tool Box Materials Methods Making: Matters in hand: A panel discussion on our intellectual engagement with materials	2010	27-Oct		17 x 11	A/4
P013	Illustrator lectures: A double bill of 2 of Toronto's top illustrators: Greg Mably & Maurice Vellekoop		05-Oct		10 x 8.5	A/4
P014	Onsite [at] OCAD U: Flash Forward 10: Uncanny Worlds	2014	24 Oct - 20 Dec	5	17.25 x 11.5	A/4
P015	Sculpture by graduates of the Ontario College of Art	1980	10 Sept - 10 Oct		11 x 17	A/4
P016	Function 6 Speaker Series (5 variations) [Student Press]	2014	11-Jun	5 (1 per variation)	8.5 X 11	A/4
P017	Book Sale [Student Press]	?	24-25 Feb	1	11 x 17	A/4
P018	Rivet 4 Launch Party & Function 5 Speaker Series [Student Press]	2013	05-Dec	1	11 x 17	A/4
P019	Urban Rez: Annual Exhibition by First Nations of OCA	1996	15-23 March		17 x 13	A/4
P020	62/91: A showing of works by 62 women at OCA	1991	8-22 March	4	15.25 x 9.75	A/4
P021	Gallery 76				11 x 17	A/4
P022	You can! Make your mark; OCA registration reminder		August		11 x 17	A/4
P023	OCA Folk & Blues Concert		26-Nov		12 x 18	A/4
P024	Go Girl: OCAD Women's Centre first meeting		22-Oct		11 x 17	A/4

P025	Go Girl: OCAD Women's Centrewomen's art collective meeting		13-Nov		11 x 17	A/4
P026	Go Girl: OCAD Women's Centre meeting		20-Nov		11 x 17	A/4
P027	OCA 2000: let's join hands in progress	1999?			10 x 17	A/4
P028	Open for Collaboration: Open access week at OCAD University	2015	21-22 Oct		11 x 17	A/4
P029	8th Annual Sumo Robot Challenge	1999	20-Mar		10.5 x 16	A/4
P030						
P031.1-.2	OCAD Student Union semi-annual general meeting: Where do you get off: & Come share (2 variations)	2001	18-Sep		11 x 17	A/4
P032	Ideas that didn't fly: This one did; Grand opening street party celebration for Sharp Centre for Design	2004	23-Sep		17 x 11	A/4
P033	Big Talk Community and Conversations in Art & Design Education: Charles Garioan; Iain Baxter	2005	29-30 April		11 x 17	A/4
P034	Love Week; BBQ & Party; Thursday	2005	08-Sep		12 x 18	A/4
P035	Love Week; Flea Market; Friday (2 variations)	2005	09-Sep	2	12 x 18	A/4
P036	Love Week; Gallery opening Xpace; Saturday	2005	10-Sep		12 x 18	A/4
P037.1-.5	The One Show; Advertising's Premier Award Show (5 variations)	2005	1 - 9 Oct		11 x 17	A/4
P038	Faculty of Design Competition Starts Nov 7 [Ecology of Student Wellness]	2013	7 Nov	1	11 x 17	A/4
P039	The President's Speaker Series: A conversation between David Cronenberg and Piers Handling	2014	21 Jan	1	11 x 17	A/4
P040	THIS MUCH Professional: Publications Conference at OCAD University	2014	8-9 May	2	11.25 X 17.5	A/4
P041	FOOD=NEED OCAD U	2014	05-Mar	2	12 x 18	A/4
P042	Signing party at the OCAD Library: George A. Walker: The Woodcut Artist's Handbook	2005	11-Oct	2	11.5 x 17.5	A/4
P043	OCADKASA October/November event listing	2005	Oct & Nov		11 x 17	A/4
P044	Halloween Party; OCADKASA & UTKSA	2005	29-Oct	2	11 x 17	A/4
P045	Lo Studio Divino: Celebrating 40 years of OCADU's Florence Program, showcasing the work of the class of 2013/2014	2015	Jan	2	11 x 17	A/4
P046	Broadsheet No. 1 [Student publication by the Student Press with poster on reverse of a 3D printed clay vase by Danica Drago]	2015	Aug	2	11 x 16	A/4
P047						
P048.1-.4	ibook: a book of self-portraits; OCAD Library (4 variations)	2006	22-Feb	4	11 x 17	A/4
P049	Art & Design Lecture Series: Nicole Collins; Linda Montgomery: The Multiple Facets of Colour; presented by first-year Faculty of Art & Design	2006	01-Mar		11 x 17	A/4
P050	Elixir; A juried thesis exhibition from the Faculty of Art	2006	8 Mar - 1 Apr	2	11 x 17	A/4
P051.1-.2	Sumo Robot Challenge (2 variations)	2006	11-Mar		8.5 x 11	A/4
P052						
P053						
P054.1	FYI 1ST: First-year interactive exhibition in Great Hall	2006	13-17 Mar		11 x 17	A/4

P054.2	Un Der Cover: Exhibition presented by Experimental Production & Creative Process and Research Classes; Faculty of Art	2006	16-Mar		11 x 17	A/4
P055	Book launch at OCAD Library: Dot Tuer: Mining the media archive: Essays on art, technology, and cultural resistance	2006	15-Mar	3	8.5 x 11	A/4
P056	Town Hall meeting	2006	16-Mar		11 x 17	A/4
P057	President's Lecture Series: Focus 2020: Sarat Maharaj: Dynamic Creativity: Remaking Art and "non-Art"; Brenda Laurel: The human face of research	2006	27 Mar - 6 Apr		11 x 17	A/4
P058						
P059						
P060.1-.7	Activate the Park: Break the Law / Make Art; 1st year Interaction Design exhibition (7 variations)	2006	30-Mar		8.5 x 11	A/4
P061	Activate the Park: Appropriate, Fashionable, and Fun Apparel; 1st year Interaction Design exhibition	2006	30-Mar		8.5 x 11	A/4
P062.1-.2	Activate the Park; 1st year Interaction Design Exhibition	2006	30-Mar		8.5 x 11	A/4
P063.1	Activate the Park: Sense and the City: An interactive experiment in mapping memories of Toronto; 1st year Interaction Design Exhibition	2006	30-Mar		8.5 x 11	A/4
P063.2	Activate the Park: If you ever want to see Mr. Hands again go to; 1st year Interaction Design exhibition	2006	30-Mar		8.5 x 11	A/4
P063.3	Activate the Park: I'll be waiting for you; 1st year Interaction Design exhibition	2006	30-Mar		8.5 x 11	A/4
P063.4	Activate the Park: Kill, Kill, Kill! Battle Butterfield; 1st year Interaction Design exhibition	2006	30-Mar		8.5 x 11	A/4
P064	Activate the Park: Do you have what it takes to loop?; 1st year Interaction Design exhibition	2006	30-Mar		11 x 17	A/4
P065	Activate the Park: Not Just Wheels Pimp my Ride; 1st year Interaction Design exhibition	2006	30-Mar		11 x 17	A/4
P066.1-.2	Activate the Park: Spring Thaw; 1st year Interaction Design exhibition (2 variations)	2006	30-Mar		13 x 19	A/4
P067	One hour empire: organizational meeting	2009	22-Jan		11 x 17	A/4
P068						
P069						
P070						
P071						
P072						
P073						
P074						
P075						
P078	Discussion: Jane Ash Poitras; Brian Jungen: Irony, tradition, memory, and desire as methods t rethink ideas of peace & identity	2006	30-Mar			A/4
P079	Lecture: Carol Becker; Ian Carr-Harris: Big Talk 2: Rethinking boundaries in art & design education	2006	26-27 April	2	11 x 17	A/4
P080	Come Party with Squares; Faculty of Design	2006	04-May		11 x 17	A/4

P081	Screening: Forget Baghdad; A film by Samir; A talk by Ella Habida Shohat; OCAD & Toronto Women's Bookstore	2006	8-9 Nov	2	5.5 x 17	A/4
P082	Lecture: Khalo Matabane: award winning South African filmaker; Faculty of Art & Canada Council for the Arts	2006	16-Nov	2	5.5 x 17	A/4
P083	Drawing at first sight: A first-year art and design drawing show	2006	19 Nov - 1 Dec		11 x 17	A/4
P084	Sara Diamond Open office hours	2007	Jan - Mar		11 x 17	A/4
P085	Town Hall meeting	2007	10 Jan		12 x 18	A/4
P086	First-year major Information Sessions; Faculty of Art	2007	17-18 Jan	3	12 x 18	A/4
P087.1-.15	Next: Create & promote an idea, product or service that doesn't exist today but could, should, will in 10 years time: OCAD Annual Design Competition (15 variations)	2007	25 Jan	15	11 x 17	A/4
P088	Lecture: Greg Van Alstyne; Robin Collyer: Word as Image; Artists and Designers lecture series, First-year Art & Design	2007	28 Feb	2	11 x 17	A/4
P089	Lecture: Claude Miceli; Jean-Christian Knaff; Colette Whiten; Paul Kipps: Public Spaces; Artists and Designers lecture series, First-year Art & Design	2007	14 Mar	3	11 x 17	A/4
P090	Lecture: Francis Leeming in person: Master class/screening; Toronto Animated Image Society & OCAD Integrated Media	2007	2 Mar		11 x 17	A/4
P091	Lecture: Magda Havas: Shifting Paradigms: flat earth/round earth and our concept of electromagnetic power	2007	7 Mar		11 x 17	A/4
P092	OCA(D) UnPacked: Creative complexities in the Permanent Collection: CRCP 2B02 Exhibition workshop	2007	14-24 Mar	3	8.5 x 11	A/4
P093	Great Hall Event: The First-year Faculty of Art student exhibition	2007	19-23 Mar	2	12 x 18	A/4
P094	Your school Your choice...so come out and vote (OCADSU elections)	2007	3-5 Apr		11 x 17	A/4
P095	Activate the Park II: Paradise Lost; 1st year interaction design	2007	4 Apr		11 x 17	A/4
P096	M.C. McCain Artist-in-Residence Program: June Clark	2010	10 Mar		13 x 19	A/4
P097	Play with your imagination (Boris does): OCAD international film festival (OCADSU)	2007	3 May	2	8.5 x 11	A/4
P098	Town Hall meeting: Help rename OCAD	2007	10 Sep	2	12 x 18	A/4
P099	Weekly First-Year Forum: Artists' Talks: Jaffa Laam Lam and Wen-Chih Wang	2007	11-Sep-13	3	12 x 18	A/4
P100	Nomadic Residents presents: Ann Hamilton	2007	24-28 Sep		12 x 18	A/4
P101	Writing & Learning Centre: One-on-one tutoring program	2007			12 x 18	A/4
P102	What's a Beal anyway? Beal Institute for Strategic Creativity	2007	25-Oct-13		11 x 17	A/4
P103	Juice 2: Making the invisible visible: a forum for ideas	2007	25-27 Oct		11 x 17	A/4
P104						

dentifier	Date	Series	Title	Creator/Artist	Publisher	Format	Description
)VD1083	02-Apr-08	Art Creates Change	Julie Andreyev: Artist Talk	Julie Andreyev	OCAD	DVD	Vancouver-based artist Julie Andreyev give an artist talk discussing her recent practise
)VD10134	05-Mar-10	Art Creates Change	Action - Vodou and Haitian Art	Patrick Bellegarde-Smith	OCAD	DVD	Professor of Africology at the University of Wisconsin-Milwaukee, Partick Bellegarde-Smith gives a talk and answer community questions about vodou
)VD10134	05-Mar-10	Art Creates Change	Action - Vodou and Haitian Art	Patrick Bellegarde-Smith	OCAD	DVD	Professor of Africology at the University of Wisconsin-Milwaukee, Partick Bellegarde-Smith gives a talk and answer community questions about vodou
)VD691	16-Mar-06	Art Creates Change: Faculty of Art Lecture Series	Wanda Koop in Conversation with Rovert Enright	Wanda Koop, Rovert Enright	OCAD	DVD	Cultural journalist and professor at the University of Guelph's School of Fine Arts, Rovert Enright in conversation with visual artist Wanda Koop
)VD692	16-Mar-06	Art Creates Change: Faculty of Art Lecture Series	Wanda Koop in Conversation with Rovert Enright	Wanda Koop, Rovert Enright	OCAD	DVD	Cultural journalist and professor at the University of Guelph's School of Fine Arts, Rovert Enright in conversation with visual artist Wanda Koop
)VD692	16-Mar-06	Art Creates Change: Faculty of Art Lecture Series	Wanda Koop in Conversation with Rovert Enright	Wanda Koop, Rovert Enright	OCAD	DVD	Cultural journalist and professor at the University of Guelph's School of Fine Arts, Rovert Enright in conversation with visual artist Wanda Koop
)VD692	16-Mar-06	Art Creates Change: Faculty of Art Lecture Series	Wanda Koop in Conversation with Rovert Enright	Wanda Koop, Rovert Enright	OCAD	DVD	Cultural journalist and professor at the University of Guelph's School of Fine Arts, Rovert Enright in conversation with visual artist Wanda Koop
)VD690	09-Feb-06	Art Creates Change: Faculty of Art Speaker Series	Zacharias Kunuk	Zacharias Kunuk	OCAD	DVD	Filmmaker Zacharias Kunuk gives a lecture
)VD690	09-Feb-06	Art Creates Change: Faculty of Art Speaker Series	Zacharias Kunuk	Zacharias Kunuk	OCAD	DVD	Filmmaker Zacharias Kunuk gives a lecture
)VD690	09-Feb-06	Art Creates Change: Faculty of Art Speaker Series	Zacharias Kunuk	Zacharias Kunuk	OCAD	DVD	Filmmaker Zacharias Kunuk gives a lecture
N/A	25-Jan-07	Performing Time	Michael Snow	Michael Snow	OCAD	DVD	Internationally-acclaimed filmmaker and multi-disciplinary artist, Michael Snow gives a talk
)VD912	25-Jan-07	Performing Time	Michael Snow	Michael Snow	OCAD	DVD	Internationally-acclaimed filmmaker and multi-disciplinary artist, Michael Snow gives a talk
)VD910	29-Mar-07	Art Creates Change: Performing Time	Camille Utterback	Camille Utterback	OCAD	DVD	Pioneering new media artist Camille Utterback gives a talk on her interactive installations and reative sculptures.
)VD10165	13-Oct-10	Art Creates Change: The Kym Pruesse Speaker Series	Ambarien Alqadar & Samina Mishra: Documentaries from Jamia Nagar	Ambarien Alquadar, Samina Mishra	OCAD	DVD	Excerpts from "Who Can Speak of Men" and "Between Leaving and Arriving" are screened by Alqadar alongside excerpts from "A House on Gulmohar Avenue" and "Come Walk Through Our Streets" screened by Mishra. A conversation on the ethics and politics of neighbourhood autoehtnography with Richard Fung follows.
)VD10177	10-Feb-11	Art Creates Change: The Kym Pruesse Speaker Series	Wafaa Bilal: Dynamic Encounters	Wafaa Bilal	OCAD	DVD	Artist Wafaa Bilal gives a lecture
)VD10175	03-Feb-11	Art Creates Change: The Kym Pruesse Speaker Series	Susan Buck-Morss: Inheriting Culture: History in a Communist Mode	Susan Buck-Morss	OCAD	DVD	Professor of Political Philosphy and Social Theory in the Department of Giverment at Cornell University, Susan Buck-Morss gives a lecture
)VD10128	03-Feb-10	Art Creates Change: The Kym Pruesse Speaker Series	Ian Connacher: Addicted to Plastic	Ian Connacher	OCAD	DVD	Filmmaker Ian Connacher documents solutions to environmental issues. Addicted to Plastic is an award-wining film and global journery investigating the material
)VD10128	03-Feb-10	Art Creates Change: The Kym Pruesse Speaker Series	Ian Connacher: Addicted to Plastic	Ian Connacher	OCAD	DVD	Filmmaker Ian Connacher documents solutions to environmental issues. Addicted to Plastic is an award-wining film and global journery investigating the material
)VD10126	26-Jan-10	Art Creates Change: The Kym Pruesse Speaker Series	Shawna Dempsey & Lorri Millan: Talking Back	Shawna Dempsey, Lorri Millan	OCAD	DVD	Dempsey and Millan discuss the power of art and stories as resistence. Includes live performance and video excepts of recent works.

OCAD Open Repository

About the Repository

WHAT IS IT?

OCAD University Open Research Repository is an open access platform to collect, preserve, distribute and promote scholarly output from the OCAD University community. All content is managed and made accessible by the University Library using an EPrints 3, open source software developed by the University of Southhampton.

BENEFITS

Visibility: by making your research available in Open Research you are increasing its discoverability thereby increasing exposure to your work, which can lead to increased citation of research overall.

Preservation: Open Research ensures the long-term storage and preservation of submissions along with stable, persistent URLs that do not change over time. Open Research also preserves works in addition to research papers such as presentations, conference papers, as well as books and ebooks.

Indexing: Quality metadata, indexing by Google, and inclusion in directories such as OpenDOAR provide multiple points of access to your research. Additionally, inclusion in Open Research gives your work context through its inclusion in a thematic repository which providing an alternative mode of distribution.

Compliance with funding requirements: The Tri-Agency (SSHRC, NSERC, and CIHR) have recently harmonized their Open Access Policies. Grant recipients are required to ensure that any peer-reviewed journal publication arising from Agency-supported research is freely available within 12 months of publication. Depositing an article, or a post-print manuscript to Open Research will fulfill this requirement. See our Tri-Agency Open Access Policy subject guide for more information.

HOW TO PARTICIPATE

Open Research would like to collaborate with faculty and research groups who are interested in depositing their scholarly output past and present. Consult our Deposit Guide for instructions on how to deposit your own work. Depositors must possess copyright for submitted items or obtain permission from publishers/copyright owners. To propose a deposit contact repository@ocadu.ca.

ITEM TYPES

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- Articles
- Book Sections
- Reports/Working Papers
- Conference/Workshop Items
- Books
- Theses and Major Research Papers/Projects

ACCESSIBILITY

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OCAD University Open Research Repository

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Refine search | New search | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | Next

Order the results: by year (most recent first) Reorder

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RSS

1. Hasanova, Aydan (2023) *ondan-bundan: inquiring on culture from this and thats.* Masters thesis, OCAD University.

2. Cronsberry, Bronte (2023) *Arendt and the Makers.* Masters thesis, OCAD University.

3. Brunton, Susan (2022) *Triaxial Bias Plaited Basketry Theory, Structure and Technique.* Masters thesis, OCAD University.

4. Kamgari, Abedar (2022) *Carrying Distance.* Masters thesis, OCAD University.

5. Cooper, Jay (2022) *A Future-Forward Examination of the Viability of Worker Cooperatives Within the Digital Games Industry.* Masters thesis, OCAD University.

6. Boucher, Maria-Margaretta Cabana (2022) *that old home of mine.* Masters thesis, OCAD University.

7. Rodic, Milosh (2022) *Our Bodies are Supernal in thier Bionic Dynamism.* Masters thesis, OCAD University.

+1 more...

8. Ge, Renee (2022) *Sensing Texture: Exploring Senses and Affect Through East Asian Art and Fashion.* Masters thesis, OCAD University.

9. Akomea-Agyin, Clinton (2022) *Pill Assist: Using Principles of Design to Improve Medication Adherence among People Living with HIV/AIDS (PLWHA) in Ghana.* Masters thesis, OCAD University.

10. McKerlie, Maxwell (2022) *Tiptoe of The Patchwork Pierrot: A Search for Belonging in Nowhere Land.* Masters thesis, OCAD University.

11. Duggal, Simran (2022) *Posture Check – Creative Technological Approaches.* Masters thesis, OCAD University.

12. Swaby, Gio (2022) *Seeing You Through Her and Me: Explorations of Blackness and Womanhood.* Masters thesis, OCAD University.

13. King, Isaac (2022) *Inbetweening Beings: An Ecology of Relational Animation.* Masters thesis, OCAD University.

14. Pollice, Anna (2022) *Wefting the Warp.* Masters thesis, OCAD University.

15. guan, jie (2022) *Extending the Metaverse: Exploring Generative Objects with Extended Reality Environments and Adaptive Context Awareness.* Masters thesis, OCAD University

Repository Statistics

Summary

All items 28/03/2014 - 24/04/2023

Filters

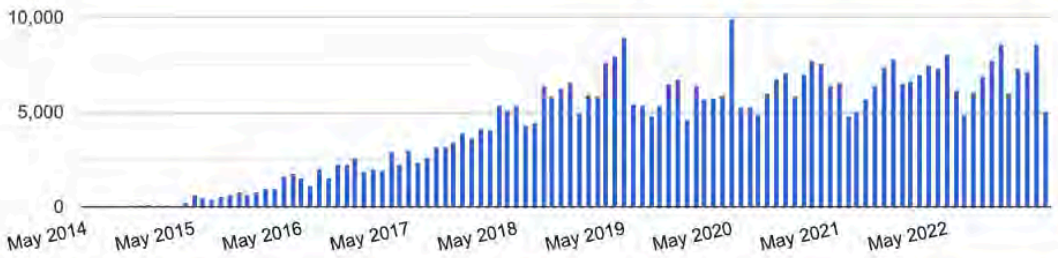
Authors restrict by e.g. Smith, John

Alan, Harnum
Alazem, Ahmed
Alexander, Nicholas
Alfonso, Shaun
Ali, Aisha
Alkhouri, Lynn
Allen, Lillian
Almeida, Joaquim

28/03/2014 - 24/04/2023 display as Day Month Year Update

Comparison per year | Most popular authors | Most popular works | Deposits | Requests

Downloads



Activity Overview

2,568 Items

463,743 Downloads

90% Full text

88% Open access

Most downloaded items

1.	The five ages of communication	11,152
2.	Decoding Gen Z Identity Construction in Social Networks Through The Paradigm of Branding	3,925
3.	Exploring innovation in housing typologies	3,862
4.	The many faces of design: From adaptive response to creative agency to reflective engagement	3,645
5.	In and Out of Fashion: Fashion Photography and the Museum	3,539

10 25 50 all

Top Authors

1.	Logan, Robert K.	19,333
2.	Jones, Peter	11,113
3.	Diamond, Sara	8,422
4.	Treviranus, Jutta	6,992
5.	Stein, Suzanne	4,409

10 25 50 all

OCADU Art Collection

Ontario College of Art and Design University

Title: OCAD University Collection Management Policy	
Category: Board of Governors	**Approval Date:** May 4, 2015
Effective Date: May 5, 2015	**Review Date**: TBD
Authority: Board of Governors	
Sponsor: President	
Contact: Vice-President, Finance & Administration: 416-977-6000.	
Previous Versions: Please contact the Office of the Vice-President, Finance & Administration, to view any of the following previous policy versions: NONE	

Purpose:

The Collection Management Policy of the Ontario College of Art and Design University ("OCAD University") has been developed to further the "objects" set forth in the Ontario College of Art & Design University Act, 2002. The OCAD University Collection Policy defines the terms of reference of the Collections Committee.

Scope:

The Collection shall consist of the existing collection of OCAD University art including all visual art, media, design and architecture in any and all forms together with future acquisitions by purchase, donations and exchange (the "Artwork") acceptable to the Collection Committee and where appropriate approved by the Board.[1]

[1] For purposes of clarity in this document "Artwork" includes visual art, media, design and architecture in any and all forms.

Policy:

A Introduction

The Collection Management Policy of the Ontario College of Art and Design University ("OCAD University") has been developed to further the "objects" set forth in the Ontario College of Art & Design University Act, 2002 (being the Ontario statute creating OCAD University) and the policies arising therefrom relative to the mandate of the OCAD University Art Gallery (the "Gallery") approved by the OCAD University Board of Governors (the "Board") and where authorized to be initiated and/or implemented by the Gallery director/curator and the Collection Committee of OCAD University ("Collection Committee").

B OCAD University Collection

The Collection shall consist of the existing collection of OCAD University art including all visual art, media, design and architecture in any and all forms together with future acquisitions by purchase, donations and exchange (the "Artwork") acceptable to the Collection Committee and where appropriate approved by the Board.[2]

C Purposes of the Collection

Purposes of the Collection

1. The purposes of the Collection (the "Mandate"):

(a) To reflect the history and mandate of OCAD University.

(b) To represent the works of artist, designers and media creators who have studied, taught and/or contributed toward activities at OCAD University.

(c) To encapsulate a unique visual history of Toronto and Ontario including its indigenous history.

(d) To reflect the nature and development of art, architecture, design and all media in relation to OCAD University and its Mandate.

(e) To ensure a protected, secure, cared for and preserved space for collected Artworks as mandated for the OCAD University Collection.

[2] For purposes of clarity in this document "Artwork" includes visual art, media, design and architecture in any and all forms.

(f) To inspire, inform and act as a living resource for education and research including curatorial research.

(g) To enable opportunities for exhibition and knowledge exchange and provide such opportunities.

(h) To enable opportunities for educational and informational publication and provide such opportunities.

(i) Expand and enhance community engagement between OCAD University as a learning institution and the communities it serves.

Intention

It is intended that the Collection shall continue in the future within the Mandate of OCAD University by the addition of national, international and OCAD University related works relevant to the aforesaid Mandate by purchase, gift or exchange.

2. Audiences

The collection of the OCAD University Art Gallery shall serve the following audiences and communities:

- general public
- students and staff of OCAD University
- alumni
- scholars and students generally
- artists and creators
- collectors and others with interest in the collecting mandate of OCAD University
- art and culturally interested parties

3. The Collection Committee

(a) The director/curator in consultation with the Collection Committee shall set collection priorities in consultation with the Board recognizing the history and mandate of the collection.

(b) The Collection Committee shall be confirmed by the Board of OCAD University from time to time for a term to be determined by the Board including renewals. The Committee shall consist of both voting and non-voting members in such numbers as determined by the Board in its discretion which may include OCAD University staff, students, graduates and of the general public in such percentage as the Board may

determine. The non-voting members shall include the existing Gallery director/curator and may also include staff experts and others chosen by the Board to be of special value.

(c) The President and Vice Chancellor of OCAD University shall Chair the Collection Committee.

4. The Collection Committee and its members shall:

(a) At all times be cognizant of and comply with the *Cultural Property Export and Import Act of Canada*.

(b) Comply with the accepted museum rules and requirements of deaccessioning any accessioned artwork and pursuant to the Art Deaccessioning Policy in section 12 below established by OCAD University and its Board.

(c) Be aware of the history and contents of the Collection.

(d) Avoid conflicts of interest.

(e) Consider the needs of the Gallery as to exhibition and storage space and space ancillary for services.

(f) Assist the director/curator on purchases, loans and exhibits of art in the Collection.

(g) Seek art donations for OCAD University within the parameters of the Mandate of the Collection in collaboration with the University's Development & Alumni Relations Department.

(h) Review and consider proposed art donations whether life time donations, estate donation or exchanges.

(i) Seek appropriate independent appraisals for donations and for proposed artworks to be deaccessioned.

(j) Attend meetings of the Collection Committee and collection events.

(k) Meet as is determined necessary but in any event, shall be called by the director/curator for at least two (2) such meetings per annum.

(l) In addition to compliance with OCAD University Conflict of Interest policy and ethical guidelines of the Canadian Museum Association, members of the Collection Committee shall recognize that no member of the committee shall have an interest in conflict with the member's fiduciary duty to OCAD University and the Professional Gallery mandate.

5. Permanent Collection ("Collection")

The Permanent Collection shall include all prior artwork that has been accessioned to the OCAD University collection and all future purchases, exchanges and gifts conditionally accepted by the Collection Committee subject to the approval by the Board, as stipulated in OCAD University's Purchasing Policies & Procedures Manual.

6. Continuation of Expansion of the Collection

Donations, Bequests and Exchanges – Accessioned works shall consist of purchases, lifetime donations, bequests and exchanges. All such accessioned artwork shall be accorded professional art museum care and where appropriate, restoration and/or authentication. When requested, an art donation shall be independently appraised at fair market value for tax purposes. Income Tax receipts may be issued for fair market value in accordance with the Income Tax Act of Canada. The Committee may request that the donor of an acquisitioned or study collection work provide a donation of funds to OCAD University equal to or greater than cost of such appraisals which sums shall be used by OCAD University for general art purposes.

7. Intellectual Property Donation

(a) Donation of Intellectual Property – the Committee may request from an artist's copyright holder and from artist estates a written non-exclusive copyright licence for the term of the artist copyright be granted as an extra part of any purchase or donation if possible. The licence shall be for the reproduction rights of the work for the use of OCAD University for general reproduction purposes. Payment of any relevant exhibition fee provided under the Copyright Act of Canada shall be independently paid where designated under the *Copyright Act of Canada*.

(b) Any work of art created by a committee member or a family member which is being considered for acquisition whether by purchase or gift, the relevant committee member shall remove himself/herself from any deliberations or decisions relevant thereto. Nor shall any OCAD University employee, member of the board of governors or anyone connected with the university in any formal way, including membership on a committee or under contract to OCAD University be permitted to acquire a deaccessioned work directly from OCAD University.

8. Study Collection

May consist of objects acquired by the Committee from students, graduates, professors and the general public for "hands on use" in exhibition and educational

programs and for curatorial research. Historically such objections will not be accessioned into the permanent collection but will be independently valued for tax receipts at fair market value when requested. Works in the Study Collection may include artworks of interest that may have been damaged, unrestored, copies, reproductions and duplicates of works already in the permanent collection.

Any and all such works may be sold at public sale or auction and/or removed by the Committee in its discretion free of deaccessioning protocols.

9. Loans

(a) The Committee shall give consideration to requests for loans to and from the collection as required for exhibition or educational purposes subject to appropriate loan agreements and recognizing the need for security, conservation and appropriate means of transport and insurance as an ingredient of any such loan to or from OCAD University.

(b) Loans from the collection shall only be made to public institutions and public organizations unless in specific circumstances authority has been given to the Committee by the Board for loans to private organizations and corporations for part of short term public exhibitions.

10. Promised Gifts

(a) A promised gift shall be considered a loan of art subject to execution of an OCAD University loan agreement. No tax benefits shall be permitted or provided for such a loan until the loan becomes a permanent gift by acceptance by the Committee in its discretion and where necessary by the Board.

(b) Loans, art donations, exchanges and purchases shall be documented within museum standards to reflect the relevant facts of the seller/donor, date, and description of the artwork, provenance and background of the art work, purchase price if relevant, and designation of the donor if requested, as well as the transfer of full and complete title of the work to OCAD University free of any conditions.

11. Purchases

In the event that there are acquisition funds available either internally or externally, the Committee shall have final approval on all art purchases except when approved as required by the Board, as stipulated.

12. Deaccession Policy

The Committee:

(a) Shall require Board approval for any work designated to be deaccessioned at the value levels stipulated in the in the OCAD University Procurement Policy.

(b) Shall be subject to the rules of the Cultural Property Export Import Act (the "Act") for deaccessioning any work that has been donated and certified under that Act.

(c) Shall consider any pre-existing conditions on deaccessioning established at the time the work was obtained and accessioned.

(d) Shall make reasonable efforts to notify any donor or representative of the donor or family of the donor that the work is being deaccessioned and the reason why.

(e) In the special case of a work earlier donated by a living Canadian artist, shall discuss with the artist, if alive and reasonably available the reasons why the work is being deaccessioned.

(f) Shall follow any OCAD University rules and protocols in respect to disposal of art.

(g) Any work so deaccessioned – if it is to be sold, shall be sold at public sale or if the work is to be donated, shall be only donated to a public institution approved by the Board and in accordance with the Act if the artwork has been certified under such Act.

(h) Any funds received from a sale of a deaccessioned artwork shall be provided to the Collection Committee for future purchases or for other art related purposes such as re-framing or restoration.

13. Access to the Gallery

OCAD University shall make its Collection and when appropriate make the study collection available to the general public, students and staff for study, exhibition and for various interpretative programs. Access to be made available to students and staff for individual educational purposes upon appropriate appointment in advance.

14. Access to storage

Access to Collection storage areas shall be available by appointment and only to gallery staff and students with specially designated authority for such access to

the Collection and when appropriate in the opinion of the director/curator access shall be supervised by an authorized staff member.

15. Exhibition criteria – Artwork in the Collection shall be made available for temporary loan only to professionals, accredited and constituted institutions and organizations, at the discretion of the director/curator, the Collection Committee and/or the Board at levels stipulated in OCAD University's Purchasing Policies & Procedures Manual provided due consideration is given to conservation, insurance, security and value. Reproduction of the Artwork, by any means which subject to copyright must be pre-approved by the director/curator.

16. Conservation

    The director/curator in consultation with the Collection Committee shall determine whether any of the works in the collection require conservation and/or restoration. The directors/curator shall also determine priority of such services and whether such conservation/restoration can be performed internally or whether it may require outside conservation/restoration by a qualified professional conservator. Timing and fees for such third party expertise shall be discussed with the Collection Committee for approval subject to funds available.

17. Insurance of Artworks

    The director/curator shall, in consultation with the Committee determine with any insurance expert opinion that may be necessary, what is a reasonable amount of art insurance to be provided by OCAD University on the art collection as it exists and is expanded. Such decision shall be reviewed by the President with the Board which shall have final authority in respect to the placement of such insurance and the amount thereof acting reasonably recognizing that a total loss of the collection would be rare and unusual and that standard museum type insurance policy may be sufficient for coverage in an approved global amount.

18. Acquisition fund

    It is recommended that OCAD University in consultation with the Collection Committee seek to establish an acquisition fund for the purchase of artwork and advise the public of the existence of such fund for donation towards the purchase of art and especially any important artwork which becomes available from time to time that would be significant for the collection.

19. Implementation of Policy

In administering the Collection, the director/curator and members of the Collection Committee acknowledges that it will respect all relevant international conventions, federal and provincial statutes and municipal bylaws related to cultural property rules, intellectual property and other relevant legal matters and where necessary, shall obtain legal and professional counsel relevant thereto.

20. Responsibility of Director/Curator

As an ingredient of the overall responsibility of the director/curator of the gallery shall be responsible for compliance with the policies of OCAD University and recognizing that is the intent of OCAD University to have the art gallery qualified as a “designated” institution under the Act.

"OCAD Artivism Web"

Artivism OCADU

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Artivism OCADU has been updated to the new Pages experience. We can help you review what's changing.

Get Started

Intro

Artivism OCADU is the community of OCADU students, faculty, staff, alumni and friends interested in

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November 5, 2018 ·

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Filters

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3d ·

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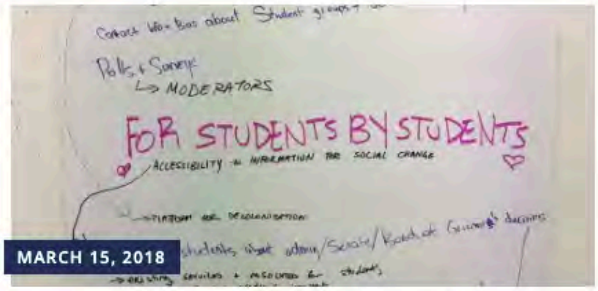
Artivism OCADU
March 28 at 6:31 PM ·

Rally for Trans Right and Autonomy- March 31 - Outside of US Consulate in Toronto - Stop Trans Genocide . #StopTransphobia #antifascist #rally #studentsforqueerliberation

ARTIVISM

ART ACTIVISM ARCHIVES



MARCH 15, 2018

Beginning ARTivism for OCADU

OCTOBER 31, 2018

Bring the Table To Us

OCTOBER 31, 2018

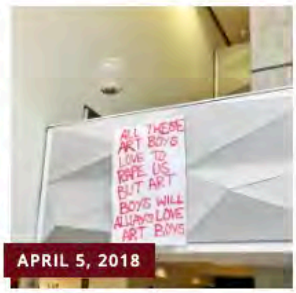
Manifesting Artists' Self Care and Community

APRIL 5, 2018

An Unceremonious Wedding

APRIL 5, 2018

OCADU GOVERNANCE: Breaking Down How OCADU is Run in Simple Terms



APRIL 5, 2018

Campus Art Action: Sexual Assault

Older posts

Community of OCAD students interested in preserving, rescuing, registering and transmitting art and social change

No upcoming events

Archives

- October 2018
- April 2018
- March 2018

Tags

artist artwork event group manifesto ocad ocadu Sexual Health

OCAD U Art & Social Change Student Committee

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Intro

Join us in building a critical mass of artists/activists at OCAD U!

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OCAD U Art & Social Change Student Committee
September 28, 2020 ·

WED, SEP 30, 2020

S30 Strike Against Anti Indigenous & Anti Black Racism

Causes · 504 people

Interested

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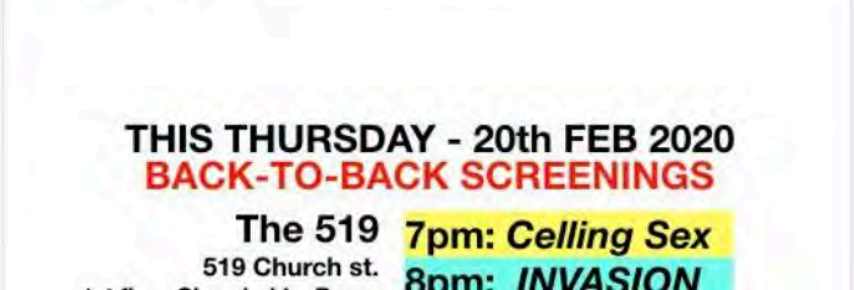
OCAD U Art & Social Change Student Committee
February 20, 2020 ·



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OCAD Artivism Collection Samples

OCADU **ART & SOCIAL CHANGE**
STUDENT COMMITTEE MEETING

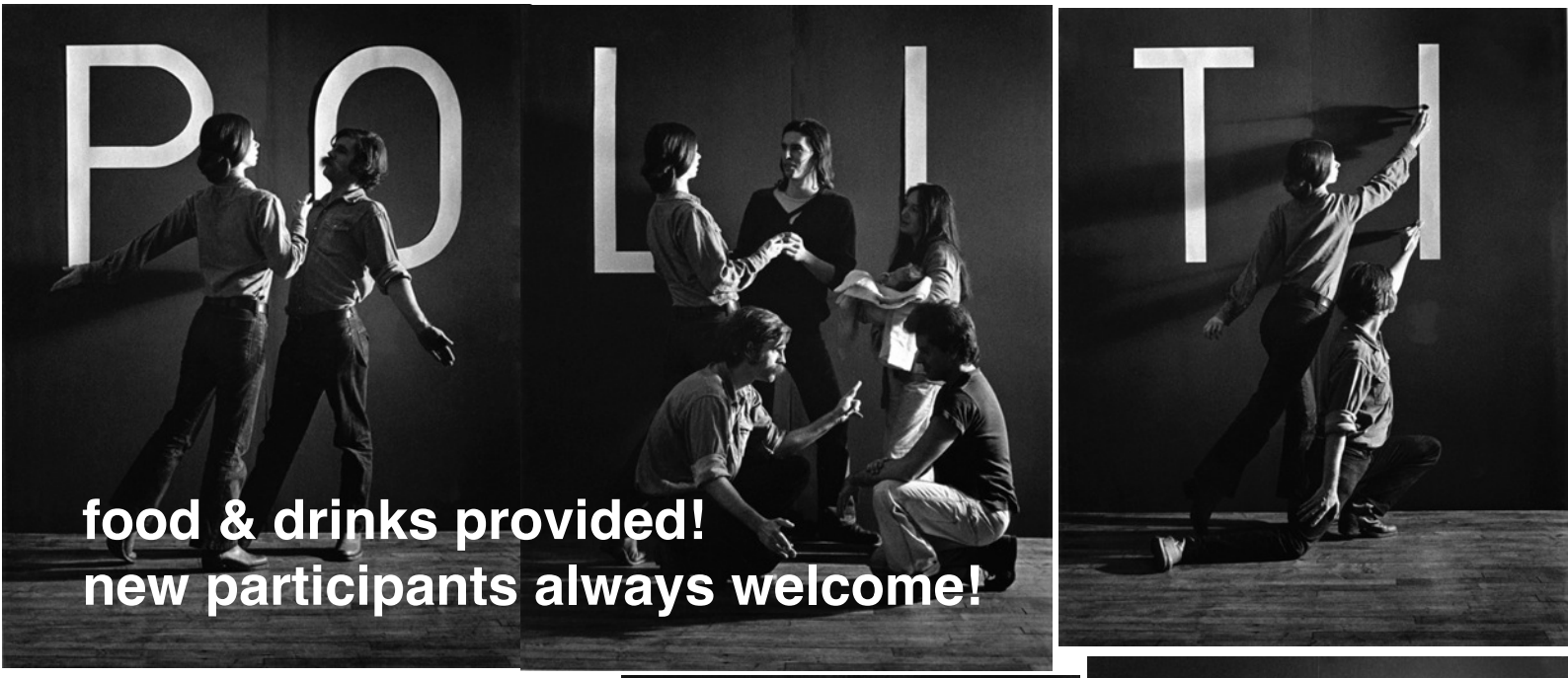
November 3rd, Thursday, 12-2pm
100 McCaul st. room 605

join us in building a critical mass of artists/activists at OCADu!

new participants always welcome

for more info: minsooklee@faculty.ocadu.ca

OCAD U **ART & SOCIAL CHANGE** STUDENT COMMITTEE MEETING



food & drinks provided!
new participants always welcome!

THURSDAY,
DECEMBER 8
12PM - 2PM

100 MCCAUL ST.
ROOM 258

CRITICAL ENGAGEMENTS

March 17, 7-9pm Room 190

Rebecca Garrett Artist Talk & Screening of Bursting at the Seams

& Post Screening Talkback w/

Ontario Coalition Against Poverty

Councillor Ana Bailão Ward 18 Davenport

MP Adam Vaughan Spadina-Fort York

Moderated by Emily Mathieu Toronto Star

concerning the state of Toronto's growing housing crisis.

In Partnership w/: **Art And Social Change Student Committee, Culture Shifts, & the OCAD SU**

1/10

"critical soup 2016"

dana prieto

INTERSECTIONS: B.I.P.O.C. Retreat
Event Report

Organised by: OCAD U Art & Social Change Student Committee
Supported by: Faculty of Art, Impact Collective

Date of event: 16 - 17 April 2016, 9:30 am - 3:30 pm
Venue: Artscape Gibraltar Point
Catering: Artscape Gibraltar Point

Faculty support: Min Sook Lee, Andrea Fatona
Speakers / facilitators: Richard Fung, d'bi young anitafrika, Lillian Allen, Bonnie Devine
Naty Tremblay, Sheila Sampath

Attendance: 30 students (26 undergraduate students, 4 graduate students)

Concept: 'Intersections' is a two day retreat open to students who identify as Black, Indigenous and/or as a person of colour (BIPOC). It is an opportunity for students to connect with art practitioners and faculty and engage directly with intersectional issues related to power and privilege. Activities includes artist talks, creative workshops, discussion and reflection.

Activities:

16 April — Artist talk + Lecture: Richard Fung
Mapping exercise creative workshop: Naty Tremblay
Artist talk + workshop: d'bi young anitafrika

17 April — Artist talk + discussion group: Lillian Allen
Writing and drawing workshop: Sheila Sampath
Artist talk: Bonnie Devine

Event Highlights:

16 April, 10:00 - 11:00 am — Artist talk + Lecture by Richard Fung

Richard Fung teaches students about Toronto's history of art and politics and the different groups that were involved in social justice. A portion of his documentary 'Out of the Blue' (1991) was shown. We reflected upon the amount of progress that has been made by important activists in this region and what our role as artists/activists would be today.

16 April, 11:00 am - 12:00 pm — Mapping Exercise / Reflective Workshop by Naty Tremblay

Naty Tremblay facilitated a creative exercise in which students would share both positive and negative experiences about the concluded academic year. The result is a collaborative map of writing and drawings. This exercise was largely cathartic, as students shared with the group instances of isolation, disenfranchisement and discrimination within the university. The amount of trust and support the students displayed established the retreat as a safe space to share emotional stories and valid criticism of the university.

16 April, 1:00 - 3:00 pm — Performance + Creative Workshop by d'bi young anitafrika

After a catered lunch, d'bi young anitafrika began her workshop with a powerful dub poetry performance. She taught the group the *Sorplusi Method*, a unique self-actualisation exercise she developed. Using a drawing exercise called 'Tree of Me', we were encouraged to frame our lives in terms of our history, roots, and imagined futures, as supposed to outside factors and negative experience that we think define us. It was an overwhelmingly emotional and empowering end to the first day of the retreat.

Due to time restrictions, we were not able to finish all the steps of the *Sorplusi Method*, but students were invited to join d'bi at the Watah Theatre to finish the exercise the following week.

17 April, 10:00 am - 12:00 pm
— Artist talk + Writing workshop by Lillian Allen & Sheila Sampath

On the second day of the retreat, we started with Lillian Allen illustrating the history of dub-poetry and its link to activism and empowerment. She brought her collection images, pamphlets from notable events and sound samples. We then moved on to a writing exercise where we answered self-reflective questions and attempted to write our own poems.

Afterwards we got into groups of 3-4 and began a drawing/zine-making exercise facilitated by Sheila Sampath. We would take turn telling stories and have our group-mates illustrate our stories using figures, symbols and motifs. The drawings were then shared with the larger group and we re-told the stories through the drawings.

17 April, 12:00 - 1:00 pm — Lunch break

During this break, students took advantage of the good weather and island environment. We gathered outside for lunch and some shared the poems they wrote during Lillian Allen's workshop. Instead of dispersing into groups, we built one long table that we could all sit on, told more stories and personal truths.

17 April, 1:00 - 3:00 pm — Artist Talk by Bonnie Devine

The last talk of the retreat was given by artist Bonnie Devine, who shared with the group for the first time her personal history and experience with the 'Indian' identity. She demonstrated how she uses art practice to investigate trauma and cultural identity, and uncover erased narratives.

Advertising Material & Exposure:

- Poster printed and distributed around the campus and on online platforms (e-mail, facebook, twitter).

- Several OCAD faculty members were made aware of the event and were asked to invite students they think may be interested.

Final Notes & Reflection:

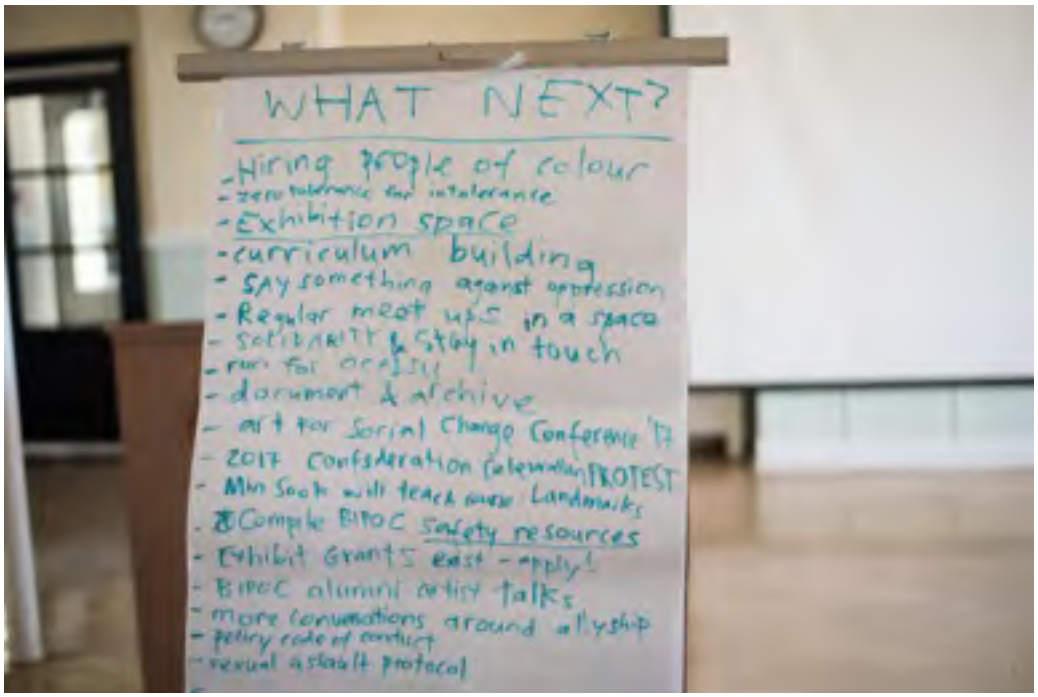
- This retreat was initially conceptualised by faculty member Min Sook Lee. Students involved in the Art & Social Change Student Committee worked together to develop its activities and contact the carefully chosen guest speakers.

- Response to advertising material and 'word of mouth' invitation was greater than expected. A lot more than 25 students (the planned capacity for the event) expressed interest in being a part of the B.I.P.O.C. retreat. In the end we accepted 30 students on a 'first-come, first-served' basis. If this event were to happen again next year, we should consider raising the capacity of participants to about 40 students, accommodating the level of interest.

- Transportation to the venue, which included taking a ferry to the Toronto islands and then a bus to Artscape Gibraltar Point, was relatively easy. Some students and faculty opted to bike to and from the venue. Although the event was initially supposed to take place in the university premise, students appreciated the decision to have it in a great outdoor-accessible setting like Artscape Gibraltar point. This allowed everyone involved to de-stress at the end of the academic year in a delightful environment.

- The students involved in this retreat expressed that this community should continue to exist and be a form of support system with at least semi-regular meet-ups. So far, we have one meeting to discuss the continuation of a B.I.P.O.C. group at OCAD. The B.I.P.O.C. group is separate from the Art & Social Change Student Committee, and is currently being led by Pablo Munoz of the Student Union.

- Some of the main concerns about OCAD University that were discussed during the BIPOC retreat are the following:
    - Decolonizing / diversifying curriculums and faculty
    - Proper exhibition spaces for students
    - Discussions around solidarity and allyship
    - Compilation of B.I.P.O.C. safety resources
    - Exhibition grants
    - Art for social change conference



The Centre for the Study of Korea, University of Toronto and the Korean Office for Research and Education, York University in partnership with OCAD University's Art & Social Change, Faculty of Art presents:

COMFORT 보드랍게

a documentary by Emmanuel Moonchil Park

"COMFORT 보드랍게" (2020), tells the life story of the late Kim Soo Nak, a survivor of the "comfort women" system of sexual slavery set up by the Japanese Imperial government during World War II.

Friday, January 13, 2023
7 pm - 9:30 pm EDT

OCAD University,
100 McCaul Street,
Main Floor Auditorium

Screening, Reception, and Post-Screening Talk with the Director

This is the first event in a programme series connected to the exhibition of *The Statue of the Girl of Peace* at OCAD University by the artists Kim Seo-Kyung and Kim Eun-Sung. The statue is a symbol of the fight for justice led by surviving 'comfort women' and their allies for redress from the Japanese government.

The Statue of the Girl of Peace is on view at OCAD University (100 McCaul Street) in the main lobby from January 5 - April 28, 2023

Centre for the Study of Korea | Dr. David Chu Program in Asia-Pacific Studies | ASIAN INSTITUTE | munk school OF GLOBAL AFFAIRS & PUBLIC POLICY | UNIVERSITY OF TORONTO | KORE | OCAD U ART & SOCIAL CHANGE

Community Partners: WIND | Asian Canadian Women's Alliance | KPWA

Wendy Coburn

Untitled, undated, photograph, 19.5″ x 15.5″.

BIO

WENDY COBURN (October 5, 1963 –June 15, 2015) was a Toronto-based artist and art educator whose studio practice included photography, sculpture, installation and video. Her multi-disciplinary work engages a range of concerns such as human relations to land and ecologies, power relations and the construction of differences, popular culture, mental health, gender, whiteness, nationhood and the role of images in mediating cultural difference.

Her work has been exhibited and screened in galleries and festivals including *Anatomy of a Protest* (Justina M. Barnicke Gallery), *Photophobia* (Art Gallery of Hamilton), *The Living Effect* (Ottawa Art Gallery), MIX (New York Gay & Lesbian Experimental Film/ Video Festival), Transmediale International Media Art Festival (Berlin, Germany), *Beaver Tales and Uneasy Pieces* (Oakville Galleries), Kassel Documentary Film & Video Festival (Kassel, Germany), and the Dublin Lesbian & Gay Film and Video Festival (Dublin, Ireland).

Coburn received her MFA from Concordia University and AOCA from Ontario College of Art. She worked for 18 years at OCAD University including as Assistant Dean and Associate Dean in the Faculty of Art, and as a faculty member with the Sculpture Installation and the Art & Social Change programs. As the founder of OCAD U's Art and Social Change minor, Wendy developed the groundbreaking course: "Making Gender: LGBTQ Studio" which seeks to foster a greater awareness and understanding of lesbian, gay, bisexual, transgender and queer cultures and subcultures.