

**UNIVERSITY COUNCIL
RESEARCH, SCHOLARLY, AND ARTISITIC WORKS COMMITTEE OF
COUNCIL
FOR INFORMATION ONLY**

PRESENTED BY: Caroline Tait; Chair, Research, Scholarly, and Artistic Works Committee

DATE OF MEETING: June 18, 2015

SUBJECT: Report to Council on Artistic Works

COUNCIL ACTION: For information only

CONTEXT AND BACKGROUND:

This academic year the Research, Scholarly, and Artistic Work Committee examined its artistic work mandate. While the committee's role with respect to research is clear and fully exercised, the committee finds there is limited direction of what RSAW's responsibility is to artistic work.

Over the year, RSAW invited presenters to committee meetings to help clarify the issues faced by faculty members, departments and units in the fine arts and humanities. The Committee also heard from presenters outside of these departments and units who include the fine arts and humanities in their teaching and research programs.

ATTACHMENTS:

- Report on Artistic Work

Report to University Council on Artistic Work

Research, Scholarly, and Artistic Work (RSAW) Committee

June 2015

Since the beginning of recorded history, societies have been defined, distinguished, celebrated, and commemorated by their musicians, artists and storytellers. The fine and performing arts help to shape the character of individuals and communities, and provide modes of reflection with which to contemplate and question social, cultural and technological change.

-Extending Horizons: University of Saskatchewan Research, Scholarly and Artistic Landscape
December 1, 2006

I. Introduction

The Research, Scholarly, and Artistic Work (RSAW) Committee of University Council has a broad mandate covering three specific and overlapping areas: research, scholarly and artistic work. In the collective memory of the current committee, RSAW has spent significantly more time focused on the topic of “research” than it has on the other two areas of the committee’s mandate. However, with the creation, implementation, and subsequent dismantling of “Transform US” in 2013-2014, questions were raised within the Committee and at University Council about the place of the humanities and fine arts within the scope of the University’s mandate, signature research areas, and future goals.

The *Transform US* initiative fuelled speculation across campus that the desire of the University of Saskatchewan’s leadership to be amongst the U15 research institutions in Canada, came partially at the expense of departments of the humanities and fine arts and the faculty, students, and staff who occupy those departments. For some University Council members, it was the design of the *Transform US* prioritization process that made it impossible to capture the value and importance to the University of the fine arts and humanities. For others, *Transform US* was seen as simply another administrative vehicle created to produce results that would coincide with the prioritization of research, rather than with a traditional broad-based scholarly vision of a teaching, research, and learning institution that included a comprehensive range of university departments and programs. Several times during the debates about the *Transform Us* process, Council members argued that the research of faculty and students in the humanities and fine arts was increasingly being undervalued by university administrators across campus, evident by the considerable importance being placed upon the University’s signature research areas and departments, centres, and institutions that are linked closely to easily identifiable applications.

It was out of this set of concerns and a keen interest by committee members that RSAW chose this academic year to focus on “artistic work” and the fine arts and humanities generally at the University of Saskatchewan. However, our goal in this report is not to weigh in on the debates of this or the previous academic year, rather we approach the subject with a general curiosity about the scope of our committee’s mandate to “artistic work” and to identifying key questions that we feel are important to shaping the University’s understanding and value placed upon artistic work. RSAW defines “artistic work” as any work regarded as art. This includes the visual arts such as painting, sculpture, and photographic art, the performing arts such as music and drama, and literary works

such as fiction and poetry. The following report presents multiple voices and when possible we step aside as a committee and allow the voices of our guest presenters to speak directly to University Council members.

II. Questions generated prior to and during our discussions with guest presenters

Over the 2014-2015 academic year the RSAW Committee hosted several guests who generated or addressed one or more of the questions listed below. Our guests included Dr. Claire Card, Professor, Department of Large Animal Clinical Sciences; Dr. Bev Brenna, Acting-Associate Dean of Undergraduate Studies, Research and Partnerships in the College of Education; Dr. Mary Longman, Associate Professor, Department of Art and Art History; Tim Nowlin, Department Head, Art and Art History and RSAW Committee member; Dr. Keith Willoughby, Professor, Edwards School of Business and RSAW Committee member; Dr. Francis Christian, Clinical Professor and Director, Surgical Humanities Program, Department of Surgery; and Dr. John Bath, Fine Arts and Humanities Digital Research Centre. The insight brought by our guests has shaped the content of this report and the RSAW Committee would like to thank each of them for their presentations and willingness to engage with our committee in frank and open discussions about “artistic work”. We hope that the content of this report reflects accurately the information that our guests provided to the Committee and thus whenever possible the voices of the presenters are privileged. We also want to thank Amanda Storey, RSAW Committee Coordinator for her assistance in providing support for the writing of this report¹.

The questions listed below are only addressed tangentially in this report because they deserve significantly more consideration than the time held by RSAW. After hearing from our learned colleagues, the RSAW Committee felt it was important to draft a set of questions generated by our interest in first, clarifying RSAW’s “artistic work” mandate (Question 1) and secondly generated by discussions with our guest presenters. We provide to University Council, and the University generally, a set of questions and recommendations that we hope will generate discussion and dialogue about the value and place of artistic work in achieving the University’s teaching, research, learning, and community engagement mandate. The questions are as follows:

1. What is the mandate of RSAW to its priority area of “artistic work”? Is RSAW’s mandate to consider strategies, issues, and policies concerning “artistic work” and research, or does RSAW’s “artistic work” mandate extend beyond simply a consideration of how it relates to research?
2. In what university policies, documents, and funding opportunities is artistic work absent in favour of research work? What might be the results of this disparity in terms of indicators related to the above query?
3. What is the experience of university faculty and students who work in departments of the fine arts and humanities to research and research funding, including when they seek

¹ The RSAW Committee, specifically Dr. Caroline Tait, RSAW Chair, take full responsibility for the content of the report including any shortfalls in conveying the information provided by our guest presenters.

university acknowledgement for their work, and when they seek scholarship awards or faculty promotion and tenure?

4. Outside of departments of the fine arts and humanities, where also are the fine arts and humanities found within the university? What contributions to research, scholarly and artistic work do these other initiatives make? How are they linked in with departments of the fine arts and humanities and with research initiatives?

5. Given the entrenched disparities in access to research funding experienced by faculty and students in departments of the fine arts and many departments of humanities, does this devalue generally the contributions made by these individuals, departments and units given the current value placed by the University on research intensity and success? If theoretically it does not devalue their contributions to the University of Saskatchewan, can we expect in the current university climate that this theory of faculty and student equality be, in practice, upheld?

III. RSAW's Mandate of "Artistic Work"

In 2003/2004 the "Research Committee" to University Council changed its name to the "Research, Scholarly and Artistic Work Committee". While the minutes documenting the decision-making around the name change are archived, the Committee was able to review foundational documents produced after the change, most specifically, *Foundational Document for Research, Scholarly and Artistic Work* (2004), *Extending Horizons University of Saskatchewan Research, Scholarly and Artistic Landscape* (2006), and *RSAW Terms of Reference*. The three documents commonly refer to "research, scholarly, and artistic work" together as a packaged mandate, with limited detail outlining RSAW's specific mandate to "artistic work". Reference to RSAW's "research" mandate is discussed in much greater detail than the other two areas, and it is the experience of committee members that issues related to "research" have dominated the committee's attention, even after the name change and expanded mandate.

The *Foundational Document for Research, Scholarly and Artistic Work* (2004) and *Extending Horizons University of Saskatchewan Research, Scholarly and Artistic Landscape* (2006) reports both make multiple references to "artistic work" however, any specific references are mainly to existing initiatives or achievements of faculty and students at the time of the writing of the report. There is virtually nothing substantial in either report that discusses exactly how the University of Saskatchewan plans to support and enhance artistic work and the fine arts generally.

A central focus of both reports was to identify areas of pre-eminence in research, which in 2011 were officially identified by the "Areas of Pre-Eminence Working Group". The 6 signature research areas are: Aboriginal Peoples: Engagement and Scholarship; Agriculture: Food and Bioproducts for a Sustainable Future; Energy and Mineral Resources: Technology and Public Policy for a Sustainable Environment; One Health: Solutions at the Animal-Human-Environment Interface; Synchrotron Sciences: Innovation in Health, Environment and Advanced Technologies; and Water Security: Stewardship of the World's Freshwater Resources. While "artistic work" figured in both reports, none of the 6 signature research areas have a direct focus on "artistic work," and of the ones that have made an effort to include the fine arts and humanities this work is generally not a central

driver of the area's research or scholarship².

With limited attention being paid to "artistic work" in documents produced under the umbrella of "research, scholarly, and artistic work", the RSAW committee held a discussion this academic year about whether RSAW's mandate as it relates to "artistic work" is solely in relation to questions of research or whether the Committee's mandate is much more general and all issues related to artistic work are of importance to the Committee's work. It was agreed upon by the RSAW members that a more general mandate seemed appropriate and the challenge in the upcoming years is to balance this mandate with RSAW's other two area mandates. The Committee agreed that "scholarly work" fell under both research and artistic work and would automatically be captured by the work of the Committee. However, special attention to the challenges that faculty face in producing scholarly works, which are essential for tenure and promotion, also requires increased attention from the Committee in future years.

The RSAW Committee agreed that they would consider in the next academic year how to better include a focus on artistic work so that this area of the Committee's mandate is not ignored in light of the demands generated by its research mandate. Presenters such as Dr. Mary Longman reminded the RSAW Committee of the unique nature of "artistic work", the significant effort required by faculty to achieve success, and the importance of departments of the fine arts and humanities to the larger University community. She also reminded the Committee of the important role of Indigenous artistic work to the University of Saskatchewan and across the province/country more generally.

Early next academic year a clearer definition of the scope of RSAW's "artistic work" mandate and a list of Committee activities to cover off this mandate will be generated. Attention to ongoing inclusion on the RSAW committee of faculty who work in the area of "artistic work" will also be emphasized. The following sections draw directly from the presentations of our colleagues. We hope as a committee to generate a dynamic and positive discussion about the way forward for the RSAW Committee and the University generally in meeting our artistic work mandate.

IV. Report on Research in the Fine Arts

Tim Nowlin,

Head, Department of Art and Art History

Committee Member, Research, Scholarly and Artistic Work Committee

While there is general acceptance that there is such a thing as 'research' within the disciplines of the fine arts, there still exists a vague understanding of the nature of artistic research. There is also little internal dedicated granting support for research in the Fine Arts in Canadian universities or offered by research funding organizations in Canada. This report, then, addresses a two-part question: 1) What is 'research' in the Fine Arts and 2) How does or can Fine Arts research function within an academic post-secondary institution, especially at a research intensive university such as the University of Saskatchewan?

² It is important to note that of the 6 research signature areas, Aboriginal Peoples: Engagement and Scholarship, which would encompass Indigenous artistic work and humanities, is significantly under-developed and resourced as compared to the other signature areas.

Wikipedia actually lists a very good definition for artistic research in identifying differing forms of research such as scientific research, research in the humanities etc., and acknowledges a growing trend in recognizing artistic research:

The controversial trend of artistic teaching becoming more academics-oriented is leading to artistic research being accepted as the primary mode of enquiry in arts as in the case of other disciplines. One of the characteristics of artistic research is that it must accept subjectivity as opposed to the classical scientific methods. As such, it is similar to the social sciences in using qualitative research and intersubjectivity as tools to apply measurement and critical analysis.

It is important to note the acknowledgement of artistic teaching becoming more academic-oriented. In Canada, while there are independent professional artists, many professional artists hold academic positions in universities and colleges. All Fine Arts departments have faculty who are artists and whose research results in the production of artistic works as well as scholars who conduct expository research into the nature and history of the discipline. Wikipedia goes on to say:

Artistic research, also seen as ‘practice-based research’ can take form when creative works are considered both the research and the object of research itself. It is the detachable body of thought which offers an alternative to purely scientific methods in research in its search for knowledge and truth.

Despite this accurate appraisal and acknowledgement of original research in the Fine Arts, there does exist an accumulated deficit in support for the Fine Arts. The Fine Arts continue to be treated as somehow less important or less serious as an academic subject or involved in academic research. This is due, in large part, to a longstanding and ongoing denigration of the Fine Arts as being unequal in academic importance as other disciplines and ultimately less worthy of resources or research funding. The fine arts are often seen more as entertainment rather than serious, researched cultural productions.

Fine Arts departments have always had a somewhat uneasy relationship with universities. While included as legitimate academic disciplines, they have always been treated as something like ‘poor relations’ – not really fitting the academic mould or afforded the academic worth of more than minimal resources. Artists themselves have, to some degree, positioned themselves as outsiders in the academic world. In University environments the outcomes of ‘important’ research found in expository language in almost any discipline has and continues to be seen as greater than outcomes of research and thought that finds expression in artistic works. The ‘thousand words’ remains somehow worthier than the ‘picture’.

At the University of Saskatchewan, graduates of the Bachelor of Fine Arts program in the Department of Art and Art History, the department’s Honours program in studio, were, until very recently, not recognized as graduating “with Honours” or “with High Honours” if graduating with high grades but rather only accorded “with Distinction” or “with High Distinction”. This has to have existed as part of a subtle denigration of the value of the BFA Honours degree, which has been seen as having less ‘book work’. Likewise, the

College of Graduate Studies and Research posts MFA graduate supporting papers online rather than an accurate photographic essay of their Thesis Exhibition as the MFA Thesis.

Public art collections and galleries in Canada, almost without exception, exist only as a result of the philanthropic efforts of certain individuals and very rarely as a result of federal, provincial, civic or university funding (in Saskatoon, the Mendel and Remail families). At this university, a valuable art collection is used more for decorating offices and buildings than as the subject and focus of ongoing curatorial research or the basis for academic programming.

Artists in Canada, including artists who work in faculties at universities, have long been able to seek funding only from provincial funding agencies for the arts or, federally, from the Canada Council for the Arts. These fine arts funding agencies, while supportive of developing mature professional artists, have never recognized or addressed the idea of research in the fine arts in an academic environment and have traditionally avoided support for artists engaged in fine arts research in universities. *In instances where university faculty are awarded grants from provincial arts boards or the Canada Council, the university does not count the awards as research grants.*

The advent of SSHRC Creation and Insight Grants to support creative scholarship are the first, and important, instances of the Tri-Council supporting fine arts research within an academic environment yet, even these new funding programs are challenged by the same prejudices that have prevented research support in the past. The decision to have the Canada Council jury the SSHRC Fine Arts applications, for instance, is, in a sense, admission by SSHRC of inadequate understanding of adjudicating fine arts research in universities and simply defaulting to the pre-existing mechanism for support. Given the Canada Council's longstanding reluctance to recognize artist research in academic institutions, it is deeply ironic that the Canada Council now adjudicates SSHRC grants in creative scholarship.

Transform US, the university's controversial austerity program, has, in retrospect, been seen by many as an attempt by the university administration to essentially change the university into a 'research profitable' institution. All academic programs and departments at the university were evaluated specifically on their profitability and ability to attract research funding and ultimately gauged on their ability to heighten the research profile of the university within the U15. It became evident that smaller departments and disciplines, as well as initiatives in Aboriginal engagement, for example, were all at risk. While the Fine Arts scored well, it became evident that no new initiatives to support increased research in the arts would be forthcoming. In fact, the Fine Arts Departments have continued to suffer severe budget cuts since the *Transform US* exercise was abandoned. Fine Arts departments, as with other smaller departments, were gauged more by their ability (or lack of ability) to attract research funding than to any measured outcomes of success or any acknowledgement of research potential.

Since the 'research' aspect inherent in the arts has been identified in recent years, numerous important research projects between artists and scientists have taken place. British painter, David Hockney, for example, has embarked on a large research project whereby he has proven, with the assistance of optical scientists, that artists have been capturing projected photographic images in painting since the early 15th Century. A scientist working on the project was also able, working backwards from the paintings, to reconstruct Vermeer's studio from the focal lengths derived from using a *camera obscura* to

create his paintings. Tremendous discoveries were made only by combining the research interests of both a scientist and an artist.

The Fine Arts are languages of ideas and, by nature, interact with the world around them in numerous ways. Graduate students in the MFA Studio program, for example, range in their interests from poetry to politics and, although trained in studio art techniques, bring a diverse range of research interests with them. All of the catchwords currently employed to promote the research experience at the university are as natural to the arts as to other disciplines: artists do research, engage in experiential learning and are interdisciplinary in their enquiries. Processes, ideas and subject matter all vary significantly within the larger rubric of the ‘fine arts’ – it is the original creation of “artistic work” that binds them together.

If the University of Saskatchewan wishes to increase its research intensiveness, it would be wise to consider the research potential of all disciplines in a concerted effort toward inter-disciplinarity as much as measuring existing support structures according to traditional priorities. While the university’s initiatives in promoting research and inter-disciplinarity are laudable, it needs to both recognize research as it applies to various disciplines and attempt to provide or encourage support in areas traditionally under supported. The Fine Arts are clearly one of the areas that have suffered from a lack of recognition of its research potential. A lack of dedicated support for research in the arts that, in turn, leads to fewer outcomes is simply a self-fulfilling prophecy. Were the Fine Arts encouraged to reach their natural full potential as research-intensive disciplines, they would possibly provide much richer opportunities for research outcomes and interdisciplinary cross-fertilization.

V. Presentation to the Research, Scholarly and Artistic Work Committee Dr. Bev Brenna, Acting Associate Dean of Undergraduate Studies, Research and Partnerships in the College of Education

Background

Realizing the vision of increasing research, scholarly and artistic activities promoted in the *University of Saskatchewan’s Research, Scholarly and Artistic Work Foundational Document (2004)* offers exciting challenges for the academic community that will require individual and collective commitment. This commitment pertains to a number of areas, including but not limited to the following:

- merit and promotion systems
- an atmosphere of celebration
- financial planning including appropriate recognition within the TABBs model of external grants and prizes
- financial supports for faculty including internal grant opportunities
- equal recognition of faculty research, scholarly and artistic work in university vision and mission statements and other supporting documentation
- equal recognition of faculty work in university initiatives
- efforts related to deepening understanding of research, scholarly and artistic work within and across disciplines

An example of supporting research, scholarship and artistic work in the U of S setting involves the Undergraduate Research Initiative (www.usask.ca/undergradresearch), where the research arc is defined as “developing a question, investigating the question using the tools of the discipline, and sharing the findings.” Within this initiative, opportunities are available for instructors to utilize the supports of a funded Research Coach so that within course learning outcomes, students work through the research arc via structured experiences that scaffold the development of research skills. Thanks to the flexibility of the initiative, the three levels of experience—questioning, investigating, and sharing findings—can also be supported in scholarly work (related to Education, for example, as teacher candidates practice formative assessment in experiential settings) and artistic work (related to creative writing and publishing). I am grateful to the committee responsible for this initiative for their flexibility in currently considering scholarly work related to research coach applications for Education and for their tremendous willingness in re-working protocols as this project moves forward. While evidence of research understandings is provided in various university documents, the following may serve to illustrate how scholarly work and artistic work can observe the above description of the “research arc.”

Scholarly Work

In the College of Education, a professional college whose key responsibility is preparing teacher candidates for Saskatchewan teacher certification, core required courses are tied to field study where experiential contexts in elementary and secondary classrooms support the completion of course assignments. In EPSE 302.3 *Situated Learners*, for example, teacher candidates are provided with a framework in which to ask and explore the question, “What classroom resources are evident in your particular school setting that reflect First Nations, Inuit and/or Metis content?” Posters and picture books with examples of FNIM artistic expression may be included in their observations. Reflection on a larger scale ensues as results are brought into College classroom discussions, where teacher candidates are prompted to think about whose voices are heard in available resources, whose voices are absent, and then what materials they might present in a similar teaching context to support currently null curriculum. Unit and lesson planning would generally be a final stage of this experience.

Artistic Work

My own research platform is based on artistic work that contributes literary fiction to available work in the field for young people. Integrated with my own SSHRC research that uncovers gaps on the landscape of children’s and young adult material, my manuscripts begin with various “What if...” questions, similar to the work of many other writers, inherently satisfying the first aspect of the research arc, “Asking a question.” Following from the question(s) is an investigation that attempts to answer the query while at the same time exploring other similar titles and publishing contexts in order to ensure originality and appropriate direction of a manuscript. This addresses the second aspect of the research arc, “Investigating.” Finally, as the last step in the trajectory of the research arc, and in my own artistic work, sharing the results is carefully considered and then actualized. As a literary manuscript is completed and prepared for publication, acceptance

by a reputable professional publisher can be equated with the double-blind refereed standards applied to a product of research work in terms of quality assurance.

Ongoing Considerations

1. In what university policies, documents, and funding opportunities are scholarly work and artistic work absent in favour of research work?
2. What might be the results of disparity in terms of indicators related to the above query?
3. How might we ensure that on this campus, research, scholarly and artistic work are recognized and supported with equal respect through serious and appropriate adjudication of merit? How might we enhance a university where, in the words of Wendy Visser, the work of its scholars can be considered a “garden party/every flower/ invited” (<http://www.dailyhaiku.org/haiku/2015-april-22>)?

Examination of the above questions and momentum forward in the understanding and recognition of research, scholarly and artistic work will make the University of Saskatchewan a leader across North American universities at a time when the Arts, in particular, have been overwhelmingly reduced/extinguished.

Following from Dr. Brenna’s discussion, an important point made by Dr. Longman is the absence of appropriate acknowledgement of interdisciplinary work in criteria used for tenure/promotion. Faculty who invest heavily in interdisciplinary can be at a severe disadvantage for moving forward their careers if this work is not fully factored in when they are being evaluated. For example, an interdisciplinary faculty that produces both artistic production and scholarly publications, such as someone who teaches in both art and art history or someone who is a musician who also publishes academic articles, or those that are cross-appointed, lets say between Drama and English, may only be evaluated in one area, based on their original departmental or area hire, even though they may teach and research in two areas.

Dr. Longman recommended that all fine arts areas contain 3 categories for evaluation, “scholarly”, “artistic,” and “interdisciplinary” work. This facilitates an official recognition of this unique, though common, research praxis and moves the tenure and promotion guidelines from black and white, to consideration of the full scope of artistic work. The acknowledged accomplishments and evaluation criteria could adopt an overall cumulative point system to fully capture the value and work of faculty in all three areas.

VII. Contributions of Artistic Work Across Campus

1. The Surgical Humanities Program

“imagination is more important than knowledge. Knowledge is limited; imagination encircles the globe.” “After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity, and form. The greatest scientists are artists as well.”

Albert Einstein

At its most basic level an education and engagement in the medical humanities makes us more fully human. The human narrative must inform a study of human disease. And without

such an education and engagement, physicians will become well-trained scientific purveyors of pills, potions (and operations) without ministering to the whole individual with compassion, understanding and empathy.

Dr. Francis Christian, Director
Surgical Humanities Program

Dr. Francis Christian, Clinical Professor, and Director of the Surgical Humanities Program, Department of Surgery presented to the RSAW Committee about the medical humanities. Besides being a surgeon, Dr. Christian is also a poet, novelist, and journalist. The following discussion draws directly from his presentation to RSAW and the philosophy of the program.

The Surgical Humanities Program is a recent addition to the Department of Surgery and was created after Dr. Christian approached Dr. Ivar Mendez, the new Unified Head of the Department of Surgery, University of Saskatchewan and Saskatoon Health Region about creating a medical humanities program. Dr. Mendez, who is also a sculptor, understood the value of such an initiative and together they launched the new program. The Surgical Humanities program is the first of its kind in North America and includes literature, music, drama, art, philosophy, languages, anthropology, and history with a particular focus on the history of medicine. According to Dr. Christian, these seven areas were chosen to: 1) enhance the ability of physicians to relate to the human condition; 2) enable empathy; 3) give expression to the creative instinct; 4) enable the appreciation of narrative within and beyond the bounds of science; 5) enlarge vision of other peoples and cultures and, 6) develop and sharpen imagination, observational skills and an ability to reflect. The Surgical Humanities program seeks to improve the training of surgeons through education and engagement in the humanities. The Department of Surgery maintains this is “essential in order to imbibe the spiritual, moral, ethical and humanistic basis of our profession (any scientific discipline), essential for the coming together of individuals and societies, and essential for the creative process - and significant breakthroughs in research” (Dr. Christian). Dr. Christian explained that understanding the human narrative is important for surgeons and physicians generally, however humanities/social scientists and physician/scientists understand this narrative differently. By engaging in interdisciplinary inquiry, scholarship and research, the University can better train physicians, improve patient care and advance the field of medicine.

The Surgical Humanities program holds Grand Rounds in the Department of Surgery and invites presenters from the humanities to present to the Department. “Readings in Surgical Humanities” is held the first Thursday of every month, and is open to surgeons, medical students, nurses, residents and anyone interested in attending. The sessions are usually limited to 15 participants and begin with a light dinner followed by readings of poetry, a short story, play or literary essay which has a connection to medicine, followed by a discussion. The evening seeks to break down professional divisions and hierarchy by bringing participants together to share and discuss the readings. The Surgical Humanities Program also publishes the *Surgical Humanities Journal* twice a year (Spring and Fall) in print and online forms. The Journal includes written work, poetry, essays, historical vignettes, visual and musical work, digital reproductions of paintings, sculpture, photographs and music.

Mount Sinai's Humanities in Medicine Program

Innovative approaches that incorporate the humanities and fine arts in the training of physicians, such as the one created by Dr. Christian and the Department of Surgery have emerged in other medical schools. For example, Mount Sinai Medical School, New York has been accepting humanities majors into their medical program for more than two decades. In the late 1980s Mount Sinai Medical School felt they were not producing well-rounded physicians due to the increased pressure placed on pre-med students to focus only on the requirements to gain entry into medical school. The School felt the students were too focused on their scientific training and failed to consider courses in other areas such as the humanities, social sciences, and fine arts that would expose them to other important ways of understanding the human condition. The school decided to begin accepting humanities majors in their second year of college with the expectation that these students would continue in the humanities for the remainder of their college careers and during the summer months, Mount Sinai would offer to them the science courses that they required for medical school. Research has shown that the students in Mount Sinai's Humanities in Medicine program are as successful in medical school as the students who enter the school through the traditional science stream and are more likely to enter primary care or psychiatry as specialties.³

The long-term success of Mount Sinai's Humanities in Medicine program supports the leadership of Dr. Christian and the Department of Surgery in their exploration of new and creative training approaches for surgical doctors. In the restructuring of the College of Medicine, specifically curriculum development and the training of students, consideration of these innovative initiatives, including how to create partnerships with departments of the fine arts and humanities, are worth pursuing in the College's quest for medical training excellence.

2. Humanities and Fine Arts Digital Research Centre

Dr. John Bath, Director of the Humanities and Fine Arts Digital Research Centre (DRC) presented to the RSAW committee on the work of the Centre. DRC opened in spring 2007 and its inception came out of the priorities set in the First Integrated Plan. The initial allocation for developing and operating the DRC was \$250,000.

The DRC is centrally located on the main floor of the Arts Building, across from the large lecture theatre (ARTS 143) and has an open door policy to encourage students, researchers, and faculty of all disciplines to come in, learn about their services, and utilize their expertise. The Centre aims to facilitate researcher collaborations recognizing that traditionally humanities research has for the most part, been carried out in isolation by researchers. The Centre also recognizes that researchers do not necessarily possess the required expertise to develop and represent their ideas using digital tools. The DRC has also allowed for undergraduate and graduate students to participate meaningfully in faculty research, which is not particularly common in humanities research.

³ http://www.npr.org/sections/health-shots/2015/05/27/407967899/a-top-medical-school-revamps-requirements-to-lure-english-majors?utm_campaign=storyshare&utm_source=twitter.com&utm_medium=social Accessed June 1, 2015

Dr. Bath explained that the DRC has been instrumental in grant success in the humanities since its inception. In the last three years, all successful SSHRC applications in the humanities have been for projects that were tied to the DRC. The DRC's involvement in projects does not always have visibility in the final iteration of the project, as they create databases for research data and loan equipment and are able to provide video editing services.

Successful projects from the DRC include Jim Clifford's project "Trading Consequences," which was funded by a "Digging into Data" grant. Dr. Clifford aimed at mining 19th century literature for references to commodities alongside physical locations to understand supply chains and how they changed with the Industrial Revolution. The DRC helped develop software to do the data-mining. Peter Robinson's work on the various editions of Chaucer's *Canterbury Tales* involved getting all existent manuscript forms into a machine-readable format. The transcripts produced were then crowd sourced to trace changes in the manuscripts. This was all facilitated by the DRC.

A challenge continually facing the DRC is to secure sustainable funding. Aside from Dr. Bath, there is only one full-time employee—a programmer, who is currently funded on a year-to-year basis. Graduate and undergraduate students are employed by the DRC depending on the needs required to assist with a project. Dr. Bath explained that SSHRC does not usually include resources for support personnel/lab support such as that offered by the DRC, so funding for the programmer and others DRC employees has had to be secured from other sources. The DRC has had success in applying for CFI grants, with the human resources required considered as infrastructure of the centre.

Another challenge facing the DRC and researchers employed by the Centre, has been the relative infancy of digital scholarship in the humanities. The mechanisms for evaluating digital scholarship in this field are still emerging and it has been difficult to change long-entrenched values regarding solitary research amongst humanities researchers and to encourage and reward collaboration.

V. Assessment and Measurement of Impact

Dr. Keith Willoughby presented to the RSAW Committee on the challenges faced by the Edwards School of Business when they were asked for accreditation purposed to assess and measure the impact of the school's research. While presenting on the experience of the ESB, it was recognized that the questions raised by Dr. Willoughby had important application for this report. Dr. Willoughby explained that while the intended impact of a research project can be speculated on at the time of the conception of an idea or a project, the actual impact can be measured only after time has elapsed. For certain types of research, assessing and measuring impacts requires the passing of considerable time and appropriate assessment tools to be in place. Commonly resources to measure impact are not funded appropriately, particularly in certain disciplines, and therefore gauging impact relies on retrospective assessment.

In attempting to assess the impact of the research production of the Edwards School of Business, Dr. Willoughby invited faculty members to submit vignettes or short stories outlining the impact that they felt their research had had. The accreditation team working with Dr. Willoughby found the vignettes were the most interesting and meaningful way of demonstrating research impact, including commenting that it was the most fascinating part of the accreditation process.

There are many critical issues around the definition, articulation and measurement of research impact and this bears relevance to the efforts of artists and artistic work. For University faculty in the fine arts and humanities, assessment of the impact of both their research and their creative works is greatly important when they are seeking funding opportunities, tenure, promotion, and academic awards and recognition. A clear presentation of the capacity of the University from the departmental to administration level, to assess and measure the impact of artistic work including artistic research, is an important avenue to aid in demonstrating the importance of these pursuits to the university and the wider community.

VIII. Conclusion and Recommendations

This report represents an initial step to include in the ongoing work of RSAW a greater focus on artistic work. The following recommendations include direction for RSAW's future work and recommendations directed towards the University generally and to specific colleges that are home to departments and faculty focused on the fine arts and humanities. They are as follows:

1. RSAW consider early in the next academic year (2015-2016) how to better include a focus on artistic work so that this area of the Committee's mandate is not ignored in light of the demands generated by its research mandate.
2. RSAW work with other council committees to ensure the area of artistic work is receiving proper consideration across the council committees.
3. RSAW entrench within its terms of reference one designated spot on the committee for a representative from the fine arts.
4. The OVPR provide small "seed grants" for innovative artistic work and/or initiatives that enhance the profile and support for artistic work undertaken at U of S.
5. The University of Saskatchewan systematically study and consider the future of the fine arts and artistic work including exploring the feasibility of a school of fine arts to enhance student experience, faculty success, and to provide support to departments, colleges, faculty and students who include artistic work in their training, research and scholarship.