Candidate Brief

Director, School of Art

For more information, please contact:

Gerri Woodford, Partner and Co-Lead National Academic Practice
gerri.woodford@odgersberndtson.com

Nicole Duncan
Senior Consultant
nicole.duncan@odgersberndtson.com
1.0 A Snapshot of the Opportunity

The University of Manitoba seeks a visionary leader to assume the position of Director, School of Art—a leader inspired by the opportunity to further enhance the School of Art’s culture of excellence, collaboration, and creativity, and firmly committed to the ethos of unbridled ingenuity within the purview of creative expression. This is a propitious time for the School of Art, allowing the School to grow its distinctive brand, and presenting a seasoned and passionate leader with a remarkable platform from which to build. Reporting to the Provost and Vice President Academic, the Director is responsible for the academic and administrative leadership of the School of Art.

The School of Art, established in 1913, is Western Canada’s oldest art institution. Situated in Winnipeg’s culturally diverse and creatively rich environment, it provides an opportunity for its students, faculty, and staff to engage with the global arts community. Its graduates have gone on to influence both the Canadian and international art scenes through their contributions to research, studio practice and education, as well as cultural organizations and institutions. With its grounding in skills-based visualization and art historical knowledge, the School of Art maintains programs in art history and studio practice with areas of instruction including: ceramics, drawing, graphic design, painting, photography, print media, performance, open media, sculpture and video. Its main structure – the innovative ARTLab, opened in 2012 – and other facilities: ArtBarn – a painting and studio space, the Ceramics/Sculpture building, and the newly renovated Taché Hall, encompass traditional studio spaces and technologies, as well as state-of-the-art digital technologies for experimentation and research. It offers a general and honours BFA, as well as an MFA degree and a Diploma of Art programs.

With state-of-the-art facilities, the creation of a new graduate program and the development of new curricula, the new Director of the School of Art will focus on building upon what is already in place while thinking creatively and critically about the future. The incumbent will leverage the facilities and the cultural significance of Winnipeg to lead the School of Art in its continued development as one of the strongest art and design programs in Canada.

It is important that the School of Art be a model of excellence in pedagogy; thus, promoting a robust teaching and learning environment will be an important preoccupation of the Director. As the academic leader of the School, the Director will oversee curriculum renewal processes and foster innovative programming that will draw upon the collective wisdom of faculty, staff, and students and other faculty/departmental partners to shape programs and program delivery, and will ensure the School of Art’s programs continue to reflect the diverse interests of its arts and design community. Staying informed and remaining technologically relevant will also be key to the continued success of the School of Art. The Director will be a future-focused advocate, ensuring the School of Art and its students stay current with digital technologies.
As the pre-eminent university in the province of Manitoba, and as a member of the U15 group of universities, Deans and Directors at the institution foster an environment in which world-leading research can flourish. As the face of the School of Art, the Director is the champion of research, scholarly and creative works, and innovative programming that will harness interdisciplinary and cross-disciplinary opportunities with other Faculties (i.e.: engineering, architecture, music, arts etc.). In keeping with the topic of excellence, the Director is accountable for the recruitment and retention of accomplished faculty members. Since the landscape for attracting and retaining world-class faculty is competitive, the Director will prioritize faculty involvement, engagement, collaboration and empowerment.

As a publicly-funded institution, the University of Manitoba will continue to be affected by the increasingly constrained financial environment of post-secondary institutions. Governments across the country have been adjusting their approaches to funding universities, choosing to constraint or reduce the growth of operating grants, establishing targeted program funding, and changing eligibility criteria for research funding. In this challenging economic climate, the Director will work in a manner that ensures the School of Art continues to distinguish itself as a globally-minded, highly productive, relevant, 21st century centre for art education and research.

As the University of Manitoba experiences year one of its new decentralized budgetary model—with more accountability and responsibility at the Faculty/School level—the new Director will be creative and innovative and address fiscal and budgetary issues in a way that balances sustainability with the University’s mandate for excellence, and harnesses the potential opportunities of the new model, such as revenue generation and the ability to better understand the financial impact of decisions.

Over the last several years, there has been an increased emphasis on advancement and external relations within the Director’s portfolio. The new Director will embrace these responsibilities by building synergistic relationships with a broad range of external stakeholders and participating in fundraising and stewardship activities in an effort to advance the School of Art. Establishing, building, and nurturing strong national and international relationships beyond Manitoba with alumni and the greater arts community will also be an important part of the Director’s mandate.

Given the inextricable link that the School of Art has with the arts and culture community in Winnipeg and across the province, the Director will foster excellent and productive relationships with a broad range of external stakeholders. The importance of this cannot be overstated, since the School is highly valued by the greater community, and has a level of creative productivity that enriches life in the region and Canada more broadly. The Director, therefore, has an influential role to play within the School of Art, but also across the University and further afield, and should be drawn to the external relations component of leadership.
The University embraces and is a champion for all forms of diversity. In particular—as mentioned in the University’s Strategic Plan—the University of Manitoba’s role in reconciliation, its connections with Indigenous students, partners and communities, and its commitment to Indigenous Achievement are central to the kind of future the University seeks to create. The University is keen on making a concerted effort to attract and retain more Indigenous students, faculty, and staff, while incorporating Indigenous perspectives and knowledge into its programs, and honouring First Nations, Métis, and Inuit traditions and cultures in its various spaces on campus. The Director must perform their duties in a manner that advances the University’s relationship with and commitment to the Indigenous community.

The Director is responsible for the overall operation of the School of Art, and will ensure faculty, staff, and students are engaged in and dedicated to the success of strategic initiatives. In the academic environment, collaboration and collegiality are cornerstones of success; the Director, therefore, will demonstrate a high level of personal and professional integrity, and will be a model of ethical, respectful and collegial conduct. Finally, the new Director will unequivocally recognize the central role that they play in furthering community engagement and, as a beacon of motivation of unwavering encouragement, must inspire, support, and invigorate the creative path of everyone who makes up the School of Art’s impressive artistic community.

2.0 Candidate Attributes

Although the Search Committee recognizes that no one individual possesses the sought-after attributes in equal measure, it has developed a set of criteria to articulate the desired background, experience, and personal qualities of the successful candidate:

- **Academic Record:** A superior academic and professional profile with a background in fine arts, design, visual art or art history; an advanced degree, an exemplary record as an educator, and a record of scholarly or creative achievement and research consistent with a tenured appointment at the rank of Associate Professor or Professor.

- **Strategic Leadership:** The ability to provide authentic, inspirational, visionary guidance to a diverse range of individuals; respected leadership and change management skills; the ability to develop effective implementation strategies for a broad range of initiatives; the ability to provide effective guidance, mentorship, leadership and delegation to others.
• **Administrative Experience**: Previous academic administrative experience in a relevant art or design post-secondary education environment; experience with financial management; a transparent, collegial, consultative, and participatory management style; an effective problem solver.

• **Collaboration**: Strong interpersonal skills, and the ability to work in a highly interactive and productive manner to build-consensus with a broad range of constituents; belief in an empowered faculty and staff recognizing the benefits of autonomy and individual initiative as well as collective achievement. The ability to seize opportunities of collaboration with other faculties (music, architecture, engineering, arts, etc.) that will harness creative and innovative opportunities that further strengthen the School’s and the University’s excellence in teaching, research, scholarly and creative works and service.

• **Commitment to Research Excellence**: A strong enthusiasm for expanding and supporting research, scholarly, and creative activity and productivity within the School; a commitment to supporting innovation and a willingness to mitigate obstacles that can impede creativity and scholarly activity.

• **Communication Skills**: Strong communication skills, and a proven track record of listening and interacting with individuals in a manner that is nurturing and respectful; transparent, timely and professional in providing information that promotes collective decision making; strong mediation skills, a sense of fairness and equity, and the ability to engender and engage in positive and productive collegial governance.

• **Advancement and Development**: To stimulate the growth of the School, the ability to play an active leadership role in the development and stewardship of funds from external sources; an appreciation for and effectiveness toward fundraising, donations of art, and alumni engagement can support and advance the School.

• **External Relationships**: The presence and confidence to play a leadership role with government, professional bodies, alumni, and other external stakeholder groups; the ability to be a strong advocate for the School of Art to the broader community; the aptitude to develop and nurture strong partnerships with the communities and organizations that form part of the local, national, and international art community.

• **Focus on Excellence**: The aptitude for further strengthening the quality of teaching, research, and service; the drive to maintain academic excellence; a high level of
commitment to, and passion for, the School of Art’s programs and scholarly and creative activity.

- **Commitment to Equity and Diversity:** A commitment to equity and diversity in scholarship, teaching, employment activities, and community engagement; a commitment to not only recruiting but retaining a diverse student and faculty population; an appreciation for the University of Manitoba’s commitment to Indigenous achievement and commitment.

### 3.0 The Appointment

The University of Manitoba is strongly committed to equity and diversity within its community and especially welcomes applications from women, racialized persons/persons of colour, Indigenous peoples, persons with disabilities, persons of all sexual orientations and genders, and others who may contribute to the further diversification of ideas. All qualified candidates are encouraged to apply; however, Canadian citizens and permanent residents will be given priority. Application materials, including letters of reference, will be handled in accordance with the “Freedom of Information and Protection of Privacy Act (Manitoba).”

Consideration of candidates will begin June 2018. Nominations, applications or expressions of interest should be directed to Gerri Woodford or Nicole Duncan at mbschoolart@odgersberndtson.com.

*Please review Appendices on the pages that follow*
Appendix A  Major Responsibilities of the Director

Broad areas of responsibility include:

Leadership
- Can articulate and inspire a shared vision within the School of Art.
- Collaborate with other faculties/units to realize the School’s and fulfill the University’s strategic plans.
- Through an inclusive consultation and decision-making process, leads the academic planning process for the School, initiating discussion, defining priorities, and developing and articulating the vision.
- Ensures the School’s vision aligns with the University’s strategic plan, and enhances understanding and builds support for the School’s unique place within the University community.
- Develops and leads a strong team of faculty and staff who support the development and implementation of frameworks, policies and initiatives that foster a culture of excellence, collaboration, engagement, commitment, responsibility and accountability throughout the School of Art.
- Provides strong leadership within a shared-governance structure. Builds trust through openness and transparency while making difficult decisions needed to move the School forward.

Research, Scholarly and Creative Activity
- Promotes excellence and integrity in research, scholarly and creative activity, and fosters a climate that encourages faculty and staff to creatively identify and pursue excellence.
- Works to increase federal, provincial and other creative works research funding support.

Relationship Building
- Builds effective relationships, promotes, and advocates for the School of Art to a broad spectrum of constituents, including senior administration, deans, faculty members, students, other community leaders, agencies, governments, industry, and key institutions regionally, nationally, and internationally.

Teaching and Learning
- Ensures relevant and innovative programs for the School of Art that includes curriculum reviews, program design, enrolment management, experiential learning opportunities and supports for students.
- Promotes excellence and integrity in pedagogical activity, and fosters a climate that encourages faculty and staff to creatively identify and pursue excellence in teaching at both the undergraduate and graduate levels.

Faculty, Staff, and Student Relations
- Plans and prioritizes human resource needs for the School, and establishes strategies to enhance its ability to compete in the recruitment and retention of high calibre faculty and staff.
• Works with faculty and staff to develop strategic recruitment and retention plans.
• Makes appointments and re-appointments, and recommendations for tenure and promotion.
• Deals with personnel issues with fairness, effectiveness, and respect.
• Champions increased diversity among faculty, staff and students.
• Maintains a visible presence in the School, engaging with students and participating in student life activities.

Administration
• Ensures compliance with University policies and procedures.
• Oversees the preparation, management, and monitoring of the planning and budgeting processes within the School of Art.
• Ensures the effective and efficient use of resources (human, financial, information, and infrastructure).
• Exercises good judgment in the management of change and risk.

University Relations and Advancement
• Attracts partnerships and resources by building stronger linkages with the local, national, and international community, education and research institutions, governments, non-governmental organizations, and the arts and culture community. Pro-actively looks for new opportunities funding sources to foster and facilitate excellence.
• Attracts resources to the School of Art from government, private philanthropy, and other programs. Working with the University’s advancement professionals, leads the School’s fund development activities by leveraging existing partnerships, and creating and nurturing new ones. Acts as steward of gifts of financial resources and art granted to the School of Art.
Appendix B     School of Art

The School of Art, established in 1913, is Western Canada’s oldest art institution. Originally known as the Winnipeg School of Art, it has occupied a key role in the development of Canadian artists during the twentieth century. In 1950 it affiliated with the University of Manitoba. Today, the School of Art occupies a key role in Western Canada for the implementation of contemporary practices in the visual arts, design and historical scholarship, and training in studio practice and art history.

The School is committed to advancing excellence in creativity, research, critical thinking and knowledge in the service of the Winnipeg community, and, through its alumni, the local and national contexts and the global cultural community. Through the new Master of Fine Art program, the school will make important contributions to research and knowledge in traditional and experimental art practices.

School of Art Facilities

The School of Art is housed in four buildings on University of Manitoba’s Fort Garry Campus: ARTlab, Ceramics/Sculpture, Art Barn, and Taché Hall; as well as the Architecture/Fine Arts Library.

- **ARTlab (Main Building):** In 2012 the School of Art moved into ARTlab, a 70,000 square-foot building with facilities to accommodate traditional studios and technologies as well as state-of-the-art digital technologies for experimentation and research.

  This new hub of the School of Art houses studios for drawing, painting, video and print media, the MAClab, smart classrooms for art history and studio lectures, the School of Art Gallery, the School’s administrative offices. In 2016, the ARTlab was honoured nationally and awarded the Governor General’s Medal for Architecture, one of Canada’s top architectural awards.
• **Ceramics/Sculpture Building:** This large single-story building was specifically designed and constructed for the three-dimensional media, ceramics and sculpture. It houses some offices for faculty members who teach in the studios as well as some studio spaces for senior students.

• **Art Barn:** The Art Barn houses semi-private studio spaces for graduate, fourth year honors, and diploma workshop students, as well as some offices spaces for faculty members.

• **Taché Hall** Newly-renovated in 2015, Taché Hall (adjacent to and connected to ARTlab via two skywalks) houses faculty offices, graduate student offices/studios, student galleries, and new wet photography labs and darkrooms.

• **Art History Facilities:** The School of Art’s Art History facilities include the School of Art Gallery, featuring one of the largest research collections in Canada as well as a Classroom/Gallery within the security and climate-control envelopes of the Gallery complex. There is a dedicated, smart Art History classroom, seminar rooms, a Print Study Room housing the School of Art’s extensive collection of prints produced at the School since 1950, and a designated Art History Resource Room in Tache Hall housing an extensive collection of art journals and exhibitions catalogues, where students can relax, study and socialize. Students and faculty have access to an extensive library dedicated to Art/Architecture, staffed with knowledgeable librarians. The University of Manitoba Archives and Special Collections houses extensive art-related holdings, including the papers of both Bertram Brooker and Lionel LeMoine FitzGerald, the Winnipeg animation artist Richard Condie, a growing collection of Winnipeg exhibition catalogues, and gems such as a rare copy of the *Nuremberg Chronicle*.

• **Architecture/Fine Arts Library:** The library contains one of Canada’s richest collections of materials on art, architecture, urban planning, design and landscape architecture, with extensive digital resources. Other libraries in the University’s network offer complementary collections in theory, aesthetics, history, literature, science, etc. The library is staffed with a designated Art Librarian who has graduate degrees in both Art History and Library Science, as well as a BFA in studio. This person regularly gives workshops in library and online research in both for art history and studio courses.

**School of Art Gallery**

The University of Manitoba’s School of Art Gallery (formerly Gallery One One One) was established in 1965, building on traditions of collecting reaching back to the ‘teens, in order to serve the School of Art and the public. The School of Art Gallery exhibits and collects contemporary and historical art, maintaining, researching and developing a collection of some 5,000 works, one of the larger Canadian university collections. The collection’s strengths are Manitoba and Canadian art, including the second largest collection of works by Group of Seven member and former School of Art Principal Lionel LeMoine FitzGerald (some 1700 works), masterpieces by
other members of the Group of Seven (particularly Lawren Harris), and works by School of Art graduates and professors such as Takao Tanabe, Esther Warkov, Ivan Eyre, Kenneth Lochhead, Gordon Smith, Carolyn Dukes, George Swinton, Winston Leathers, Sheila Butler, Tony Tascona, Roy Kiyooka, Joe Fafard, Andrew Valko, Gordon Lebredt, Diana Thorneycroft, Wanda Koop, Krisjanis Kaktins-Gorseline and Eleanor Bond. One of Aganetha Dyck’s most extensive installations is housed in the collection. A near-complete collection of prints from William Lobchuck’s legendary Winnipeg-based Grand Western Canadian Screen Shop enriches an exceptionally rich collection of prints. Significant groups of works by the Canadian Structurist artists Ron Kostyniuk and Liz Willmott complement two major works of public art by their teacher Eli Bornstein, housed on campus. There is a respectable selection of mostly prints by modern Canadian and Quebec artists including Marion Nicol, Norobu Sawai, Michael de Courcy, Michael Morris, Jack Shadbolt, Iain Baxter, Toni Onley, Michael Snow, Harold Town, Dennis Burton, Greg Curnoe, Gordon Rayner, William Ronald, Jack Bush, Joyce Wieland, Pierre Ayot, Jacques Hurtubise, Guido Molinari, Yves Gaucher, Claude Toussignant, Alfred Pellan, Jean McEwen, Leon Bellefleur, Jean-Paul Riopelle, Christopher Pratt, and Alex Colville. The vaults house a significant collection of VHS tapes of performance and video art by Canadian and American artists of the 1960s-1980s. The growing collection of work by Indigenous artists includes the TRC collection as well as pieces by Daphne Odjig, Jackson Beardy, Rita Letendre and Alex Janvier, an important series on his Residential School experience by U. of M. graduate Robert Houle, and an extensive collection of paintings by Goyce and Jochim Kacgamic. There are, in addition, a significant selection of prints by American artists (Bill Weege, Sam Francis, Richard Anuszkiewicz, Roy Lichtenstein, Claes Oldenburg, Lary Rivers, Joe Tilson, Wes Wilson), a few old masters (works by Durer, Lucas van Leyden, Jan van de Velde, Robert Nantueil, Nicoletto da Modena, and Piranesi). The two most important Bauhaus artists to settle in Canada, Andor Weininger and Werner David Feist are represented by significant groups of paintings, works on paper and photographs, for which context is provided by a respectable collection of European Modernist prints (Pablo Picasso, Suzanne Valadon, Wassily Kandinsky, Natalia Goncharova, Ernst Barlach, Ernst Ludwig Kirchner, Béla Uitz, Man Ray, Fernand Léger, Jean Dubuffet, Joan Miró, Henry Moore, Stanley William Hayter, David Hockney, Karel Appel, Hans Hartung, Victor Vasarely, Yaakov Agam, Matta). In February 2012, the University of Manitoba’s School of Art Gallery relocated to the main floor of the new Art Research Technology Laboratory (ARTlab). The School of Art Gallery is built to Category ‘A’ specifications, dramatically enhancing the School’s facilities. The new purpose-built gallery has the capacity for larger, more complex exhibitions.

The expanded exhibition program and substantial collection are intended to mirror the role of laboratories and libraries in the larger university context. This fully equipped, state-of-the-art contemporary art space, wired to present all forms of contemporary and historical art, including work that makes use of newer technologies, is central to the mandate of the School of Art.
The physical and philosophical gateway placement of School of Art Gallery within the ARTlab is key to facilitating critical thought, engendering creativity, promoting knowledge production and developing research skills amongst undergraduate and graduate students.

The School of Art Gallery is generously supported by the University of Manitoba, School of Art’s faculty and staff, national and provincial funding agencies, donors, and volunteers.

Beyond a Degree

Students can expect to learn in an environment of intense creativity and collaboration, built on a foundation of academic excellence, with an inspiring balance of tradition and innovation. The School of Art offers general and honours Bachelor of Fine Arts Degrees in studio, art history and design, an MFA degree in studio art, as well as a 4-year Diploma of Art Program.
Appendix C  University of Manitoba

Established as Western Canada’s first university, the University of Manitoba is the largest university in Manitoba and the only medical-doctoral institution in the province. As a member of Canada’s U15 group of research universities, its community of 29,759 students, 4,754 academic faculty and staff, and 3,962 non-academic staff contributes $1.8 billion annually to Manitoba’s economy.

A leader in Manitoba’s knowledge economy, the University of Manitoba is known for its ground-breaking research in a variety of areas, including global health, human rights research, nanotechnology, functional foods and nutraceuticals, HIV/AIDS and climate change. The University’s current operating budget totals more than $600 million, and its research funding is approximately $136.8 million.

The University of Manitoba has two distinct but closely aligned campuses: the Fort Garry Campus, a 233-hectare complex bordering the Red River in south Winnipeg, and the Bannatyne Campus in central Winnipeg. The campuses sit at the crossroads of the Anishinaabe, Métis, Cree, Dakota and Oji-Cree Nations. The University of Manitoba is located on Treaty One territory, and on the traditional territory of the Anishinaabe peoples and the homeland of the Métis Nation. It has four colleges — St. Andrew’s College (Ukrainian Orthodox), St. John’s College (Anglican), St. Paul’s College (Roman Catholic), and University College (secular) — and the Francophone Université de Saint-Boniface is also affiliated with the university.

The University of Manitoba is home to 44 Canada Research Chairs, one Canada Excellence Research Chair, and 40 research centres, institutes and shared facilities. The university has produced more Rhodes Scholars than any other institution in Western Canada, and faculty members at the university are frequently recognized for their achievements in teaching and research. Currently, the University of Manitoba has one faculty member who is an appointed Companion, five who are Officers, and five who are Members of the Order of Canada. Additionally, ten individuals have been appointed to the Order of Manitoba, and 39 individuals have been named Fellows of the Royal Society of Canada.

The University of Manitoba’s mission is: “To create, preserve and communicate knowledge, and thereby, contribute to the cultural, social and economic well-being of the people of Manitoba, Canada and the world.” Attracting talent that are motivated by this mission is a fundamental reason for the university’s success.
The University of Manitoba strives to ensure that First Nations, Métis and Inuit values are acknowledged, embraced and infused into life on its campuses. Indigenous Achievement is a key component of the university’s strategic planning framework. The University is home to the National Centre for Truth and Reconciliation.

For more information about this dynamic university, visit the following websites:

*Main University Website*

*President and Vice-Chancellor*

*Provost and Vice-President (Academic)*

*Vice-President (Research and International)*

*Strategic Plan*

*Facts and Figures*

*Financial Information*

*Student Services*

*Student Experience*

*Indigenous Connect*

*Indigenous Viewbook*
Appendix D  About Winnipeg and Manitoba

The University of Manitoba is located in Winnipeg, which is near the geographic centre of North America. The Red and Assiniboine Rivers—the two main rivers of the city—meet in the centre of Winnipeg, at The Forks/La Fourche. Bringing together a rich ethnocultural mix of individuals from around the world, Winnipeg is the seventh largest city in Canada, and dominates the Manitoba economy. The city is home to one of Canada’s largest urban Aboriginal populations, and encompasses Treaty One territory, the traditional territory of the Anishnaabe peoples and the homeland of the Métis Nation.

Although the city of Winnipeg is large, residents of Winnipeg enjoy easy, relatively rapid access to the downtown core from the neighbourhoods on the periphery of the downtown. Residential neighbourhoods offer affordable housing, and buyers from outside the province often discover their strong purchasing power in the local real estate market. The city has a very good bus system (including Bus Rapid Transit connecting the Fort Gary Campus of the University to Downtown), and also enjoys easy proximity to some of the most beautiful lakefront cottage areas in Canada.

Winnipeg is internationally recognized as an artistic centre; its supportive artistic community fosters cultural production and sustains a vibrant and creative ecosystem. As the Winnipeg Arts Council has stated, “Winnipeg’s identity is embedded in our world-renowned cultural institutions, among the oldest and most respected in Canada. It lives in our cultural spaces and facilities, in our festivals, our galleries, our museums, our theatres, our architecture and our diverse communities and neighbourhoods. It breathes in our population of successful artists—filmmakers, musicians, dancers, composers, writers, visual artists, performers of every kind—and in the passion of our audiences and volunteers who champion and consume the astonishing volume of art and cultural events this city produces.”

The city is an arts and culture hub and home to well-known attractions, including the world-famous Royal Winnipeg Ballet, the Winnipeg Symphony Orchestra and its internationally renowned New Music Festival, the Manitoba Chamber Orchestra, Winnipeg Contemporary Dancers, Winnipeg Film Group (including its outstanding Cinematheque repertory theatre), the Manitoba Theatre Centre (Canada’s oldest regional theatre), the Francophone Cercle Molière (the oldest continually operating theatre group in the country), the Winnipeg Art Gallery (which has the world's largest collection of Inuit art), The Manitoba Museum, and the new and spectacular Canadian Museum for Human Rights. Community events, such as the Winnipeg Folk Festival, Folklorama, the Jazz Festival, the Children’s Festival, Send + Receive: A Festival of Sound (one of the most important festivals of sound art in the country), the Festival des Voyageurs,
and the Fringe Festival, enhance the “friendly Manitoba” atmosphere. Winnipeg is also home to numerous premiere sports teams, including the Winnipeg Jets (hockey), Winnipeg Blue Bombers (football) and the Winnipeg Goldeyes (baseball), as well as an exciting restaurant and foodie scene.

The Winnipeg Art Gallery, with its extensive collections of historical and contemporary Canadian, European and American art (including the Gort Collection of Gothic and Early Renaissance panel paintings and tapestries), the largest collection of decorative art in Western Canada, and its extensive Indigenous and Inuit collections, is only one of the many institutions devoted to showing art in the city. The Assiniboine Park Pavilion Gallery contains the largest collections in the world of the Winnipeg printmaker W. J. Phillips and the School of Art graduate and Professor Ivan Eyre. Plug In Institute of Contemporary Art is one of the few Kunsthallen devoted to contemporary art in the country, and is international in its reach and renown. The city supports one of most complete networks of artist-run spaces and organizations in the country, including aceart inc., Platform Centre for Photographic and Digital Art, Martha Street Studio/Manitoba Printmakers Association, MAWA (one of Canada’s oldest and best-established centres for Feminist art), Video Pool (the principal distribution centre for video art and new media art production on the Prairies), la Maison des Artistes Visuels Francophones, the Centre Culturel Franco-Manitobain, The Graffiti Gallery and Art City (both renowned community youth art centres), as well as a few commercial galleries with national reach such as Loch Gallery, Mayberry Fine Art Inc., Lantern Gallery and Lisa Kehler Art + Projects.

The city’s other universities, the Université de Saint-Boniface, the University of Winnipeg and Canadian Mennonite University all house collections and galleries of art. The Winnipeg Art Gallery hosted the first major museum exhibition devoted to contemporary Indigenous artists (“Treaty Numbers 23, 287, 1171: Three Indian Painters of the Prairies,” 1972) and Winnipeg is where Daphe Odjig founded Odjig Indian Prints of Canada (1971, the first urban Indigenous-run commercial gallery) and Professional Native Indian Arts Association Inc. (1973), the “Indian Group of Seven.” With Urban Shaman Gallery (contemporary Canadian and international Indigenous art) and APTN, Winnipeg is one of the most important centres of the Indigenous cultural renaissance in the country. The Manitoba Archives houses the Hudson Bay Archives, one of the most important of its kind in the world, and it has other major collections related to Indigenous history as well as the fine arts, while the Manitoba Museum houses significant collections of settler and Indigenous arts, artefacts and crafts, including the world-renowned Hudson Bay Gallery Collections. Winnipeg has been recognized internationally for its active and varied contemporary art scene, a scene that has produced international art stars such as filmmaker Guy Maddin, the Royal Art Lodge (including Marcel Dzama), Divya Mehra, Karel Funk, Tim Gardner, and Sarah Anne Johnson (all graduates of the University of Manitoba), to name just a very few. The annual Nuit Blanche festival is nationally known for its excitement and verve.

Winnipeg is a centre of traditional, Modernist and contemporary architecture and design, with a remarkable stock of early 20th century buildings, an exceptional array of High Modernist architecture, a vibrant group of contemporary architecture firms, as well as a core group of venerable firms with roots in the Modernist flowering of the 1950s. The University of Manitoba houses one of the country’s most successful faculties of architecture, a faculty that has produced many of Canada’s most famous architects, and houses the country’s only graduate program in Interior Design. The Manitoba Craft Council operates both a significant library and a
gallery, and the community-run Edge Gallery + Urban Art Centre shows contemporary art, craft and design. The Winnipeg Architecture Foundation hosts an annual film festival as well as regular exhibitions devoted to architecture and design, and it spearheads and coordinates the Design Quarter initiative, which brings attention to the concentration of contemporary designers and firms in the historic Exchange District downtown. The annual Warming Huts: An Art + Architecture Competition hosted by The Forks National Historic Site and complementary to the world’s longest tended seasonal skating rink, has featured designs by the likes of Gehry Partners, Anish Kapoor, Antoine Predock, and Guy Maddin. The Winnipeg Design Festival is an annual event put on by Storefront Manitoba devoted to the promotion of the city’s rich design culture.

Winnipeg’s economy is strong and stable, and is home to a robust and talented workforce. The city is known for its scientific breakthroughs, for bringing exciting new products and services to the marketplace, and for launching global companies. It is home to one of the most diverse economies in the country, hosting key industries which include financial services, transportation and distribution, aerospace, agribusiness, energy and environment, advanced manufacturing, communications and technology, and creative industries. With respect to the performing arts economy alone, Winnipeg nurtures more world-class performing artists per capita than any other city in Canada.

Manitoba boasts an abundance of opportunities for recreation and leisure across the province, and there are many natural outdoor environments that make Winnipeg a pleasant city to live in. The rivers in Winnipeg provide residents with a variety of recreational opportunities, which include boating or walking and cycling along the city’s river-walk system. The city also provides a scenic setting for several golf courses and regional parks, as well as many historic and traditional sites.

Winnipeg also embraces the winter season with numerous festivals and events, while boasting some of the world’s longest natural skating trails. The University of Manitoba collaborates in the Warming Huts: An Art + Architecture Competition on Ice, which brings together world-class design and art with Winnipeg’s famous winters. The competition garners entries from across the globe and has caught the attention of international architecture publications and awards.
Winnipeg was recently ranked the 4th Best Place to Live in Canada by Moneysense.ca, is ranked Top 10 for Business Friendliness among mid-sized cities in the country, and is considered one of the most intelligent communities in the world. For more information about Winnipeg, please visit www.winnipeg.ca/, www.tourismwinnipeg.com, and www.travelmanitoba.com/.
Appendix E  Search Committee

CHAIR:
Dr. Janice Ristock, Provost and Vice-President (Academic)

ELECTED BY THE FACULTY:
Professor Sharon Alward, Professor, Performance Art
Dr. Oliver Botar, Professor, Art History
Professor Sarah Ciurysek, Assistant Professor, Photography
Professor Mark Neufeld, Assistant Professor, Painting

PRESIDENTIAL APPOINTEES:
Dr. Stephen Borys, Director and CEO, Winnipeg Art Gallery
Dr. Harvy Frankel, Dean Emeritus
Dr. Todd Mondor, Dean, Graduate Studies
Dr. Mary-Jo Romaniuk, University Librarian

SUPPORT STAFF REPRESENTATIVE:
Chris Pancoe, ceramics/sculpture technician

STUDENT REPRESENTATIVES:
Alyssa Bornn, undergraduate student
Breanne Siwicki, graduate student
Appendix F  Privacy and Confidentiality

PRIVACY (UNIVERSITY OF MANITOBA)

This personal information is being collected under the authority of The University of Manitoba Act and will be used for the purpose of determining suitability for employment and will be shared with participating members of the search process. Your personal information will not be used or disclosed for other purposes, unless permitted under FIPPA. If you have any questions about the collection of your personal information, contact the Access and Privacy Office (204-474-9462), 233 Elizabeth Dafoe Library, University of Manitoba, Winnipeg MB, R3T 2N2.

CONFIDENTIALITY (ODGERS BERNDSTON)

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By providing us with a copy of your resume and any subsequent personal information directly or from third parties on your behalf such as references, you understand that it has been furnished with your consent for the purpose of possible disclosure to our client, who has agreed to comply with our Privacy Policy. We will not disclose your personal information to clients without your prior knowledge and consent.

Thank you for considering this important opportunity. This document is intended to provide the reader with information and is not a contractual document. Some of the material therefore may be subject to change. Please feel free to contact us should you have any questions.