REPORT OF THE FLORENCE REVIEW

August 2018

SPONSOR
Dr. Gillian Siddall, Vice-President Academic

REVIEW TEAM
Dr. Vladimir Spicanovic, Dean, Faculty of Art
Ms Deanne Fisher, Vice-Provost, Students & International
Dr. Caroline Langill, Dean, Faculty of Liberal Arts & Sciences and School of Interdisciplinary Studies
I. BACKGROUND

In April 2017, escalating direct and indirect costs and other factors associated with operating OCAD University’s Florence Off-Campus Studies Program (hereafter known as Florence) prompted the University’s leadership to announce a strategic review of the program to determine options for the future. While the program was initially suspended for 2017-18, response from affected students, their family members and faculty resulted in the suspension being postponed for one year (to 2018-19.)

The Vice-President Academic & Provost, Dr. Gillian Siddall, established the Terms of Reference for the Review as follows:

REVIEW TEAM:
Dr. Vladimir Spicanovic, Dean, Faculty of Art
Ms Deanne Fisher, Vice-Provost, Students & International
Dr. Caroline Langill, Dean, Faculty of Liberal Arts & Sciences and School of Interdisciplinary Studies

PURPOSE & SCOPE: The Review Team will complete a strategic analysis on the continued operation of the Florence studio and/or Off-Campus Studies program, in the context of the priorities of the OCAD University Academic Plan.

TERMS OF REFERENCE:

1. Develop a business model for the continued operation of the Florence studio with a goal of, at minimum, full cost recovery. The business model will include plans for:
   a. Revenue generation through options such as studio rentals, expansion of participation and use of the Florence studio by all Faculties and/or studio use during spring and summer.
   b. A fee structure that covers direct and indirect costs associated with the facilities and program.
   c. Mitigation of risks associated with the operations and/or the program.

2. Explore and recommend opportunities to continue a Florence study abroad program in another facility and/or in a different format and/or in partnership with another institution or organization, or to develop a study abroad program in another location.

In the event that (1) can be achieved, the Review Team will:

• Re-develop the Florence Off-Campus Studies program in terms of format and length to reflect the priorities of the Academic Plan and operate within the framework of the business model developed. Any curriculum requirements will be developed through the appropriate program, Faculty and Senate approval processes.

• In the event that (1) cannot be achieved, the Review Team will consider option (2)
II. CONSULTATION PROCESS

The Review Team conducted in-person/Skype consultations with 22 different stakeholders, including faculty, past students of the program and staff, and received 12 written submissions. Among those who met with or wrote to the Review Team, the overwhelming majority supported retaining OCAD University’s presence in Florence and many had very constructive suggestions to reduce costs/increase revenues, broaden access, enhance curriculum and improve operations. The Review Team is grateful to all those who contributed to this process. A summary of the findings from the consultations is attached as Appendix A.

III. CONTEXT

FLORENCE IN THE CONTEXT OF THE ACADEMIC PLAN

OCAD University’s Academic Plan: Transforming Student Experiences 2017-2022 provides the backdrop to this review. On the one hand, the Plan calls for “an internationalized learning journey [that] helps students at all stages of their studies develop global, multicultural and multilingual perspectives and attributes that will equip them for multiple working environments while boosting the institution’s ability to attract top-quality faculty and staff from around the world.” The Florence studio stands alone as OCAD University’s only offshore facility and the program our longest standing cohort-based study abroad opportunity. There can be no doubt that the 1000+ alumni of the Florence program benefited creatively, personally, academically and professionally from the opportunity to learn and grow in this unique environment.

At the same time as it challenges us to broaden our horizons, the Academic Plan (AP), with its articulation of principles of decolonization, equity and inclusion, points to a need to revisit the status quo — to reconsider this 40+ year investment in Florence in light of our traditional western and Eurocentric perspectives regarding the study of art and design. This approach to the study of art and design history is undergoing revision under the AP. How might this revisioning be undertaken within the existing program? If we were to start an offshore program today, would we choose Florence?

Participants in the consultations had many responses to the question of “Why Florence?” To some, Florence represents the opportunity to interrogate the role of colonialism from amid the artefacts of it. Many spoke of the need to see Florence not just as the heart of the Italian Renaissance but as a site of a thriving contemporary arts scene, as a gateway to other parts of Italy (including the Venice Biennale) and Europe, and as a city and country grappling with political and social issues ripe for study. Others offered an even more pragmatic position: If OCAD U cannot continue to operate in Italy, then we have little hope of operating a similar opportunity any place else, which would present even more challenging conditions.

FLORENCE IN THE CONTEXT OF REMEDIAL ACTION

The decision to suspend the Florence program (first for 2017-18, later advanced to 2018-19 instead) was made primarily as a response to the University’s financial situation and the directive that all units contribute to the remedial action plan in an effort to balance the 2017-18 budget. There are a number of direct and indirect, fixed and variable expenses associated with
the Florence operation (described below.) The decision to suspend the program for one academic year will yield approximately $108,000 in savings to the Faculty of Art. (The savings do not include the fixed costs, such as the studio lease, which will continue to be paid during the program’s suspension.)

IV. BUSINESS MODELS FOR THE FLORENCE PROGRAM

The terms of reference for the Review directed the team to develop a business model for Florence that reaches, at minimum, full cost recovery and considers revenue generation, fees, and risk mitigation as primary aspects.

It is important to note that in undertaking this exploration, the team is focused on the Faculty of Art-run full-year program. Any standalone programs utilizing aspects of Florence (such as the Interdisciplinary Master’s in Art, Media and Design program) were not within the scope of this review, except as they pertain to cost-sharing opportunities with respect to the fixed expenses.

It is also important to note that there are many ways to position the revenues and costs of Florence. Because the students in the program are regular OCAD U students who would pay tuition to the home campus regardless of the Florence program, and because the faculty are full-time instructors who would be compensated regardless of their posting to Florence, the Review Team chose to “net out” these revenues and expenses. In other words, the business models were based on the revenues and expenses that are specific to the Florence program and would not be incurred if the program did not exist.

CURRENT BUDGET OF THE FLORENCE PROGRAM

Revenues

1. Students pay a deposit of $1000 to cover costs of field trips and museum admissions. (This is met with the same amount of expenses so is therefore not reflected in the business models.)
2. Returns of approximately $8,000 annually accrue from a Long term Restricted “Italian Fund” (Principal = ~$203,000.)

Expenses

Compensation Expenses ($43,000)

This is made up of:

- Faculty coordinator stipend of $3,500 per semester
- The cost of art history instruction
- Part-time Studio Coordinator
- Class assistant and/or student monitor

Non-compensation, Direct Expenses ($92,000)

The primary fixed annual costs for the program include:

- the Studio lease and utilities (~$60,000),
• the travel and accommodation expenses of the program coordinator (faculty) (~$23,000)
• legal/accounting expenses to operate in Florence ($7,300).

Indirect and Variable Expenses

Not traditionally included in the Florence program budget are the salary costs associated with administering the program, estimated at $21,000 annually (portion of a Program Assistant and the Manager in the Faculty of Art).

In addition, the Faculty of Art provides an average of $3000 annually from its Innovation Fund, in order to meet unanticipated costs such as escalating venue fees, fluctuations in exchange rates, visiting speakers, emergency travel, student exhibition/publication costs.

BUSINESS MODELS EXPLORED

Model 1: Program Closure

Despite hearing widespread support for the continuation of the Florence program, the Review Team did its due diligence in exploring the option of full program/facility closure by conducting an analysis or the benefits, risks and challenges.

The estimated savings associated with full closure of the facilities and program (if advanced in 18/19) would be: $135,000. This figure increases substantially if faculty replacement costs (to replace faculty posted to Florence) and indirect administrative costs are calculated in.

Benefits of program closure:

• The savings of $135,000 would assist the Faculty of Art in meeting its obligations under the Remedial Action Plan and will, therefore, protect others of the Faculty's operations from cuts.
• Discontinuation of the program would relieve significant stress on the Faculty of Art administrative staff
• Risk inherent in operating an offshore facility (fluctuating financial conditions, facilities maintenance, legal, etc.) and in student/faculty health and safety are eliminated
• The University could explore the possibility of repurposing the long-term restricted Italian Fund to support other programs of similar purpose (e.g. study abroad, mobility-exchange, international projects.)

Risks of program closure:

• This would serve as a loss of OCAD U's only permanent international program and it is doubtful the institution has the resources to establish another in the near future
• OCAD U’s departure would represent the loss of a Canadian art and design school footprint in Florence.
• The program is widely recognized and is perceived by some as a recruitment tool for prospective students
• Loss of a program with 45+ years of history and alumni will negatively impact faculty and student morale in the Faculty of Art and potentially donor support

The Review Team determined that the risks of closure outweigh the benefits, which are primarily financial. Therefore, the committee explored avenues for maintaining the program while reducing the financial impact on the Faculty of Art.

**Model 2: Cost Containment & Student Fees**

This model continues to see the program operate similar to the current model but with increased revenues in the form of a modest fee paid by students and some minor trimming of expenses.

The model reduces expenses by finding more affordable options for faculty accommodation and trimming some non-compensation expenses. However, under government policy, fees can only be introduced to cover “non-tuition related” expenses, which do not include the major costs of the program: the studio lease and coordinator.

*This model still results in expenses exceeding revenues and does not yet address the issues of administrative costs and unforeseen expenses (contingency.)*

**Model 3: Complete Refresh, Rebranding & Reinvestment: Academic and Financial (RECOMMENDED)**

It is clear that in order to build a cost-recovery business model for the Florence program, a more assertive plan of revenue generation and fundraising will be necessary.

Model 3 maximizes revenue through a combination of facility rentals, fundraising, revenue-generating short courses and potential partnerships with other institutions to provide program administration. In order to execute these plans, staffing to the program is augmented in Florence.

To achieve this, more time will need to be opened up in the calendar year when the studio is not occupied by current OCAD U undergraduate or graduate students. This model also envisions a re-invention of the curriculum to align it to the Academic Plan and attract interest from all programs.

This model also re-organizes the administration of Florence within the institution such that the central administration (Vice-Provost, Students & International) assumes responsibility for the studio and related legal/financial obligations, while the Faculties assume responsibility for academic program only.
Model 3: Budgets

A. Faculty of Art Program

The Faculty of Art’s full-time program would be reduced to one semester. This would both reduce costs and open up time in the studio for short programs and courses that have capacity to widen participation and generate revenue. Shortening the program to one semester also has the potential of reducing administrative time associated with supporting visa applications.

An application fee ($200 recommended) would be introduced to cover some of the administrative costs associated with the program (but stay within Ministry guidelines that prohibit charging of fees for tuition-related expenses.) The annual returns from the restricted Italian Fund would continue to accrue and support the program (though would be reduced in relation to part B of this plan, below.)

<table>
<thead>
<tr>
<th>Revenue</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Application Fees</td>
<td>$6,000</td>
</tr>
<tr>
<td>Fundraising (returns from Italian Fund)</td>
<td>$6,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Stipend</td>
<td>$3,500</td>
</tr>
<tr>
<td>Faculty travel + accommodation</td>
<td>$11,000</td>
</tr>
<tr>
<td>Art history instruction</td>
<td>$10,000</td>
</tr>
<tr>
<td>NET EXPENSE TO FOA</td>
<td>$12,500</td>
</tr>
</tbody>
</table>

While full cost recovery is not quite achieved in this model, it significantly reduces the financial burden to the Faculty of Art. With adjustments to the delivery of the art history curriculum (addressed below) and/or increased revenue from the Italian Fund as it is replenished long term, a self-balancing program is within reach.
B. **Florence Studio**

Under this model, operation of the Florence Studio would be de-coupled from the Faculty of Art (FOA) program, moved to the responsibility of the central administration and be made available to multiple stakeholders in the university, including Continuing Studies and the Business Innovation Studio.

A business plan for revenue generation would be developed that capitalizes on the now freed up time in the Winter semester, as well as any other unused weeks (e.g. July.)

In order to support the revenue generation activities, OCAD U would engage a half-time Studio Coordinator based in Florence.

Investment in the business development could be in the form of loan from the principal in the Italian Fund of up to $50,000 in Year 1 of the plan (19/20), and declining over the following two years ($30k in 20/21, $12k in 21/22) with the goal of the Studio being self-financing by 22/23. In the later years of this strategy, the net revenues from the operations would be used to repay the loan to the Italian Fund.

### Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short courses, rentals, residencies</td>
<td>$50,000</td>
</tr>
<tr>
<td>Italian Fund (Principal)</td>
<td>$50,000</td>
</tr>
</tbody>
</table>

### Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compensation (Studio Coordinator, Instructors)</td>
<td>$28,000</td>
</tr>
<tr>
<td>Lease &amp; Occupancy Costs</td>
<td>$60,000</td>
</tr>
<tr>
<td>Legal/Accounting</td>
<td>$3,000</td>
</tr>
<tr>
<td>Promotion/Marketing</td>
<td>$9,000</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td><strong>$100,000</strong></td>
</tr>
</tbody>
</table>

*It should be noted this model achieves cost recovery taking into account direct costs only. The indirect costs (program and studio administration at the home campus) remain a challenge.*
V. RECOMMENDATIONS:

1. Business Model: Maintain the Florence studio and academic programs by adopting the Model #3 outlined above, including:
   a. Reduction of the Faculty of Art’s program to one semester
   b. Introduction of an application fee to students applying to the FOA program
   c. Shifting responsibility of studio management to the central administration
   d. A loan of up to $92,000 in principal over three years from the Italian Fund to support business development plans (subject to approval of the Investment Committee of the Board of Governors)
   e. Hiring of a 0.5 FTE permanent studio coordinator in Florence whose responsibilities would entail:
      • Studio management
      • Facilities upkeep
      • Relationship and resource development (for materials and facilities)
      • Facilitation and coordination of visiting artists and speakers
      • Occasional participation in critiques
      • Event coordination including exhibitions
      • Social media management
      • Student support, including visa, visitor registration
      • Routine banking and bill payments
      • Trip bookings
      • Promotion and coordination of studio rentals
      • Marketing and promotion of weeklong programs
      • Studio rentals
   f. Assess viability of the revenue generating activities against projections by December 2020, the end date on the current studio lease. If revenue targets are not being reached by that date, close the Florence studio. Partnerships with other academic institutions would be explored in order to facilitate continuation of the OCAD U programs or courses if desired.

2. Structure & Curriculum:
   a. Initiate a cross-Faculty working group on curriculum, charged with developing semester-long and shorter duration spring/summer programs to meet the interests and needs of students in multiple programs.
      • Each program to develop the eligibility requirements (e.g. Pre-requisites)
      • Develop Liberal Arts & Science curriculum (art/design history) that can be delivered online, acknowledges the Academic Plan and is augmented by local site visits
      • Consider development of Professional Practice curriculum that would emphasize opportunities to engage with the unique contemporary art and design communities in the region.

3. Risk Mitigation: Reduce the risks associated with safety, health, wellness and financial issues through:
a. Expansion of the role of the Studio Coordinator as described in Model 3 to provide more local support.

b. Explore a third party residential and support contract with another university/provider.

4. Faculty Role & Recruitment

   a. Expand the range of faculty interested and available to teach in Florence by moving to the one-semester model and introducing curriculum from other program areas.
   
   b. Review and revise the faculty coordinator position description to clearly articulate responsibilities.
   
   c. Create a Global Fellowship opportunity to enable non-tenured/tenure track faculty to apply to teach in Florence.
   
   d. Bring the LAS component of existing or any new curriculum into the responsibility of the Faculty of Liberal Arts & Sciences.
APPENDICES

APPENDIX A: SUMMARY OF CONSULTATIONS

1. Strengths of the Program

Many participants in the consultation process identified that the experience was extremely memorable, rewarding and continues to serve their practice as an artist. Specific aspects of the program highlighted include:

a) Cross-Disciplinarity: many participants in the consultation process expressed that the best experience of the program was the interdisciplinarity of the group and how relationships grew in strong ways.

b) Immersive Studio Environment: This was seen as a big factor in the success of the program; being able to 100% devote yourself to your skill set and work/practice. The incredible rigour/focus that happens in the isolated environment cannot be replicated in the home environment.

c) Different Sense of Time/Lifestyle: Participants in the consultation process acknowledged that time consciousness is different in Italy and it had an extraordinary effect; students felt permissions to take the time to make their work.

d) Legacy: Participants in the consultation process noted the importance of lineage and history/legacy. The program is over 40 years old and still has a good reputation.

Participants in the consultation process stated that the program is still a very large recruiting tool, noting that students come to OCAD U because of the Florence program; it is a draw for the school.

2. Location

a) The consultations revealed support for Florence as a continued site for an OCAD U Studio Program based on a number of factors, including the following:

- Size of the city; small enough to be navigable and not overwhelming
- Relatively inexpensive and well-connected European city
- The only studio art program from Canada in Florence
- All of the work that’s available from the Renaissance and being able to see real works on site that have texture and tactility to them
- Florence is unique on women’s issues — more women are being educated in Florence because women are involved in business; higher level of education in general. Diverse melting pot
- Community of practicing contemporary artists
- Benefit of having local resources, i.e. Contemporary sculpture garden
- Can do some great work around decolonization work in Florence; that’s the birth place of the intellectual process where colonization was born. Colonization as a subject matter — Europe is the place to study that
- The Florence program offered us a unique opportunity to position our contemporary practices in relation to the Renaissance masterpieces we were viewing and learning about just steps from the studio
Other potential locations for a similar program suggested during the consultations, include: Berlin, Bologna, Prague, Buenos Aires and China — understanding that there are implications for safety and costs associated with each.

b) The consultations revealed some reasons Florence was not the best site for an OCAD U studio program based on the following factors: Florence has become a difficult place to do business; the intense bureaucracy in Italy adds to these challenges — exchange rate is an issue and it can be overcrowded in the summer to the point where it’s overwhelming.

3. Studio

The consultations revealed that the studio has A/C in only 2 to 3 of the 10 different spaces in the studio and it is generally not run because it is very expensive, though it is operational.

Most of the participants in the consultations found the studio space to be quite adequate for the number of students and faculty in the program. Though a few participants in the consultations revealed that they found the studio space to be cramped and full of things, such as bicycles. It was also mentioned by a small percentage that the studio felt more like a formal showpiece, rather than a studio.

4. Program Structure

a) Full-year program versus semester-long program

The consultations explored the possibilities of having the program remain the full year, versus having the program become one semester long, with a new cohort for the second semester, the findings were as follows:

- It’s difficult to divide teaching thesis into two, because students work continuously with their professor over the two semesters
- Growth really happens in the 2nd term; there is something very valuable about it being a full two semesters
- It’s positive to have the two coordinators over the full year, as it’s a shift in viewpoint and with discipline it runs with two critique lenses
- If moving to a one semester model could be easier from point of view of visa and immigration
- Students may prefer a one semester option; majority of students in program are third-year (now 20 to 21 years old); one semester may be enough
- If it’s a matter of the program existing or not, then go to one semester model

b) Role of Faculty Coordinator Consistency: Participants in the consultation process identified that there is inconsistency in terms of how involved the faculty coordinators are, i.e. how much they are present in the studio, noting that it can be disorienting for students not to know what the structure is.

c) Curriculum: It was identified in the consultations that the need for dedicated curriculum is paramount, due to the following: inconsistency from year to year, lack of attention to year level, sharing of syllabi (it is not consistently shared) and equivalencies.
d) Emphasize Professional Practice: Participants in the consultation process identified that we need to think about the student experience and developing those professional skills; troubleshooting what it is to be a practitioner should be at the forefront.

e) Design Students Could Benefit More: While participation has been low for Design students, consultations shared that Design students benefit from the program, in the following ways: benefit from interaction with students from other disciplines and the curriculum works for Design students as well as Art students.

5. Staffing

a) Studio Technician: Through the consultations it became clear that the studio technician, Anna Rose, is a great resource, and has more to offer the studio program.

b) No Permanent Staff: Participants in the consultations revealed that there needs to be on-the-ground continuity in Florence; maintaining of a database of contacts, resources, suppliers, names and contact information. We need to treat Florence like we treat Toronto, on a smaller scale.

c) Faculty Support: The consultations identified that there is a lack of faculty support from OCAD U in Toronto which can make it difficult for faculty to be on their own in Florence, as they feel vulnerable and isolated, and it can be challenging to deal with difficult situations in the studio, which are usually behavioural/interpersonal. Better communication with services back in Toronto is needed. It was suggested in the consultations that it might be helpful to have two faculty share a semester, in terms of isolation and dealing with students. Potential partnerships with other institutions could help with faculty support.

d) Recruitment of Faculty: The consultation process revealed that it is important to have a 2 to 3 year plan so faculty know farther in advance when they are going to Florence, for the following reasons: it is costly to participate in the program, both financially and in terms of personal life; need to be able to plan finances ahead. Professors are the spokespersons for the program and are attracting students, so students need to know which faculty are going well in advance. Currently the same faculty circulate through Florence; the broader spectrum of faculty fail to apply due to lack of interest in the program, personal financial liability and individual responsibility for 24 students in a foreign country with few institutional supports.

e) Job Descriptions: The consultation process identified that job descriptions are needed and/or need to be updated.

6. Student Support

The consultations revealed that there are lack of student supports in Florence, as follows: with distance from home and lack of support services, students can suffer feelings of isolation, students only work with one faculty member and relationships can be difficult; can be an obstacle to development and learning when evaluated by the same faculty member for many credits and there are limited health and counselling services in Florence.

Partnerships with other institutions could help with student supports.

7. Administration
Through the consultations it was identified that there is a need for a dedicated administrative staff for the program. This dedicated administrative staff should have significant experience in order to effectively administer the program, given the legal and visa issues involved in the program.

The consultations revealed there is currently a lack of identified academic leadership over the program, as well it is a burden on the FOA Associate Dean, who already has a very heavy workload. Many people suggested a single point of contact for the program and administrative role. This would allow for better communication with the students and parents, alike.

8. Financial

a) Revenue Generating Opportunities

Participants in the consultations identified a number of opportunities for OCAD U to explore that would maximize the use of the studio and/or optimize revenue. These include:

- Opening up the campus to students from other institutions, particularly from May-August when the studio may not be in use by OCAD University
- Renting/subletting the studio in July-August, potentially to OCAD U faculty, alumni, other artists or to other institutions (e.g. Concordia) looking to run a summer program
- Developing short courses for external markets
- Expanding use of the studio in summer for graduate students
- Developing a summer program for a specific cohort (e.g. Design)
- Running parallel programs during the academic year that operate alongside the main year-long program
- Opening the program to more people in fifth year who aren’t necessarily OCAD U alumni
- Sharing with other international universities, e.g. share visiting artists (share airfare, etc.)

b) Fundraising

Through the consultations a number of opportunities for OCAD U to explore fundraising for Florence were discussed, as follows:

- Potentially host a continuous Florence fundraiser every year – niche market: Cdn. Italians/alumni
- Sitting in the largest Italian Canadian population outside of Italy in the world; great opportunity to engage that community and get some support
- Alumni endowments; the collective support of the Florence program alumni could allow an endowment to support a portion of the program’s ongoing operating expenses
- Fundraise for Florence scholarships

d) Milligan and Milligan – rental agency: Through the consultations it has become apparent that the rental agency used by OCAD U in Florence for faculty housing, Milligan and Milligan, is very expensive. It has been suggested to do some market research and there will be savings to be had, noting apartments can now be found online.

e) Extra Fees: the idea of charging students extra fees/premium for the program was discussed and it was found that some would be willing to pay a premium and some would not, which raises questions about accessibility, which could be addressed through fundraising. It was suggested that there must be 2 to 3 full scholarship positions. Some participants felt it was a premium
program and suggested finding out if we could deregulate tuition. Recalculating the venue entry fee and/or charging an additional administrative fee were also suggested.

f) Cost Controls: outdated budgets for the Florence faculty coordinators mean spending happens across many budget lines; additionally, there are few limits put in place on some items.

g) Partnerships: The consultations identified a number of opportunities for OCAD U to partner with other institutions, at various levels, which could help financially in terms of sharing costs/resources.
APPENDIX B: HISTORY AND STRUCTURE OF THE FLORENCE PROGRAM

- OCAD U has been operating a studio-based program in Florence since 1974.
- OCAD U’s Florence program is registered with the Italian Ministry of Education and recognized as a Canadian center for higher education in Florence, Italy.
- The program accepts cohorts of up to 25 undergraduate students at years 3, 4 and post-grad certificate levels.
- Students in the Florence program attend full-time for the full academic year (September to April) and undertake 2.0 studio credits/semester and .5 credits in Liberal Arts & Sciences per semester.
- The studio curriculum is taught by OCAD U faculty (one per semester, changing over the holiday break) who spend a semester in Florence; the art history curriculum is led by a local art historian.
- The studio is also used for a spring graduate course in the Interdisciplinary Art, Media and Design program and, most recently, for an upper year Environmental Design course.
# APPENDIX C: FLORENCE BURSARIES & SCHOLARSHIPS

<table>
<thead>
<tr>
<th>Florence Program Funding</th>
<th># of students</th>
<th>Institutional Bursaries (Donor Endowed)</th>
<th>TSA (OCAD) Bursaries</th>
<th>Scholarships</th>
<th>Avg Amount per student</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014/15</td>
<td>7</td>
<td>$12,090.00</td>
<td>$0.00</td>
<td>$2780.00</td>
<td>$2124.29</td>
</tr>
<tr>
<td>2015/16</td>
<td>15</td>
<td>$22,489.34</td>
<td>$3000.00</td>
<td>$12283.00</td>
<td>$2518.16</td>
</tr>
<tr>
<td>2016/17</td>
<td>12</td>
<td>$21,646.00</td>
<td>$0.00</td>
<td>$3740.00</td>
<td>$2115.50</td>
</tr>
<tr>
<td>Total</td>
<td>34</td>
<td>$56,225.34</td>
<td>$3000.00</td>
<td>$18,803.00</td>
<td>$2294.95</td>
</tr>
</tbody>
</table>