

TO: Members, Fine Arts Faculty Council

FROM: Sandi Chase-Caron, Secretary, Fine Arts Faculty Council

DATE: December 7, 2018

Please be advised that the next meeting of Fine Arts Faculty Council will be held on Friday,
December 14, 2018 at 9:30 a.m. in EV 2-776.

AGENDA

1. Call to Order
2. Approval of the Agenda
3. **Guest: President Shepard (9:30 a.m.)**
4. Approval of the Minutes of the Meeting of November 16, 2018
5. Business arising from the Minutes
6. Chair's Remarks
7. Question Period
8. Appointments – no appointments
9. **Presentation: Bettina Forget: Convergence: Arts, Neuroscience, and Society - A Review of Semester I (10:30 a.m.)**
10. Academic Affairs
 - 10.1. Curriculum Changes for the Department of Art History (Dossier: FFAC-2018-12-D2)
 - 10.2. Report of the Associate Dean, Academic Affairs (FFAC-2018-12-D4)
11. Planning and Academic Facilities
 - 11.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2018-12-D5)*
12. Research
 - 12.1. Report of the Associate Dean, Research (FFAC-2018-12-D6)*
12. Committee Reports
 - 13.1. Board of Governors Report – Prof. D. Cross*
 - 13.2. Senate Report – no report
13. Other business
14. Next Meeting – January 18, 2019 at 9:30 a.m.
15. Adjournment

* Documents not included will be uploaded to the Fine Arts Faculty Council web page:
<https://www.concordia.ca/finearts/about/faculty-council.html#documents>

Concordia University
Minutes of the Meeting of the Faculty of Fine Arts Council
November 16, 2018
9:30 a.m. – 12:00 p.m.
EV2.776

Present: R. Duclos (Chair), P. Barr, J. Berzowska, J.C. Bustros, L. Caminati, A. Cappelluto, , J.C. Carlos, S. Chase-Caron, E. Cheasley Paterson, M. Corwin, E. Diamantoudi, G. Dimitrov, E. Donovan, D. Douglas, F. Figols, J. Garcia Sierra, A. Haugen-Strand, S. Jarvie-Clark, C. Jeuris (acting on behalf of E. Murphy), J. Latour, L. Milner, A. Murdoch, U. Neuerburg-Denzer, M. Nye, S. Panet-Raymond, J. Potvin, J. Sloan, L. Sujir, K. Thompson, MJ Thompson, A. Waclawek.

Regrets: M. Clark-Gardner, pk Langshaw, G. Vaillancourt

Guests: N. Bhuiyan

1. Call to Order

The Chair called the meeting to order at 9:30 a.m.

2. Approval of the Agenda

MOTION: (J. Sloan / K. Thompson)

“that the agenda for the meeting of November 16, 2018, be approved.”

CARRIED

3. Approval of the Minutes of the Meeting of October 19, 2018

MOTION: (P. Barr / D. Douglas)

“that the minutes of the meeting of October 19, 2018, be approved.”

CARRIED

4. Business Arising from the Minutes

There was no business arising from the minutes.

5. Chair’s Remarks

- The Dean recognized the members of the Faculty Council Steering Committee for providing feedback and reflections on Faculty Council meetings. The role of council has changed since the Dean started. The basic and very significant role of council is to vote on graduation lists, appointments, and curriculum. In addition, Faculty Council is being used as a way of engaging in participatory democracy, to have open discussions with each other from identity and uniqueness to space challenges. All conversations do have an impact on the thinking and the planning of the faculty.

6. Introductions

- The Dean introduced Alfie Plenzich the acting/interim budget officer. With Alfie in place the Dean has been able to look more closely at budget lines. There are a couple of accounts that are general fine arts funds managed by the Dean’s office, with no discernable donor restrictions. In the December council meeting, the Dean will provide more details about funding for two initiatives:
 1. Field Schools - some credits will be released to support field schools as well as scholarships for students

- 2. Co-curricular departmental activities – curriculum development funds for initiatives, projects, courses, or co-curricular aspects of those courses that might need a little bit of funding. There will be an open application process.
- The Dean introduced Cherry Marshall as the Interim Principal Director of Development. Cherry will be working with advancement to help fill her position shortly.
- The Dean introduced Mary Laliotis, the new Manager of Student Academic Services. Mary started on November 5th. Most recently Mary worked as the Manager of Admissions and Enrollment Services.

7. Question Period

- The Dean reviewed some important resources that are available:
 1. D3, which is an on-the-ground start-up incubator accelerator run by Concordia but open to people from outside the university – any students or faculty can drop in at anytime to see what is happening.
 2. CTL, which is the Centre for Teaching and Learning is also on FB6. It is an active and interesting centre for teaching and learning.
 3. Graduate Study space – also on the FB6, there is an open study space with a quiet area, bookable conference rooms, an open kitchen, and couches for all graduate students.
- The film studies students are having a Media and Labour Conference on the sixth floor today.
- The Mini Maker Faire is taking place.
- Seed Bomb with the Political Party In-Residence from Denmark is taking place on Saturday and Sunday at the abandoned Canada Pavillion.

8. Appointments – no appointments

9. Presentation on the 2018 Centraide Campaign by Dr. Nadia Bhuiyan, Vice-Provost, Partnerships and Experiential Learning

- Centraide is a lean organization with 85 cents of every dollar going to the organizations that they support. Kevin Austin is helping with the Fine Arts decentralized campaign. The organizations that Centraide supports do not have to use their limited resources for funding initiatives. A list of organizations that have specific ties to Concordia has been provided:

Organization	Partner at Concordia
Centre for Community Organizations (COCO)	Office of Community Engagement (Movement for Justice in El Barrio events, 2017)
Chez Doris, The Women's Shelter Foundation	5 Days for the Homeless (donate money, every year)
Chez-nous de Mercier-Est (Le)	Someone Project (Listed as partner on website, ongoing)
Conseil communautaire NDG - Quartiers vulnérables	Office of Community Engagement (through participation in the Westhaven neighbourhood committee, ongoing)
Depot Community Food Centre (The) (aka. NDG Food Depot)	Office of Community Engagement (Next City Vanguard conference, 2017)
Ex aequo	Office of Community Engagement (Community liaison for Enable Montreal, 2018)
Head & Hands/À deux mains (Featured in Concordia's Centraide campaign last year: http://www.concordia.ca/cunews/main/stories/2017/1)	Office of Community Engagement (University of the Streets Cafe, 2018) Internships

1/15/centraide-on-the-front-line-with-head-and-hands.html?c=/offices/faao	
N.D.G. Senior Citizens' Council	engAGE (listed as partner, ongoing)
Peter McGill Community Council	Office of Community Engagement (participation on steering committee of PIC, ongoing)
Saint-Antoine 50+ Community Centre	Alternative Spring Break (project currently on hiatus)
Solidarité Mercier-Est	Someone Project (Vivek Venkatesh partners with them)
West Island Citizen Advocacy	MBA Community Service Initiative (member of community roundtable, ongoing)

Internal Communication Presentation by Andy Murdoch, Communications Advisor, Faculty of Fine Arts

- The last of three idea labs for the space planning exercise was held last night in the new 4th space. In an effort to connect what is going on with the space assessment with faculty, staff and students a webpage has been created: <https://www.concordia.ca/finearts/facilities/space-planning.html>
- The company Diamond Schmitt is working with the faculty on the space assessment. They will attend department council meetings, if there is interest. Departments are encouraged to submit written documents, so that they will gather as much information as possible.
- Following the idea labs, the energy will keep on going through two other phases:
 1. Field work: an in-the-field data gathering and public dissemination project led by paid student rovers will take place. They will have three main tasks:
 - Comb the faculty for data gathering about space needs;
 - Focus on specific questions and spatial problematics arising from the consultations to develop case study analysis;
 - Respond to and communicate publicly their findings from the field using a variety of fine arts methodologies, such as photo essays, theatrical reenactments, speculative fiction, audio or video reflections, etc.
 2. Moonshot: The final (and fun!) culmination of Faculty activity focused on collective imaginings will be a speculative design charrette in the spring hosted by a guest futurist.

The website will continue to be updated.

10. Academic Affairs

10.1 Curriculum Changes – (Dossier: FFAC-2018-11-D2)

MOTION : (E. Cheasley Paterson / D. Douglas)

“to approve the changes to the calendar removing all references to film production in the Studio MFA” (document FFAC-2018-11-D2)

CARRIED

Recruitment Activities with Heather Gagnon, Student Recruitment Officer, Student Academic Services

- Heather would like to get feedback on improving open house. Some highlights from open house:
 - 1732 people registered for open house (although attendance was probably much higher with non-registrants)
 - 182 people responded to the survey sent out following open house

- 86% of the respondents said they left the event with a more favourable view of Concordia
- Portfolio day was called out several times as a highlight as a positive event in the feedback. Portfolio day was also called out several times for wait times.
- The top comments on open house:
 1. People enjoyed talking to students and faculty reps.
 2. Presentations and workshops.
 3. Tours
 4. Food
- Heather will be working on some strategies to make portfolio day run better. Also, she'll be focusing on getting as many students as possible to volunteer and attend the winter event. She would like input on how the students can be incentivized, how she can support the departments in getting the students to help, how activities can be improved, what suggestions the faculty has for the tours.
- From the survey respondents, 63% of the people were from Montreal and surrounding areas, 3% of them were from the U.S., and 17% were from Ontario. The rest were other. There's an opportunity for us to promote portfolio day and open house in these areas. 62% of the respondents found out about open house through the Concordia website. How can we better promote open house and portfolio day through our department program webpages. What would be a good strategy for that? The department webpages would be a good place to list the activities/workshops that are available during open house so that people can come prepared (for example by bringing their dance clothing).
- The personalized itinerary that gets sent out to open house registrants was explained.
- Social media could be utilized more to publicize different activities for the departments.
- Mary is working with Central Recruitment to target, identify, and market to the appropriate groups. She'll be reaching out to the faculty for their assistance and ideas.
- There are opportunities for professors and students to do recruiting in traditional and non-traditional ways, such as organizing a film tour in remote areas, or by offering workshops to CEGEP students, such as printmaking.
- There is an opportunity for Fine Arts to position itself as a diverse faculty within a university. Young students don't necessarily realize that their art practice will be enriched by the academic rigor of a university environment.
- For the winter open house on February 16th, there will be more focus on the graduate students.

10.2 Report of the Associate Dean, Academic Affairs (FFAC-2018-11-D4)

Report distributed. Questions/comments may be directed to Elaine Cheasley Paterson at elaine.paterson@concordia.ca

The application process with field schools has been amazing. Thank you to everybody for creating some amazing content.

11. Planning and Academic Facilities

11.1 Report of the Associate Dean, Planning and Academic (FFAC-2018-11-D5)

Report distributed. Questions/comments may be directed to Ana Cappelluto at ana.cappelluto@concordia.ca

12. Research

12.1. Report of the Associate Dean, Research (FFAC-2018-11-D6)

Report distributed. Questions/comments may be directed to Joanna Berzowska at joanna.berzowska@concordia.ca

This CRC call is to address the inequality and lack of diversity in CRCs across Canada. This is a special additional set of funds that the CRC secretariat released specifically for the purposes of meeting EDI (Equity, Diversity & Inclusion) targets and getting more diversity in the CRC pool.

13. Committee Reports

13.1 Board of Governors Report – Report distributed by Prof. D. Cross

13.2 Senate Report – Report distributed by Prof. M. Corwin

It was noted that during a co-op program presentation that fine arts is not included, which was explained by the coop fee schedule being generally too high for the culture industry. They are, however, open to looking for solutions to this.

14. Other business

15. Next meeting – December 14, 2018 at 9:30 a.m.

16. Adjournment

The meeting was adjourned at 12:00 p.m.

Submitted by S. Chase-Caron

Appointments to be ratified

Student Request Committee (SRC)

- Nadia Myre, Assistant Professor, Studio Arts



FACULTY OF FINE ARTS

Internal Memorandum

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Elaine Paterson, Associate Dean, Academic
Date: December 6, 2018
Re: Curriculum dossier, Department of Art History, ARTH-13

The Faculty of Fine Arts Curriculum Committee has reviewed and approved the ARTH-13 curriculum dossier from the Department of Art History. We hereby submit this dossier for review at Faculty Council on December 14, 2018.

This document proposes to update the titles and descriptions for two graduate-level Art History courses (ARTH 613 and ARTH 614) according to current terminology in the discipline, and to continue the process of decolonizing the language used in the curriculum as it relates to courses on Indigenous art history.

There are no resource implications.

With thanks for your consideration.

A handwritten signature in blue ink, appearing to read "Elaine Paterson".

Elaine Paterson, PhD
Associate Dean, Academic
Faculty of Fine Arts
elaine.paterson@concordia.ca

INTERNAL MEMORANDUM

TO: Dr Elaine Cheasley Paterson, Associate Dean, Academic Affairs, Fine Arts

FROM: Dr Johanne Sloan, Chair and Professor, Department of Art History

DATE: October 2, 2018

SUBJECT: Art History Graduate Course Title and Description changes: ARTH-13

Dear Associate Dean Paterson (Elaine),

As Chair of the Department of Art History and of our Curriculum Committee, I am pleased to propose the following two graduate course title & description changes necessary to bring our calendar up to date with current terminology. The Department of Art History's Curriculum Committee presented these proposed changes at our recent Department Council Meeting (September 26, 2018) and Council unanimously agreed to move these changes forward. The courses needing title and description updates are: ARTH 613 Special Topics in Amerindian and Inuit Art and Art History and ARTH 614 Examining the Craft and Artisan Traditions in North America.

Although these changes are for calendar titles and descriptions, and will not affect the actual content of our course offerings, they are nevertheless essential. These revisions are in fact necessary to bring our Department of Art History up to date with current terminology in the discipline, and, most importantly, to continue the process of decolonizing the language used in our pedagogy, particularly as it relates to courses on Indigenous art history.

It is worth noting that the revised titles were decided upon by the full-time faculty members who have, in the past, taught these courses regularly, namely Dr Elaine Cheasley Paterson (ARTH 614) and Dr Heather Igloliorte (ARTH 613). The proposed revised course titles are:

ARTH 613 Special Topics in Indigenous Art and Art History (instead of "Amerindian & Inuit")
ARTH 614 Issues and Topics in Craft Studies (instead of "Craft and Artisan Traditions")

The expressions "Amerindian" and "Artisan" are antiquated and no longer correspond to present-day usage. We therefore thank you for your cooperation in supporting the title and course description changes long outdated in our graduate calendar.

Sincerely,



Dr Johanne Sloan
Chair and Professor
Department of Art History

COURSE CHANGE: ARTH 613 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019

Faculty/School: Fine Arts
Department: Art History
Program: MA in Art History
Degree: MA
Calendar Section/Graduate Page Number: 81.50

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2018/2019) calendar	Proposed Text
<p>ARTH 613 Special Topics in Amerindian and Inuit Art and Art History (3 credits) Selected topics pertaining to the evolving arts practices of indigenous North-American, considering such themes as collection and exhibition, commodity, continuity, and power relationships.</p>	<p>ARTH 613 Special Topics in Indigenous Art and Art History (3 credits) Selected topics pertaining to the evolving arts practices of indigenous <u>peoples</u>, considering such themes as collection and exhibition, commodity, continuity, and power relationships.</p>
<p>Rationale: The expression "Amerindian" is no longer in use. This revision is necessary to bring the Department of Art History up to date with current terminology in the discipline, and, most importantly, to continue the process of decolonizing the language used in our pedagogy, particularly as it relates to courses on Indigenous art history. The new course title and calendar description also allows more flexibility to look at Indigenous cultures in other regions around the globe.</p>	
<p>Resource Implications: None</p>	
<p>Other Programs within which course is listed: None</p>	

COURSE CHANGE: ARTH 614 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019

Faculty/School: Fine Arts
Department: Art History
Program: MA in Art History
Degree: MA
Calendar Section/Graduate Page Number: 81.50

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2018/2019) calendar	Proposed Text
<p>ARTH 614 Examining the Craft and Artisan Traditions in North America (3 credits) Selected topics pertaining to the theory and practice of the so-called "craft" and "decorative" arts within a North American context.</p>	<p>ARTH 614 <u>Issues and Topics in Craft Studies</u> (3 credits) Selected topics pertaining to the theory and practice of craft within a North American context.</p>
<p>Rationale: The use of the word "artisan" is outdated. Furthermore, there is no need to use quotation marks or the expression "so-called" to describe craft.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	



FACULTY OF FINE ARTS

Internal Memorandum

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Elaine Paterson, Associate Dean, Academic
Date: December 6, 2018
Re: Curriculum dossier, Department of Art History, ARTH-14

The Faculty of Fine Arts Curriculum Committee has reviewed and approved the ARTH-14 curriculum dossier from the Department of Art History. We hereby submit this dossier for review at Faculty Council on December 14, 2018.

This document proposes to update the titles and descriptions for two undergraduate Art History courses (ARTH 369 and ARTH 376) according to current terminology in the discipline, and to continue the process of decolonizing the language used in the curriculum as it relates to courses on Indigenous art history.

There are no resource implications.

With thanks for your consideration.

A handwritten signature in blue ink, appearing to read "E. Paterson".

Elaine Paterson, PhD
Associate Dean, Academic
Faculty of Fine Arts
elaine.paterson@concordia.ca

INTERNAL MEMORANDUM

TO: Dr Elaine Cheasley Paterson, Associate Dean, Academic Affairs, Fine Arts

FROM: Dr Johanne Sloan, Chair and Professor, Department of Art History

DATE: October 2, 2018

SUBJECT: Art History Undergraduate Course Title and Description changes: ARTH-14

Dear Associate Dean Paterson (Elaine),

As Chair of the Department of Art History and of our Curriculum Committee, I am pleased to propose the following two undergraduate course title & description changes necessary to bring our calendar up to date with current terminology. The Department of Art History's Curriculum Committee presented these proposed changes at our recent Department Council Meeting (September 26, 2018) and Council unanimously agreed to move these changes forward. The courses needing title and description updates are: ARTH 369 Studies in Near Eastern Art and Architecture and ARTH 376 Topics in Amerindian and Inuit Art.

Although these changes are for calendar titles and descriptions, and will not affect the actual content of our course offerings, they are nevertheless essential. These revisions are in fact necessary to bring our Department of Art History up to date with current terminology in the discipline, and, most importantly, to continue the process of decolonizing the language used in our pedagogy, particularly as it relates to courses on Indigenous art history.

It is worth noting that the revised titles were decided upon by the full-time faculty members who have, in the past, taught these courses regularly, namely, Dr Loren Lerner (ARTH 369) and Dr Heather Igloliorte (ARTH 376). The proposed revised course titles are:

ARTH 369 Studies in Middle Eastern Art and Architecture (instead of "Near" Eastern)
ARTH 376 Topics in Indigenous Art (instead of "Amerindian and Inuit" Art)

The expressions "Near Eastern" and "Amerindian" are antiquated and no longer correspond to present-day usage. We therefore thank you for your cooperation in supporting the title and course description changes long outdated in our undergraduate calendar.

Sincerely,



Dr Johanne Sloan
Chair and Professor
Department of Art History
Concordia University

COURSE CHANGE: ARTH 369 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019

Faculty/School: Fine Arts
Department: Art History
Program: BFA
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2018/2019) calendar	Proposed Text
<p>ARTH 369 Studies in Near Eastern Art and Architecture (3 credits) Selected subjects in the art and architectural production of the Near East.</p> <p>Rationale: The expression "Near East" is antiquated and has fallen into disuse.</p> <p>Resource Implications: None</p> <p>Other Programs within which course is listed: None</p>	<p>ARTH 369 Studies in <u>Middle Eastern Art and Architecture</u> (3 credits) Selected subjects in the art and architectural production of the <u>Middle</u> East.</p>

COURSE CHANGE: ARTH 376 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019

Faculty/School: Fine Arts
Department: Art History
Program: BFA
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2018/2019) calendar	Proposed Text
<p>ARTH 376 <i>Topics in Amerindian and Inuit Art</i> (3 credits) A selective examination of the work of First Nations artists.</p> <p>Rationale: The expression "Amerindian" is no longer in use. This revision is necessary to bring the Department of Art History up to date with current terminology in the discipline, and, most importantly, to continue the process of decolonizing the language used in our pedagogy, particularly as it relates to courses on Indigenous art history. The new course title also allows more flexibility to look at Indigenous cultures in other regions around the globe.</p> <p>Resource Implications: None</p> <p>Other Programs within which course is listed: None</p>	<p>ARTH 376 <i>Topics in Indigenous Art</i> (3 credits) A selective examination of the work of <u>Indigenous</u> artists.</p>

INTERNAL MEMORANDUM

TO: Dr. Elaine C. Paterson, Associate Dean, Academic and Student Affairs

FROM: Dr. Johanne Sloan, Chair, Department of Art History

DATE: 6 December, 2018

SUBJECT: ARTH-15, Art History PhD curriculum changes

Dear Associate Dean Paterson (Elaine),

I am pleased to propose a set of changes to our PhD in Art History program, which is an interuniversity program with a curriculum shared across three universities. These changes stem from our recent program evaluation, which was the very first since the program's inception in 1994. The changes have been approved by the Department's Graduate Curriculum Committee, and the Graduate Program Committee. They have also been approved by the Interuniversity Committee and will be implemented at each of the partner institutions.

The main aim of the changes is to accommodate a new linguistic vision for our program. At Concordia's request, our partner institutions have agreed to a change in the way that French-English bilingualism is implemented within the PhD. Instead of all students and faculty being functionally bilingual, it will now be the program itself that is bilingual. Students will be able to complete its requirements in English, in French, or in both languages. This has been a significant achievement for Concordia, since it will enable English-speaking students who do not have advanced French to progress through the degree with integrity, thereby opening to us a greater recruitment pool.

Additionally, in view of the fact that the calendar has remained almost unchanged since 1994, we are taking this opportunity to make some smaller alterations that reflect current practice within our program.

- 1) **Changes related to language.** Our new vision of bilingualism requires changes to the calendar in a number of places. We summarize them here:
 - a) Regarding *admission requirements*, students will now need strong English *or* French coming into the program, rather than English *and* French. Our proposed changes reflect this new reality while also alerting students to the fact that the program is an interuniversity one – a fact nowhere mentioned in the current calendar.

Reviewers of this proposal may also be interested to know that while we have previously tested only for competency in English at the point of admission, we will now test for English or French, except for those who are exempt under existing regulations. In view of the fact that it will now be possible to complete the degree in French, for those who may so wish, the School of Graduate Studies has agreed to add an exception to Concordia's typical requirement that all of our graduate students must have English proficiency.

- b) Regarding *degree requirements* students will now be *required* to take only 3 of the 6 credits offered under Block A methodology seminars. Despite appearances, this will not reduce the number of hours of classroom training that students receive in the area of methodology, as in their current configuration, the methodology seminars meet only every other week. This anomalous situation has arisen to accommodate the need of a truly integrative bilingual seminar in which two professors have been in the room each session - one speaking in English and the other in French. In these circumstances, it was not possible for the course to meet every week, as this would have resulted in 12 teaching credits (6 credits per professor), whereas only 6 credits in total were allocated. As a result, the course has only been meeting bi-weekly. In the revised system, each of our two methodology seminars will meet weekly, and so students will receive the same number of hours of in-class instruction in methodology. The need to create opportunities for students and faculty to meet and discuss across the program's two primary intellectual traditions (Anglo-American and continental) will be met through the development of new extra-curricular learning opportunities, some of which are already in place.

Further, we are replacing the requirement that students have both English and French at the point of admission, with a requirement that students must be able to demonstrate their proficiency in an additional language related to their research by the time they complete their degree. This ability will be assessed by the student's supervisor, and the program has developed guidelines to assist supervisors in this process (attached).

A final change affecting the description of degree requirements pertains to the proposed inclusion of practical information regarding the management of bilingualism as regards each degree requirement. While we appreciate that such details would not typically be included in the calendar, the interuniversity nature of our program makes their inclusion in the calendars of each partner institution particularly desirable as a way of ensuring that each institution remembers and follows the rules it has recently agreed to.

- c) Regarding *seminar offerings*, we are changing the titles and descriptions of ARTH 809 and 810 to reflect the fact that one of these seminars will now be offered in English and the other will be offered in French. This change is necessary to accommodate the new vision of bilingualism in the program. Both courses will deal with the theoretical and historiographical traditions current within the field, and the interuniversity program committee will coordinate offerings to ensure that the two courses do not repeat the same material. Such coordination will ensure that bilingual students are able to take both

seminars if they so wish. We have removed the prerequisite from ARTH 810 in keeping with this change.

2) Changes that reflect current practice

- a) The most notable of these changes is to the structure of the comprehensive examinations. Students will now be required to undergo one written and one oral comprehensive examination, instead of two written and one oral. This change enables us to better harmonize our program with practices at our partner institutions, resolving the unfair situation in which Concordia students were the only ones in our program required to undergo two written comprehensives. Harmonization of degree requirements was one of the recommendations in the program review. Indeed, it was a recommendation that we had anticipated inasmuch as our department began experimenting with this format a number of years ago. It is working very well.
- b) We will delete the calendar's description of a typical progress through the degree because it was in no way typical. In fact, not a single student has ever managed to finish the degree in the 3-year time frame currently described. In 1994, when our program was first approved by the ministry, all universities were being strongly encouraged to create three year doctoral programs. In the intervening years, however, that practice has not been normalized at Concordia, or in any other art history PhD program in the country. Students will, in future, be informed about a genuinely typical timeline on our website and in the program handbook.
- c) We are further removing the calendar description of admissions procedures and review of applications. This change conforms to directives from the Graduate Curriculum Committee, School of Graduate Studies. It is also important because the existing entry no longer reflects our current practice, which brings only non-standard cases forward to the interuniversity committee.
- d) Students do not present at the forum during their coursework, rather they present after the coursework is complete. The forum is held in the fall and winter terms but not during the summer.
- e) With regard to the requirement to possess a master's degree in Art History at the point of admission, the change of wording from 'must' to 'should' will enable the department to take advantage of the calendar's university-wide fast-tracking option. This will be an exceptional occurrence, but we wish to provide for it.
- f) Finally, we have corrected small typographical errors as well as out-of-date wording that inaccurately communicated that we have only one Block A seminar.

Reviewing the changes *in toto*, we are confident that they accurately represent a renewed commitment to our interuniversity partnership – one in which Concordia’s special needs are recognized in a way that will enable us to grow and thus remain a vibrant participant in the interuniversity landscape.

One final note for those who are familiar with the existing program: we have recently been informed that Université Laval is withdrawing the university from our joint program due to unacceptably low enrolment at that institution in recent years. The program as a whole, however, has healthy enrollment.

Sincerely,



Dr. Johanne Sloan, Chair
Department of Art History
Concordia University

ADDITIONAL LANGUAGE REQUIREMENTS: GUIDELINES FOR SUPERVISORS
Re: Art History PhD Curriculum Change Dossier ARTH -15

It is the supervisor's responsibility to assess whether students have the linguistic proficiency necessary to successfully complete their doctoral research. When necessary, supervisors should recommend a course of study and reassess upon its completion.

Supervisors may generally consider that students have demonstrated their competence if they:

- 1) have passed an oral or written test of comprehension, set and administered by the supervisor, by a colleague, or within the home department. Supervisors may call on the expertise of colleagues at the partner institutions if necessary, through the intermediary of the GPD.
- 2) have obtained a B or higher in formal language courses. The level and extent of the coursework to be followed should be determined by the supervisor in conjunction with the training provider, taking into account the needs of the research.
- 3) have the necessary language as a mother tongue, or have completed their secondary or postsecondary education in that language.

PROGRAM CHANGE: Admission Requirements

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Art History
Program: Art History PhD
Degree: PhD
Calendar Section/Graduate Page Number: n/a

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2018/2019) calendar	Proposed Text
<p>Admission Requirements</p> <p>Those applying for either full-time or part-time admission must possess a Master of Arts degree or its equivalent in Art History. Applications must include a thesis research project accompanied by a letter of support from the proposed supervisor in the department. Prospective students should therefore contact individual professors, or the Graduate Program Director, to find the right supervisor for their doctoral research project.</p> <p>Proficiency in English. Applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the Graduate Admission page for further information on the Language Proficiency requirements and exemptions.</p> <p>Language Requirements. Since this is a bilingual program, applicants must demonstrate a level of competence that would allow them to read and to follow lectures and discussions in both English and French. The ability to speak and write with facility in both languages is not required; students may participate in discussion, and may write reports, examinations and theses in English or French, as they choose.</p> <p>Admission Procedures. The interuniversity admissions committee reviews all applications.</p>	<p>Admission Requirements</p> <p>Those applying for either full-time or part-time admission <u>should</u> possess a Master of Arts degree or its equivalent in Art History. Applications must include a thesis research project accompanied by a letter of support from the proposed supervisor in the department. Prospective students should therefore contact individual professors, or the Graduate Program Director, to find the right supervisor for their doctoral research project.</p> <p>Language Requirements. This is a bilingual interuniversity program, offered jointly with the Université de Montréal and the Université du Québec à Montréal. Students may successfully complete all of its various components in English, in French, or in both languages. Applicants are therefore required to be fully proficient in English or French. Please refer to the Graduate Admission page for further information on the language requirements and exemptions.</p>
<p>Rationale:</p> <p>With regard to the requirement to possess a Master's degree in Art History at the point of admission, the change of wording from "must" to "should" will enable the Department to take advantage of the calendar's University-wide fast-tracking option. This will be an exceptional occurrence, but we wish to provide for it.</p> <p>Students will now need strong English or French coming into the program, rather than English and French. Our proposed changes reflect this new reality while also alerting students to the fact that the program is an interuniversity one – a fact nowhere mentioned in the current calendar.</p> <p>Reviewers of this proposal may also be interested to know that while we have previously tested only for competency in English at the point of admission, we will now test for English or French, except for those who are exempt under existing regulations. In view of the fact that it will now be possible to complete the degree in French, for those who may so wish, the School of Graduate Studies has agreed to add an exception to Concordia's typical requirement that all of our graduate students must have English proficiency.</p>	

Resource Implications:
None.

Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019

PROGRAM CHANGE: Degree Requirements

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Art History
Program: Art History PhD
Degree: PhD
Calendar Section/Graduate Page Number: n/a

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2018/2019) calendar

Proposed Text

Requirements for the Degree

- 1. Credits.** A fully qualified candidate entering the program with a Master's/ Magisteriate degree is required to complete 90 credits. These are apportioned as follows: courses and seminars, 12 credits; research tutorial, 6 credits; doctoral forum, 3 credits; comprehensive examinations, 9 credits; and thesis, 60 credits.

~~Typical progress for a full-time student in the program would consist of:~~

~~First Year: Block A seminar (6 credits), one seminar from Block B (3 credits), one elective seminar, approved by advisor (3 credits), research tutorial (6 credits).~~

~~Second Year: Comprehensive examinations (before fifth semester) (9 credits), doctoral forum (3 credits).~~

~~Third Year: Thesis (60 credits).~~
- 2. Courses.** The courses offered through the inter-university program are open to all students, regardless of the university at which they are enrolled. All students must take the Block A seminar (Art History and its Methodologies), one Block B seminar selected from one of six thematic categories under the general heading Art History and its Object, and either another Block B seminar or a graduate seminar offered by one of the four universities and approved by the thesis supervisor.

Requirements for the Degree

- 1. Credits.** A fully qualified candidate entering the program with a Master's/ Magisteriate degree is required to complete 90 credits. These are apportioned as follows: courses and seminars, 12 credits; research tutorial, 6 credits; doctoral forum, 3 credits; comprehensive examinations, 9 credits; and thesis, 60 credits.
- 2. Courses.** The courses offered through the interuniversity program are open to all students, regardless of the university at which they are enrolled. All students must take at least 3 credits from Block A. The remaining 9 credits are normally chosen from Block A or Block B. Requests to register in a seminar outside the program require the approval of the supervisor and the Graduate Program Director.
- 3. Comprehensive Examinations (ARTH 808).** Each student must successfully complete one oral and one written examination, which are evaluated by the three professors constituting the student's thesis committee. These examinations are based on a pre-established list of readings focused on the theoretical and methodological issues which inform the student's specific area of research. The exams are intended to verify whether the student is sufficiently prepared to undertake the writing of a thesis. Students determine the language or languages for the examinations. Students who fail these examinations must take them a second time during the following semester. Those failing the second attempt will be withdrawn from the program.

3. **Comprehensive Examinations (ARTH 808).** ~~Before the fifth semester each full-time~~ student must successfully complete one oral and ~~two~~ written examinations, which are evaluated by the three professors constituting the student's thesis committee. These examinations are based on a pre-established list of readings focused on the theoretical and methodological issues which inform the student's specific area of research. The exams are intended to verify whether the student is sufficiently prepared to undertake the writing of a thesis. Students who fail these examinations must take them a second time during the following semester. Those failing the second attempt will be withdrawn from the program.

4. **Research Tutorial (ARTH 820).** This tutorial is directed by the thesis advisor and is oriented to the student's thesis topic. Its objective is to allow the student to articulate a detailed research project, define its corpus, and develop its theoretical and methodological hypotheses with a view to obtaining the approval of the thesis committee. This project, including an activity calendar, must be submitted at the end of the student's first year. Students should register once work is completed and a grade has been assigned.

5. **Doctoral Forum (ARTH 807).** In the interests of promoting the development of an intellectual community within the program, a forum consisting of professors ~~from the program and students engaged in their course work will be invited to present their ongoing research. The forum will be held once each semester during the academic year.~~ Each student, at some point ~~in his/her coursework,~~ must give a paper based on ~~his/her~~ thesis research. This paper will be evaluated by a committee consisting of three professors and accorded a pass or fail grade.

6. **Thesis (ARTH 830).** The doctoral candidate must submit a thesis which makes an important and original contribution to knowledge in Art History. The thesis is defended orally before a committee composed of five individuals: the thesis advisor, the two other members of the thesis committee, one examiner from a department or program within the university other than the candidate's, and one external examiner from outside the four universities.

Rationale:

Credits: We will delete the calendar's description of a typical progress through the degree because it was in no way typical. In fact, not a single student has ever managed to finish the degree in the 3-year time frame currently described. In 1994, when our program was first approved by the ministry, all universities were being strongly encouraged to create three year doctoral programs. In the intervening years, however, that practice has not been normalized at Concordia, or in any other art history PhD program in the country. Students will, in future, be informed about a genuinely typical timeline on our website and in the program handbook.

Courses: As elaborated in the accompanying memo, the shift from 3 to 6 required credits will not reduce the number of hours of classroom training that students receive, as the existing methodology seminars meet only bi-weekly in order to accommodate a co-teaching formula that brought 2 professors from partner institutions together into the same classroom at the same time. In the new formula, each methodology seminar will meet weekly, and each class will be taught by one professor rather than two.

Comprehensive Exams: Students will now be required to undergo one written and one oral comprehensive examinations, instead of two written and one oral. This change enables us

4. **Research Tutorial (ARTH 820).** This tutorial is directed by the thesis advisor and is oriented to the student's thesis topic. Its objective is to allow the student to articulate a detailed research project, define its corpus, and develop its theoretical and methodological hypotheses with a view to obtaining the approval of the thesis committee. This project, including an activity calendar, must be submitted at the end of the student's first year. Students should register once work is completed and a grade has been assigned.

5. **Doctoral Forum (ARTH 807).** In the interests of promoting the development of an intellectual community within the program, a forum consisting of professors ~~and students in the program is held twice a year.~~ Each student, at some point ~~during their degree,~~ must give a paper based on ~~their~~ thesis research. This paper will be evaluated by a committee consisting of three professors and accorded a pass or fail grade. ~~The doctoral forum is bilingual, with translation provided when necessary.~~

6. **Thesis (ARTH 830).** The doctoral candidate must submit a thesis which makes an important and original contribution to knowledge in Art History. The thesis is defended orally before a committee composed of five individuals: the thesis advisor, the two other members of the thesis committee, one examiner from a department or program within the university other than the candidate's, and one external examiner from outside the four universities.

7. **Language Proficiency.** ~~In addition to the requirements for admission, candidates are required to demonstrate their understanding of another language relevant to their doctoral studies.~~

to better harmonize our program with practices at our partner institutions, resolving the unfair situation in which Concordia students were the only ones in our program required to undergo two written comprehensives. Harmonization of degree requirements was one of the recommendations in the program review. Indeed, it was a recommendation that we had anticipated inasmuch as our department began experimenting with this format a number of years ago. It is working very well.

Doctoral Forum: Students do not present at the forum during their coursework but rather after the coursework is complete. The forum is held in the fall and winter terms but not during the summer.

Language Proficiency: We are replacing the requirement that students have both English and French at the point of admission, with a requirement that students must be able to demonstrate their proficiency in an additional language related to their research by the time they complete their degree. This ability will be assessed by the student's supervisor, and the program has developed guidelines to assist supervisors in this process.

A final change affecting the description of degree requirements pertains to the proposed inclusion of practical information regarding the management of bilingualism as regards each degree requirement. While we appreciate that such details would not typically be included in the calendar, the interuniversity nature of our program makes their inclusion in the calendars of each partner institution particularly desirable as a way of ensuring that each institution remembers and follows the rules it has recently agreed to.

Resource Implications:

None.

PROGRAM CHANGE: Academic Regulations

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019

Faculty/School: Fine Arts
Department: Art History
Program: Art History PhD
Degree: PhD
Calendar Section/Graduate Page Number:

Type of Change: Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2018/2019) calendar	Proposed Text
<p>Academic Regulations</p> <ol style="list-style-type: none"> Academic Standing. Please refer to the Academic Standing section of the Calendar for a detailed review of the Academic Regulations. Residency. The minimum required residency is three consecutive semesters. Time Limit. Please refer to the Academic Regulation page for further details regarding the Time Limit requirements. Graduation Requirement. In order to graduate, students must have a cumulative GPA of 3.00. 	<p>Academic Regulations</p> <ol style="list-style-type: none"> Academic Standing. Please refer to the Academic Standing section of the Calendar for a detailed review of the Academic Regulations. Residency. The minimum required residency is three consecutive semesters. Time Limit. Please refer to the Academic Regulation page for further details regarding the Time Limit requirements. Graduation Requirement. In order to graduate, students must have a cumulative GPA of <u>2.7</u>.
<p>Rationale: This change reflects new University-wide regulations that will take effect in 2019-20.</p>	
<p>Resource Implications: None.</p>	

PROGRAM CHANGE: Courses Block A seminars

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019

Faculty/School: Fine Arts
Department: Art History
Program: Art History PhD
Degree: PhD

Calendar Section/Graduate Page Number:

Type of Change: Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2018/2019) calendar	Proposed Text
<p>Courses</p> <p>Block A Seminars:</p>	<p>Courses</p> <p>Block A Seminars:</p> <p>The language of discussion in Block A seminars is the same as the language of instruction, with the understanding that students may express complex ideas in the program's other language.</p>
<p>Rationale: Clarification around language of instruction and in-class discussion.</p>	
<p>Resource Implications: None.</p>	

PROGRAM CHANGE: Courses Block B seminars

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019

Faculty/School: Fine Arts
Department: Art History
Program: Art History PhD
Degree: PhD
Calendar Section/Graduate Page Number:

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2018/2019) calendar	Proposed Text
Block B Seminars: Art History and Its Object	Block B Seminars: Art History and Its Object Instructors determine the language or languages of instruction and discussion for Block B seminars.
Rationale: Clarification with regards to language of instruction for this group of seminars.	
Resource Implications: None.	

Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019

COURSE CHANGE: ARTH 809 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Art History
Program: Art History PhD
Degree: PhD

Calendar Section/Graduate Page Number:

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2018/2019) calendar	Proposed Text
<p>ARTH 809 Art History and Its Methodologies I (3 credits) Students from across the interuniversity program explore the epistemological foundations of the discipline of art history in this required methodology seminar. The goal of this course is to investigate the tools and mechanisms that govern the practice of art and art history, placing them in their context of emergence and in relation to the students' own thesis projects. Methodological concerns are at the heart of this reflection on the state of the discipline. Note: Students who have received credit for ARTH 800 may not take this course for credit.</p>	<p>ARTH 809 Art History and Its Methodologies (3 credits) Students reflect critically on the theoretical and methodological foundations of current art historical practice. This seminar is offered in English. Note: Students who have received credit for ARTH 800 may not take this course for credit.</p>
<p>Rationale: We are changing the title and descriptions of ARTH 809 to reflect the fact that this seminar will now be offered in English. This change is necessary to accommodate the new vision of bilingualism in the program. This course will deal with the theoretical and historiographical traditions current within the field, and the interuniversity program committee will coordinate offerings to ensure that this course does not repeat the same material as covered in ARTH 810. Such coordination will ensure that bilingual students are able to take both ARTH 809 and ARTH 810 seminars if they so wish.</p> <p>The new course description is the one currently in effect at the Université de Montréal. The partner institutions have agreed to harmonize the description across universities. This is in keeping with the program evaluation's recommendation to harmonize where possible.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

**Calendar for academic year: 2019/2020
Implementation Month/Year: Fall 2019**

COURSE CHANGE: ARTH 810 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Art History
Program: Art History PhD
Degree: PhD

Calendar Section/Graduate Page Number:

Type of Change: Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2018/2019) calendar	Proposed Text
<p>ARTH 810-Art History and Its Methodologies II (3 credits) Prerequisite: ARTH 809. Students from across the interuniversity program explore the epistemological foundations of the discipline of art history in this required methodology seminar. The goal of this course is to explore the tools and mechanisms that govern the practice of art and art history, placing them in their context of emergence and in relation to the students' own thesis projects. Methodological concerns are at the heart of this reflection on the state of the discipline. Note: Students who have received credit for ARTH 800 may not take this course for credit.</p>	<p>ARTH 810 Problématiques de l'histoire de l'art (3 crédits) Analyse des bases théoriques de la discipline et réflexion critique sur les questionnements actuels des diverses méthodologies appliquées à l'étude des oeuvres d'art. Ce séminaire est offert en français. Note: Students who have received credit for ARTH 800 may not take this course for credit.</p>
<p>Rationale: We are changing the title and descriptions of ARTH 810 to reflect the fact that this seminar will now be offered in French. This change is necessary to accommodate the new vision of bilingualism in the program. This course will deal with the theoretical and historiographical traditions current within the field, and the interuniversity program committee will coordinate offerings to ensure that this course does not repeat the same material as covered in ARTH 809. Such coordination will ensure that bilingual students are able to take both ARTH 809 and ARTH 810 seminars if they so wish.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	



FACULTY OF FINE ARTS

REPORT TO FINE ARTS FACULTY COUNCIL

SUBMITTED BY:

Elaine Paterson, Associate Dean, Academic Affairs

Julie Johnston, Facilitator, Academic and Student Affairs

ACTIVE CURRICULUM DOSSIERS

Department / Program	Dossier	Level	Date	Details	Current Step
Cinema	CINE-25	Grad	January 24, 2018	Relocation of the MFA Film Production from Studio Arts to MHSoC	APC
Studio Arts	ARTG-6	Grad	January 24, 2018	Removal of MFA Film Production text from Studio Arts Calendar	APC
Art History	ARTH-13	Grad	December 14, 2018	Update titles and descriptions for courses ARTH 613 and 614	Faculty Council
Art History	ARTH-14	UGrad	December 14, 2018	Update titles and descriptions for courses ARTH 369 and 367	Faculty Council
Art History	ARTH-15	Grad	December 14, 2018	Revisions to how French-English bilingualism is implemented within the Art History PhD	Faculty Council
Studio Arts	ARTU-11	UGrad	January 18, 2019	Changes to the Ceramic Major requirements and the listing of four new Ceramics courses	Faculty Council
Studio Arts	ARTU-12	UGrad	January 18, 2019	Deletion of the Minor in Photography	Faculty Council

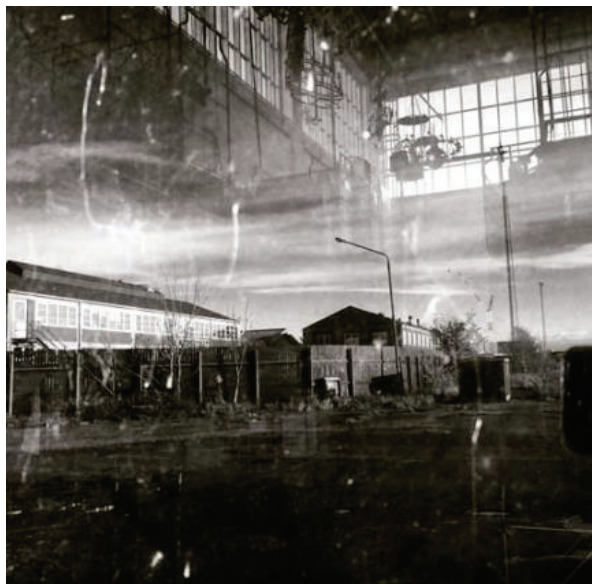
Creative Arts Therapies	CATS-26	Grad	February 15, 2019	Graduate Certificate in Play Therapy	Faculty Council
Cinema	CINE-26	UGrad	January 9, 2019	Restructuring of the first year of the BFA Major, Minor and Specialization programs in Film Studies	FCC
Creative Arts Therapies	CATS-25	Grad	April 13, 2018	Graduate Certificate in Public Practice Arts in Health	Passed FCC
Music	MUSI- 19	Grad	May 14, 2018	Graduate Certificate in Electroacoustics and Sound Design	Passed FCC
Music	MUSI- 20	Grad	May 14, 2018	Graduate Certificate in Music Composition for the Moving Image	Passed FCC
Theatre	THEA- 26	Grad	May 14, 2018	Graduate Certificate in Acting Voice and Movement Instruction	Passed FCC

FIELD SCHOOLS SUMMER 2019

We are excited to announce the field schools in the attached report are planned for Summer 2019, and will be supported through Concordia International.

Faculty of Fine Arts

International Field Schools Summer 2019



Urban Scenographies: Concordia at Teaterøen

Faculty member: Janssen, Shauna

Dates: 6 May to 23 May 2019

Host Institution: Teaterøen (Denmark)

This exciting interdisciplinary program offers students the opportunity to spend time at Teaterøen – Theatre Island Copenhagen in Denmark. This course takes scenography as a perspective on, or way of thinking about, wider performance-making practices, design, and urban planning, and is designed for students practicing in the fields of performing arts - including theatre, dance and music, scenography, design, urban planning, geography, and contemporary public art. Teaterøen is an urban site that exemplifies the intersection of urban spatial politics, postindustrial cultural ecologies, the arts, and issues of urban change. Students will propose an artistic or scholarly project inspired by the host location and will be engaging with: urban scenographies, site specific creation, food performance, workshops with Teaterøen artists, theatre and gentrification, postindustrial fairytales, geographies of theatricality, performance, cultural exchange. This field school will focus on what perspectives theatre, performance, and contemporary art practice bring to urban studies and design, and to an understanding of urbanism.

A/R/T Field Trip Course

Faculty member: Sinner, Anita

Dates: 6 May to 22 May 2019

Host Institution: Hangzhou Normal University (China)

During this three week field trip along the Silk Road in China, students engage in pedagogic experiments that intertwine art-making, researching and teaching. The field trip will culminate in a collaborative arts-based classroom presentation about teacher identity development, and students will have the opportunity to spend three days working with the A/r/tography Research Centre at the Hangzhou Normal University. Founded as a teacher training school in 1908, Hangzhou Normal University has a history of over 100 years of producing first-rate teachers and educators, and has developed into a comprehensive institution of higher education with a full spectrum of disciplines. Immersed in the experience of natural wonder, historical heritage, and diversified folk culture, students learning to be teachers engage in creative expression, with an a/r/tographic approach and with digital media.

CU in Prague 2019

Faculty member: Boucher, Raymond-Marius

Dates: 4 June to 17 June 2019

Host institution: The Prague Quadrennial of Performance Design and Space (Czech Republic)

Students are invited to participate on a journey that will aim to view and analyze the work of designers from around the world, through their attendance at the Prague Quadrennial of Performance Design and Space. The Quebec / Canadian student exhibition in which students will be actively participating is centered on the theme of *Idea Shelter*, where “imagination is a place of all possibilities, safe from judgment and all bad weather.” Students will engage in a range of

research topics around aspects of scenography and the history of the Prague Quadrennial. Through their participation in the Quadrennial, students will have the opportunity to engage scenographers in conversations about their work, participate in workshops, and exhibit their own work.

[Festival de la Imagen](#)

Faculty member: Del Farra, Ricardo

Dates: 15 May to 26 May 2019

Host Institution: Universidad de Caldas (Colombia)

This field school focuses on research-creation and offers students the opportunity to attend workshops and lectures on multiple aspects of electronic arts including visual-music; 360 degree movies; soundscapes; and installations, led by Colombian faculty, and Concordia faculty member Dr. Ricardo Dal Farra. Students will work in small teams on artistic projects related to their research interests, and will produce artworks focusing on aspects as diverse as: climate change, biodiversity, violence, peace, natural resources, social changes. Students will then have the opportunity to attend and present their work at the widely attended International Image Festival, among artists and researchers from all over the world.

[Make in Japan](#)

Faculty member: Guillaume Pelletier (Visiting Scholar)

Dates: 6 May to 19 May 2019

Host Institution: Shibaura Institute of Technology (Japan)

Through this field school, students will discover manifestations of Japanese culture through a variety of mediums, including design, architecture, space, art, fashion, visual communication, interaction and game design. Students will have the opportunity to explore a research topic of interest through cultural visits to museums, design centres, art galleries and architectural sites, and brainstorming sessions with Japanese students at the Shibaura Institute of Technology in Tokyo. Students will identify and analyze Japanese characteristics related to their topic of interest, and will develop a creative project and prototype influenced by their research. A final prototype will be developed at Concordia upon the return to Montréal.

[Transmission Art Field School at HAARP](#)

Faculty member: Amanda Dawn Christie

Dates: TBD summer 2019

Host Institution: University of Alaska Fairbanks, Geophysical Institute of Space Physics (Alaska)

Students will travel to the HAARP (High-frequency Active Auroral Research Program) site in Alaska to explore radio communication, transmission art, military research, the ionosphere, and conspiracy theories. HAARP is a highly specialized space research facility funded by the US Air Force, US Navy, DARPA, and the University of Fairbanks Alaska to study the development of ionospheric instruments for radio communications and surveillance, and hosts the world's largest and most flexible radio transmitter. Students will attend select lectures at the University

of Alaska Fairbanks related to Polar Aeronomy and Radio Science, visit the Ionospheric Research Instrument and participate in field trips to gather materials for the creation of either an art work, academic essay, or a transmission experiment. The field school will also include a visit to the Wrangell National Park, a lecture presented by the Wrangell Institute for Science and Environment, a cruise through Prince William Sound and Columbia Glacier Area, and a trip to the Poker Flat Research Range, the world's largest land-based rocket research range and home to the Incoherent Scatter Radar.

[KERAMIK Concordia Short-term Artist Residency](#)

Faculty member: Linda Swanson

Dates: TBD summer 2019

Host Institution: Guldagergaard International Ceramic Research Centre (Denmark)

This exciting summer field school offers a three-week residency to work in ceramics at the renowned Guldagergaard International Ceramic Research Center, including opportunities to participate in field trips to Copenhagen and Aarhusand. The Guldagergaard International Ceramic Research Center houses an extensive collection of ceramic sculpture and vessel forms produced by well-known artists, and its ceramics facilities include electric, gas, wood and soda firing, a plaster lab and 3-D printing along with an array of clays and glazes specific to the region. Students will conceive and plan a project in advance, and through the residency will have the opportunity to meet and consult with several Danish ceramic artists while working alongside Concordia faculty. Final projects will be mounted in a public exhibition in Denmark at the close of the residency.

Report of the Associate Dean, Research

December 14, 2018

Prepared by Joanna Berzowska with Michele Kaplan and Marina Polosa

1. OVPRGS Internal Funding Programs

SPRING 2019 INTERNAL FUNDING COMPETITION: The next internal funding competitions will include the ARRE, Facilities Optimization, Seed (Individual), Seed (Team Start-Up Year 1) programs. The internal deadline for Faculty/Researchers to apply for these programs has been set for **Monday, January 21, 2019, at noon.**

2. External Grants

SUCCESSFUL GRANTS:

SSHRC Partnership Engage Grants: Two applications were submitted and funded:

- **Shauna Janssen** (Theatre) *Feminist Performance Creation and the City* - This year-long project will formalize a partnership between Concordia University faculty in the Department of Theatre and Imago Theatre (www.imagotheatre.ca), a Montreal based not-for-profit professional company whose mission is to focus on creating and performing stories from a feminist perspective.
- **Rosanna Maule** (Cinema) *Preserving feminist and queer media in Quebec: a collaborative project between Concordia University and the Cinémathèque Québécoise* – This year-long partnership aims to restore, catalogue, and produce knowledge about a selected corpus of films and videos within the feminist and queer repertory included in the collection of the Cinémathèque Québécoise. The proposed project will bring the works to a vast audience and a diversified readership, assuring new life to an important yet overlooked section of Quebec's media patrimony.

Both applicants were each awarded the full \$25,000 requested, for a total of \$50,000.

GRANT APPLICATIONS: We would like to remind faculty intending to submit applications for SSHRC's Connection Grants, Insight Development Grant (IDG) and the Letter of Intent for the Partnership Grant (PG) of the following internal deadlines:

	If you wish to have a full review by Michele Kaplan, Advisor, Research Development (ARD)	Final Internal OOR Deadline Applicants must submit on Conrad and SSHRC portals
New Frontiers NOI	January 11, 2019 Submitted directly to SSHRC Please email michele.kaplan@concordia.ca a PDF of the complete NOI	
New Frontiers Application	January 24, 2019	January 31, 2019
Connection Grants	January 18, 2019	January 25, 2019
IDG	January 21, 2019	January 28, 2019
PG LOI	February 1, 2019	February 8, 2019

3. Distinguished University Research Professor (DURP)

The **2018-2019 call for DURP nominations** was launched by the OVPRGS on October 1, 2018, and circulated to all Fine Arts full-time faculty. The internal deadline for submission to the Dean's Office of nominations is **Monday, January 14, at noon**. Please email a single PDF to Marina Polosa, Interim Research Coordinator (fineartsresearch@concordia.ca).

4. Canada Research Chairs (CRC)

We have been meeting with all Chairs and their delegates to discuss all potential CRC LOIs, which should be sent to the Associate Dean, Research, Faculty of Fine Arts by **Friday, January 4, 2019**. Please email a single PDF to Marina Polosa, Interim Research Coordinator (fineartsresearch@concordia.ca).

5. Concordia University Research Chairs (CURC)

The Fine Arts internal submission deadline for CURC nominations is **Monday, January 14, 2019, at noon**. Please email a single PDF to Marina Polosa, Interim Research Coordinator (fineartsresearch@concordia.ca).

6. Graduate Awards, Fellowships, Residencies

GRADUATE STUDIES / PRE-ALLOCATED ENTRANCE AWARDS: We are currently working on graduate funding allocations for 2019-20. We hope to provide the departments with their allocations very soon.

JORISCH FAMILY ARTIST RESIDENCY (2019): We received 13 excellent dossiers. The FRC met on Monday, December 10, to review and adjudicate applications. Results will be announced in January.

7. **CUSRA**

The *Concordia Undergraduate Student Research Awards (CUSRA)* call for Summer 2019, will be received by the ADR's office by the end of this week and forwarded to Departments early next week. Dates, deadlines and details will be included in the information Departments receive.