

TO: Members, Fine Arts Faculty Council

FROM: Tristan Khaner, Secretary, Fine Arts Faculty Council

DATE: February 5, 2021

---

Please be advised that the next meeting of the Fine Arts Faculty Council will be held on Friday,  
**February 12, 2020 at 9:30 a.m.** via Zoom: (<https://concordia-ca.zoom.us/j/86572985513> invitation below)

**AGENDA (rev. 2020-02-10)**

**Open Session**

President Graham Carr Visit **(9:30 a.m.)**

1. Call to Order
2. Approval of the Agenda
3. Approval of the Minutes of the Meeting of January 15, 2021
4. Business arising from the Minutes of January 15, 2021
5. Chair's Remarks
6. Appointments (2021-02-D1)
7. Academic Programs and Pedagogy
  - 7.1. Curriculum Changes for the Mel Hoppenheim School of Cinema (Dossier: CINE-29) (FFAC-2021-02-D2)
  - 7.2. Curriculum Changes for the Department of Design and Computation Arts (Dossier: DART-22) (FFAC-2021-02-D3)
  - 7.2. Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2021-02-D4)
8. Faculty Relations and Inclusion
  - 8.1. Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2021-02-D5)
9. Research and Graduate Studies
  - 9.1. Report of the Associate Dean, Research and Graduate Studies (FFAC-2021-02-D6)\*
10. Question Period
11. Presentations:

**Speaker Series on Equity Diversity and Inclusion EDI (10:30 a.m.)**

***Discrimination at Concordia: Speaking and Teaching in the Context of Struggle, Reckoning, and Calling Out Culture.***

Guest: Lisa Ndejuru, Provost's Postdoctoral Fellow, Faculty of Information, University of Toronto, PhD, Centre for Oral History and Digital Storytelling, Concordia University, Leadership Team, President's Task Force on Anti-Black Racism, Concordia University, and practicing psychotherapist.

**Sustainability Action Plan + Sustainability of Fine Arts SoFA (11:15 a.m.)**

Guests: Sabrina Lavoie, Executive Director, Budget Planning and Business Development, Office of the Vice-President, Services and Sustainability, Cassandra Lamontagne, Sustainability Coordinator, Office of Sustainability, and Alice Jarry, Assistant Professor, Department of Design and Computation Arts and Chair, SoFA.

12. Committee Reports

- 12.1. Board of Governors Report – Roy Cross\*
- 12.2. Senate Report – 2021-01-22 Senate meeting cancelled. No report.
- 12.3. University Advancement – FoFA Development Update – Cherry Marshall

13. Other business

14. Next Meeting – March 12, 2021

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>



Hi there,

ELYSE MURPHY is inviting you to a scheduled Zoom meeting.

## [Join Zoom Meeting](#)

Phone one-tap: Canada: [+14388097799](tel:+14388097799), [86572985513#](tel:+14388097799) or  
[+15873281099](tel:+15873281099), [86572985513#](tel:+15873281099)

Meeting URL: <https://concordia-ca.zoom.us/j/86572985513>  
Meeting ID: 865 7298 5513

### **Join by Telephone**

For higher quality, dial a number based on your current location.

Dial:

Canada: +1 438 809 7799 or +1 587 328 1099 or +1 647 374  
4685 or +1 647 558 0588 or +1 778 907 2071 or +1 204 272 7920

Meeting ID: 865 7298 5513

[International numbers](#)

### **Join from an H.323/SIP room system**

H.323: 162.255.37.11 (US West)  
162.255.36.11 (US East)  
69.174.57.160 (Canada)

Meeting ID: 865 7298 5513

SIP: [86572985513@zoomcrc.com](mailto:86572985513@zoomcrc.com)

### **Skype for Business (Lync)**

<https://concordia-ca.zoom.us/skype/86572985513>

## ZOOM VIDEO CONFERENCING TIP SHEET FOR FACULTY COUNCIL MEETINGS

*Here are a few steps that we will follow to help us run a virtual meeting:*

**Please join 5 minutes before the meeting start time.**

### **Waiting Room**

- Attendees will be held in the virtual WAITING ROOM upon entry. The Secretary will admit entry to the meeting. In order to identify the participant, please START VIDEO so that you may be seen by the Recording Secretary. This will allow the Recording Secretary to take attendance.  
CLOSED SESSION: This will allow the Secretary to ensure that only Council members are admitted.  
Once you have been admitted, please change your settings to MUTE.
- These measures are being put into place to retain the integrity of Faculty Council, i.e., to prevent “Zoom bombing” or other malicious access.

### **Recording of Meeting**

- The ‘save to cloud’ option has been disabled by the University and no recordings will be saved by Zoom anywhere on the cloud.
- A video and audio recording will be made by the Recording Secretary for the sole purpose of writing the minutes. The recording will not be shared.


**To ensure the best sound & visual quality of an on-line experience, please adhere to the following tips:**

- Please use your computer and/or laptop if possible (versus cell phone).
- Please select the Gallery View to display 49 participants per screen (log into the Zoom desktop client or app → Settings → Video → Display up to 49 participants per screen in Gallery View (this option is disabled if your CPU isn’t powerful enough to handle it). You can do this ahead of time if you wish. If you have any questions contact CDA.
- Choose “join with computer audio” when prompted.
- During the meeting MUTE your microphone until it is your turn to intervene. (see below on how to indicate that you wish to intervene).
- TURN OFF your call waiting for the entire meeting if you have joined by phone.
- Consider using headphones rather than speakers, since this will also reduce the risk of acoustic feedback.
- If possible, please connect with a wired Internet connection for added stability. Alternatively, be as close as possible to your wireless router.

*Here are a few steps that we will follow to help us work through the agenda in an orderly manner:*

**The Chair will present each item on the agenda and invite presenters to address the meeting.**

**If you have a question, identify yourself before speaking, by raising your hand:**

- If you wish to speak to an item, please use the icon  Raise Hand and wait for the Chair or Secretary to acknowledge you before speaking. Once acknowledged, please UNMUTE. The Raise Hand icon is found in PARTICIPANTS.

**When voting, consensus will be determined as follows:**

- Similar to in person meetings, the Chair will ask for those voting – in favor and opposed. However, **the Chair will begin with opposed.**
- If you are in favor of the motion, please do not respond; however, if you are voting against, then respond by saying Opposed or by using the **red icon NO** also found in PARTICIPANTS. It will be assumed that those who do not respond are in favor.
- In the event that a formal vote is required, please use the **green icon YES** to vote in favor, and the **red icon NO** to vote against. Both icons are found in PARTICIPANTS.
- The results will be communicated by the Chair at the end of each agenda item requiring a vote.

**End/Leave Meeting**

Meeting attendees can leave the meeting by using the LEAVE MEETING icon at the bottom right of the screen. The Chair or Secretary can also end the meeting for everyone.

*Office of the Dean – December 2020*

**Concordia University**  
**Minutes of the Meeting of the Faculty of Fine Arts Council**  
**January 15, 2020**  
**9:30 a.m. – 12:00 p.m.**  
**Via Zoom**

**Present:** A. Gérin (Chair), E. Adams, M. Berger, J.C. Bustros, A. Cappelluto, J.C. Castro, E. Cheasley Paterson, M. Corwin, G. Dimitrov, D. Douglas, F. Figols, B. Harnden, K. Huneault, A. Jefferson, R. Kerr, T. Khaner, pk Langshaw, G. Little, M. Mitchell, M. Montanaro, E. Murphy, M.C. Newman, P. Pawelek, Y. Pignard, J. Potvin, J. Ristola, S. Romano, A. Sinner, J. Sloan, L. Sotelo Castro, MJ Thompson, A. Tsafaras, A. Turgeon, G. Vaillancourt, M. Wright

**Guests:** Gina Beltran, Brad Nelson, Angélique Willkie, Annick Maugile-Flavien

**1. Call to Order**

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

**2. Approval of the Agenda**

**MOTION:** (J. Sloan / S. Romano)

“that the agenda for the meeting of January 15, 2021 be approved.”

**CARRIED**

**3. Approval of the Minutes of the Meeting of December 4, 2020**

**MOTION:** (A. Tsafaras / M. Corwin)

“that the minutes of the meeting of December 4, 2020 be approved.”

**CARRIED**

**4. Business Arising from the Minutes**

The Dean will be meeting with FASA today to discuss the Concordia Student Union (CSU)-hosted Tuition Town Hall that was held on November 26. Faculty members will be updated about the discussion during the Deans and Chairs meeting on Monday, January 18, 2021.

During the December 4, 2020 Faculty Council, the motion to approve the Student Ethics Committee appointments listed in FFAC-2020-09-D1 was tabled until the January 15, 2021 meeting so that the Dean could follow up regarding the role of the committee and how it integrates with other ethics processes. Karen Gregg, Coordinator, Research Ethics Office of the VPRGS provided the following information. The correct name of the committee is the College of Ethics Reviewer Committee CER. It is responsible for reviewing the minimal risk ethics protocols from graduate students. Proposals are sent to the Research Ethics Office who in turn reaches out to members appointed to the CER by the students’ departments for a review of the application. There are no meetings and there is no need for Council members to carry out a vote.

**5. Chair’s Remarks**

The Dean reminded everyone that the physical and mental well-being of students, staff and faculty remains a great priority in the coming months.

The Dean welcomed two new members to Faculty Council:

- Ana Cappelluto, former Associate Dean, Planning and Academic Facilities and Professor of scenography, Department of Theatre, who is serving as Acting Chair, Department of Theatre for the next 6 months.
- Mitch Mitchell, who is serving as Acting Chair, Department of Studio Arts for the next 6 months.

The inauguration of the Speaker Series on Equity, Diversity and Inclusion EDI is today. The Series is embedded in the Faculty Council meetings.

The Faculty Council-embedded **Speaker Series on EDI** being curated by Kristina Huneault, Associate Dean, Faculty Relations and Inclusion, begins today.

## 6. Appointments (FFAC-2021-01-D1)

The appointments listed in document FFAC-2021-01-D1 are for Council's information and no motion to approve them is required.

## 7. Academic Programs and Pedagogy

### 7.1 Curriculum Changes for the Mel Hoppenheim School of Cinema (Dossier: CINE-28) (FFAC-2021-01-D2)

**MOTION:** (E. Cheasley Paterson / M. Montanaro)

"that the curriculum dossier from the Mel Hoppenheim School of Cinema be passed." **CARRIED**

### 7.2 Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2021-02-D4)

Report submitted. Questions/comments may be directed to Elaine Cheasley Paterson at [elaine.paterson@concordia.ca](mailto:elaine.paterson@concordia.ca)

## 8. Faculty Relations and Inclusion

### 8.1 Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2020-08-D5)

No report submitted. Questions/comments may be directed to Kristina Huneault at [kristina.huneault@concordia.ca](mailto:kristina.huneault@concordia.ca)

The Associate Dean gave an overview of the upcoming Speaker Series on EDI. EDI training sessions with Annick Maugile Flavien will be announced and Council members were asked to encourage all faculty and staff to attend: [Equity Diversity Inclusion Programming](#)

## 9. Research and Graduate Studies

### 9.1 Report of the Associate Dean, Research and Graduate Studies

Report submitted. Questions/comments may be directed to MJ Thompson at [mj.thompson@concordia.ca](mailto:mj.thompson@concordia.ca)

## 10. Presentations

### Speaker Series on Equity Diversity and Inclusion EDI: President's Task Force on Anti-Black Racism

Angélique Willkie, Co-Chair, President's Task Force on Anti-Black Racism and Assistant Professor, Department of Contemporary Dance and Annick Maugile-Flavien, Founding Coordinator, Black Perspectives Office (BPO) presented on the President's Task Force on Anti-Black Racism and the BPO.

[President's Task Force on Anti-Black Racism](#)

[Black Perspectives Office](#)

[Black Perspectives Initiative](#)

### **PhD Career Outcomes Project**

Dr. Brad Nelson, Associate Dean, Academic Program and Development and Gina Beltran, Developer, Graduate Academic Programs, from the School of Graduate Studies, presented on the [PhD Career Outcomes](#) project and encouraged everyone to [PhD Career Outcomes Dashboard](#).

### **11. Question Period**

There were no questions.

### **13. Committee Reports**

**13.1 Board of Governors Report** – No report.

**13.2 Senate** – Report submitted by Professor Chris Moore.

### **14. Other Business**

There was no other business

### **15. Next Meeting – February 12, 2021**

### **16. Adjournment**

The meeting was adjourned at 11:35 a.m.

Submitted by E. Murphy



## **Appointments to ratify**

### **Advisory Search Committee for the Provost and Vice-President, Academic**

- Mark Sussman, Department of Theatre February 1, 2021 – August 31, 2021  
(appointed by Dean, replacing M. Langford)

### **Faculty of Fine Arts Council (FFAC) Voting Members**

#### **Graduate Student Representative (GSA)**

- Leila Refahi February 12, 2020 - May 31, 2021

### **Faculty of Fine Arts Council (FFAC) Steering Committee**

#### **Graduate Student Representative (GSA)**

- Leila Refahi February 12, 2020 - May 31, 2021

### **Senate Steering Committee**

- Guylaine Vaillancourt, Department of Creative Arts Therapies June 1, 2021 – May 31, 2022



**FACULTY OF FINE ARTS**

## INTERNAL MEMORANDUM

**To:** Dr. Annie Gérin, Dean, Faculty of Fine Arts

**FROM:** Dr. Elaine Paterson, Associate Dean, Academic Programs and Pedagogy

**DATE:** 5 February, 2021

**RE:** Micro-certificate in Screenwriting and Film Producing, CINE-29

---

Dear Dean Gérin,

The Faculty of Fine Arts Curriculum Committee (FCC) reviewed the CINE-29 curriculum dossier from the Mel Hoppenheim School of Cinema during its virtual meeting held on 5 February 2021. The dossier was approved with minor revisions and is hereby submitted for review by the Faculty Council on 12 February 2021.

The dossier proposes to create a Micro-certificate in Screenwriting and Film Producing (9 credits) to be offered as a summer intensive. This new program responds to demonstrated needs in the Quebec and North American film production industry, which has been following, and is projected to maintain, a favorable growth curve in the foreseeable future. Furthermore, it aligns with current governmental initiatives, including the *Programme d'aide à la relance par l'augmentation de la formation* (PARAF), which seeks to support upskilling and reskilling of Quebec's workforce in a rapidly changing labour market.

The FCC felt the proposed program offers a promising opportunity for growth in the Faculty of Fine Arts as it is especially designed to attract new students. By offering innovative, short-term, targeted, and highly specialized training to lifelong learners (LLL) and candidates who are not currently in a position to undertake a more traditional bachelor degree in Fine Arts, the program will also importantly contribute to the diversity of our student body.

Given this, the FCC commended the choice to offer the micro-certificate in a Summer intensive format as this timing may make it more accessible to a variety of learners. This delivery model is appropriate for responding to a growing need among LLL to access quality educational programming. This type of micro-programming offers the Faculty and University an opportunity

to expand its reach to a diverse student population by lowering barriers often experienced by LLL or those needing to retrain. The FCC encourages the Department to work with the Student Success Centre and Lifelong Learners office at Concordia to explore what supports they might offer to these students as they are welcomed into the University community through this micro-certificate.

Considering the documented need for this type of training, the enrolment projections are reasonable. The School of Cinema anticipates an enrolment of 17 students the first year the program is offered in Summer 2021, and 45 students by the third year the program is offered. Depending on the applicant numbers, further consideration may need to be given to support the School with the admissions process. Costs associated with the program are minimal, and include additional course sections, as well as Teaching Assistant (TA) support, as shown in the budget.

With thanks for your consideration,

A handwritten signature in blue ink, appearing to read 'Elaine Paterson', written in a cursive style.

Elaine Paterson, PhD  
Associate Dean, Academic Programmes and Pedagogy  
Faculty of Fine Arts  
[elaine.paterson@concordia.ca](mailto:elaine.paterson@concordia.ca)

## INTERNAL MEMORANDUM

**TO:** Dr. Elaine Cheasley Paterson, AD Academic Programs and Pedagogy

**FROM:** Jean-Claude Bustros, Chair, Mel Hoppenheim School of Cinema

**DATE:** February 1, 2021

**SUBJECT:** New Program Proposal for Micro-Certificate Program in Screenwriting and Independent Producing (CINE-29)

In a virtual meeting held on Wednesday, January 27, 2021, the Department Curriculum Committee of the Mel Hoppenheim School of Cinema approved a Letter of Intent for a new Micro-Certificate Program in Screenwriting and Independent Producing. The LOI was subsequently approved by the Vice-Provost, Innovation in Teaching and Learning and is now presented to the Faculty Curriculum Committee as a new program proposal.

The proposed program is a 9-credit undergraduate certificate. The program will teach two fundamental cinema production skills: screenwriting and how to transform a script into a film. The micro-certificate is very much in line with the School's commitment to creating programs relevant to a broad cross-section of artists. This micro-certificate constitutes the first phase in the creation of a larger program that allows students to combine 3 or 4 predetermined micro-certificates. The combination of these qualifications would form the requirements for a full 30-credit Undergraduate Certificate in Film Production.

The proposed program will comprise three intensive courses completed remotely over seven weeks, starting May 2021. This will allow students (including those living outside of Montreal) to complete the program over the summer. Students will receive their micro-certificate upon successful completion of these courses, as shown in the following table:

### Summer 2021

Sequence & Number of Weeks	Number of credits	Course code and Course Title Number	Pre-requisites*
Week 1-3	3	FMPR 341 Writing for Film I	None
Week 3-5	3	FMPR 441 Writing for Film II	FMPR 341
Week 5-7	3	FMPR 336 Introduction to Film Producing	FMPR 341, 441

\*This listing of pre-requisites applies only to the sequence within the micro-certificate; there are additional pre-requisites for students enrolled in the BFA Film Production program.

While this program does have resource implications, its implementation will result in net revenue generation. Please refer to the detailed budget, appended.

Sincerely,

A handwritten signature in black ink, appearing to read 'Jean-Claude Bustros', with a stylized, sweeping flourish at the end.

Jean-Claude Bustros

Chair, Mel Hoppenheim School of Cinema




## NEW PROGRAMS PROPOSAL – FAST-TRACK PROCESS

Letter of Intent for new Programs may enter the Fast-Track Process under the following conditions:

- The program meets an academic, strategic and/or societal need; and
- There are no significant resource demands implied by the process; and,
- The program does not require MEES approval.

### GENERAL INFORMATION

<b>Name of Proposed Program and Nomenclature:</b>	Micro-certificate in Screenwriting and Film Producing
<b>Hosting unit(s):</b>	Mel Hoppenheim School of Cinema
<b>Proposed Start Date:</b>	May, 2021
<b>Prepared by:</b>	Jean-Claude Bustros, Dalia Radwan, and Michael Yaroshevsky
<b>Dean Signature(s):</b>	
<b>Date:</b>	29 January 2021

### PROPOSED PROGRAM INFORMATION

#### 1. Program Description

The proposed **Micro-certificate in Screenwriting and Film Producing** is a 9-credit undergraduate certificate to be taught remotely in its first year. The program will be hosted by the Mel Hoppenheim School of Cinema, and will teach two fundamental skills: 1) writing for the screen, and 2) the process of taking a script and transforming it into a film or other audio-visual production. The micro-certificate is very much in line with the School's commitment to creating programs relevant to a broad cross-section of Montreal artists, as well as other engaged citizens across Canada. This micro-certificate constitutes the first phase in the creation of a larger program that allows students to combine 3 or 4 predetermined micro-certificates. The combination of these qualifications would form the requirements for a full 30-credit Undergraduate Certificate in Film Production.

In a world of rapidly changing labour market realities and a shifting job market, governments, employers, and employees all understand the importance of both upskilling

and reskilling. In June 2019, the Government of Canada signed two agreements with the Government of Québec to provide the province with nearly \$5.4 billion to invest in its workers and businesses.<sup>1</sup> This funding is committed until 2022–23 and gives an estimated 240,000 Québec workers an opportunity to benefit from skills training programs designed to transition them into the job market, gain access to new career opportunities, or maintain their employment. An example of these Québec-based skills training programs is the Renewed Prosperity Through Greater Training Program (PARAF), which is dedicated to both workers who are new to the job market and those re-entering it after losing a job<sup>2</sup>. PARAF provides financial assistance to candidates enrolled in training programs that lead to a trade or occupation with good job prospects (i.e., considered to have a balanced labour supply and demand or a labour shortage). The Mel Hoppenheim School of Cinema is interested in working jointly with the Government of Quebec to improve access to its programs for cultural workers seeking to re-qualify in the film industry.

According to the Québec Film and Television Council, the film production industry in Québec has been growing steadily in recent years and is projected to maintain this trend well into the new decade (with 2020 being a noted outlier due to the pandemic)<sup>3</sup>. The government of Québec offers tax incentives to attract foreign productions, which will likely have a positive impact on employment prospects in the region. Continued growth in the film production industry is also forecast for the rest of Canada as well as the US market. Results of recent research examining job prospects for film production professionals showed that the industry tends to seek candidates from non-traditional career paths who do not necessarily possess a university or college degree<sup>4</sup>. Given the state of the industry, and the fact that both the federal and provincial governments incentivize skills training programs to help Quebecers access to new career opportunities, Concordia could substantially benefit Quebecers and Canadians by launching a targeted, short-term, and highly focused micro-certificate that aligns with the skills most in-demand by the filmmaking industry. This program would be perfectly placed to provide the targeted upskilling opportunities demanded by the filmmaking industry, as well as offer students a more targeted path into employment.

## 2. Target Audience

Adult learners, mid-career professionals, and lifelong learners represent an important demographic to universities and colleges across Canada. The proposed **Micro-certificate in Screenwriting and Film Producing** will offer candidates from non-traditional career paths, who do not necessarily possess a university or college degree, the opportunity to pursue short-term, highly focused, stackable micro-credentials and gain the core competencies and skills required to start a film career. Upon successful completion of the program, applicants will be able to explore possibilities for entry level roles in the industry.

These opportunities may include:

- Screenwriter
- Story editor

<sup>1</sup> <https://www.newswire.ca/news-releases/governments-of-canada-and-quebec-announce-agreements-to-help-canadians-quebecers-and-quebec-businesses-better-adapt-to-new-labour-market-realities-874834378.html>

<sup>2</sup> <https://www.quebec.ca/en/employment/renewed-prosperity-training-program/>

<sup>3</sup> Film Production Industry Report. Business Intelligence Service, Office of AVP Lifelong Learning, Concordia University, November 2020.

<sup>4</sup> Film Production Industry Report. Business Intelligence Service, Office of AVP Lifelong Learning, Concordia University, November 2020.

- Reader/evaluator for producers, studios, funding agents
- Independent producer
- Assistant producer

With a logical path leading to more advanced roles, including:

- Showrunner
- Producer

## Admission Requirements

The Mel Hoppenheim School of Cinema will admit seventeen (17) applicants into the proposed micro-certificate in the first year. After the first year, we envision gradually increasing this number to thirty four (34) in the second year, and capping enrolment at forty five (45) students for year three and thereafter, following a targeted advertising campaign.

Applicants will be selected based on their interest in filmmaking, and will be required to submit a letter of intent (maximum 500 words) explaining their reasons for applying to the program, summarizing their goals, and mentioning any prior academic or work experience in the film industry. Applicants will be chosen with a view to building a diverse cohort with representation from diverse backgrounds, personal and professional experience, academic profile and varied skillsets.

Please note that Mature Entry students won't be required to complete extra credits when enrolling in this micro-certificate. Students under the age of 21 may apply under Concordia's standard admissions requirements.

English Proficiency Test	Test Score
TOEFL (Test of English as a Foreign Language) TOEFL iBT <b>or</b> TOEFL iBT Special home edition	Score 90 or higher, with a minimum combined score of 34 for speaking and writing.
IELTS-International English Language Testing System ("Academic Module")	Score of 7 or higher, no component score under 5.5
DET-Duolingo English Test	Score of 120 and above with no sub-score under 90
CAEL-Canadian Academic English Language Assessment	Minimum overall score 70 with no part under 50
CAE-Cambridge C1 Advanced CPE- Cambridge C2 Proficiency	C1 Advanced and C2 Proficiency: min. score 190 with no part under 165
PTE Academic – Pearson English Language Test	Minimum overall PTE academic score of 61 with a minimum of 46 in speaking and writing

Applicants who are required to provide proof of English language proficiency for admissions, must achieve the following results:

Additional information on these English Proficiency Tests can be found at the following link:  
<https://www.concordia.ca/admissions/undergraduate/requirements/english-language-proficiency.html>



It is important to note that this program is not an alternative pathway through Concordia's BFA in Film Production and students seeking admission into the BFA will not be considered for this micro-certificate. Likewise, students who have completed this micro-certificate and seek admission to the BFA will have to follow the regular application process already in place.

### 3. Curriculum

All screenwriters wish to see their films produced and all film producers seek screenplays to develop. The proposed **Micro-certificate in Screenwriting and Film Producing** will teach two fundamental aspects of cinema production: the creation of a script and the process of transforming it into a film. More specifically, the program objective is twofold: to guide students in the creation of a screenplay; and to showcase the process of producing individually or collaboratively authored screenplays according to film industry standards. By demonstrating the process both creatively and logistically, this two-part methodology provides a comprehensive overview of the filmmaking process.

Our micro-certificate uses the screenplay as a gateway to cinema production. Screenwriters often initiate contact with and pitch their ideas to film producers. Understanding the stages of turning a script into a film is key to understanding the industry as a whole. The synthesis of screenwriting and film production will help students navigate the intricacies of the creative, technical and logistical aspects unique to filmmaking, from conception to distribution.

Over the course of the program, students study key elements in the development of story, character, plot, scene structure, and dialogue in both fiction and nonfiction projects. The program also aims to help students find a personal cinematic voice that aligns with their culture, language, and traditions. Students will be encouraged to develop projects that draw on personal history, experience, and independent research. By asking students to conceptualize and complete a screenplay, the program will provide broad knowledge of visual storytelling and scriptwriting techniques. Moreover, students will learn the skills and tools producers use to navigate the financial, legal, and creative challenges of independent film production.

#### Program Learning Outcomes

The program's learning outcomes are listed below. By the end of the micro-certificate, each student will be able to:

1. Apply visual storytelling, scriptwriting techniques, and research skills to conceive and write a film script
2. Pitch and present film projects to producers and successfully communicate a creative vision to collaborators
3. Recognize how to apply for financing through grant agencies and other sources of funding and demonstrate a global understanding of the production process from conception to distribution

## Curriculum Map

The proposed **Micro-certificate in Screenwriting and Film Producing** will comprise three intensive courses completed over nine weeks, starting May 2021. FMPR 336 will run concurrently with the other two film writing courses to introduce students to the different stages of filmmaking while they are building core skills in screenwriting. FMPR 341 will conclude in week four, and in week five students will progress to FMPR 441 to start developing a longer screenplay, which serves as the program's capstone project. In the last week of the program students will learn to formally pitch their screenplay to producers and how to apply for financing through grant agencies and other sources of funding.

The structure and duration of the micro-certificate will allow students (including those living outside of Montreal) to complete the program over the summer. Students will be asked to adhere to the proposed course sequence as shown in the following table:

Weeks	1	2	3	4	5	6	7	8	9	Pre-requisites
FMPR 341	x	x	x	x						None
FMPR 441					x	x	x	x		FMPR 341
FMPR 336	x	x	x	x	x	x	x	x	x	None

## Course Structure and Learning Outcomes

Note: As per Concordia's Undergraduate Calendar, although the language of instruction is English, most assignments and examinations may be submitted in French.

FMPR 341 – Writing for Film I (3 credits)

*Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220. An introduction to writing for film. Students explore the written word as a means to convey and clarify visual ideas and cinematic stories. Synopses, treatments and scenarios for various genres are explored. Students are required to submit their own writing for discussion and analysis.<sup>5</sup>*

By the end of this course, successful students should be able to:

- Distinguish between different types of scriptwriting across fiction and nonfiction genres
- Analyze scripts and evaluate the techniques used in creating them
- Develop a variety of fundamental skills in the areas of visual storytelling and scriptwriting technique
- Apply scriptwriting techniques to submit written assignments for discussion and analysis
- Establish criteria for defending their own ideas and scripts with strong, precise arguments

<sup>5</sup> Note that prerequisites will be edited to ensure students enrolled in the micro-certificate will have access to the course. See provotrack document attached.

FMPR 441 – Writing for Film II (3 credits)

*Prerequisite: FMPR 341. Additional topics include adaptations of existing work for the screen and developing longer film projects. Three-act structures as well as new narrative formats and documentary approaches are explored. Students are required to submit their own writing for discussion and analysis.*

By the end of this course, successful students should be able to:

- Develop a personal cinematic voice that aligns with their personal history, experience, and independent research
- Successfully communicate a creative vision to collaborators using a thorough understanding of the professional conventions of screenwriting
- Incorporate filmmaking approaches such as the use of sound design, acting and directing styles, or visual material for expanded cinema into their scripts
- Apply research skills to conceive and write a final project in screenwriting

FMPR 336 – Introduction to Film Production (3 credits)

*Prerequisite: FMPR 231 or written permission of the School of Cinema. A comprehensive course introducing students to the creative and administrative challenges of producing. This includes strategies for fundraising, pre-production, budgeting and scheduling techniques, legal, financial and insurance concerns, post-production, distribution, and exhibition. A broad range of genres and platforms are covered.<sup>6</sup>*

By the end of this course, successful students should be able to:

- Explain the principal stages of filmmaking: development, pre-production, production, and distribution
- Identify the processes required to bring an original film idea from script to screen, from initial concept to distribution
- Recognize the skills and tools producers use to navigate the financial, legal and creative challenges of independent film production
- Create essential documentation covering pitch/development proposals, production management, and the administrative oversight of film projects (e.g., character breakdowns, preliminary budgets, production schedules, contracts with actors' and technicians' unions, location permits, errors and omissions insurance, festival submissions, distribution agreements, etc.)
- Identify the process of applying for financing through grant agencies, private investment, or crowdfunding

Upon successful completion of the program, we propose that students be awarded a Micro-certificate in Screenwriting and Film Producing. We believe that this micro-certificate will be most attractive to students if they receive an official transcript from Concordia. If a student interrupts their studies, they would be advised that all courses can be deferred **once** and must be completed with a maximum of a one-year deferral.

Candidates may be encouraged to combine this micro-certificate with others in the future, such as the proposed micro-certificate in Fundamentals of Digital Filmmaking (LOI forthcoming). The resulting skill diversity will allow students to qualify for more positions, and

---

<sup>6</sup> Note that prerequisites will be edited to ensure students enrolled in the micro-certificate will have access to the course. See provotrack document attached.

offer a better chance at employment or promotion in the film industry, broadcasting, journalism, art, advertising, or arts management.

Our program is designed to mesh the needs of adult and lifelong learners with the unique environment of the filmmaking industry, and includes several innovative elements, including opportunities for cohort building, learning by doing, and the development of employability-boosting skills.

The program will be delivered remotely in its first year with a calculated mix of synchronous and asynchronous classwork. In the first year we anticipate PARAF will generate some of our applicants and we will make efforts to actively recruit for a diverse student base (e.g., mid-career workers, adult learners, and underrepresented racial/ethnic groups) through the implementation of a targeted advertising campaign over the coming years. Through years two to five, we envision redesigning the courses to follow a blended format with the aim of maximizing both accessibility and industry relevance. This model makes every possible allowance for students who have work or family responsibilities.<sup>7</sup>

#### 4. Demand and Societal Need

A massive, emerging cohort of mid-career workers are currently seeking learning opportunities to help them either retain jobs or transition into new careers.<sup>8</sup> A 2020 survey conducted for Higher Education Strategy Associates estimated the market for new micro-credential programs at over seven million Canadians.<sup>9</sup> Concordia University is positioned to be a leading source of programs that meet these needs, providing adult learners with flexibility, brevity and specificity in developing new skills.

Micro-credentials are gaining relevance in the Canadian job market by offering an on-ramp that identifies and meets specific learning needs in a variety of fast-moving industries. Both academic and non-university organizations now frequently break learning down into small, rapidly-digestible micro-programs, and stackable degrees, known as “Bac par cumul,” have been available in the Francophone university system for over 20 years.

Quebec’s filmmaking industry has seen phenomenal growth in production volume in recent years. The provincial government offers tax incentives to attract foreign productions, and Hollywood films shot in Quebec include *Night At The Museum: Battle of the Smithsonian* (2009), *The Day After Tomorrow* (2004), and *The Trotsky* (2009). Many U.S. film and TV productions have recently been granted permission to resume filming in Quebec, provided they adhere to government guidelines. The Province has also implemented a \$51 million program to support its home-grown film and TV industry<sup>10</sup>, which is slowly resuming to normal after the coronavirus forced productions to stop. A new program at the Mel Hoppenheim School of Cinema would further contribute to the economic recovery of post-pandemic Quebec, as well as to the diversification of its workforce.

<sup>7</sup> Daniel Munro, “Skills, Training and Lifelong Learning,” Public Policy Forum, March 2019. <https://ppforum.ca/wp-content/uploads/2019/03/SkillsTrainingAndLifelongLearning-PPF-MARCH2019-EN.pdf>.

<sup>8</sup> Desire2Learn, “The Future of Lifelong Learning,” 2020. <https://www.d2l.com/wp-content/uploads/2020/02/Future-of-Lifelong-Learning-D2L-2020-Digital-Edition.pdf>.

<sup>9</sup> As cited in ONTARIO 360: A Lifelong Learning Strategy for Ontario. [https://on360.ca/policy-papers/a-lifelong-learning-strategy-for-ontario/#\\_edn15](https://on360.ca/policy-papers/a-lifelong-learning-strategy-for-ontario/#_edn15)

<sup>10</sup> <https://www.iheartradio.ca/cjad/news/quebec-announces-51-million-to-get-film-sets-rolling-1.12965748>

The fluid state of the film industry, its changing workforce, recent government incentives, and the ever-growing demand for new media content all require a continuous influx of highly skilled workers. Concordia University has a golden opportunity to respond to these emerging labour needs by moving beyond traditional programs to embrace short, flexible, and industry-tied learning models like the Micro-certificate in Screenwriting and Film Producing.

## 5. Institutional Fit

The proposed micro-certificate is central to Concordia's [Next-Generation Learning Project](#), and is one of five transformation projects in Concordia's [Strategic Directions Initiative](#). The Next-Generation Learning Project seeks to provide inclusive access to students who need flexible, lifelong learning opportunities. The Project also encourages the creation of skill-oriented programs designed to help students develop in-demand skills in order to secure meaningful work and professional advancement.

The proposed micro certificate also builds on Concordia's efforts to create more relevant and forward-looking program offerings, and to address the evolving needs of adult learners. Through incremental changes and small interventions (including this proposed program), Concordia will be able to deliver next-generation educational options that connect students directly to rapidly changing professional environments.

## 6. Program Alignment within Unit

The proposed micro-certificate builds on pre-existing strengths within the Mel Hoppenheim School of Cinema's academic structure. The school offers a competitive BFA in Film Production; has established filmmakers, media artists, and scholars as instructors and mentors; boasts modern production studios catering to everything from analog techniques to the latest digital technologies; and possesses a wide range of film and digital equipment<sup>11</sup>. Our intention is to expand in-house learning opportunities designed for non-traditional students by building upon existing programs. The micro-certificate will be taught by the same faculty who teach in the BFA, and will capitalize on existing student-support infrastructure.

Given the success of its current programs, the Mel Hoppenheim School of Cinema is keen to explore novel program design models and tap into new student demographics.

## 7. Consultation

This certificate was framed in consultation with the following members within and beyond Concordia University:

- i. Annie Gerin, Dean, Fine Arts
- ii. Jean-Claude Bustros, Chair, Mel Hoppenheim School of Cinema
- iii. Dalia Radwan, Curriculum Developer, Centre for Teaching and Learning
- iv. Michael Yaroshevsky, Associate Professor, Mel Hoppenheim School of Cinema

<sup>11</sup> <https://www.concordia.ca/academics/undergraduate/film-production.html>

- v. Elaine Paterson, Associate Dean, Academic Programmes and Pedagogy, Fine Arts
- vi. Marie-Ève Marchand, Facilitator, Academic Affairs, Fine Arts
- vii. Sandra Gabriele, Vice-Provost of Innovation in Teaching and Learning
- viii. Sylvie Bourrassa, Executive Director, Government Relations, Office of the President
- ix. Isabel Dunnigan, Executive Director of Continuing Education
- x. Julie Johnston, Administrator, University Curriculum Office of the Provost

The Mel Hoppenheim School of Cinema is well known for its high-quality, competitive film production programs. This micro-certificate will complement the BFA program by providing an alternative education pathway for many students and cultural workers unable to commit to a full bachelor's degree in film production and seeking to enter or re-qualify in the film industry.

In addition, the new micro-certificate's industry-tied model makes it ideal as a possible component of future stackable programs both within and beyond the Mel Hoppenheim School of Cinema. The creation of this program is therefore a strategic initiative that aligns with the University's plan to introduce stackable certificate curriculum pathways to students. Finally, because it is suitable for remote delivery in the first year and beyond, it will place minimal stress on existing resources and on-site facilities.

## 8. Resources and Budget

Resource implications for this micro-certificate are minimal and include additional course sections as well as Teaching Assistant support, as shown in the chart below.

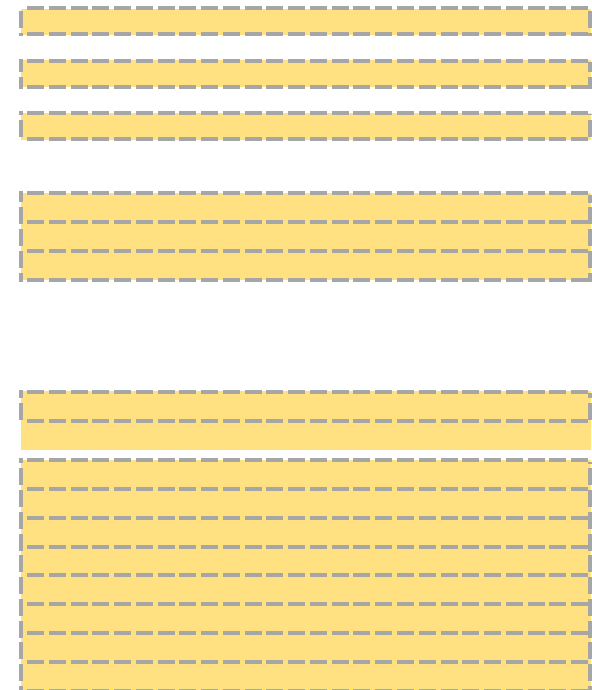
Program Year	Academic Year	Total Students Enrolled	Additional Course Sections	TA Hours
Year 1	2021-22	17	3	90
Year 2	2022-23	34	5	150
Year 3	2023-24	45	7	210
Year 4	2024-25	45	7	210
Year 5	2025-26	45	7	210

The Faculty will require the budget to be transferred in to cover the resources required to run the proposed program. Please see attached budget for details.



LOI Budget Chart

Teacher's Assistants	\$ 27.60	\$ -	\$ 2,484	\$ 4,140	\$ 5,796	\$ 5,796	\$ 5,796	\$ 24,012
Stipends	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Other	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>ADMIN STAFF</b>								
Director	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Office support	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Professional	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Total Payroll</b>	\$ -	\$ 43,734	\$ 72,890	\$ 102,046	\$ 102,046	\$ 102,046	\$ 102,046	\$ 422,762
<b>OTHER EXPENSES</b>								
New Classroom, renovation and lab equipment - NON-CAPITAL								\$ -
New Classroom, renovation and lab equipment - CAPITAL								\$ -
Marketing	\$ 2,000	\$ 5,000	\$ 2,500	\$ 2,500	\$ 1,000	\$ 1,000		\$ 14,000
Recruitment								\$ -
IT - Software								\$ -
Library								\$ -
Membership and Subscription								\$ -
Student support - Bursaries, Awards, others								\$ -
Training								\$ -
Other								\$ -
<b>Total Other Expenses</b>	\$ 2,000	\$ 5,000	\$ 2,500	\$ 2,500	\$ 1,000	\$ 1,000		\$ 14,000
<b>Total Expenses</b>	\$ 2,000	\$ 48,734	\$ 75,390	\$ 104,546	\$ 103,046	\$ 103,046		\$ 436,762





LOI Budget Chart

**Requested amounts for the Department of: Mel Hoppenheim School of Cinema**  
**Program name: Micro-certificate in Screenwriting and Independent Producing (Summer)**

NOTE : ONLY   NEED TO BE POPULATED

	Year 1	Year 2	Year 3	Year 4	Year 5	Comments
<b>STUDENTS</b>						
Cycle 1 FTE (FTE = 30 credits)						
New Cycle 1 FTE registered in the program	5.1	10.2	13.5	13.5	13.5	Y1: FTE= 17 students at 9 credits = 9/30 x 17= 5.1; Yr2: Attrition reduced to 5% because drop rates should be low for such a short program.
Total credits for Program	9					
Attrition rate	5%					
<b>TOTAL FTE</b>	5.10	10.20	13.50	13.50	13.50	
<b>Program Family</b>	<b>Weight</b>					
Fine Arts	4.72					
<b>Weighted FTE</b>	24.07	48.14	63.72	63.72	63.72	

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
<b>Tuition Fee</b>							
Tuition (FTE)	\$ 2,623	\$ 13,377	\$ 26,754	\$ 35,409	\$ 35,409	\$ 35,409	\$ 146,358
<b>Grants</b>							
Teaching Grant (WFTE)	\$ 3,581	\$ 86,208	\$ 172,416	\$ 228,198	\$ 228,198	\$ 228,198	\$ 943,218
Support Grant (FTE)	\$ 2,076	\$ 10,585	\$ 21,170	\$ 28,020	\$ 28,020	\$ 28,020	\$ 115,815
<b>Total grants</b>		\$ 96,793	\$ 193,587	\$ 256,218	\$ 256,218	\$ 256,218	\$ 1,059,033
External							\$ -
<b>Total Revenue</b>	\$ -	\$ 110,170	\$ 220,340	\$ 291,627	\$ 291,627	\$ 291,627	\$ 1,205,390
<b>Additional Funding</b>							
<b>Internal</b>							
Provost Office		\$ 48,734	\$ 41,914	\$ 37,593	\$ 14,432	\$ 14,432	\$ 157,105
Institutional							\$ -
Capital Fund (1)							\$ -
Other							\$ -
<b>Total internal sources of funding for the faculty</b>	\$ -	\$ 48,734	\$ 41,914	\$ 37,593	\$ 14,432	\$ 14,432	\$ 157,105

LOI Budget Chart

**Requested amounts for the Department of: Mel Hoppenheim School of Cinema**  
**Program name: Micro-certificate in Screenwriting and Independent Producing (Summer)**

**Program Financial Viability**

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
<b>Tuition Fee</b>							
Tuition (FTE)		\$ 13,377	\$ 26,754	\$ 35,409	\$ 35,409	\$ 35,409	\$ 146,359
<b>Grants</b>							
Teaching Grant (WFTE)		\$ 86,208	\$ 172,416	\$ 228,198	\$ 228,198	\$ 228,198	\$ 943,218
Support Grant (FTE)		\$ 10,585	\$ 21,170	\$ 28,020	\$ 28,020	\$ 28,020	\$ 115,815
<b>Total grants</b>		\$ 96,793	\$ 193,587	\$ 256,218	\$ 256,218	\$ 256,218	\$ 1,059,033
<b>Additional Funding External</b>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Total Revenue</b>	\$ -	\$ 110,170	\$ 220,340	\$ 291,627	\$ 291,627	\$ 291,627	\$ 1,205,399

EXPENSES	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
<b>TEACHING</b>							
Tenure Track	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Extended Term Contrats	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Limited Term Contracts	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Lecturers	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Course remissions</b>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Technical support</b>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Part Time Contracts</b>	\$ -	\$ 41,250	\$ 68,750	\$ 96,250	\$ 96,250	\$ 96,250	\$ 398,750
<b>Teacher's Assistants</b>	\$ -	\$ 2,484	\$ 4,140	\$ 5,796	\$ 5,796	\$ 5,796	\$ 24,012
<b>Stipends</b>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>ADMIN STAFF</b>							
Administrative Staff	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Total Payroll</b>	\$ -	\$ 43,734	\$ 72,890	\$ 102,046	\$ 102,046	\$ 102,046	\$ 422,764
<b>OTHER EXPENSES</b>							
<b>Total Other Expenses</b>	\$ 2,000	\$ 5,000	\$ 2,500	\$ 2,500	\$ 1,000	\$ 1,000	\$ 14,000

LOI Budget Chart

<b>Total Expenses</b>	\$ 2,000	\$ 48,734	\$ 75,390	\$ 104,546	\$ 103,046	\$ 103,046	\$ 436,766
-----------------------	----------	-----------	-----------	------------	------------	------------	------------

<b>CONCORDIA UNIVERSITY SURPLUS / (DEFICIT)</b>	\$ (2,000)	\$ 61,436	\$ 144,950	\$ 187,081	\$ 188,581	\$ 188,581	\$ 768,621
-------------------------------------------------	------------	-----------	------------	------------	------------	------------	------------

**Faculty Financial Viability**

<b>ADDITIONAL BASE FUNDING</b>		<b>Year 0 Start-Up</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Total</b>
<b>Additional Base Funding per FTE</b>	\$ 900			\$ 4,590	\$ 9,180	\$ 12,150	\$ 12,150	\$ 38,070
<b>Additional Base Funding per WFTE</b>	\$ 1,200			\$ 28,886	\$ 57,773	\$ 76,464	\$ 76,464	\$ 239,581
<b>Additional Base funding - full time TT Hire</b>		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Additional Provost, External, Capital or Institutional funding</b>		\$ -	\$ 48,734	\$ 41,914	\$ 37,593	\$ 14,432	\$ 14,432	\$ 157,105
<b>Total Additional Funding</b>		\$ -	\$ 48,734	\$ 75,390	\$ 104,546	\$ 103,046	\$ 103,046	\$ 434,766

<b>ADDITIONAL EXPENSES</b>		<b>Year 0 Start-Up</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Total</b>
<b>Payroll</b>		\$ -	\$ 43,734	\$ 72,890	\$ 102,046	\$ 102,046	\$ 102,046	\$ 422,766
<b>Other Expenses</b>		\$ 2,000	\$ 5,000	\$ 2,500	\$ 2,500	\$ 1,000	\$ 1,000	\$ 14,000
<b>Total Expenses</b>		\$ 2,000	\$ 48,734	\$ 75,390	\$ 104,546	\$ 103,046	\$ 103,046	\$ 436,766
<b>FACULTY SURPLUS / (DEFICIT)</b>		\$ (2,000)	\$ -	\$ 0	\$ (0)	\$ -	\$ -	\$ (2,000)

**PROGRAM CHANGE:** Creation of Micro-Certificate in Screenwriting and Independent Producing**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** May 2021**Faculty/School:** Fine Arts  
**Department:** Mel Hoppenheim School of Cinema  
**Program:** Film Production  
**Degree:** Micro-Certificate  
**Calendar Section/Graduate Page Number:** 81.60**Type of Change:** Editorial  Requirements  Regulations  Program Deletion  New Program

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>24 Minor in Film Studies</b> 12 Chosen from FMST 2006, 2013, 2023, 2033, 2203 12 Film Studies electives** <i>Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.</i> NOTES: *One of FMST 201, 202 and 203; and FMST 220 should be taken as part of the first 30 credits. **Up to 12 credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Major and Specialization in Film Production, and the Major and Specialization in Film Studies. Up to six credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Minor in Cinema and the Minor in Film Studies. ***Communication Studies 301 may be substituted for three credits in Film Studies and must be considered as Film Studies credits for degree purposes. ****VDEO 350 may be applied as a Cinema elective for degree purposes in the Specialization in Film Production, the Specialization in Film Studies, and all Cinema Major programs.</p> <p><b>Minor in Interdisciplinary Studies in Sexuality</b> See §81.30</p>	<p><b>24 Minor in Film Studies</b> 12 Chosen from FMST 2006, 2013, 2023, 2033, 2203 12 Film Studies electives** <i>Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.</i> NOTES: *One of FMST 201, 202 and 203; and FMST 220 should be taken as part of the first 30 credits. **Up to 12 credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Major and Specialization in Film Production, and the Major and Specialization in Film Studies. Up to six credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Minor in Cinema and the Minor in Film Studies. ***Communication Studies 301 may be substituted for three credits in Film Studies and must be considered as Film Studies credits for degree purposes. ****VDEO 350 may be applied as a Cinema elective for degree purposes in the Specialization in Film Production, the Specialization in Film Studies, and all Cinema Major programs.</p> <p><b><u>9 Micro-Certificate in Screenwriting and Independent Producing</u></b> <b><u>9 FMPR 336, 341, 441</u></b></p> <p><b>Minor in Interdisciplinary Studies in Sexuality</b> See §81.30</p>
<p>Rationale: The proposed micro-certificate builds on pre-existing strengths within the School of Cinema's academic structure. The School is keen to embrace novel program design models and tap into new student demographics, particularly among candidates with non-traditional backgrounds or from groups under-represented in the film industry (including women, Black, Indigenous and students of colour). The film production industry in Québec has been growing steadily in recent years and is projected to maintain this trend well into the new decade. The proposed program would provide an upskilling opportunity demanded by the filmmaking industry, as well as offer students a more targeted path into employment.</p>	

Resource Implications:

FFAC-2021-02-D2

The program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program.

**PROGRAM CHANGE:** Admissions Requirements for Micro-CertificateProposed  Undergraduate or  Graduate Curriculum ChangesCalendar for academic year: 2022/2023  
Implementation Month/Year: May 2021

**Faculty/School:** Fine Arts  
**Department:** Mel Hoppenheim School of Cinema  
**Program:** Film Production  
**Degree:** Micro-Certificate in Screenwriting and Independent Producing  
**Calendar Section/Graduate Page Number:** 81.60.1

**Type of Change:**
 Editorial       Requirements       Regulations       Program Deletion       New Program

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>Admission to Cinema Programs</b></p> <p>For programs in Film Animation and Film Production, the Mel Hoppenheim School of Cinema has distinct admission procedures in addition to the normal admission process of Concordia University. In order to allow sufficient preparatory time, applicants are strongly urged to visit the School's website at <a href="http://concordia.ca/finearts/cinema">concordia.ca/finearts/cinema</a> to obtain important information regarding portfolio submission procedures and deadline dates. There are no additional requirements for admission to Film Studies.</p> <p><i>NOTE: The Specialization in Film Production is offered at the third-year level. Students taking FMPR 332, in the Major in Film Production, may apply for transfer to the Specialization in Film Production by March 1.</i></p>	<p><b>Admission to Cinema Programs</b></p> <p>For programs in Film Animation and Film Production, the Mel Hoppenheim School of Cinema has distinct admission procedures in addition to the normal admission process of Concordia University. In order to allow sufficient preparatory time, applicants are strongly urged to visit the School's website at <a href="http://concordia.ca/finearts/cinema">concordia.ca/finearts/cinema</a> to obtain important information regarding portfolio submission procedures and deadline dates. There are no additional requirements for admission to Film Studies <a href="#">and to the Micro-Certificate in Screenwriting and Independent Producing</a>.</p> <p><i>NOTE: The Specialization in Film Production is offered at the third-year level. Students taking FMPR 332, in the Major in Film Production, may apply for transfer to the Specialization in Film Production by March 1.</i></p>
<p><b>Rationale:</b></p> <p>The proposed micro-certificate builds on pre-existing strengths within the School of Cinema's academic structure. The School is keen to embrace novel program design models and tap into new student demographics, particularly among candidates with non-traditional backgrounds or from groups under-represented in the film industry (including women, Black, Indigenous and students of colour). The film production industry in Québec has been growing steadily in recent years and is projected to maintain this trend well into the new decade. The proposed program would provide an upskilling opportunity demanded by the filmmaking industry, as well as offer students a more targeted path into employment.</p>	
<p><b>Resource Implications:</b></p> <p>The program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program.</p>	

**COURSE CHANGE:** FMPR 336      New Course Number:**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** May 2021**Faculty/School:** Fine Arts  
**Department:** Mel Hoppenheim School of Cinema  
**Program:** Film Production  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.60.1**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>FMPR 336</b>    <i>Introduction to Film Producing</i> (3 credits) Prerequisite: FMPR 231 or <del>written</del> permission of the School of Cinema. A comprehensive course introduc<u>ing</u> students to the creative and administrative challenges of producing. This includes strategies for fundraising, pre-production, budgeting and scheduling techniques, legal, financial and insurance concerns, post-production, distribution, and exhibition. A broad range of genres and platforms are covered.</p>	<p><b>FMPR 336</b>    <i>Introduction to Film Producing</i> (3 credits) Prerequisite: FMPR 231 or permission of the School of Cinema <a href="#">or enrolment in the Micro-Certificate in Screenwriting and Independent Producing</a>. <a href="#">This</a> comprehensive course introduc<u>es</u> students to the creative and administrative challenges of producing. This includes strategies for fundraising, pre-production, budgeting and scheduling techniques, legal, financial and insurance concerns, post-production, distribution, and exhibition. A broad range of genres and platforms are covered.</p>
<p>Rationale: Courses taken as part of the micro-certificate are bundled together to address a set of specific competencies, and therefore students enrolled in the micro-certificate are not required to take the same pre-requisites as students in the BFA program.</p>	
<p>Resource Implications: The program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program.</p>	
<p>Other Programs within which course is listed:  BFA Specialization in Film Production</p>	

COURSE CHANGE: FMPR 341      New Course Number:

Proposed  Undergraduate or  Graduate Curriculum ChangesCalendar for academic year: 2022/2023  
Implementation Month/Year: May 2021

Faculty/School: Fine Arts  
 Department: Mel Hoppenheim School of Cinema  
 Program: Film Production  
 Degree:  
 Calendar Section/Graduate Page Number: 81.60.1

## Type of Change:

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

Present Text (from 2020/2021) calendar	Proposed Text
<b>FMPR 341    <i>Writing for Film I</i></b> (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220. <b>An</b> introduction to writing for film. Students explore the written word as a means to convey and clarify visual ideas and cinematic stories. Synopses, treatments and scenarios for various genres are explored. Students are required to submit their own writing for discussion and analysis.	<b>FMPR 341    <i>Writing for Film I</i></b> (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220; <a href="#">or enrolment in the Micro-Certificate in Screenwriting and Independent Producing</a> . <a href="#">This course is an</a> introduction to writing for film. Students explore the written word as a means to convey and clarify visual ideas and cinematic stories. Synopses, treatments and scenarios for various genres are explored. Students are required to submit their own writing for discussion and analysis.
Rationale: Courses taken as part of the micro-certificate are bundled together to address a set of specific competencies, and therefore students enrolled in the micro-certificate are not required to take the same pre-requisites as students in the BFA program.	
Resource Implications: The program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program.	
Other Programs within which course is listed:  BFA Specialization in Film Production; BFA Specialization in Film Studies	



**COURSE CHANGE:** FMPR 441      New Course Number:**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** May 2021**Faculty/School:** Fine Arts  
**Department:** Mel Hoppenheim School of Cinema  
**Program:** Film Production  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.60.1**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>FMPR 441    <i>Writing for Film II</i></b> (3 credits) Prerequisite: FMPR 341. An advanced exploration of topics covered in FMPR 341. Additional topics include adaptations of existing work for the screen and developing longer film projects. Three-act structures as well as new narrative formats and documentary approaches are explored. Students are required to submit their own writing for discussion and analysis.</p>	<p><b>FMPR 441    <i>Writing for Film II</i></b> (3 credits) Prerequisite: FMPR 341 <a href="#">or enrolment in the Micro-Certificate in Screenwriting and Independent Producing</a>. <a href="#">This course is an</a> advanced exploration of topics covered in FMPR 341. Additional topics include adaptations of existing work for the screen and developing longer film projects. Three-act structures as well as new narrative formats and documentary approaches are explored. Students are required to submit their own writing for discussion and analysis.</p>
<p><b>Rationale:</b> Courses taken as part of the micro-certificate are bundled together to address a set of specific competencies, and therefore students enrolled in the micro-certificate are not required to take the same pre-requisites as students in the BFA program.</p>	
<p><b>Resource Implications:</b> The program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program.</p>	
<p><b>Other Programs within which course is listed:</b>  BFA Specialization in Film Production; BFA Specialization in Film Studies</p>	



# Film Production Industry Report

**In response to Dean Gérin's Request for Information on Needs / Interests in Training / Retraining on Film Industry Jobs / Skills**

Business Intelligence Service  
Office of AVP Lifelong Learning  
2020-11-11



# Table of Contents

- Executive Summary
- Film Industry Overview
  - Quebec
  - Canada
  - US
- Needs / Interests Analysis
  - Long-term Employment Trends
  - Current Hiring Needs
  - Competency & Skills Analysis
  - Training Needs / Interests
- Competitive Landscape Analysis
  - Training Programs in Canada
- Appendix

# Executive Summary

## Objective

This report aims to provide data, information and insights for Faculty of Arts on the needs / interests for training and retraining for film industry job skills.

## Methodology

The information is gathered through secondary research on resources online. Major sections include:

- ✓ A film industry overview section provides the outlook for the industry that has significant implication for labor force demand.
- ✓ Job prospects are examined for film production related professions to shed light on the long-term trend in talent needs.
- ✓ Current needs are identified through analysis of job postings to reveal the skills sought after.
- ✓ Registration statistics are curated and analyzed for major online learning platforms to offer insights on skills that are in high demand.
- ✓ Analysis is also done for the competitive landscape in training programs that include not only universities, colleges and schools, as well as professional development program offered by professional organizations.

**Please note that there is a kicker at the bottom of each page to summarize the main take-away for that page.**

## Constraints

Please note that the research results are subject to availability of relevant information on various platforms, and the availability of time and resources.

# Executive Summary (continued)

RFAC-2021-02-D2

## Key Findings

1. The film production industry has been steadily growing in the past few years and is projected to keep this trend in the next few years (with 2020 as an outlier considering the Covid context). This applied to Quebec, Canada and US markets.
2. The job prospects for multiple roles in the movie and video production industry are fair for Quebec province.
3. The current hiring needs center on video production and editing, with demand high on assistance, coordination and supervision of production.
4. Registrations on online learning platforms correspond to the needs in the industry – the courses with the most learners are in the video editing field.
5. Visual effects and animation (VFX) is a hot emerging field with lots of demand and Montreal is becoming a very competitive location for VFX services.

## Recommendations

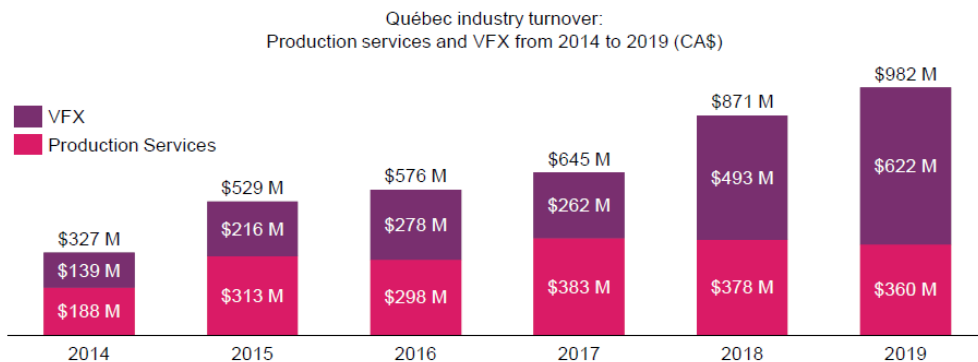
1. **Short-time professional development programming** could be an interesting option as opposed to full-blown programs. The rationale is that most job postings examined don't require a university or college degree. A **summer bootcamp** style program might attract a lot of interests.
2. **Video production and editing** is the most popular and sought after skill sets in the recruitment side and also online learning sites - it could be the theme of the bootcamp.
3. **Production management and coordination** is in high demand. A series of **workshops** on this topic might be worth considering for development.

# Film Industry Overview

# Quebec Movie & Video Production Industry: Stats and Trends Analysis

The following data is gathered through Quebec Film and Television Council as well as Montreal International, focusing on the general trend of the industry in the Quebec province.

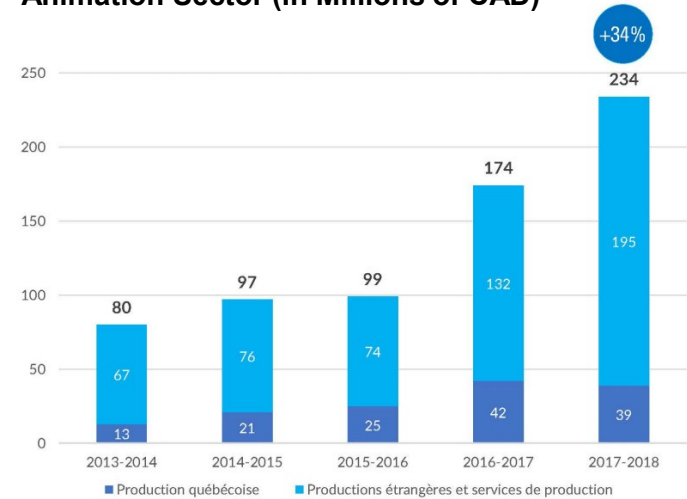
## Production volume in Québec has seen phenomenal growth in the last few years



The VFX services turnover almost quintupled from 2014 to 2019, going from \$139M to \$622M

Source: Québec Film and Television Council, Annual Report 2019-2020.

## Trend in Business Volume for the Quebec Animation Sector (in Millions of CAD)



Source: Profile of the Audiovisual Industry in Quebec in 2018, Observatoire de la culture et des communications du Québec

In the 2019 survey Quebec Film and Television Council has conducted on compensation and jobs in the visual effects (VFX) and animation sector, 26 studios (16 VDX studios and 10 animation studios) representing 90% of the labour force have participated (data shown was collected in 2019 prior to Covid-19 crisis).

225+

PROJECTS COMPLETED IN QUEBEC

5,900

FULL-TIME EQUIVALENT JOBS



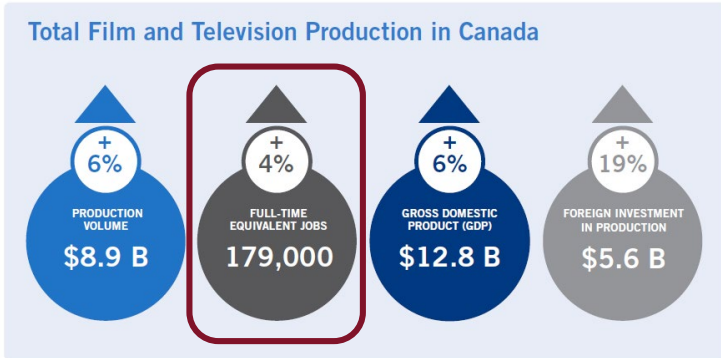
In Quebec, the film production industry has witnessed **continued growth** in the past few years. The government offers **tax incentives** to attract foreign productions, which may impact the **employment prospects** of the region. Montreal International has made visual effects and animation (VFX) one of its key sectors to focus on in its strategy.

# Canada Movie & Video Production Industry: Stats and Trends Analysis

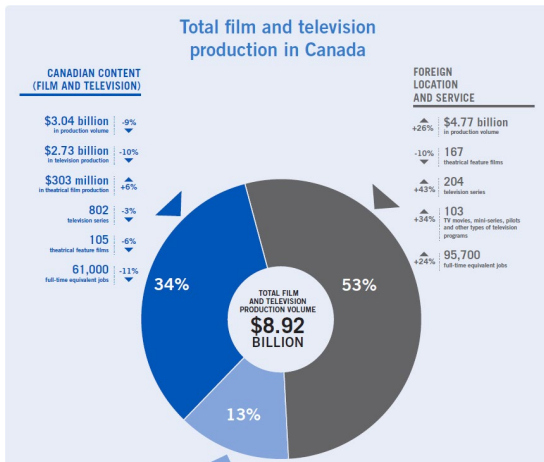
## Profile 2018

### AT A GLANCE

The screen-based market in Canada



Sources: **Canadian content:** Estimates based on data collected from the Canadian Audio-Visual Certification Office (CAVCO) and CRTC. **Foreign location and service:** Association of Provincial Funding Agencies (APFA).  
 1. Throughout this report, "volume" or "total volume" refers to the sum of production budgets.  
 2. Prior to 2017/18, mini-series were included as part of the TV other category. In 2017/18, the statistics for mini-series were collected in the TV series category. For this reason, the year-over-year growth in TV series production in 2017/18 is slightly overstated. However, the vast majority of production in the TV series category is still likely comprised of TV series rather than TV mini-series.

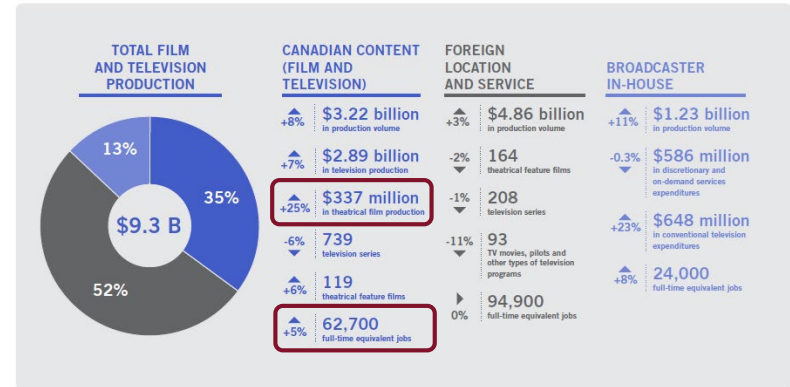
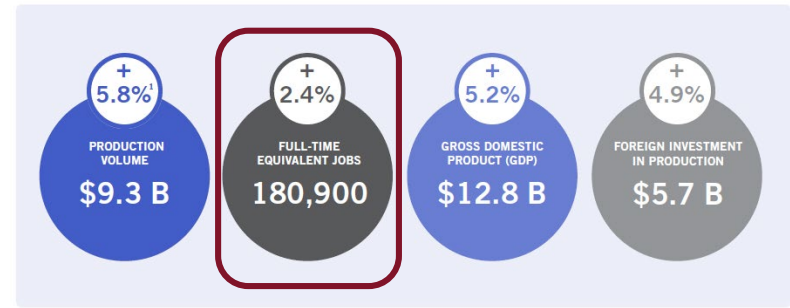


Source: PROFILE 2018: ECONOMIC REPORT ON THE SCREEN-BASED MEDIA PRODUCTION INDUSTRY IN CANADA

## Profile 2019

### AT A GLANCE

Total Film and Television Production in Canada



Sources: **Canadian content:** Estimates based on data collected from the Canadian Audio-Visual Certification Office (CAVCO) and CRTC. **Foreign location and service:** Association of Provincial Funding Agencies (APFA). **Broadcaster in-house:** Estimates based on data from CRTC and CBC/Radio-Canada.  
 1. Throughout this report, "volume" or "total volume" refers to the sum of production budgets.  
 2. Prior to 2017/18, mini-series were included as part of the TV-Other category. Beginning in 2017/18, the statistics for mini-series have been collected in the TV series category. For this reason, the year-over-year growth in TV series production in 2017/18 is slightly overstated. However, the vast majority of production in the TV series category is still likely comprised of TV series rather than TV mini-series.

Source: PROFILE 2019: ECONOMIC REPORT ON THE SCREEN-BASED MEDIA PRODUCTION INDUSTRY IN CANADA



In Canada, the theatrical film production saw a **major increase** and **5% increase in jobs** in 2019. Foreign location and service accounts for half of the production volume and **employ** an even larger number of people.



# US Movie & Video Production Industry: Stats and Trends Analysis

It is worth looking at the trend and prospects of the US movie production industry since foreign location and service accounts for more than half of the production volume in Canada. A growing US industry could imply a growing need for Canadian movie production services and talents, given the tax incentives provided by the provincial governments.

Year	Revenue (%)	IVA (%)	Establishments (%)	Enterprises (%)	Employment (%)
2006	2.98	7.12	3.96	4.10	7.68
2007	-3.66	-4.94	6.26	6.46	-4.53
2008	-11.6	-6.35	-14.1	-14.8	-2.33
2009	-8.75	-3.97	-2.00	-2.29	-9.36
2010	-5.71	-10.1	-4.10	-3.83	-12.5
2011	-5.80	-9.35	-2.50	-2.65	-5.94
2012	1.61	8.91	2.37	2.19	4.70
2013	2.51	-1.98	-2.27	-2.22	4.29
2014	-2.38	-2.64	0.58	0.77	-9.65
2015	4.34	-3.14	3.31	3.50	4.46
2016	2.13	-1.58	0.26	0.05	5.78
2017	-0.86	15.3	7.80	6.99	8.25
2018	6.29	12.9	3.34	3.13	4.78
2019	5.01	7.15	3.31	3.20	4.31
2020	-7.15	-7.51	-1.45	-1.10	-3.95
2021	7.43	9.08	4.44	4.24	5.74
2022	6.26	6.36	4.31	4.15	5.46
2023	6.69	6.68	4.56	4.41	5.80
2024	5.19	5.32	4.33	4.25	4.85
2025	5.54	5.14	4.18	4.08	4.93

## 2020 Key Facts

**\$31.5bn**

Movie & Video Production in the US Market Size in 2020

**-7.1%**

Movie & Video Production in the US Market Size Growth in 2020

**1%**

Movie & Video Production in the US Annualized Market Size Growth 2015–2020



Number of Businesses: 6,481



Industry Employment: 57,089

Quebec offers tax incentives of 20% on all expenditures, as well as 16% bonus on labour for V/X/Green screen shots & animation.  
(source: <https://www.filminginquebec.com/>)

Employment in the industry has been **steadily going up** since 2015 (2020 as an exception due to Covid-19), and is projected to **keep increasing** for the **next 5 years**. A booming industry in US may have spillover effects on demand for Canadian services and talents, especially in the context that Quebec offers not only tax incentive, but also assistance to foreign productions.

# Needs / Interests Analysis

# Long-term Job Prospects

## Job prospects for Managers – publishing, motion picture, broadcasting and performing arts\*

\*Please note that this role can't be broken down further to zero in on motion picture only, since the data provided by the government is on an aggregated basis.

Quebec Fair ★★★ ▼

The employment outlook will be fair for Managers - publishing, motion pictures, broadcasting and performing arts (NOC 0512) in Québec for the 2019-2021 period.

The following factors contributed to this outlook:

- Employment growth will lead to a moderate number of new positions.
- Several positions will become available due to retirements.
- There are a moderate number of unemployed workers with recent experience in this occupation.

Here are some key facts about Managers - publishing, motion pictures, broadcasting and performing arts in Québec:

- Approximately 1,900 people work in this occupation.

Sources: <https://www.jobbank.gc.ca/outlookreport/occupation/17495> (Retrieved on October 31, 2020)

### Expertise

People working in this occupation usually apply the following skill set.

- Establish procedures and implement policies
- Plan and maintain production schedules
- Prepare budgets and monitor revenues and expenses
- Consult with government regulatory agencies
- Review programs and policies to ensure conformance with regulations
- Initiate or approve development of articles, books, films, broadcasts, musical recording and theatre productions
- Liaise with authors, composers, producers and directors

<https://www.jobbank.gc.ca/marketreport/skills/17495/ca> (retrieved on November 9, 2020)



**Employment growth is indicated in the job prospects and the main skill sets identified center around management, planning, communication, legal and finance management.**

# Long-term Job Prospects

## Job prospects for Producers, directors, choreographers and related occupations

\*Please note that this role can't be broken down further to narrow in on motion picture only, since the data provided by the government is on an aggregated basis.

Quebec Fair ★★★ ▼

The employment outlook will be fair for Producers, directors, choreographers and related occupations (NOC 5131) in Québec for the 2019-2021 period.

The following factors contributed to this outlook:

- Employment growth will lead to several new positions.
- Not many positions will become available due to retirements.
- There are a moderate number of unemployed workers with recent experience in this occupation.

Here are some key facts about Producers, directors, choreographers and related occupations in Québec:

- Approximately 8,700 people work in this occupation.
- Producers, directors, choreographers and related occupations mainly work in the following sectors:
  - Information and cultural industries (NAICS 51): 60%
  - Arts, entertainment and recreation (NAICS 71): 19%
  - Other professional, scientific and technical services (NAICS 5414, 5416-5419): 7%
- The distribution of full-time and part-time workers in this occupation is:
  - Full-time workers: 87% compared to 80% for all occupations
  - Part-time workers: 13% compared to 20% for all occupations
- 50% of producers, directors, choreographers and related occupations work all year, while 50% work only part of the year, compared to 58% and 42% respectively among all occupations. Those who worked only part of the year did so for an average of 34 weeks compared to 33 weeks for all occupations.
- 39% of producers, directors, choreographers and related occupations are self-employed compared to an average of 12% for all occupations.

### Expertise

People working in this occupation usually apply the following skill set.

- Organize and co-ordinate production
- Determine treatment, scope and scheduling of production
- Interpret scripts, select the cast and advise in the interpretation and delivery of the performance
- Create dances for film, theater and television
- Direct rehearsals for dancers to achieve desired interpretation
- Plan, organize and direct the artistic aspects of production
- Oversee the design of sets, costumes, furnishings and props
- Plan and co-ordinate the production of musical recordings
- Direct musicians and singers during rehearsals and recording
- Co-ordinate and direct the photography of production
- Edit motion picture film and arrange film segments into sequences
- Determine lighting, lenses, camera angles and backgrounds



**Employment growth is indicated in the job prospects and the main skill sets identified center around planning, coordination, organization and creation.**

# Long-term Job Prospects

## Job prospects for Audio and video recording technicians

Quebec Fair☆☆☆

The employment outlook will be fair for Audio and video recording technicians (NOC 5225) in Québec for the 2019-2021 period.

The following factors contributed to this outlook:

- Employment growth will lead to several new positions.
- Not many positions will become available due to retirements.
- There are a moderate number of unemployed workers with recent experience in this occupation.

Here are some key facts about Audio and video recording technicians in Québec:

- Approximately 3,150 people work in this occupation.
- Audio and video recording technicians mainly work in the following sectors:
  - Information and cultural industries (NAICS 51): 60%
  - Arts, entertainment and recreation (NAICS 71): 9%
- The distribution of full-time and part-time workers in this occupation is:
  - Full-time workers: 83% compared to 80% for all occupations
  - Part-time workers: 17% compared to 20% for all occupations
- 48% of audio and video recording technicians work all year, while 52% work only part of the year, compared to 58% and 42% respectively among all occupations. Those who worked only part of the year did so for an average of 34 weeks compared to 33 weeks for all occupations.
- 31% of audio and video recording technicians are self-employed compared to an average of 12% for all occupations.

Sources: <https://www.jobbank.gc.ca/outlookreport/occupation/5598> (Retrieved on October 31, 2020),

### Expertise

People working in this occupation usually apply the following skill set.

- Operate mixing, dubbing, editing machinery and equipment
- Set up, prepare, operate and adjust audio, recording, editing and reproducing equipment to record, edit and reproduce sound input
- Prepare and operate videotape recording and playback equipment and edit video tape after production
- Operate audio consoles or computers, tape machines, microphones and sound processing equipment at concerts and live events
- Operate audio-visual or electronic equipment

Source: <https://www.jobbank.gc.ca/marketreport/skills/5546/ca> (Retrieved on November 2, 2020)

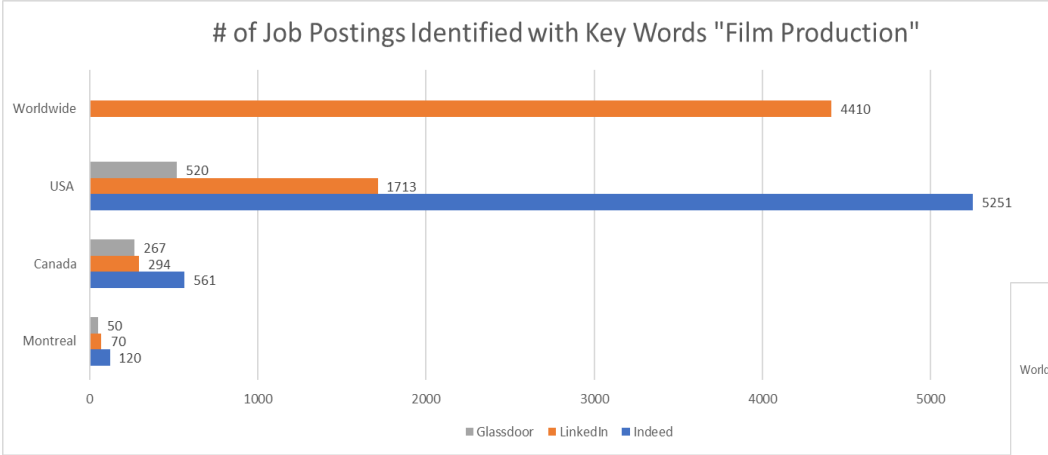


**Employment growth is indicated in the job prospects and the main skill sets identified center around Operating audio and video equipment.**

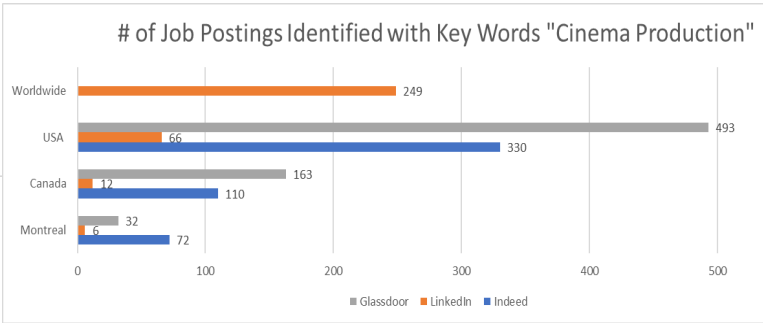
# Current Hiring Needs Analysis – Global View

All statistics presented on this page are gathered firsthand on October 30, 2020 from the 3 biggest job posting platform that is widely used in North America and on a global scale. Please note the following when interpreting the data:

- The US data is included out of the consideration that there is a big portion of needs and volumes in Canada that is coming from "foreign locations and service" presented on page 5 and 6, presumably mainly from US.
- The data presented below should be considered as a snapshot of the industry needs on October 30, 2020, which may or may not be a fair reflection of current needs of the industry (please take into consideration the impact of Covid-19 on the industry needs).
- A margin of error should be taken into consideration - some research results may not be related to film industry due to description and wording in the job posting.



Source: Indeed, LinkedIn and Glassdoor websites



Source: Indeed, LinkedIn and Glassdoor websites



A rough look at the profiles sought after reveals that the **top demand** concentrates on the field of **video editing, videographer, production assistance, coordination and supervision**. This trend is also shown in the Montreal job market (see next slide for more statistics).

# Current Hiring Needs Analysis – Montreal

The data below was manually extracted from the top 3 job search engines. The keyword "film production" was used when searching for data in hiring needs and the scope has been limited to the Montreal region. All search results are tabulated, and the demand is ranked in order by job title. The top 20 positions in demand are listed below.

Job Titles	Indeed	LinkedIn	Glassdoor	Total
Video Editor	11	1	4	16
Production Coordinator	5	1	4	10
VFX Supervisor	5	2	2	9
Production Manager	2	1	3	6
VFX Generalist	4	1	1	6
Concept Artiste	2	2	0	5
Videographer	2	1	2	5
Animator	3	1	1	4
Visual Effects Producer	2	0	2	4
Content Producer	2	0	1	4
Artist FX	2	1	1	3
Layout 2D	1	1	1	3
Animation Generalist	1	0	1	2
Photo/Video Production Specialist	1	0	1	2
Producer Featured Animation	1	0	1	2
Senior Media Production	1	0	1	2
Storyboard Artiste	1	1	0	2
Animation Director	2	0	0	2
Animation Film Editor	1	0	1	2
<b>Total</b>	<b>49</b>	<b>13</b>	<b>27</b>	<b>89</b>



Across all 3 platforms, **video editor, production personnel** (coordinator and manager) as well as **VFX professionals** seem to be in high demand for the Montreal market.

# Competency and Skills Analysis – Montreal

## Video Editor

The data below was manually extracted from the top 3 job search engines. Data in skills and competencies for the role of Video Editor is analyzed and the scope has been limited to the Montreal region. The top technical and non-technical skills in demand are listed below.

Average Experience Level Required 2 – 5 years	
Technical Skills	Non-Technical Skills
<ul style="list-style-type: none"> <li>• Adobe Premiere</li> <li>• DaVinci Resolved</li> <li>• After Effects</li> <li>• Avid Editing Software</li> <li>• Final Cut X</li> </ul>	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Detail Oriented</li> <li>• Project Management</li> <li>• Creative</li> <li>• Artistic Eye</li> <li>• Multitasking skills</li> </ul>



Most job postings for Video Editor **do not require a diploma or technical degree**, rather, the demand for **experience** in the technical skills is preferred for the role.



# Competency and Skills Analysis – Montreal Production Coordinator

The data below was manually extracted from the top 3 job search engines. Data in skills and competencies for the role of Production Coordinator is analyzed and the scope has been limited to the Montreal region.. The top technical and non-technical skills in demand are listed below.

Average Experience Level Required 5 years	
Technical Skills	Non-Technical Skills
<ul style="list-style-type: none"> <li>• Adobe Suite</li> <li>• MS Office</li> <li>• Shotgun Software</li> <li>• VFX Scheduling</li> </ul>	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Interpersonal Skills</li> <li>• Attention to detail</li> <li>• Organizational skills</li> <li>• Multitasking skills</li> </ul>



For the role of Production Coordinator, the demand for a **technical diploma or DEC** appears on about **25%** of job postings. **More than half** of job postings require the **technical skills** mentioned in the table above.

# Competency and Skills Analysis – Montreal

## Visual Effects Supervisor

The data below was manually extracted from the top 3 job search engines. Data in skills and competencies for the role of Visual Effects Supervisor is analyzed and the scope has been limited to the Montreal region. The top technical and non-technical skills in demand are listed below.

Average Experience Level Required 5 years	
Technical Skills	Non-Technical Skills
<ul style="list-style-type: none"> <li>• 3D Areas</li> <li>• Houdini Software</li> <li>• Python</li> <li>• Script or Mel</li> <li>• Flowline</li> <li>• Thinking Particle</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to work in a team</li> <li>• Leadership</li> <li>• Artistic</li> <li>• Detail Oriented</li> <li>• Ability to work independently</li> <li>• Proactive</li> <li>• Guide and train teams</li> </ul>



The demand for a **Bachelor's Degree** and **experience in technical software** is most often required for the role of Visual Effects Supervisor.

# Training Needs / Interests Analysis

## - Udemy

FFAC-2021-02-D2

The table below represents a list of training courses available on Udemy's platform while using the keyword "cinema production" in the search engine. The courses were extracted manually and organized by number student registration.

Course Title	Beginner	Intermediate	Advanced	Registration
The Complete Video Production Bootcamp	X			153,716
Video Production Masterclass: Complete Video Camera Course				47,949
The Complete Video Production Course - Beginner To Advanced	X			20,902
Learn Video Marketing In A Single Weekend		X		4,951
Beginner: Improve Video Production & Video Creation In 1 Day	X			3,890
TV Documentary Professional Productions. Start to finish		X		3,062
Film using ANY Camera! Basics of Shooting Video Correctly	X			2,904
Filmmaking: Write, Direct and Distribute Your Feature Film		X		2,812
iPhone Video Editing Quick Start Guide: Edit iPhone videos	X			2,731
Video Production Masterclass: Beginner to Pro Video Creation	X			2,238
Video Production Masterclass: Beginner to Pro Video Creation	X			2,238
Filmmaking Database: Cinema Camera Lenses Masterclass		X		1,601
Professional Video Production	X			1,559
Video Production For Beginners: Make Videos From Scratch	X			637
iPhone Video Production Essentials	X			464
Cinematic Lighting			X	443
Video Production Tips & Secrets: Produce impressive videos	X			422
Video Content Production: Learn How to Film and Edit Content	X			378
How To Be An Online Video Producer/Director		X		343
Professional Camera Techniques - by a working pro			X	165
Video Content Accelerator: improve your video skills		X		154
The Professional Guide to High Quality Video Production	X			62
Editing Better Video for Video Editors & Videographers		X		56
Advanced Lighting for Film Professionals			X	33
Create Professional Testimonial Videos to Increase Sales		X		7



**The top three courses that are in high demand are directly related to the current hiring needs in Montreal.**

# Training Needs / Interests Analysis

FFAC-2021-02-D2

## - LinkedIn Learning

The table below represents a list of training courses available on LinkedIn Learning platform while using the keyword "cinema production" in the search engine. The courses were extracted manually and organized by difficulty level and student registration.

Course Title	Beginner	Intermediate	Advanced	Registration
Introduction to Video Editing	X			26,916
The History of Film and Video Editing	X			14,599
Introduction to Documentary Video Storytelling	X			11,678
Learning Cinema 4D R20	X			10,749
Introduction to 3D	X			9,413
Cinema 4D R18 Essential Training: Product Visualization and Design	X			5,369
Video Gear		X		9,154
Cinema 4D: Digital Production Photography		X		6,080
Motion Graphics Design		X		5,732
Cinema 4D R20 Essential Training : VFX	X			5,748
Learning Bodypaint in Cinema 4D	X			2,127
Production Rendering Techniques in Cinema 4D		X		1,790
Production Rendering Techniques in Cinema 4D		X		1,789
Final Cut Pro X Guru: Sync Sound Workflow		X		1,348
After Effects Guru: Advanced Photoshop Techniques			X	2,916
How do motion graphics artists use Cinema 4D	X			0
Different types of production	X			0
Commercial Production	X			0
Shooting Black magic Cinema Cameras	X			0
How 3D artists can use C4D	X			0
Production Design in Cinema	X			0



**The top three courses that are in high demand are directly related to the current hiring needs in Montreal.**

# Training Needs / Interests Analysis FFAC-2021-02-D2

## - Domestika

Domestika is the largest community for creative professionals. On Domestika, creative professionals can share their projects, contribute to and learn in forums, connect with other creatives, and find employment. The table below represents a list of training courses available on Domestika's platform while using the keyword "cinema production" in the search engine. The courses were extracted manually and ranked by number of student registration.

Course Title	Registration
Introduction to Final Cut Pro X	35,705
Video Production and Editing	10,279
Modeling and Texturizing with Cinema 4D	7,540
Audiovisual Editing and Narrating for Short Films	7,353
Development of Fiction Series	6,298
Art Direction with 4D Cinema	5,289
Digital Animation 2D	5,128
Filming for Beginners	4,190
Prototypes and Product Viewing in Cinema 4D	3,918
Basic Lighting for Audio Visual Projects	2,426
Animation of TV Bumpers with motion graphics	2,241
Introduction to video testimonials	2,088
Design of moving 3D characters	1,531
Directing Conceptual Audiovisual pieces	1,514
Introduction to VFX for Cinema	1,217
Matte Painting for Cinema	1,048
Introduction to Digital Compositing in post-production	1,025
Screenwriting for fiction short films	954
Design of 3D sets for products	868
Organization and Development of a 3D project	408
Editing and Postproduction	259



**The top three courses that are in high demand are directly related to the current hiring needs in Montreal.**

# Competitive Landscape Analysis

# Training Programs in Canada

FFAC-2021-02-D2

Below is a list of training programs available in Canada. It appears that it is most common for training programs to be last between two years or less. These programs tend to include a combination of immersive course work and experiential learning.

Graduate Certificate/Diplomas	Diploma	Duration	Delivery	Credits
Fanshawe College	Graduate Certificate in Filmmaking	37 weeks	Full Time	28.4
Undergraduate Certificate/Diplomas	Undergraduate Certificate/Diplomas	Duration	Delivery	Credits
Universite de Laval	Certificate in Film Studies	2 years	Full time	30
Universite de Quebec a Montreal	Certificate in Screenwriting	2 years	Full Time & Part Time	30
Private Schools	Private Schools	Duration	Delivery	Credits
Trebas Institute	Diploma in Film and Television Production	12 months	Full Time	N/A
Other Institutions	Other Institutions	Duration	Delivery	Credits
University of British Columbia	Diploma in film production	3 years	Full Time	60
University of New Brunswick	Certificate in Film Production	2 years	Part Time	30
University of Regina, Saskatchewan	Diploma in Film Production	2 years	Full Time	30
Ryerson University	Certificate in Image Arts	2 years	N/A	N/A
York University	Credential Degree-Diploma in Film and Media Arts	4 years	Full Time	N/A
Toronto Film School	Film Production Diploma	18 months	Full Time	N/A



The training programs are fairly **long** - the shortest one is a 12-month diploma. Most options are on a **full-time** basis that requires considerable time investment.

# State-of-the-art programs for VFX

Greater Montréal offers both technical and higher education degrees



As a **key sector** promoted by Montreal International, VFX has been a **growing sector** in the economy and Montreal has a number of programs to offer for the increasing talent needs.



# Professional Development Programs

FFAC-2021-02-D2



INTERNATIONAL CINEMATOGRAPHERS GUILD

I.A.T.S.E. Local 667 represents camera professionals and unit publicists who work in all phases of Motion Picture productions filmed or electronically recorded for theatrical feature films, films for television, television series, commercials, documentaries, internet productions and corporate video productions, as well as working at live events.

It offers seminars and training programs for its members.

Source: <https://www.iatse667.com/en/about-us/seminar-and-training-programs/>, retrieved on November 1, 2020.

## SEMINAR and TRAINING PROGRAMS

I.A.T.S.E., Local 667 is committed to providing the membership with regular training and seminars to ensure we remain on the leading edge of technology and provide production companies with highly skilled camera people who are not only professional, but proficient in the use of all camera systems.

[Training Program for Camera Trainees](#)

[Sample Camera Trainee Applicant Resume \(WORD\)](#)

For Northern Ontario, Ottawa, and Atlantic provinces applicants, please contact our IATSE 667 office for more information.

### Seminar

In conjunction with industry service & equipment providers, I.A.T.S.E. Local 667 organizes a number of seminars throughout the year to allow the I.A.T.S.E. Local 667 membership the opportunity to learn new skills and/or equipment, or to refresh or enhance their skills. We try to schedule these seminars during times when production has slowed down in order to optimize attendance and availability for all interested members.

For several years, seminars have been held at rental houses offering intensive training on all the camera systems (i.e. The RED, Alexa, Genesis, Panasonic, Sony, Panavision and Arriflex). Special seminars that range from 3D, Workflow, Virtual Camera, Motion Control, High Definition to Vista Vision and all technology in between have been offered.

In keeping with the latest technology, we have added digital work flow and how the new data is managed on set. The ever-changing world of 3D production and the new technology that is introduced on a regular basis requires continuous skills upgrading. 3D information sessions for Producers, Directors, ADs and Production Managers have been developed to keep everyone in pace with these rapid technological changes.

The camera trainee program has been revised and enhanced over the years. Currently we have added an instructional clinic on Darkroom Procedures which will be held at scheduled intervals for trainees who are on their fourth to sixth production placement. There is also a practical exam that all camera trainees must pass prior to upgrading to 2nd assistants.

Creating partnerships with rental and supply companies has ensured the best training is achieved for the membership. Companies like Kodak, Fuji, P.S. Services, Sim Video, Panavision, William F Whites and Claremont Camera have helped create a diverse education environment. Post-production facilities are also key in the education of the production process. Deluxe and Technicolour labs have been especially helpful in this process.

Through our Member Assistance Program we are coordinating Wellness Seminars that will include stress management, balancing work and home, identifying substance abuse and its effects on everyone.



**Professional organizations** also provide training activities for their members, although it is usually very **targeted** at the member group.

# Enrolment Stats in Programs – Montreal

A rich pool of university students that combines creativity and technical knowledge

Greater Montréal boasts more than **2,300** university students in arts and cinema related programs

As well as close to **17,000** university students enrolled in IT related programs

A large contingent of new university graduates in arts and IT joins this growing visual effects and animation workforce every year

University programs related to arts and cinema	Students enrolled in 2018-2019	University graduates in 2018
Cinema	1,390	318
Fine Arts	923	157
Plastic Arts	566	150
Graphic Arts	710	118
Arts (pluridisciplinary)	135	46
<b>Total</b>	<b>2,334</b>	<b>471</b>

University programs related to IT	Students enrolled in 2018-2019	University graduates in 2018
Computer Sciences	9,381	1,719
Electric and Electronic Engineering	3,374	759
Computer Engineering and Computer Science	2,193	460
Mathematics	1,427	286
Applied Mathematics	132	31
Probabilities and Statistics	195	42
<b>Total</b>	<b>16,703</b>	<b>3,297</b>

Source: Ministère de l'Éducation et de l'Enseignement supérieur, 2020; compilation by Montréal International.



The enrolment stats offer another glimpse into the interests in cinema from the **talent supply side**.

# Enrolment Stats in Programs – Montreal

## A rich pool of technical college students with specific expertise in VFX

Technical college programs related to animation and arts	Students enrolled in 2018-2019	Students graduates in 2017
Animation 2D/3D and Game Design	1,008	403
Visual Arts	1,145	278
Graphic Arts	1,219	259
<b>Total</b>	<b>3,372</b>	<b>940</b>

Greater Montréal boasts **close to 3,500 college students** enrolled in technical programs related to visual effects, animation and film production

Technical college programs related to film production	Students enrolled in 2018-2019
Film Production	77
Sound and Audio Studies	22
<b>Total</b>	<b>99</b>

The depth of Montréal's talent pool has allowed the region to remain at the avant-garde in the VFX industry, including in new trends such as virtual and augmented reality

Source: Ministère de l'Éducation et de l'Enseignement supérieur, 2020; compilation by Montréal International.


 The enrolment stats offer another glimpse into the interests in cinema from the **talent supply side**.

# Appendix

# Appendix 1: Samples of Profiles Sought After



## Associate Production Manager (APM)

ON Animation Studio Montreal ·   
Montreal, CA

Posted 1 month ago · 311 views

Save

Easy Apply

See how you compare to 47 applicants

### About ON Animation Studios Montreal

Driven by world-class technical and creative talents with offices in Montreal, Paris, and Los Angeles, ON is the independent animation studio of the ON Kids & Family group, a leading European studio specializing in the production of television series and feature films. Based in Montreal since 2015, ON produced and created the pipeline for Mune: Guardian of the Galaxy and The Little Prince (the most successful French animated movie in the world) and Playmobil the movie. The studio is continuing to expand its compelling portfolio of engaging and unique blockbusters with Ladybug & Cat Noir Awakening (based on the international hit series Miraculous Ladybug).

The greatest stories come from the greatest talents. Join ON Animation Studios Montreal!

### Your mission at ON

#### PRODUCTION

- Supervise Coordinators and Assistants which are assigned to them;
- Ensure proper preparation for all meetings and reviews;
- Partner with CG department Leads and/or Supervisors to successfully run the day-to-day operations of the production;
- Provide updates and specific information to the Studio Management (CTO, VFX/CG Sup, Animation Producer) on production related changes, delays, requests, etc;
- Produce a high level of problem solving services in areas such as: pipeline bottlenecks, time adjustments, morale issues, performance checks, equipment/supplies, etc;
- Facilitate inter-department and inter-lead communication;
- Provide guidance and support to department Leads and Supervisors;
- Display leadership and help maintain a positive team environment;
- Identify and resolve personnel issues as they arise and collaborate with HR department if necessary;
- Use interpersonal skills to resolve conflicts, promote a collaborative and cooperative work environment.

#### SCHEDULING AND TRACKING

- Manage overall production schedule of assigned department including interdepartmental workflow, and monitor/oversee department schedules and priorities;
- Develop and manage internal schedules and staffing for assigned CG departments;
- Maintain production data on databases to reflect scheduled, in-progress, and completed departmental work;
- In conjunction with Production Coordinator(s), oversee and maintain all department schedules which are usually changing on a weekly or daily basis.

### Your Qualifications

- Minimum 3 years experience in production specifically within an animation department on a CG film, otherwise, experience in multiple departments on a variety of CG Animated films;
- Strong organizational, project management skills;
- Bilingualism - FR/ENG (asset);
- Team player!

By submitting your application you will be agreeing that we may process your personal data in accordance with our Privacy Policy as outlined below:

As part of any recruitment process, we collect and store the applicant's' personal data.

Source: LinkedIn, retrieved on October 30, 2020

## Video Editor

Kodify - Montréal, QC  
Temporarily remote

Apply Now



We're looking for an enthusiastic and experienced Video Editor. This is a great opportunity for an individual with expert knowledge of video editing high value productions. The Video Editor will be collaborating with the remote freelance and in-house team of Editors, Directors and Producers in a high-volume, deadline-driven environment. This is a great opportunity for someone who is detail-oriented, collaborative, and thrives in a fast-paced environment.

\*

### ESSENTIAL DUTIES AND RESPONSIBILITIES:

- Ingest and organize assigned 4K raw footage and video assets
- Execute creative editing, color correction, sound mixing to ensure final product is up to brand style and standards
- Quality control check before final exports are completed
- Troubleshoot technical issues within Premiere Pro, software, etc.
- Meet all assigned deadlines
- Encode and export finalized projects according to specs

### REQUIREMENTS:

- At least 5 years of experience video editing
- Must be expert level in Adobe Premiere Pro or DaVinci Resolved.
- Excellent communication skills and attention to detail.
- Use to work in a fast paced environment
- Team player

### PERKS:

- Generous training and development budget
- Health insurance
- PTO
- ½ day off on your Birthday!
- Cool and modern office space in Montreal
- Parking on site
- Latest tech equipment
- Flex-time schedule

\*

Job Type: Full-time

Schedule:

- Monday to Friday

Work remotely:

- Temporarily due to COVID-19

Source: Indeed, retrieved on October 30, 2020



CONCORDIA.CA





**FACULTY OF FINE ARTS**

## INTERNAL MEMORANDUM

**TO:** Dr. Annie Gérin, Dean, Faculty of Fine Arts

**FROM:** Dr. Elaine Paterson, Associate Dean, Academic Programs and Pedagogy

**DATE:** 5 February 2021

**RE:** Micro-certificate in Web Design and User Interface, DART-22

---

Dear Dean Gérin,

The Faculty of Fine Arts Curriculum Committee reviewed the DART-22 curriculum dossier from the Department of Design and Computation Arts during its virtual meeting held on 5 February 2021. The dossier was approved with minor revisions and is hereby submitted for review by the Faculty Council on 12 February 2021.

The dossier proposes to create a Micro-certificate in Web Design and User Interface (9 credits) to be offered during the fall semester of 2021 and subsequently as a Summer intensive. This new program responds to a demonstrated demand in the field of web design, due in part to a shortage of qualified workers and the industry's rapid expansion. Furthermore, it aligns with current governmental initiatives including the *Programme d'aide à la relance par l'augmentation de la formation* (PARAF), which seeks to support upskilling and reskilling of Quebec's workforce in a changing labour market.

The FCC agreed that the proposed program offers a promising opportunity for growth in the Faculty of Fine Arts as it is especially designed to attract new students while having the potential to become a qualifying program for students applying to the Master's in Design but who lack some of the required competencies. By offering innovative, short-term, targeted, and highly specialized training to lifelong learners (LLL) and candidates who are not currently in a position to undertake a more traditional bachelor degree in Fine Arts, the program will also contribute to the diversity of our student body.

While this micro-certificate may also be very attractive to existing undergraduate students who seek some level of training in the areas of web design and user experience, structural barriers at the University currently prevent them from enrolling in both programs concurrently so these will be a longer term audience for the micro-certificate. A first iteration of the program would focus on attracting applications from outside the university, including the LLL who are looking to upskill or reskill to better position themselves within the labour market. Given this, the FCC encourages the Department to work with the Student Success Centre and Lifelong Learners office at Concordia to explore what supports they might offer to these students as they are welcomed into the University community through this micro-certificate.

The Department anticipates an enrolment of 22 students each year the program is offered, with a first offering planned for Fall 2021. The FCC agreed that this was prudent as the Department's first foray into micro-credentials. Depending on the applicant numbers, further consideration may need to be given to support the Department with the admissions process. Costs associated with the program are minimal, and include an additional 3 course sections per year, as well as Teaching Assistant (TA) support, as shown in the budget.

With thanks for your consideration,

A handwritten signature in blue ink, appearing to read 'Elaine Paterson', written in a cursive style.

Elaine Paterson, PhD  
Associate Dean, Academic Programmes and Pedagogy  
Faculty of Fine Arts  
[elaine.paterson@concordia.ca](mailto:elaine.paterson@concordia.ca)



**FACULTY OF FINE ARTS****INTERNAL MEMORANDUM**

TO: Dr. Elaine Cheasley Paterson, AD Academic Programs and Pedagogy  
 FROM: pk langshaw, Chair, Department of Design and Computation Arts  
 DATE: 01 February 2021

SUBJECT : New Program Proposal for Micro-Certificate in Web Design and User Interface (DART-22)

The program proposal for Micro-Certificate in Web Design and User Interface (DART-22) was approved at the full time faculty meeting held on the 29<sup>th</sup> of January 2021. Because the micro-certificate crosses both Computation Arts and Design programs all full time faculty were asked to participate as well as Santo Romano Part Time faculty. After the presentation of the new program and discussion the micro certificate was supported by all faculty. The LOI was subsequently approved by the Vice-Provost, Innovation in Teaching and Learning and is now presented to the Faculty Curriculum Committee as a new program proposal.

The nine-credit Micro-Certificate in Web Design and User Interface constitutes a selection of three courses in Design and Computation Arts (CART 214, DART 349, DART 449). These courses are bundled together to provide a highly-focused and cohesive curriculum that aims to develop a foundation in visual literacy, technical skills in web design with a conceptual emphasis on historical and contemporary overview of web design and networked environments. There is an overarching focus on user interface and user experience. The Micro-Certificate in Web Design and User Interface will be appealing to a broad student base as it is intended to build conceptual and technical skills that will compliment any discipline and enhance any professional and/or research profile. Under pandemic restrictions, the first iteration of the certificate would be delivered with a blended mode (synchronous & asynchronous) over a 13-week semester, starting in the fall of 2021, with a view to developing it as a permanent summer program in future years. This certificate is a strategic program initiative that provides an opportunity to design stackable certificates (within the department and potentially cross faculty) leading to a degree program over the long term.

Fall 2021

<b>Weeks</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>Total Hours</b>
<b>CART 214</b>	X	X	X	X	X	X	X	X	X	X				120
<b>DART 349</b>	X	X	X	X	X	X	X							126
<b>DART 449</b>								X	X	X	X	X	X	120

**FACULTY OF FINE ARTS**

## CART 214 - Visual Form and Communication

- Ten-week course (weeks 1 – 10) 12 hours of academic activity per week
- Two 3-hour synchronous sessions with 6 hours of asynchronous work

## DART 349 - Introduction to Web Design

- Seven-week course (weeks 1 – 7) 18 hours of academic activity per week
- Three 3-hour synchronous sessions and 9 hours of asynchronous work

## DART 449 - Designing for the Web

- Six-week course (weeks 8 – 13) 18 hours of academic activity (weeks 8 – 10)
  - Three 3-hour synchronous sessions
  - 9 hours of asynchronous work
  - Weeks (11 – 13) 22 hours of academic activity
  - Three 3-hour synchronous sessions and 13 hours of asynchronous work

While this program does have resource implications, its implementation will result in a positive net revenue. Please refer to the detailed budget, appended.

Should you require further information or details please email me at your earliest convenience.


Sincerely,

A handwritten signature in black ink, appearing to read "P.K. Langshaw".

pk langshaw professor & chair  
dept . design & computation arts  
faculty . fine arts concordia university  
ev office 6.773  
[pk.langshaw@concordia.ca](mailto:pk.langshaw@concordia.ca)

## NEW PROGRAMS PROPOSAL – FAST-TRACK PROCESS

### GENERAL INFORMATION

<b>Name of Proposed Program and Nomenclature:</b>	Micro Certificate in Web Design & User Interface
<b>Hosting unit(s):</b>	Department of Design and Computation Arts (FoFA)
<b>Proposed Start Date:</b>	Fall 2021
<b>Prepared by:</b>	pk langshaw, Carol Hawthorne, and Dalia Radwan
<b>Dean Signature(s):</b>	
<b>Date:</b>	January 29, 2021

### PROPOSED PROGRAM INFORMATION

#### 1. Program Description & Rationale

This micro-certificate constitutes a selection of three existing courses in the Design and Computation Arts bachelor program (CART 214, DART 349, DART 449). These courses are bundled together and are matched to provide a highly-focused and cohesive curriculum that aims to develop a foundation in visual literacy, technical skills in web design together with an historical and contemporary overview of web design and networked environments. There is an overarching focus on user interface and navigation. Under pandemic restrictions, the first iteration of the certificate would be delivered remotely (synchronous and asynchronous) in the Fall, 2021 over a 13-week semester. It would be targeted to PARAF candidates and could be extended to the other target groups depending on available space (see Target Audience below).

Beyond the Fall semester, we anticipate offering the micro-certificate as a permanent summer program beginning in Summer, 2022 (note that the program will remain as a thirteen-week certificate). We intend for this certificate to initially target a Lifelong Learner student cohort, and eventually also become a strategic program initiative within the stackable certificate degree structure that Concordia is currently working to create.

Due to the limited seat capacity of a studio course, it will be modified to include in-person activities and asynchronous components housed in the Design and Computation Arts Department.

## Rationale

The Micro Certificate in Web Design & User Interface will be appealing to a broad student base as it is intended to build conceptual and technical skills that will compliment any discipline and enhance any professional and/or research profile. For example, a student with visual literacy can apply those skills to help visualize complex research data in an accessible visual presentation. We have had success with the Convergence course (DART 631/DART 498/CART 498) which “aims to inspire collaborative work, foster interdisciplinary thought, push the boundaries of what is considered science and art, and make neuroscience research accessible to a general audience.” This course includes neuroscientists, and undergraduate and graduate Fine Arts students collaborating to interpret and represent dense scientific data. After completion of the certificate, students will have acquired an explicit and applicable set of skills which are highly relevant in the expansive digital-based employment market and technology-focused economy. Furthermore, they will be able to demonstrate these skills with their online portfolio/website.

The *Web Design Industry Report* (Business Intelligence Service – Office of AVP Lifelong Learning 2021.01.26, see appendix) cites compelling evidence for the demand for this type of program, the growing trend in job prospects in this field, while noting the lack of credit-based short programs available to students. The report cites the [Government of Canada trend analysis](#) that identifies employment outlook job growth for Web designers in Quebec as good and states “job growth in this occupation will be driven by the expansion of computer systems design services, which will grow faster than all industries.”

Additionally, in a world of rapidly changing labour market and digital economy governments, employers and employees all understand the importance of both upskilling and reskilling. In June 2019, the Government of Canada signed two agreements with the Government of Quebec to provide the province with nearly \$5.4 billion to invest in its workers and businesses. This funding is committed until 2022–23 and gives an estimated 240,000 Quebec workers an opportunity to benefit from skills training programs designed to transition them into the job market, gain access to new career opportunities, or maintain their employment. An example of these Quebec-based skills training programs is the Renewed Prosperity Through Greater Training Program (PARAF), which is dedicated to both workers who are new to the job market and those re-entering it after losing a job. PARAF provides financial assistance to candidates enrolled in training programs that lead to a trade or occupation with good job prospects (i.e., considered to have a balanced labour supply and demand or a labour shortage). This program would be perfectly placed to provide the targeted upskilling opportunities for web design employment, design related fields, employment which requires team work and online environment, as well as offer students a more targeted path into employment.

This initiative is timely given that Concordia University has offered all courses remotely since March 2020 and departments are actively discussing outcomes and successes of synchronous and asynchronous teaching and learning and recognizing opportunity for advancing meaningful teaching opportunities beyond the standard class structure and classroom setting. The proposed micro-program will benefit from this experience and build from the lessons learned. Moreover, this certificate is a strategic move to explore a micro-program that fits within the PARAF program while also providing an opportunity for Lifelong Learners and any students outside of the the Computations Arts Specialization, Major or Design Major. We propose that upon completion of these three courses, students be awarded a Certificate in Web Design and User Interface. The

department of Design and Computation Arts has the capacity, teaching expertise and a willingness to explore new and alternative programs and modes of content delivery and teaching opportunities beyond the classroom.

It should also be noted that Concordia is currently focusing resources on initiatives that promote and prioritise equity, diversity and inclusion (EDI) and the condensed nature of this micro-certificate will provide access to students who, in their current situation, may not have the financial resources nor the time to commit to a 90-credit degree program. We anticipate this will broaden the scope of our student population by providing lifelong learning opportunities to encourage students with diverse backgrounds to join the university community, those with caregiving or family commitments, those with physical challenges to travel for in-person activities, varied ages, those employed but wishing to upgrade skill through online/distanced learning, and those coming to the certificate with varied levels of prior academic and work experience. The *Web Design Industry Report* notes that “Website design has become an increasingly important portion of the graphic design industry as internet traffic volumes rise and the revenue for this sub-sector increases. Low barriers to entry and favorable margin incentivize more participants in the industry, indicating more demand for talents in web design”. If the University wishes to commit to access to higher learning, then programs such as this one promotes this objective in Quebec.

Furthermore, data coming from the *Web Design Industry Report* indicates strong employment growth – “18% year over year” – and demand for qualified workers in the field. The report also notes that in Quebec, this sector has a “better than expected outlook”. Beyond the scope of this positive data related to Web Design, it is crucial in the current job market to have some computer skills and an understanding of digital environments to be better equipped to work in multi-disciplinary collaborative settings – for example, a marketing employer/employee may need to work in teams with digital specialists. The BI report cites collaboration as an essential skill when working with clients. Having web design skills and understanding navigation or internet environments enhances informed communication with their collaborators across sectors and across business partners. We see this certificate as an introduction into web design and related industries, but also as a societal literacy strength and as an essential part of an employer and employee profile.

Students will be able to review their employment opportunities in new domains that they had not explored nor anticipated before completing the certificate. These opportunities may include:

- Web designer
- Graphic designer
- Small business owner
- Cultural industry – digital archiving/promotional work/creative director
- Wide job potential when applying for any employment requiring some knowledge in the language/navigation/software/scripting when working online or in digital environments
- Distanced and international employment opportunities (working from home/online employment)
- Outreach and community centers positions

## Target Audience

Four target audiences have been identified:

One target audience category are adult learners, mid-career professionals, and lifelong learners seeking to develop a skill set in web design either to enhance their professional profile, or re-skill for new employment opportunities. The micro-certificate will be particularly appealing to this group because it offers an agile pathway for adults seeking quick and condensed re-skilling opportunities. Highly sought out are programs that include autonomy or flexibility in learning such as an asynchronous component for content acquisition and for project completion.

The second target audience is recent graduates of Concordia who wish to acquire hard and soft skills in web design to increase their employability. Similarly, another potential long-term target audience would be existing undergraduate students across the four faculties who seek some level of training in the areas of web design and user experience to augment their Major.<sup>1</sup> Through tracking our Open House and Portfolio Days, we have noted recurring requests from Arts & Science Majors and Engineering and Computer Science students about a minor in Design which does not exist. Additionally, we have up to twenty requests per year for the Computation Arts Minor, for which we have only five spaces available per year. Eg: BSC, Major Biology and Certificate in Web Design and User Interface.

A third target audience are those students who seek to prepare for applications to the Computations Arts Specialization, Major or Design Major. The Computation Arts program consistently reviews students with programming skills but no visual communication or web profiles. These potential students may have a higher acceptance rate after completion of the certificate. Potential Design Majors from high school/out of province and those returning to university would also have a competitive edge with the certificate. Included within this third target audience would be those students who applied to our undergraduate programs but were not accepted, and instead enter other Fine Arts programs with the intention to make an internal transfer request. This micro-program would provide a more viable pathway for these students. The program would provide them with an opportunity to develop a visual communication portfolio for their application and would deter them from entering another program with the goal of internal transfer. This will help ensure students in this context do not contribute to retention issues in other Fine Arts programs. We would recommend the certificate to these students at Open House and Portfolio Days. Students who have successfully completed this micro-certificate and have applied and been accepted into the Design Major or programs in Computation Arts (Specialisation, Major, Minor) will be able to transfer their micro certificate credits. (DART 349 and DART 449 applicable towards the DART Major; CART 214 applicable towards CART programs.)

Note: All students entering our programs must meet the standard program admission requirements. The department has Fall admissions only.

A fourth potential audience is students who have completed an undergraduate degree and wish to apply for the Master in Design program (MDes). Increasingly at the undergraduate and graduate

---

<sup>1</sup> There are currently structural barriers that prevent these students from enrolling in a micro-certificate concurrently with another undergraduate program at Concordia. We understand from the Provost Office this is an issue that is being addressed.

levels in both Design and Computation Arts we have very interesting candidates applying to our programs with strong research proposals (ex. sustainable digital fabrication). However, they lack basic web/digital portfolio skills and/or visual literacy competency to succeed entry as a well-rounded applicant. The certificate sets up skill enhancement so that research can be carried out and manifested effectively within a design context/domain. This micro-certificate would broaden the multi-disciplinary nature and growth of the MDes program.

### Admissions Requirements

Applicants will be selected with the objective of building a diverse cohort with representation from diverse backgrounds, personal and professional experience, academic profile and varied skillsets.

Applicants will be required to submit a letter of intent (maximum 2 pages), which asks them to discuss:

- Why have you chosen to study at university at this time? Outline the reasons for your choice of program and your goals and/or aspirations.
- Describe any experience, knowledge, or skills which you have acquired that would assist you in your design studies.
- Do you own a computer with stable internet with minimum hardware/software requirements? If not, do you have access to these requirements? e.g. at your office, community center or library. See general computer requirements for distanced learning <https://www.concordia.ca/finearts/cda.html>.

Although not required, a portfolio would be considered an asset. A portfolio is broadly understood as creative projects undertaken by the individual or as part of a team. It may include, examples of sketches, drawings, story boards, scientific graphs, information maps, creative writing, client based or self-directed projects, or any other design support material.

Please note that Mature Entry students won't be required to complete extra credits when enrolling in this micro-certificate. Students under the age of 21 may apply under Concordia's standard admissions requirements.

Applicants who are required to provide proof of English language proficiency for admissions, must achieve the following results:

English Proficiency Test	Test Score
TOEFL (Test of English as a Foreign Language) TOEFL iBT <b>or</b> TOEFL iBT Special home edition	Score 90 or higher, with a minimum combined score of 34 for speaking and writing.
IELTS-International English Language Testing System ("Academic Module")	Score of 7 or higher, no component score under 5.5
DET-Duolingo English Test	Score of 120 and above with no sub-score under 90
CAEL-Canadian Academic English Language Assessment	Minimum overall score 70 with no part under 50
CAE-Cambridge C1 Advanced CPE- Cambridge C2 Proficiency	C1 Advanced and C2 Proficiency: min. score 190 with no part under 165
PTE Academic – Pearson English Language Test	Minimum overall PTE academic score of 61 with a minimum of 46 in speaking and writing

Additional information on these English Proficiency Tests can be found at the following link:  
<https://www.concordia.ca/admissions/undergraduate/requirements/english-language-proficiency.html>

The Department of Design and Computation Arts will admit 22 applicants into the proposed micro-certificate each year and we expect to reach full capacity. The certificate will begin in the fall semester of 2021; therefore, we will begin promoting the certificate over the upcoming weeks should the program be approved.

## 2. Curriculum

### Program Learning Outcomes

By the end of this micro-program, successful students should be able to:

- Apply visual literacy theory to develop screen-based user interfaces with an emphasis on user experience
- Create custom-based websites using HTML, CSS, and JavaScript
- Launch a live website that is legible, aesthetic, user-friendly, and easily navigable as a capstone project.

### Curriculum Map

Students will complete all three courses within a 13-week semester. CART 214 and DART 349 will run concurrently over the first 7 weeks of the semester as both courses apply conceptual and technical skills that complement each other. DART 349 concludes in week 7. Students will continue to build on their conceptual and technical proficiency with CART 214 and DART 449 through weeks 8 to 10. CART 214 strategically ends at week 10 to allow students to focus solely on consolidating skills to successfully build their live website, the program's capstone project, during weeks 10 to 13. The micro-program is designed to be completed in a single 13-week semester. Students must take CART 214, DART 349 and DART 449 concurrently as the course work and assignments are interdependent and integrated across all three courses. In exceptional circumstance (medical or supporting documents are required) and with written approval from the department a student may interrupt their studies after the completion of CART 214 and DART 349. There would be a maximum of a one year deferral for DART 449.

Weeks	1	2	3	4	5	6	7	8	9	10	11	12	13
CART 214	X	X	X	X	X	X	X	X	X	X			
DART 349	X	X	X	X	X	X	X						
DART 449								X	X	X	X	X	X



## Course Structure and Learning Outcomes

### **CART 214 - Visual Form and Communication (3 credits)**

*Prerequisite: Enrolment in a Computation Arts program or written permission of the Department. Key themes of visual communication are explored in the context of computation arts. This studio course considers design elements such as line, pattern, shape, texture, interpretation of space, surface, perspective, dimension, repetition, randomness, colour and colour spaces, typography, drawing from observation, layout and composition and conceptualization. This class is predominantly non-digital and discusses the relationships between analog and digital approaches. NOTE: Students who have received credit for CART 254 may not take this course for credit.<sup>2</sup>*

By the end of this course, successful students should be able to:

- Apply graphic design elements (use of typography, color theory, etc.) and visual communication theory for web design
- Apply visual literacy theory to website design
- Prepare graphics for web delivery using basic Illustrator, Photoshop
- Develop prototyping skills with Sketch and Adobe XD
- Apply user experience (UX) and user interface(UI) theory
- Identify principles of online portfolio content and templates

### **DART 349 - Introduction to Web Design (3 credits)**

*Prerequisite: 24 credits in the Major in Design or written permission of the Department. This studio course introduces students to such aspects of web design as graphic user interface; navigation and information hierarchies; the differences between screen and print; and user experience; and explores the challenges facing designers working in an online environment. Students create websites for multiple platforms and mobile devices, as well as experiment with innovative ways of organizing information. NOTE: Students who have received credit for this topic under a DART 398 number may not take this course for credit.<sup>3</sup>*

By the end of this course, successful students should be able to:

- Utilize their knowledge of the history of web design to inform their projects
- Use basic HTML
- Use Cascading Style Sheets CSS
- Design a front-end website that applies good research and practice in basic web development
- Collaborate in a multi-disciplinary team environment (front-end or back-end technical skillsets and graphic design skillsets, etc.)

### **DART 449 - Designing for the Web (3 credits)**

*Prerequisite: DART 349; 48 credits in the Major in Design or written permission of the Department. In this studio course, students develop online applications and innovative methods for organizing and disseminating information. Issues of interactivity, navigation, and open-source media are*

<sup>2</sup> Note that prerequisites will be edited to ensure students enrolled in the micro-certificate will have access to the course. See provotrack document attached.

<sup>3</sup> Note that prerequisites will be edited to ensure students enrolled in the micro-certificate will have access to the course. See provotrack document attached.

*emphasized. NOTE: Students who have received credit for DART 410 or 411 may not take this course for credit.<sup>4</sup>*

By the end of this course, successful students should be able to:

- Identify current trends and innovators in web development
- Apply research and practice in intermediate web development
- Use JavaScript to build an interactive website
- Integrate graphics and interface best practices to build a website
- Demonstrate appropriate strategies for a variety of web development projects

Please note the required software for DART 349 and DART 449 is:

- The Zoom client; The Firefox Browser; A text editor for HTML/CSS/Javascript, such as Atom.

As per Concordia's Undergraduate Calendar, although the language of instruction is English, most assignments and examinations may be submitted in French.

### **Innovative or Distinguishing Features**

The *Web Design Industry Report* supports innovation and notes that there is the need for this kind of program and that no universities in Canada currently offer such a certificate. The report analyzed the higher education program offerings and found that “there are **NO credited microprograms** in web design; a few non-credited microprograms offered at some Canadian Universities include 5 or 7 courses, though they are **significantly more costly** for the students than credited programs”.

Furthermore, this micro-certificate is designed to provide a more agile and targeted learning experience for students and provide a tangible skillset that will augment their employability. Because it is planned for a fully remote delivery mode while in pandemic and can be completed in a short timeframe, it also offers a more flexible opportunity for students from diverse contexts/situations to study. Additionally, the creation of a micro-certificate will align with the University's plan to introduce stackable certificate curriculum pathways to students.

Finally, it should be noted that the *Web Design Industry Report* provided by the Business Intelligence Service retrieved its data using the key words of ‘web industry.’ We contend that the potential of the proposed micro-certificate is significantly broader in its scope because the curriculum includes essential soft skills such as teamwork, collaboration, and negotiation. Knowing how to work in a team is essential in any design-related industry and, furthermore, the ability to negotiate and dialogue are essential in any client-based employment. The courses incorporate both collaborative and individual web design projects to develop these skills.

### **3. Demand and Societal Need**

A continuously growing sector of mid-career workers are currently seeking intensive and short-term learning opportunities to upgrade their current work experience or to explore new fields of employment that may better suit their employment objectives. Many will change their job status

---

<sup>4</sup> Note that prerequisites will be edited to ensure students enrolled in the micro-certificate will have access to the course. See provotrack document attached.

many times over the years as employment is not stable, constantly evolving or even disappearing. A 2020 survey conducted for Higher Education Strategy Associates estimated the market for new micro credential programs at over seven million Canadians.<sup>5</sup> Concordia is positioned to be a leading source of programs that meet these needs, providing adult learners with flexibility, brevity and specificity in developing new skills.

Micro-credentials are gaining relevance in the Canadian job market by offering an on-ramp that identifies and meets specific learning needs in a variety of fast-moving industries. Both academic and non-university organizations now frequently break learning down into small, rapidly-digestible micro-programmes, and stackable degrees.

At Concordia University, and specifically within our department, this micro-certificate will serve as a pilot to assess our interest and investment into more ‘micro credential’ programs. We are currently collecting feedback on the success of our remote teaching and learning environments resulting from the pandemic constraints of 2020-2021 and discussing new opportunities for curriculum innovation. We can, by experience, envision a long-term progression to more remote and blended courses to expand our accessibility in our undergraduate and graduate programs.

#### **4. Institutional Fit**

The proposed micro-certificate is at the heart of Concordia’s [Next-Generation Learning Project](#), one of the five transformation projects in Concordia’s [Strategic Directions Initiative](#). The project seeks to explore ways to provide inclusive access to learning to students who need learning opportunities that are more flexible and address lifelong learning goals. The project also encourages the creation of skill-oriented programs that are designed to provide students with ways to develop and demonstrate in-demand skills to help them find meaningful work and advance professionally.

The proposed micro certificate builds on Concordia’s efforts to support the creation of more relevant and forward-looking program offerings and to address the evolving needs and expectations of Quebec and Canada’s adult learners. Through such small incremental changes and intentional interventions, including this proposed program, Concordia will be placed to deliver a next-generation education that’s connected and fit for the times.

#### **5. Program Alignment within Unit**

The proposed 9-credit micro-certificate in Web Design will be hosted by Design and Computation Arts and is very much in line with the department’s commitment to creating programs relevant to a broad cross-section of Montreal artists, designers as well as other engaged citizens across Canada. This micro-program both capitalizes on existing strengths and provides an area of expansion in that it is comprised of existing courses, yet intended to provide an opportunity for students outside of the Major to acquire foundational skills in web design. It will therefore attract a new body of students who seek short, targeted programs that provide immediate and tangible returns. The proposed micro-certificate builds on the department’s area of expertise and capabilities: it will be

---

<sup>5</sup> As cited in ONTARIO 360: A Lifelong Learning Strategy for Ontario. [https://on360.ca/policy-papers/a-lifelong-learning-strategy-for-ontario/#\\_edn15](https://on360.ca/policy-papers/a-lifelong-learning-strategy-for-ontario/#_edn15)

taught by the same faculty who teach in our BFA and will capitalize on existing student-support infrastructure.

This micro-certificate constitutes the first phase in the creation of a larger program that allows students to combine 3 or 4 predetermined micro-certificates. The combination of these qualifications would form the requirements for a full 30-credit undergraduate program in Visual Literacy and Web Creation within Networked Environments/Society.

## 6. Consultation

This certificate was framed in consultation with the following members within and beyond Concordia University:

1. Annie Gerin, Dean, Fine Arts
2. pk langshaw, Chair, Department of Design and Computation Arts
3. Carol Hawthorne, Curriculum Developer, Centre for Teaching and Learning
4. Santo Romano, part-time Instructor, Department of Design and Computation Arts
5. Elaine Paterson, Associate Dean, Academic Programmes and Pedagogy, Fine Arts
6. Marie-Ève Marchand, Facilitator, Academic Affairs, Fine Arts
7. Sandra Gabriele, Vice-Provost of Innovation in Teaching and Learning
8. Sylvie Bourrassa, Executive Director, Government Relations, Office of the President
9. Isabel Dunnigan, Executive Director of Continuing Education
10. Dalia Radwan, Curriculum Developer, Centre for Teaching and Learning
11. Julie Johnston, Administrator, University Curriculum Office of the Provost

The need for opening potential learning opportunities for non-Design majors to acquire skills in this field to better visualize and communicate their own domain of expertise has long been a vision of the department. Ideally this would also provide an entryway for science and technology graduates to have better success when applying to our undergraduate Major or Specialization or graduate MDes programs thus enriching our department's cross disciplinary environment. Further consultations with other Faculties will be conducted in the future to cultivate a more encompassing vision for the development of our micro-program offerings (see Further Collaborations and Partnerships below).

### Impact on Other, Existing Programs

This program is part of our existing expertise and majors. Therefore, there is no immediate impact on other existing programs within our department or in other Faculties. Should other departments wish to collaborate on a stackable certificate, this micro-program has the potential to prompt discussions across different areas of the University and encourage growth and innovation. We are certain that the intensive nature of this certificate (9-credits completed in 13 weeks) will be very attractive to students pursuing the stackable degrees option that Concordia is now taking measures to institute. The combination of hard and soft skills in the curriculum will provide a rich learning experience that will compliment any discipline. Moreover, as mentioned above, this micro-certificate may serve as a feeder program as successful completion may increase students' chances of entering the BFA in Design or MDes.

### Further Collaborations or Partnerships

As this program may eventually be considered for the stackable certificate curriculum that Concordia is currently considering, it could be an innovative way of thinking about curriculum advancement and growth. This micro-certificate would complement a range of other certificates by providing a proficiency in visual communication that would be highly applicable in any domain.

### 7. Resources and Budget:

Resource implications for this micro-certificate are minimal and include additional course sections as well as Teaching Assistan support, as shown in the chart below.

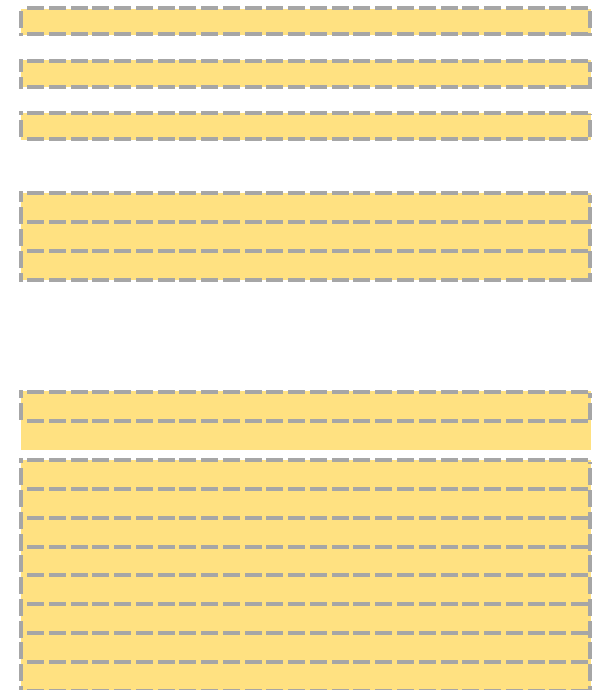
Program Year	Academic Year	Total Students Enrolled	Additional Course Sections	TA Hours
Year 1	2021-22	22	3	90
Year 2	2022-23	22	3	90
Year 3	2023-24	22	3	90
Year 4	2024-25	22	3	90
Year 5	2025-26	22	3	90

The Faculty will require the budget to be transferred in to cover the resources required to run the proposed program. Please see attached budget for details.



LOI Budget Chart

Teacher's Assistants	\$ 27.60	\$ -	\$ 2,484	\$ 2,484	\$ 2,484	\$ 2,484	\$ 2,484	\$ 12,420
Stipends	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Other	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>ADMIN STAFF</b>								
Director	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Office support	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Professional	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Total Payroll</b>	\$ -	\$ 43,734	\$ 43,734	\$ 43,734	\$ 43,734	\$ 43,734	\$ 43,734	\$ 218,670
<b>OTHER EXPENSES</b>								
New Classroom, renovation and lab equipment - NON-CAPITAL								\$ -
New Classroom, renovation and lab equipment - CAPITAL								\$ -
Marketing	\$ 2,000	\$ 1,500	\$ 1,000	\$ 1,000	\$ 1,000	\$ 1,000	\$ 1,000	\$ 7,500
Recruitment								\$ -
IT - Software								\$ -
Library								\$ -
Membership and Subscription								\$ -
Student support - Bursaries, Awards, others								\$ -
Training								\$ -
Other								\$ -
<b>Total Other Expenses</b>	\$ 2,000	\$ 1,500	\$ 1,000	\$ 1,000	\$ 1,000	\$ 1,000	\$ 1,000	\$ 7,500
<b>Total Expenses</b>	\$ 2,000	\$ 45,234	\$ 44,734	\$ 44,734	\$ 44,734	\$ 44,734	\$ 44,734	\$ 226,170



LOI Budget Chart

**Requested amounts for the Department of: Design and Computation Arts**  
**Program name: Micro-certificate in Web Design**

NOTE : ONLY [ ] NEED TO BE POPULATED

	Year 1	Year 2	Year 3	Year 4	Year 5	Comments	
<b>STUDENTS</b>							
Cycle 1 FTE (FTE = 30 credits)							
New Cycle 1 FTE registered in the program	6.6	6.6	6.6	6.6	6.6	FTE= 22 students at 9 credits = 9/30 x 22= 6.6	
Total credits for Program	9						
Attrition rate	5%					Attrition reduced to 5% because drop rates should be low for such a short program.	
<b>TOTAL FTE</b>	<b>6.60</b>	<b>6.60</b>	<b>6.60</b>	<b>6.60</b>	<b>6.60</b>		
<b>Program Family</b>	<b>Weight</b>						
Digital arts	2.10						
<b>Weighted FTE</b>	<b>13.86</b>	<b>13.86</b>	<b>13.86</b>	<b>13.86</b>	<b>13.86</b>		
<b>REVENUE</b>							
	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
<b>Tuition Fee</b>							
Tuition (FTE)	\$ 2,623	\$ 17,311	\$ 17,311	\$ 17,311	\$ 17,311	\$ 17,311	\$ 86,556
<b>Grants</b>							
Teaching Grant (WFTE)	\$ 3,581	\$ 49,636	\$ 49,636	\$ 49,636	\$ 49,636	\$ 49,636	\$ 248,181
Support Grant (FTE)	\$ 2,076	\$ 13,698	\$ 13,698	\$ 13,698	\$ 13,698	\$ 13,698	\$ 68,492
<b>Total grants</b>		\$ 63,335	\$ 63,335	\$ 63,335	\$ 63,335	\$ 63,335	\$ 316,674
External							\$ -
<b>Total Revenue</b>	<b>\$ -</b>	<b>\$ 80,646</b>	<b>\$ 80,646</b>	<b>\$ 80,646</b>	<b>\$ 80,646</b>	<b>\$ 80,646</b>	<b>\$ 403,230</b>
<b>Additional Funding</b>							
<b>Internal</b>							
Provost Office		\$ 45,234	\$ 22,162	\$ 22,162	\$ 22,162	\$ 22,162	\$ 133,882
Institutional							\$ -
Capital Fund (1)							\$ -
Other							\$ -
<b>Total internal sources of funding for the faculty</b>	<b>\$ -</b>	<b>\$ 45,234</b>	<b>\$ 22,162</b>	<b>\$ 22,162</b>	<b>\$ 22,162</b>	<b>\$ 22,162</b>	<b>\$ 133,882</b>



LOI Budget Chart

**Requested amounts for the Department of: Design and Computation Arts**

**Program name: Micro-certificate in Web Design**

**Program Financial Viability**

REVENUE	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
<b>Tuition Fee</b>							
Tuition (FTE)		\$ 17,311	\$ 17,311	\$ 17,311	\$ 17,311	\$ 17,311	\$ 86,556
<b>Grants</b>							
Teaching Grant (WFTE)		\$ 49,636	\$ 49,636	\$ 49,636	\$ 49,636	\$ 49,636	\$ 248,184
Support Grant (FTE)		\$ 13,698	\$ 13,698	\$ 13,698	\$ 13,698	\$ 13,698	\$ 68,499
<b>Total grants</b>		\$ 63,335	\$ 63,335	\$ 63,335	\$ 63,335	\$ 63,335	\$ 316,678
<b>Additional Funding External</b>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Total Revenue</b>	\$ -	\$ 80,646	\$ 80,646	\$ 80,646	\$ 80,646	\$ 80,646	\$ 403,233

EXPENSES	Year 0 Start-Up	Year 1	Year 2	Year 3	Year 4	Year 5	Total
<b>TEACHING</b>							
Tenure Track	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Extended Term Contrats	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Limited Term Contracts	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Lecturers	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Course remissions</b>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Technical support</b>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Part Time Contracts</b>	\$ -	\$ 41,250	\$ 41,250	\$ 41,250	\$ 41,250	\$ 41,250	\$ 206,250
<b>Teacher's Assistants</b>	\$ -	\$ 2,484	\$ 2,484	\$ 2,484	\$ 2,484	\$ 2,484	\$ 12,420
<b>Stipends</b>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>ADMIN STAFF</b>							
Administrative Staff	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Total Payroll</b>	\$ -	\$ 43,734	\$ 43,734	\$ 43,734	\$ 43,734	\$ 43,734	\$ 218,678
<b>OTHER EXPENSES</b>							
<b>Total Other Expenses</b>	\$ 2,000	\$ 1,500	\$ 1,000	\$ 1,000	\$ 1,000	\$ 1,000	\$ 7,500

LOI Budget Chart

<b>Total Expenses</b>	\$ 2,000	\$ 45,234	\$ 44,734	\$ 44,734	\$ 44,734	\$ 44,734	\$ 226,170
<b>CONCORDIA UNIVERSITY SURPLUS / (DEFICIT)</b>	\$ (2,000)	\$ 35,412	\$ 35,912	\$ 35,912	\$ 35,912	\$ 35,912	\$ 177,060

**Faculty Financial Viability**

<b>ADDITIONAL BASE FUNDING</b>	<b>Year 0 Start-Up</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Total</b>
<b>Additional Base Funding per FTE</b>	\$ 900		\$ 5,940	\$ 5,940	\$ 5,940	\$ 5,940	\$ 23,760
<b>Additional Base Funding per WFTE</b>	\$ 1,200		\$ 16,632	\$ 16,632	\$ 16,632	\$ 16,632	\$ 66,528
<b>Additional Base funding - full time TT Hire</b>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Additional Provost, External, Capital or Institutional funding</b>	\$ -	\$ 45,234	\$ 22,162	\$ 22,162	\$ 22,162	\$ 22,162	\$ 133,880
<b>Total Additional Funding</b>	\$ -	\$ 45,234	\$ 44,734	\$ 44,734	\$ 44,734	\$ 44,734	\$ 224,170

<b>ADDITIONAL EXPENSES</b>	<b>Year 0 Start-Up</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Total</b>
<b>Payroll</b>	\$ -	\$ 43,734	\$ 43,734	\$ 43,734	\$ 43,734	\$ 43,734	\$ 218,670
<b>Other Expenses</b>	\$ 2,000	\$ 1,500	\$ 1,000	\$ 1,000	\$ 1,000	\$ 1,000	\$ 7,500
<b>Total Expenses</b>	\$ 2,000	\$ 45,234	\$ 44,734	\$ 44,734	\$ 44,734	\$ 44,734	\$ 226,170
<b>FACULTY SURPLUS / (DEFICIT)</b>	\$ (2,000)	\$ -	\$ -	\$ -	\$ -	\$ -	\$ (2,000)

**PROGRAM CHANGE:** Creation of Micro-Certificate in Web Design and User Interface**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** May 2021**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:** Design  
**Degree:** Micro-Certificate in Web Design and User Interface  
**Calendar Section/Graduate Page Number:** 81.90**Type of Change:** Editorial  Requirements  Regulations  Program Deletion  New Program

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>Program</b></p> <p><i>Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20. The superscript indicates credit value.</i></p> <p><b>66 BFA Major in Design</b></p> <p>3 DART 261<sup>3</sup></p> <p>3 DART 262<sup>3</sup> or 263<sup>3</sup></p> <p>12 DART 221<sup>3</sup>, 280<sup>3</sup>, 291<sup>3</sup>, 292<sup>3</sup></p> <p>6 DART 391<sup>3</sup>, 392<sup>3</sup></p> <p>3 DART 349<sup>3</sup> or 380<sup>3</sup></p> <p>3 Chosen from DART 300-level electives</p> <p>3 DART 4913</p> <p>3 DART 492<sup>3</sup> or 493<sup>3</sup></p> <p>15 Chosen from DART 400-level electives</p> <p>6 Chosen from ARTH; ARTT; or other Fine Arts history- or theory-based courses</p> <p>9 Chosen from any Fine Arts electives (including Computation Arts)</p>	<p><b>Program</b></p> <p><i>Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20. The superscript indicates credit value.</i></p> <p><b>66 BFA Major in Design</b></p> <p>3 DART 261<sup>3</sup></p> <p>3 DART 262<sup>3</sup> or 263<sup>3</sup></p> <p>12 DART 221<sup>3</sup>, 280<sup>3</sup>, 291<sup>3</sup>, 292<sup>3</sup></p> <p>6 DART 391<sup>3</sup>, 392<sup>3</sup></p> <p>3 DART 349<sup>3</sup> or 380<sup>3</sup></p> <p>3 Chosen from DART 300-level electives</p> <p>3 DART 4913</p> <p>3 DART 492<sup>3</sup> or 493<sup>3</sup></p> <p>15 Chosen from DART 400-level electives</p> <p>6 Chosen from ARTH; ARTT; or other Fine Arts history- or theory-based courses</p> <p>9 Chosen from any Fine Arts electives (including Computation Arts)</p> <p><b><u>9 Micro-Certificate in Web Design and User Interface</u></b></p> <p><b><u>9 CART 214<sup>3</sup>, DART 349<sup>3</sup>, DART 449<sup>3</sup></u></b></p>
<p><b>Rationale:</b></p> <p>The Micro-Certificate in Web Design and User Interface will be appealing to a broad student base as it is intended to build conceptual and technical skills that will compliment any discipline and enhance any professional and/or research profile. We anticipate this will broaden the scope of our student population by providing lifelong learning opportunities to encourage students with diverse backgrounds to join the university community, those with caregiving or family commitments, those with physical challenges to travel for in person activities, varied ages, those employed but wishing to upgrade skill through online/distanced learning, and those coming to the certificate with varied levels of academic and work experience.</p>	
<p><b>Resource Implications:</b></p>	

This proposed program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program. FEAC 2021-02-D3

**PROGRAM CHANGE:** Admission Requirements for Micro-Certificate**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** May 2021**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:** Design  
**Degree:** Micro-Certificate in Web Design and User Interface  
**Calendar Section/Graduate Page Number:** 81.90.1**Type of Change:** Editorial  Requirements  Regulations  Program Deletion  New Program

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>Admission to the Major in Design</b></p> <p>In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Design. All applicants must submit a <i>portfolio</i> of their own work, as well as a <i>letter of intent</i>, as part of the admission process. For more information concerning these additional requirements and submission deadline dates, please visit the following website: <a href="http://concordia.ca/finearts/future-students/applying-undergraduate">concordia.ca/finearts/future-students/applying-undergraduate</a>.</p>	<p><b>Admission to the Major in Design</b></p> <p>In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Design <a href="#">and the Micro-Certificate in Web Design and User Interface</a>. All applicants <a href="#">to the Major in Design</a> must submit a <i>portfolio</i> of their own work, as well as a <i>letter of intent</i>, as part of the admission process. <a href="#">All applicants to the Micro-Certificate in Web Design and User Interface must submit a letter of intent, as part of the admission process.</a> For more information concerning these additional requirements and submission deadline dates, please visit the following website: <a href="http://concordia.ca/finearts/future-students/applying-undergraduate">concordia.ca/finearts/future-students/applying-undergraduate</a>.</p>
<p><b>Rationale:</b></p> <p>The Micro-Certificate in Web Design and User Interface will be appealing to a broad student base as it is intended to build conceptual and technical skills that will compliment any discipline and enhance any professional and/or research profile. We anticipate this will broaden the scope of our student population by providing lifelong learning opportunities to encourage students with diverse backgrounds to join the university community, those with caregiving or family commitments, those with physical challenges to travel for in person activities, varied ages, those employed but wishing to upgrade skill through online/distanced learning, and those coming to the certificate with varied levels of academic and work experience.</p>	
<p><b>Resource Implications:</b></p> <p>This proposed program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program.</p>	

**COURSE CHANGE:** CART 214      New Course Number:**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** May 2021**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:** Design  
**Degree:** Micro-Certificate in Web Design and User Interface  
**Calendar Section/Graduate Page Number:** 81.90.1**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>CART 214</b> <i>Visual Form and Communication</i> (3 credits) Prerequisite: Enrolment in a Computation Arts program or <del>written</del> permission of the Department. Key themes of visual communication are explored in the context of computation arts. This studio course considers design elements such as line, pattern, shape, texture, interpretation of space, surface, perspective, dimension, repetition, randomness, colour and colour spaces, typography, drawing from observation, layout and composition and conceptualization. This class is predominantly non-digital and discusses the relationships between analog and digital approaches. <i>NOTE: Students who have received credit for CART 254 may not take this course for credit.</i></p>	<p><b>CART 214</b> <i>Visual Form and Communication</i> (3 credits) Prerequisite: Enrolment in a Computation Arts program or <a href="#">the Micro-Certificate in Web Design and User Interface</a> or permission of the Department. Key themes of visual communication are explored in the context of computation arts. This studio course considers design elements such as line, pattern, shape, texture, interpretation of space, surface, perspective, dimension, repetition, randomness, colour and colour spaces, typography, drawing from observation, layout and composition and conceptualization. This class is predominantly non-digital and discusses the relationships between analog and digital approaches. <i>NOTE: Students who have received credit for CART 254 may not take this course for credit.</i></p>
<p><b>Rationale:</b> The Micro-Certificate in Web Design and User Interface will be appealing to a broad student base as it is intended to build conceptual and technical skills that will compliment any discipline and enhance any professional and/or research profile. We anticipate this will broaden the scope of our student population by providing lifelong learning opportunities to encourage students with diverse backgrounds to join the university community, those with caregiving or family commitments, those with physical challenges to travel for in person activities, varied ages, those employed but wishing to upgrade skill through online/distanced learning, and those coming to the certificate with varied levels of academic and work experience.</p>	
<p><b>Resource Implications:</b> This proposed program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program.</p>	
<p><b>Other Programs within which course is listed:</b>  None</p>	

**COURSE CHANGE:** DART 349      New Course Number:**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** May 2021**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:** Design  
**Degree:** Micro-Certificate in Web Design and User Interface  
**Calendar Section/Graduate Page Number:** 81.90.1**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>DART 349 Introduction to Web Design</b> (3 credits) Prerequisite: 24 credits in the Major in Design or <del>written</del> permission of the Department. This studio course introduces students to such aspects of web design as graphic user interface; navigation and information hierarchies; the differences between screen and print; and user experience; and explores the challenges facing designers working in an online environment. Students create websites for multiple platforms and mobile devices, as well as experiment with innovative ways of organizing information. <i>NOTE: Students who have received credit for this topic under a DART 398 number may not take this course for credit.</i></p>	<p><b>DART 349 Introduction to Web Design</b> (3 credits) Prerequisite: 24 credits in the Major in Design or <a href="#">enrolment in the Micro-Certificate in Web Design and User Interface</a> or permission of the Department. This studio course introduces students to such aspects of web design as graphic user interface; navigation and information hierarchies; the differences between screen and print; and user experience; and explores the challenges facing designers working in an online environment. Students create websites for multiple platforms and mobile devices, as well as experiment with innovative ways of organizing information. <i>NOTE: Students who have received credit for this topic under a DART 398 number may not take this course for credit.</i></p>
<p><b>Rationale:</b> The Micro-Certificate in Web Design and User Interface will be appealing to a broad student base as it is intended to build conceptual and technical skills that will compliment any discipline and enhance any professional and/or research profile. We anticipate this will broaden the scope of our student population by providing lifelong learning opportunities to encourage students with diverse backgrounds to join the university community, those with caregiving or family commitments, those with physical challenges to travel for in person activities, varied ages, those employed but wishing to upgrade skill through online/distanced learning, and those coming to the certificate with varied levels of academic and work experience.</p>	
<p><b>Resource Implications:</b> This proposed program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program.</p>	
<p><b>Other Programs within which course is listed:</b>  None</p>	

**COURSE CHANGE:** DART 449      New Course Number:**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** May 2021**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:** Design  
**Degree:** Micro Certificate in Web Design and User Interface  
**Calendar Section/Graduate Page Number:** 81.90.1**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Removal of notation		

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>DART 449</b> <i>The Language of the Web</i> (3 credits) Prerequisite: DART 349; 48 credits in the Major in Design or <del>written</del> permission of the Department. In this studio course, students develop online applications and innovative methods for organizing and disseminating information. Issues of interactivity, navigation, and open-source media are emphasized. <i>NOTE: Students who have received credit for DART 410 or 411 may not take this course for credit.</i></p>	<p><b>DART 449</b> <i>The Language of the Web</i> (3 credits) Prerequisite: DART 349; 48 credits in the Major in Design <u>or enrolment in the Micro Certificate in Web Design and User Interface</u> or written permission of the Department. In this studio course, students develop online applications and innovative methods for organizing and disseminating information. Issues of interactivity, navigation, and open-source media are emphasized. <i>NOTE: Students who have received credit for DART 410 or 411 may not take this course for credit.</i></p>
<p><b>Rationale:</b> The Micro Certificate in Web Design and User Interface will be appealing to a broad student base as it is intended to build conceptual and technical skills that will compliment any discipline and enhance any professional and/or research profile. We anticipate this will broaden the scope of our student population by providing lifelong learning opportunities to encourage students with diverse backgrounds to join the university community, those with caregiving or family commitments, those with physical challenges to travel for in person activities, varied ages, those employed but wishing to upgrade skill through online/distanced learning, and those coming to the certificate with varied levels of academic and work experience. The notation was removed from this course as it has been more than ten years since DART 410 and 411 have been taught and are no longer in the curriculum.</p>	
<p><b>Resource Implications:</b> This proposed program has minimal resource implications. The faculty will require the budget to be transferred in to cover the resources required to run the proposed program.</p>	
<p><b>Other Programs within which course is listed:</b>  None</p>	





# Web Design Industry Report

**In Response to Sean O'Leary's Request for AI Support on  
Microprogram in e-Design**

Business Intelligence Service  
Office of A&P Lifelong Learning  
2021-01-26



# Table of Contents

- Executive Summary
- Job Design Industry Overview
  - Quebec
  - Canada
  - US
- Needs / Interests Analysis
  - Job Prospects and Hiring Needs
  - Training / Learning Needs / Interests
- Competitive Landscape Analysis
  - Training Programs in Canada
- Appendix
  - Samples of Profiles Sought After

## Objective

The BI team aims to provide support and accompanies the Faculties in develop programming which benefits the target audience in order to respond to their lifelong need for reskilling, upskilling and development in a university setting. This particular report provides data, information and insights for Faculty of Fine Arts to support the development of microprogram in web design.

## Methodology

The information is gathered through secondary research of resources online. Major sections include:

- ✓ An industry overview section providing the outlook for the industry that has significant long-term implication for labor force demand.
- ✓ Job prospects and labour force equilibrium examined for web design related professions to shed light on the trend in talent needs in Quebec.
- ✓ Current needs that are identified through analysis of job postings to reveal the demand level and skills sought after.
- ✓ Registration statistics that are curated and analyzed for major online learning platforms to offer insights on skills that are in high demand.
- ✓ Analysis of the competitive landscape in training programs that are similar to what Faculty of Fine Arts aims to offer (3-course microprogram in web design).

**Please note that there is a footer at the bottom of each page to summarize the main take-away for that page.**

## Constraints

The research results are subject to availability of relevant information on various platforms, and the availability of time and resources. Please note that information and data on web design is not always readily available and the data sets presented in this report may cover a larger scope than web design.

## Key Findings

1. The web design industry and profession has been **steadily growing** in the past few years and is projected to keep this trend in the next few years despite the Covid-19 context. In fact, the pandemic has positive impacts on this sector since businesses show a growing need for **better web presence**.
  2. The job prospects for web design related roles are **good and fair** for **Quebec** as it ranks among the top 3 Provinces hiring web design talent in Canada.
  3. The current hiring needs center on web designer, UX / UI web designer and graphic designer. Most job postings for UX /UI web designer list **degree** and **technical know-how and experience** as an **asset**. Those can be **quickly developed and obtained** through a **microprograms** stream.
  4. There are **few credited microprograms** in web design; a few non-credited microprograms offered at some Canadian Universities include **short** or **long** courses, though they are **significantly more costly** for the students than credited programs.
- Registrations on online learning platforms correspond to the needs in the industry – the courses with the most learners are in the web design and development. **HTML** and **CSS** training are also popular.

## Recommendations

1. As the microprogram proposed by Faculty of Fine Arts meets both the current (urgent) and future **societal needs**, and provide a flexible and accessible upskilling/reskilling opportunities for a considerable university clientele of lifelong learners, it is recommended that the microprogram be **approved** and courses **implemented in their current format**. This puts Concordia in a **strategic** position to be the 1<sup>st</sup> to offer credited short-term credential in the field.
2. It could be value-adding to include **experiential learning** and **portfolio-building** in future iterations of the program and in additional microprograms in the domain since experience is appreciated by employers.
3. For future evolution of the program, it is recommended that **more microprograms** be offered that can be stacked upon this microprogram, where multiple microprograms in related fields can be combined and converted to an undergraduate degree. This provides **much-needed flexibility** for a diverse clientele that may have different interests and needs, as well as **time constraints** in completing a degree while having other adult responsibilities (jobs, families etc).

# Web Design Industry Overview

# Quebec Web Design Industry Stats and Trends Analysis

FFAC-2021-02-D3

As it is difficult to find data and information directly on web design industry for Quebec region, the information presented below are retrieved from the Government of Canada website on Professional, Scientific and Technical Services, which include web design (a subset of computer systems design) in their overall data sets and analysis.



## Description

This sector comprises establishments primarily engaged in activities in which human capital is the major input. Employment is distributed among several groups as follows according to areas of expertise:

• Computer systems design *	31%
• Architectural, engineering, surveying and design services	25%
• Accounting and payroll services, advertising and related services	22%
• Management, scientific and technical consulting services, and scientific research and development services	15%
• Legal services	8%

Employment growth in computer systems design is **very strong** (an increase of approximately 1% year over year), which is not surprising considering the acceleration in the development of **e-commerce** and greater IT infrastructure needs to support the integration of a larger number of teleworkers.

In short, the employment outlook for professional, scientific and technical services will be **better than the expected** outlook for the overall labour market in **Quebec**. The diversity and nature of the activities in this sector will allow it to take better advantage of the economic recovery.

## Medium-term outlook (2021–2022)

- The overall outlook for professional, scientific and technical services is good.
  - Job gains in computer systems design services observed in recent months will be maintained in the medium term. However, the **shortage of qualified workers in this field** will limit future growth, despite the **strong demand**.

**Computer systems design** which includes web design has **strong employment growth** 1% year over year in the past years and also enjoy **good employment outlook** due to **shortage of qualified workers** in the field and the **strong demand** in **Quebec** is sector as **better than expected outlook** under **COVID-19** context

\* For a definition of computer systems design and what subsets of sectors it includes, please consult [www.ic.gc.ca/app/scr/app/cis/summary-sommaire/41?jsessionid=00011dxs6tw1nH1Pj20I6w0wrB:-4020Q](http://www.ic.gc.ca/app/scr/app/cis/summary-sommaire/41?jsessionid=00011dxs6tw1nH1Pj20I6w0wrB:-4020Q)

Source: [https://www.jobbank.gc.ca/content\\_pieces-eng.do?cid=16912](https://www.jobbank.gc.ca/content_pieces-eng.do?cid=16912) retrieved on January 24, 2021.

# Canada Graphic Design Industry

## Stats and Trends Analysis

FFAC-2021-02-D3

As no report has been found on web design specifically, the report on graphic design industry in Canada is used for this analysis, as web design is part of the graphic design industry. Although key statistics provided are for the overall industry, the key trends and quotes shed spotlight on the section of web design, which has become increasingly important over the years.

### Some Key Statistics

**\$1.5BN**  
REVENUE

Annual Growth 2014–2019: 1.0%  
Annual Growth 2019–2024: 2.2%

Annual Growth 2014–2024



**9,770**  
BUSINESSES

Annual Growth 2014–2019: 2.8%  
Annual Growth 2019–2024: 2.4%

Annual Growth 2014–2024



**10,572**  
EMPLOYMENT

Annual Growth 2014–2019: 0.7%  
Annual Growth 2019–2024: 1.9%

Annual Growth 2014–2024



### Some Key Trends

Graphic design will become increasingly integral for brand awareness

Many operators will likely cater to niche markets such as website development

Favourable margins and low barriers to entry have influenced rising industry participation

**25.9%**  
PROFIT MARGIN

“As **internet traffic volumes rise**, more businesses will require graphic designers to **enhance** their **website usability and interface.**”

“While the industry has contended with low demand for graphic design services from print-related businesses, such as magazines and newspapers, **digital services** have buoyed industry revenue during the five-year period. For example, graphic designers that have developed interactive media for their clients’ websites have fared well.”

“Over the five years to 2024, many graphic designers will likely continue to expand the scope of their offerings to include **designing websites**, writing, creating **computer graphics** and providing product layouts. [...] In particular, graphic designers that offer **interactive digital expertise** will likely develop a **strong customer base.**”

Website design has become an increasingly important portion of graphic design industry as **internet traffic volumes rise** and **the revenue** for this sub-sector **increases**. **Low barriers to entry** and **favourable margin** incentivize more participants in the industry, indicating **more demand** for talents in web design.



# US eDesign Industry Stats and Trends Analysis

There has been **increasing international competition** in the web design industry. Given the geographical proximity, cultural affinity and **population mobility** between US and Canada, analysis and trends in US may provide valuable insights for Canadian labour market and training needs.

The life cycle stage of this industry is **Growth**

### LIFE CYCLE REASONS

The industry is expected to **grow faster than the economy** during the 10 years to 2025

The number of companies operating in the industry is increasing

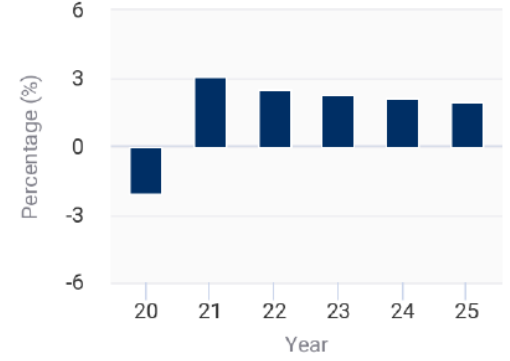
Technological changes continue to drive **industry growth**

## Industry at a Glance

### Key Statistics



### Industry Outlook 2020-2025



Web Design Services  
Source: IBISWorld



The design industry in US is at the **growth stage** of lifecycle and the industry outlook for the next 5 years is **promising**. It is worth noting that the web design industry is expected to **grow faster than the economy** and may have spillover effects on the labour market and training needs in Canada.



# **Needs / Interests Analysis**

- Job Prospects and Hiring Needs**

# Job Prospects - Quebec

## Job prospects for web designers and developers

Quebec Good 

### Skills


The employment outlook will be good for web designers and developers (NOC 2100) in Québec for the 2019-2021 period.

Job growth in this occupation will be driven by the expansion of computer systems design services, which will grow faster than all industries. The development of Internet applications, especially for mobile devices, online business, growing cyber security needs, and customized website design will foster the demand for these professionals.

Source: <https://www.jobbank.gc.ca/outlookreport/occupation/17898>, retrieved on January 22, 2021.

- Consult with clients to develop and document Website requirements
- Prepare mock-ups and storyboards
- Develop Website architecture and determine hardware and software requirements
- Source, select and organize information for inclusion and design the appearance, layout and flow of the Website
- Create and optimize content for Website using a variety of graphics, database, animation and other software

## Job prospects for graphic designers and illustrators

Quebec Fair 

Source: <https://www.jobbank.gc.ca/marketreport/summary-occupation/17898/ca>, retrieved on January 22, 2021.

The employment outlook will be fair for graphic designers and illustrators (NOC 241) in Québec for the 2019-2021 period. Approximately 19,600 people work in this occupation.

Sources: <https://www.jobbank.gc.ca/outlookreport/occupation/5741>, retrieved on January 22, 2021.



Job prospects for web designers, developers, graphic designers and illustrators are good to fair in the Quebec region

# Mid-term talent needs in Quebec and Montreal

The following data is extracted from a diagnostic report on the workforce prepared by the Quebec government. The report looks at the labor market demand and supply on 500 professions in Quebec, and the 3 professions closely related to web design are presented below.

**Tableau A Professions évaluées en déficit ou en léger déficit de main-d'œuvre disponible au Québec, moyen terme (2023)**  
Classement des professions en ordre décroissant du nombre de régions qui présenteront un déficit ou un léger déficit en 2023

Codes de la CNP	Professions de la CNP	Ensemble du Québec	Abitibi-Témiscamingue	Bas-Saint-Laurent	Capitale-Nationale	Centre-du-Québec	Chaudière-Appalaches	Côte-Nord et Nord-du-Québec	Estrie	Gaspésie-Îles-de-la-Madeleine	Lanaudière	Laurentides	Laval	Mauricie	Montréal	Montréal	Outaouais	Saguenay-Lac-Saint-Jean	RMR de Montréal	RMR de Québec	Nombre de régions qui présenteront un déficit ou un léger déficit	Nombre de régions qui présenteront un surplus ou un léger surplus	Nombre de régions qui présenteront un équilibre
2174	Programmeurs/programmeuses et développeurs/développeuses en médias interactifs	▼	●	●	▼	▼	▼	-	▼	●	▼	▼	▼	▼	▼	▼	●	▼	▼	▼	14	0	1
5241	Designers graphiques et illustrateurs/illustratrices	●	●	●	●	●	●	-	●	●	▼	●	●	●	●	●	●	●	●	●	12	0	3
2175	Concepteurs/conceptrices et développeurs/développeuses Web	●	-	-	●	●	●	-	▼	-	●	●	●	▼	●	●	●	●	●	●	8	0	4

● Profession en équilibre ▼ Profession en déficit ● Profession en léger déficit ▲ Profession en surplus ● Profession en léger surplus - Pas de diagnostic ●● Diagnostics différents pour 2020 et 2023

Extracted from the report *État d'équilibre du marché du travail à court et à moyen termes : Diagnostics pour 500 professions*.



Not graphic designer and interactive media programmer and developer are in shortage in the Quebec labour market. Although web designer and developer profession seem to be in balance there is still a shortage in the Montreal labour market.

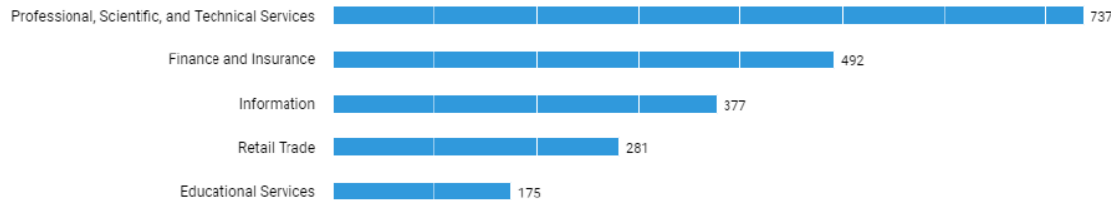
12 Source: [https://cdn-contenu.quebec.ca/cdn-contenu/adm/min/travail-emploi-solidarite-sociale/publications-adm/documents-administratifs/RA-diagnostic\\_professions.pdf?1581611107](https://cdn-contenu.quebec.ca/cdn-contenu/adm/min/travail-emploi-solidarite-sociale/publications-adm/documents-administratifs/RA-diagnostic_professions.pdf?1581611107), retrieved on January 22, 2021.

# Analysis on Hiring Needs in Canada for 2022

All data presented below are sourced from Labour Insights report generated by using Burning Glass Technologies. The parameters set for the production of this report include time range (Jan. 01, 2020 to Dec. 31, 2020), geographical range (Canada nationwide), and key words (SOC Code 2100 or BCTCC web designer). Based on the parameters, 642 job postings are captured and analyzed in the report.

## Top Industries

hiring web designer and related roles



## Top 4 companies

having the **most openings** for web designer and related roles



## Top 3 occupations

that are in **biggest demand** in the market



## Top 3 provinces

seeking web designers and related talents



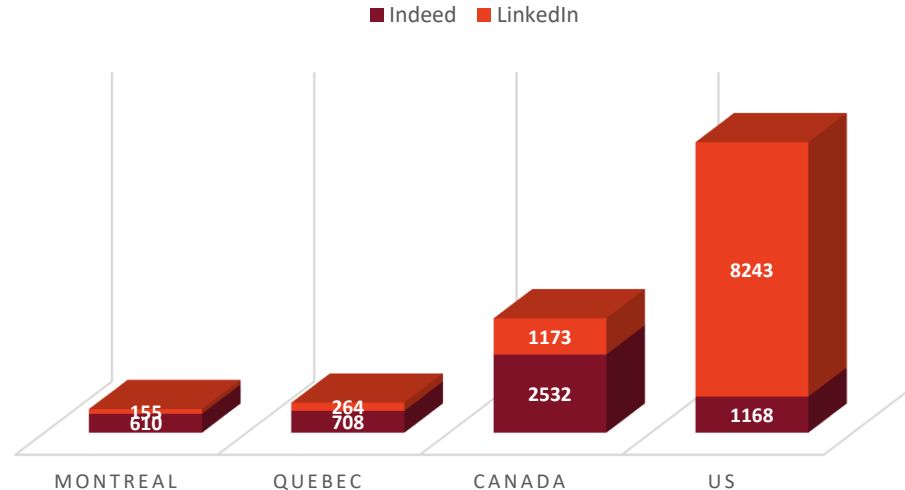
**642 job postings show a strong demand for talents in web design and Quebec is among the top 3 provinces that has the biggest need for web designers**

# Current Hiring Needs Analysis – Local View

All statistics presented on this page are gathered firsthand on January 20, 2021 from the 2 biggest job posting platforms that are widely used in North America and on a global scale. Please note the following when interpreting the data:

- The US data is included out of the consideration that there is population mobility between the 2 countries thanks to geographical proximity and cultural affinity.
- The data presented below should be considered as a snapshot of the industry needs on January 20, 2021, which may or may not be a fair reflection of current needs of the industry (please take into consideration the impact of Covid-19 on the industry needs).
- A margin of error should be taken into consideration - some research results may not be related to web design due to description and wording in the job posting.

## # OF JOB POSTING IDENTIFIED WITH KEY WORDS "WEB DESIGNER"



Montreal represents the majority of the talents need in Quebec region and Quebec region account for roughly a quarter of talents needs in web design within Canada. The talent needs in US is about 2 times those of Canada.

# Competency and Skills Analysis – Quebec

## Web Designer

The data below was manually extracted from the top 3 job search engines. Data in skills and competencies for the role of Web Designer is analyzed and the scope has been limited to the Quebec region. The top technical and non-technical skills in demand are listed below.

Average Experience Level Required 2 – 3 years	
Technical Skills	Non-Technical Skills
<ul style="list-style-type: none"> <li>• HTML, CSS, SASS</li> <li>• JavaScript and jQuery</li> <li>• Adobe Illustrator</li> <li>• Photoshop</li> <li>• Sketch</li> </ul>	<ul style="list-style-type: none"> <li>• Self Motivated</li> <li>• Detail Oriented</li> <li>• Problem Solving Skills</li> <li>• Creative</li> <li>• Autonomous</li> <li>• Multitasking skills</li> </ul>

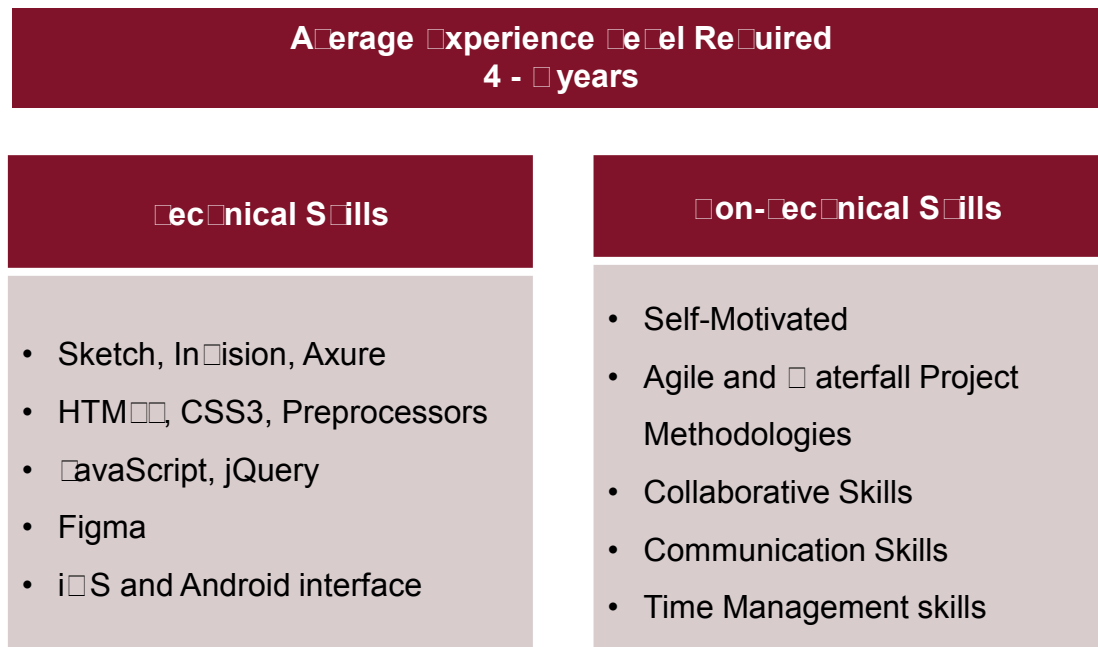


**Most job postings for Web Designer do not require a diploma or technical degree rather the demand for experience in the technical skills is preferred for the role.**

# Competency and Skills Analysis – Quebec

## UX/UI Designer

The data below was manually extracted from the top 3 job search engines. Data in skills and competencies for the role of UX/UI Designer is analyzed and the scope has been limited to the Quebec region. The top technical and non-technical skills in demand are listed below.



For the role of UX/UI Designer, the demand for an **accelerated degree** and **experience in technical software** appears to be an asset on **more than 50%** of postings.



# Competency and Skills Analysis – Quebec Graphic Designer

The data below was manually extracted from the top 3 job search engines. Data in skills and competencies for the role of graphic designer is analyzed and the scope has been limited to the Quebec region. The top technical and non-technical skills in demand are listed below.

Average Experience Level Required 2 - 3 years	
Technical Skills	Non-Technical Skills
<ul style="list-style-type: none"> <li>• Adobe Creative Suite</li> <li>• Figma</li> <li>• iOS and Android interface</li> <li>• Cinema 4D</li> <li>• Microsoft Office Suite</li> </ul>	<ul style="list-style-type: none"> <li>• Self-Motivated</li> <li>• Ability to multitask</li> <li>• Detail oriented</li> <li>• Team Player</li> <li>• Creative</li> <li>• Critical Thinking Skills</li> </ul>



**The demand for a bachelor's degree and experience in technical software is most often required for the role of graphic designer.**

# **Needs / Interests Analysis**

## **- Training and Learning Needs**

# Training Needs Interests Analysis

## - in-demand Learning

The table below represents a list of training courses available on LinkedIn Learning platform while using the keyword "Web Design" in the search engine. The courses were extracted manually and organized by difficulty level and student registration.

Course Title	Beginner	Intermediate	Advanced	Registration
Introduction to Web Design and Development	1			110,403
HTML Essential Training	1			100,110
CSS Essential Training	1			99,302
User Experience for Web Design	1			84,463
Introduction to CSS	1			39,010
Web Development Foundations	1			39,249
Ethical Hacking with JavaScript			1	26,334
Logo Design: Illustrating Logo Marks	1			24,000
Design Aesthetics for the Web	1			22,900
Sketch Essentials Training : Basics	1			20,390
PHP: Design Patterns		1		19,946
Cert Prep: AWS Certified Solutions			1	10,600
Creating a responsive Web Design	1			10,099
HTML: Images & Figures		1		13,990
Adobe Photoshop: Essential Training Design	1			12,016
Creating Web Media		1		11,000
Illustrator for Web Design		1		11,190
CSS: From Float to Flexbox and Grid		1		0,039
Practical Application Architecture with Entity Framework			1	0,040
Articulate Storyline: Advanced Techniques			1	0,040
JavaScript for Web Designers	1			0,121
Designing a first website with Dreamweaver	1			0,924
Web Design : Efficient Workflow		1		0,922



The courses that are in high demand show that the microprogram proposed by Faculty of Fine Arts include some of the most in-demand technical skills – HTML and CSS

# Training Needs Interests Analysis

## - Udememy

The table below represents a list of training courses available on Udemy's platform while using the keyword "Web Design" in the search engine. The courses were extracted manually and organized by number student registration.

Course Title	Beginner	Intermediate	Advanced	Registration
Graphic Design Bootcamp: Photoshop, Illustrator, In Design	1			90,006
Responsive Web Design: HTML & CSS	1			39,001
Adobe Photoshop CC – Advanced		1		30,116
Graphic Design Masterclass Intermediate		1		19,630
Web Design with WordPress	1			10,200
HTML & CSS3 & Bootstrap : The Beginner Web Design	1			14,006
UI & Web Design Using Adobe Illustrator CC	1			14,020
Visual Web Design Mastery		1		14,390
Guide to Front-End Web Development and Design	1			13,030
Learn CSS Web Design Development	1			12,946
JavaScript Design Patterns			1	0,010
HTML & CSS & JavaScript for Beginners	1			4,044
Complete Web Design Course: HTML, CSS, JavaScript	1			4,430
Basic HTML & CSS and Web Design	1			4,129
Adobe Photoshop CC - Web Design, Responsive Design	1			3,000
Web Design in Affinity Designer		1		3,349
Advanced Web Scraping with Python			1	2,601
Learn PS to Responsive Parallax HTML/CSS Web Design		1		2,420
Advanced CSS Development		1		440
Learning Path: CSS Mastering Web Design			1	306
Advanced Back End Web Development			1	360
Streamline Web Design Process		1		203
Web Design for Beginners	1			199
HTML & CSS3 Responsive Web Design			1	40

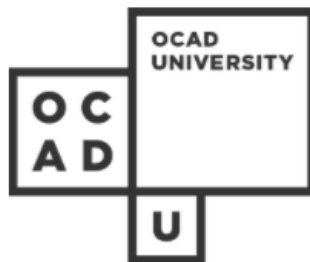


The courses that are in high demand show that the microprogram proposed by Faculty of Fine Arts include some of the most in-demand technical skills – HTML and CSS

# Competitive Landscape Analysis

# Training Programs in Canada

A scan of the competitive landscape results in the finding that there is **no credited microprogram** in web design offered in Canadian or US universities, including colleges of art and design. Some Canadian universities offer **non-credited** or **1-course** programs in web design through Continuing Education, including Concordia. Four programs from 4 different universities are presented in the following pages.





## Diploma in Website Creation and Design

### Your take-away

This program is a great way to help you:

- Build beautiful, accessible websites that people of almost any ability can manage;
- Use HTML and CSS to design more responsive, interactive websites;
- Add images and tags to create a more interesting user experience;
- Keep WordPress sites secure using best practices and plug-ins;
- Work with basic jQuery;
- Create interface designs for desktop and mobile platforms;
- Gain greater understanding of graphic design for the web;
- Optimize images for insertion into web pages.

### Compulsory courses

In order to obtain the diploma, the following compulsory courses must be completed:

- [Search Engine Marketing](#) (CEMK 175)
- [Adobe Imaging Basics: Photoshop and Illustrator](#) (CEWD 229)
- [Advanced Techniques in Website Design](#) (CEWD 319)
- [Search Engine Optimization](#) (CEWD 365)
- [Content Management with WordPress](#) (CEWD 419)
- [JavaScript and JQuery](#) (CEWD 429)
- [HTML5 and Cascading Style Sheets](#) (CEWP 329)



# Continuing Education

## Web Design and Development Program

REVISED

### Description

Formerly Web Design, the Web Design and Development Program focuses on the fundamentals of web design and front-end web development. Build a strong foundation in the key web technologies of *HTML*, *CSS* and *JavaScript*, and learn how to use them together to create web pages that are both responsive and interactive.

### CORE COURSES (FIVE)

This is the recommended completion order:

COMP 9323	Introduction to Web Design and Development	ONLINE OPTION
COMP 9626	Web Design 1: CSS	ONLINE OPTION
COMP 9632	Web Design 2: Responsive Design	ONLINE OPTION
COMP 9629	JavaScript Fundamentals	ONLINE OPTION
COMP 9737	Building Interactive Web Pages	ONLINE OPTION



## Web Design

Combine powerful design  
and practical business skills.

### **WEB 205 5 - Strategic Web Design: Building Data Driven Websites<sup>A</sup> (3 Units)**

The growth of e-commerce, web analytics and business evaluation drives the need to design interactive web applications to collect, retrieve and act on the info in a well-timed method. This course will compare information manipulation involving PHP, SQL via Apache Web Server. Concepts will be integrated with business practices to develop students' skills in client management, assessing needs, and the ability to adapt with new media and technology. Web design and integration with CMSs will be presented as well. Task management, communication and organizational expertise are threaded into routine in addition to the completion of the students professional portfolio.

### **WEB 204 4 - Web Design II: Advanced Applications of Web Design (3 Units)**

Building on the Web Design I course contents, this course will present advanced practices of design to meet the needs and demands of the client and user. Activities allow students to expand on their knowledge and skills in HTML, CSS, interactivity and site design principles. Additional work with JavaScript frameworks, such as jQuery will be presented, as students are encouraged to demonstrate principles of responsive design. Examining the interaction of new media with web design will be presented in terms of developing the student's awareness of emerging trends that will affect the role of the web designer. Portfolio building projects are emphasized as students advance skills in web design appropriate to the work environment.

### **WEB 203 3 - Web Design I: The Application of Web Design (3 Units)**

From the foundations of web design presented in WEB 201, this course will delve further into specific tools, standards and web design practices through application activities. Specific topics will build upon the fundamentals of HTML5, Cascading Style Sheets (CSS), and XML. The course will introduce principles and practices of building interactivity and heightening the design capabilities of a website, such as JavaScript, animation, web forms and graphics. Student skills in collaboration, project management and effective web writing will be integrated into course activities and the project portfolio.

### **WEB 202 2 - The Information Architecture: Design for Usability and Interactivity (3 Units)**

This course will probe into the components of visual and text communications as introduced in the Fundamentals of Web Design course. The User-Centered Design Process will provide a framework for an exploration and study into the organization, structure, and interface design of effective web design. Exercises are designed for students to critique different web sites in order to understand the connection between design and usability, accessibility, operations, and maintenance. Students' portfolio development will continue as well as their understanding of project collaboration and effective communication.

### **WEB 201 1 - Fundamentals of Web Design: Principles and Practices of Website Design (3 Units)**

This course incorporates the foundational principles of Web design with experiential activities relevant to the process of designing, producing and analyzing static Web sites. These principles form the basis for knowledge and skills threaded through program courses. The importance of design, type, usability and accessibility will be examined through the components of visual and text communications. Application activities involving Web design industry tools, such as Photoshop, code editing software, HTML5 and Cascading Style Sheets (CSS) launch the students' professional portfolio projects.



## User Experience (UX) Design and Development Skills Certificate



This certificate is for those interested in learning the technical skills and conceptual tools required to create and manage web content. Courses eligible for this certificate provide the basic skills needed to those new to web design, as well as intermediate training in new software and online developments to keep experienced developers current. Courses cover topics such as UX principles, user research, analysis frameworks, interaction design, prototyping, and wireframing. Students also learn communication and collaboration techniques. This certificate is not for university degree credit.

### Courses

Minimum Required: 5 Course(s)

[CSDM-N115 Introduction to Web Design](#)

[CSDM-N129 Intermediate Adobe Photoshop](#)

[CSDM-N151 Introduction to User Interface \(UI\) and User Experience \(UX\) Design](#)

[CSDM-N152 Introduction to Web Analytics](#)

[CSDM-N153 Inclusive Design for Digital Media](#)

[CSDM-N215 Advanced Web Design, CSS and JavaScript Frameworks](#)

[CSDM-N218 Dynamic Web Design, PHP](#)

[CSDM-N251 Intermediate User Interface \(UI\) and User Experience \(UX\) Design](#)






[CSMC-N101 Empathy + Social Insight for Human-Centred Design Micro-Certification](#)

[CSPR-N101 Indigenous Art & Design Studio Prior Learning Assessment & Recognition](#)

[CSPR-N102 International Art & Design Studio Prior Learning Assessment & Recognition](#)

[CSRH-N101 Inside Art and Design: Seminar Series](#)

# Financial Advantage of Credited Programs

Institution	Program Name	Program Type	# of Courses	Total Hours	Total Costs	Cost per Hour
 UNIVERSITE <b>Concordia</b> UNIVERSITY	Certificate in Web Design	Future Faculty of Fine Arts Credited Microprogram	3	40	\$1,349.60	\$33.33
 UNIVERSITE <b>Concordia</b> UNIVERSITY CONTINUING EDUCATION	Diploma in Website Creation and Design	Non-Credited Short Program	1	260	\$6,000	\$22.96
 <b>GEORGE BROWN</b> COLLEGE	Web Design and Development Program	Non-Credited Short Program	1	120	\$2,162	\$18
 <b>McMaster</b> University	Web Design	Non-Credited Short Program	1	1/A	\$4,316.10	1/A
 <b>OCAD</b> UNIVERSITY	User Experience (UX) Design and Development Skills Certificate	Non-Credited Short Program	1	6	\$2,300	\$21.30



Credited programs are **significantly more economical** than non-credited programs which should make it a more appealing option for potential students.

# Appendix

# Appendix □ Samples of Profiles Sought After



Bevertec CST Inc 3.7 ★  
 Creative Graphic Designer  
 Montreal

## Role and Responsibilities:

- Support the Marketing team in the design and execution of digital and printed material including advertising campaign, web/social media graphics.
- Actively participates in the evolution of the brand and creation of campaign material that covers a variety of mediums, including print, web, packaging and more;
- Generates innovative, creative and relevant ideas, presenting these concepts and articulating the arguments of these creative approaches.
- Performs ongoing creative research to support campaign development, branding projects, and the collateral developed thereafter.
- Assists on various creative projects within the company.
- Maintains and oversees brand guidelines documents and ensures that brand standards are respected and applied to all graphic elements.
- Interprets creative briefs into conceptual ideas.
- Keeps up to date with emerging trends and technologies.

## Requirements and Profile:

- Certificate or Diploma in graphic design
- Must have experience with: Adobe, Illustrator, and Photoshop, Wire Frame, HTML, Wire Frame, CSS.
- A portfolio that highlights your strong design & creative abilities
- Knowledge of the different printing techniques and printing process
- Great organizational and priority management skills with the ability to handle multiple projects simultaneously, while meeting deadlines and working in a fast-paced environment
- Excellent knowledge of Adobe CS6 & CC.
- A strong understanding of luxury branding.
- Experience in Fashion, UX/UI and retouching an asset.
- Bilingual French/English

# Appendix □ Samples of Profiles Sought After



## Web Designer

Ubisoft • Montreal, QC • 6 days ago • 33 applicants

Apply [↗](#)

Save

You are a creative, solution-oriented designer who thrives in a fast-paced environment.

- You will create and design visual concepts and graphics for various projects related to different Ubisoft franchises and brands.
- You will create web content and assets for launches, promotions and other initiatives
- You will create digital content (static and animated) for various formats such as:
  - Newsletters
  - Web frontend
  - Social Media
  - Ads
  - Any other specific needs
- You will define and pitch concepts for key events and promotions
- You will define, maintain and apply a brand identity for the Ubisoft Store
- You will collaborate with developers, integrators to carry out different special mandates (landing pages)
- You will benchmark best practices in design, UX, UI and apply them to the Store identity and branding

### Qualifications

#### What you bring to the team

- Advanced knowledge (expertise) in Adobe Creative Cloud
- Expert knowledge of graphic design best practices in a digital marketing/e-commerce context
- Ability to work in a PC environment.
- Knowledge of current trends in graphic design and fashion.
- Ability to articulate your creative vision
- Professionalism and composure while working under tight deadlines
- Ability to articulate your creative vision
- Ability to deliver quality and creativity within the context of a variety of game genres
- Bilingual (French and English)

## Designer UX/UI

PixMob ★★★★★ 6 reviews

Montréal, QC

Apply on company site

### Votre rôle dans notre équipe

- Responsable de toutes les étapes du processus de design, du concept au lancement
- Mener des recherches d'utilisateurs et évaluer le feedback
- Analysez les données pour soutenir vos décisions de design
- Définir l'expérience utilisateur afin de créer des solutions simples et efficaces
- Mettre à jour et faire évoluer la documentation UX (Personas, Customer journey map)
- Créer des user flows et des wireframes afin de valider le design d'interaction
- Créez des concepts de design intuitifs et esthétiques
- Organiser les éléments visuels et de design afin d'établir des bibliothèques de composants et de mettre à jour les directives de conception et les meilleures pratiques
- Fournir des spécifications de conception détaillées et communiquer clairement avec l'équipe software
- Créez des prototypes afin d'effectuer des tests utilisateur de vos designs

### Vous êtes fait pour ce rôle si vous correspondez aux critères suivants

- Baccalauréat ou diplôme d'études collégiales en design graphique ou dans un domaine connexe
- Minimum de 2 ans d'expérience pertinente
- Maîtrise de la suite Adobe Creative (Adobe XD, Photoshop et Illustrator)
- Connaissance des principes, des meilleures pratiques et des méthodologies de conception UX centrée sur l'utilisateur
- Connaissances de recherche utilisateur et tests d'utilisabilité
- Excellentes compétences en communication, organisation et relations interpersonnelles
- Capacité à effectuer plusieurs tâches à la fois et à établir des priorités dans un environnement de travail rapide
- Passion pour le design visuel et l'esthétique

Source: Indeed, retrieved on January 25<sup>th</sup>, 2021



CONCORDIA.CA



**FACULTY OF FINE ARTS**

**REPORT TO FINE ARTS FACULTY COUNCIL**

SUBMITTED BY:

Elaine Cheasley Paterson, Associate Dean, Academic Programmes and Pedagogy  
Marie-Ève Marchand, Facilitator, Academic and Student Affairs

**ACTIVE CURRICULUM DOSSIERS**

Department / Program	Dossier	Level	Date	Details	Current Step
Department of Design and Computation Arts	DART-22	Ugrad	February 12	New program proposal for a Micro-certificate in Web Design and User Interface (approved by FCC, February 5, 2021)	Faculty Council
Mel Hoppenheim School of Cinema	CINE-29	UGrad	February 12	New program proposal for a Micro-certificate in Screenwriting and Independent producing (approved by FCC, February 5, 2021)	Faculty Council
Mel Hoppenheim School of Cinema	CINE-28	Grad	February 15, 2021	Change of program name and course titles for the MFA in Cinematic Arts	Graduate Curriculum Committee
Creative Arts Therapies	N/A	Grad	December 12, 2019	MA Dance-Movement Therapy	Pending LOI approval
Music	MUSI-19	Grad	June 5, 2019	Graduate Certificate in Electroacoustic and Sound Design.	LOI approved
Music	MUSI- 20	Grad	June 5, 2019	Graduate Certificate in Music Composition for the Moving Image.	LOI approved

**SENATE – JANUARY 22, 2021**

No curriculum dossier submitted to Senate in January.



## **DISTINGUISHED TEACHING AWARDS 2021**

The call for nominations for the 2021 Fine Arts Distinguished Teaching Awards is currently open. Dossiers can be submitted to [fineartscurriculum@concordia.ca](mailto:fineartscurriculum@concordia.ca) until **5 pm on March 15, 2021**.

This year more than most it is important to recognize the teaching excellence of our full-time and part-time faculty members in Fine Arts. Many have risen to the challenges of this pandemic year and we hope to receive a large number of nominations.

Please don't hesitate to reach out to [fineartscurriculum@concordia.ca](mailto:fineartscurriculum@concordia.ca) if you have questions regarding the guidelines and submission process.

## Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2021-02-D5)

10 February 2020

Prepared by: Kristina Huneault, Associate Dean  
Mary di Pietrantonio, Academic Personnel Administrator

### FACULTY RELATIONS

The FPTC has passed revisions to the ETA workload guidelines issued last year. The main purpose of the revisions is to more clearly distinguish the process for determining the teaching base (which is assessed every two years by the DPC during the biennial performance review process) and the process for determining workload remissions on top of the base (which are assessed annually by the Dean, in consultation with the Chair, during the workload assignment exercise). The revisions ensure greater equity between ETA and other full-time faculty in the determination of workload assignment. The revised guidelines, which have been circulated to Chairs and ETA members, are included in this documentation package for information.

The Dean's Office received 12 applications for LTA positions for the 2021-2022 academic year, and they have been approved by the Provost's office. Departments also requested 14 Visiting or In-Residence appointments for artists and scholars to enrich our research creation environments and undertake limited teaching. These too have been approved.

The tenure-track hiring process is underway for the position on Black Studies in Art Education, Art History, and Social Justice, cross-appointed between the departments of Art History and Art Education. Four shortlisted candidates have given public presentations of their research, and audience members have been invited to submit their feedback. The position is planned to begin in AY 2021-2022

The Dean's Office is revising and expanding its handbook for New Faculty. Next year, for the first time, the handbook will be distributed to *all* new faculty members signing teaching contracts, and not exclusively to tenure-track hires. A new section on best practices for classroom management is being drafted and it will be presented at Faculty Council in the coming months.

### EQUITY, DIVERSITY and INCLUSION

The winter TA training session was held on February 2 and was attended by roughly 35 teaching assistants. A repeat of the session, which had initially been envisaged, will not be held due to increased university-wide demand for such training, but video coverage will be made available for those who were not available to attend.

Department-based, anti-discrimination training for faculty and staff is now underway, provided by Annick Maugile Flavien of the Black Perspectives Office, who is accompanied to larger units by Megan Gagliardi. All faculty members and staff, regardless of their status, are asked to attend. By April, all units will have received this basic training. The Associate Dean will be collaborating with Chairs to determine next steps tailored for each unit. The final report of the University working group on EDI presents targeted recommendations that cover all areas of university organization and practice, and so offers a valuable resource for units seeking to frame EDI objectives. If your unit has a group of students, faculty

and staff interested in furthering these goals, the Dean's Office is happy to visit departments. Initial consultations have already been conducted in a number of units.

In-depth EDI workshops for FoFA faculty, staff and teaching assistants are also available during the winter term. Full details of FoFA's EDI programming [are available](#) and members of council are warmly welcomed. Please help spread the word to your colleagues.

For those interested in continuing the decolonization discussions that Faculty Council began in 2019-20, the Indigenous Directions Learning Series, [Pikiskwêtan](#), now underway, is a valuable resource.



## Guidelines for Assessing Service Activities of ETA Members

### Preamble

According to Article 12.04 a) of the CUFA Collective Agreement, “Extended term appointments (ETAs) are intended to respond to specific full-time teaching and service needs of a continuing nature that do not require a probationary or tenured appointment. Teaching and service are mandatory activities.” The absence of research responsibilities is offset by a higher teaching load, while service commitments are in line with those expected from faculty members in the tenure stream.

### ETA Teaching Base

Initial ETA contracts are issued for a three-year period and have a teaching base of seven (7) courses (21 credits) per year. For subsequent contracts, the base is determined in accordance with Article 16.09 c) of the CUFA collective agreement:

*After the first contract, a teaching load not to exceed six (6) courses per academic year shall be assigned to ETA members whose duties and responsibilities include normal service to the University. Upon recommendation of the academic unit head, the Dean may increase the member’s teaching load to seven (7) courses if the member does minimal service.*

### Assessment

The Department Personnel Committee (DPC) is responsible for assessing as “normal” or “minimal” the service for each ETA member in the Department. During the biennial performance evaluation, the DPC together with its assessment of satisfactory/ unsatisfactory performance for the purpose of CDI allocation (as per Article 14.14) shall assess normal/ minimal service for each ETA member for the purpose of recommending the base teaching load to the Dean.

#### ‘Normal’ Service

An ETA member who receives satisfactory in their performance evaluation and is deemed by the DPC to have done normal service during the two years of performance evaluation, shall have a base teaching-load of six (6) courses (18 credits) for the following two academic years. Remissions may apply to the base as a function of the member’s remissionable activities.

#### ‘Minimal’ Service

Notwithstanding Article 16.09 c), the Dean may increase to seven (7) courses the base teaching load of an ETA member who receives an unsatisfactory evaluation, or who receives a satisfactory evaluation but who is assessed by the DPC as having done minimal service during the performance evaluation exercise. Remissions may apply to the base as a function of the member’s remissionable activities.



In accordance with the implementation process agreed upon by the Association and the University, the Faculty of Fine Arts has established guidelines to assist DPCs to determine whether a member's service shall be considered as "normal" or "minimal". There are two components to these guidelines:

a) Amount of service

The threshold for assessing normal or minimal service is set at 150 hours annually. Members performing less than 150 hours of annual service shall be assessed as having performed "minimal" service. Members whose service is equal to or greater than 150 hours shall be assessed as having performed "normal" service.

b) Type of service

The following list offers guidance about the kinds of service that it is appropriate to ask of ETA members, and from which the assessment of minimal/regular service will normally be made. This is indicative and not exhaustive.

Any service activities for which an ETA member is receiving a remission beyond their base (as described in the final section of this document) are not eligible for inclusion in the determination of minimal/regular service.

<b>List of Regular/Minimal Service Activities</b>
---------------------------------------------------

**1) Departmental Service**

- Curriculum Committee
- Departmental Appraisal Committee
- Departmental Hiring Committee
- Part-time Hiring Committee
- Chairing graduate defences
- Other membership on standing or ad-hoc departmental committees (except those that are part of the basic responsibilities of *all* the members of a unit).

**2) Participation on Faculty and University-wide Bodies**

- Faculty Council
- External Evaluator for MA/MDes/MFA/PhD thesis presentations/defences
- Liaison/Consultant/Collaborator (e.g., Summer@Concordia activities)
- Membership on Hiring Committee (President, Dean, Chair, etc.)
- Workshops/Tutorials for students (e.g., GradProSkills)
- Other membership on standing or ad-hoc committees beyond department level



### **3) Administrative Work**

- Coordination of internships/practica/stages/student placements
- Coordination of inventory and ordering of material/supplies for pedagogical use
- Mentorship of new instructors
- Participation in admission activities
- Participation in recruitment activities, including Open House
- Participation in student advising
- Planning and coordination of student events and activities, including orientation.
- Serving as Coordinator for a speaker series/colloquia
- Serving as short-term Acting Chair of the Department
- Support of students' special initiatives (letters for grant applications, scholarships, awards)
- Training and supervision of student assistants/students in work study programs

### **4) Outside Professional Activities and Community Partnerships**

- Committee membership for a community partner related to teaching/program administration
- Committee membership on professional associations, governmental agencies or non-governmental organizations related to teaching and program administration
- External evaluator for graduate theses/dissertations at other universities
- Membership on external jury for grants/prizes/awards
- Program accreditation/evaluation at other universities
- Program development/project management for external partnerships
- Reviewer of conference proposals/abstracts/manuscripts/journals
- Workshops/professional development for community organizations

### **Procedure to request an adjustment**

If an ETA member notices that their service contributions are not adequately reflected in the list of activities above, the procedure for the member to request an adjustment is as follows:

- 1) The ETA member sends a written request to the Chair of their department, explaining the nature of work in which they have been involved, providing an estimate of the time commitment and requesting that their service activities be considered for DPC assessment.
- 2) The chair consults with the DPC to collectively determine whether the duties should be considered for assessment, and makes a reasoned recommendation to the Dean.
- 3) The Dean's Office communicates the final decision to the member.



## **Remissions beyond the base**

Like tenure-stream faculty members, all ETA members are eligible for remissions beyond their established teaching base. Such remissions may be tied to administrative positions, such as Graduate Program Director, or Option Coordinator. They may be awarded for extensive graduate supervision, or they may be allocated to those who take on extraordinary short-term service commitments. Beyond this, departments should not rely on additional remissions to ETA members to meet the basic and ongoing service needs of the unit. Nor should ETA members be expected to shoulder heavier service commitments than their tenure-stream colleagues.

Requests for remissions beyond the base are presented by the Chair to the Dean's Office during the annual workload allocation process, and are adjudicated in the same way as those of other members.

***Original Guidelines Approved by FPTC  
March 24, 2020***

***This revision was Approved by FPTC  
January 22, 2021***

**University Advancement  
Faculty of Fine Arts Development Update**

**Fine Arts Faculty Council Meeting – February 12, 2021**

Submitted by: **Cherry Marshall, Principal Director of Development, Faculty of Fine Arts**

1) Summary of gifts raised (FY 2020/2021)

To date, and with your help, we've managed to raise approximately \$683,000 for this fiscal year which includes support towards Studio Arts, Creative Arts Therapies Outreach Projects, Vocal Studies, Ceramics and Fibres, Residency & Travel Scholarships to Gotland, Sweden, Momus Residency, Mel Hoppenheim School of Cinema and the Landscape of Hope Project.

Our goal for this fiscal year is \$3,000,000 designated to the Faculty of Fine Arts.

2) New gift agreements (Finalized Q3)

**a. Graduate Diploma Canadian Music Therapy Josée Préfontaine Award - \$10,000**

Created in memory of Josée Préfontaine, a music therapist pioneer who passed away in 2006, the purpose of the Graduate Canadian Music Therapy Award is to encourage French-speaking students to pursue studies in the Graduate Diploma in Music Therapy at Concordia University. This award supports the funding of one annual graduate award based on academic merit to full-time students entering the Graduate Diploma program in Music Therapy at the University.

**b. Jean Paul Riopelle Foundation Fund for Concordia's Centre for Oral History and Digital Storytelling (COHDS) - \$150,000**

The Jean Paul Riopelle Foundation Fund for Concordia's Centre for Oral History and Digital Storytelling (COHDS) is intended to engage top students in the creation of original content that will make Jean Paul Riopelle's story accessible across multiple channels. This innovative project aims to transmit Riopelle's life and stories through the voices of those who knew him. The funding will support this project that will celebrate Jean Paul Riopelle's life and artistic legacy over three (3) years, which will cover a variety of expenses.

**c. Tenaquip Foundation Graduate Scholarship Fund - \$30,000**

Founded in November 2006, the Tenaquip Foundation, provides relief primarily in the areas of homelessness, poverty, abuse, caregiving, medical research, children's welfare and humanitarian causes. The Foundation prides itself on giving back to the communities it is involved in and causes that are close to their heart. Their support towards Concordia University helps to establish the Shirley Reed Graduate Scholarship which will fund two annual entrance graduate entrance scholarships over two years in the Department of Studio Arts, with a concentration in Painting and Drawing.



**d. Mrs. Erin Hogg's support of the Christopher Jackson Endowment - \$10,000**

This endowment is intended to encourage and recognize students in crisis who are enrolled in the Faculty of Fine Arts. Recipients must demonstrate a need and commitment, spirit and dedication towards Fine Arts that is reflected in the life and values exemplified by Christopher Jackson. He was the Dean of the Concordia University's Faculty of Fine Arts from 1994 until September 2005. This bursary is granted to one full time student enrolled in a course of study in the Faculty of Fine Arts.