

Report on the Faculty of Fine Arts Strategic Plan, for the 2022-2023 academic year

In 2021, the Faculty of Fine Arts embarked on a consultative strategic planning exercise that enabled us to reflect on where we can distinguish ourselves and how we can take concrete, measurable actions to continue to be innovative, relevant, and impactful in the future. The resulting framework, launched in Fall 2022, helps us plan for our future, seize opportunities, and navigate change together.

[Faculty of Fine Arts 2022-2027 Strategic Plan](#)

What We Aspire Toward: To be a model of excellence in the Fine Arts by collectively developing innovative approaches to learning, research, creation and work, empowering our community to be agents of positive change

Our Mission: To foster a vibrant learning, research and creation ecosystem committed to critical engagement with knowledge-making, art practices and social transformation

Over the 2022-2023 academic year, academic and administrative units across the Faculty of Fine Arts were invited to draw up action plans that would allow them to advance their own objectives in alignment with the Faculty's strategic plan. The action plans also provided increased visibility on unit-level initiatives, which allowed for better Faculty or institutional support and sharing across the units.

In the spirit of collaboration and sharing of expertise and experiences, this document aims to report on some of the highlights that came out of the actions plans developed across the Faculty and is by no means exhaustive. Initiatives are organized according to the strategic orientations elaborated through the strategic planning exercise.

STRATEGIC ORIENTATION 1: TO PRIORITIZE EQUITY PRACTICES IN HOW WE BUILD COMMUNITY, SUPPORT STUDENTS, FACULTY AND STAFF, AND IMPROVE DIVERSITY AND ACCESSIBILITY

Most of the Faculty of Fine Arts departments created **EDI committees**, and used that forum to discuss issues around curriculum, accessibility, research and other topics.

The **FoFA Gallery** introduced a number of physical changes to **improve accessibility for visitors and artists**, staff have completed various related training, and continued to reflect an ongoing commitment to supporting diversity and equity through hiring and programming choices. Contact Gallery Administrator Nicole Burisch for more information.

The **Department of Art History**, the **Department of Creative Arts Therapies** and the **Dean's Office** made the shift towards making their **documents accessible** for use with screen readers. Units and individuals interested in finding out more about how to make documents accessible or organize a workshop are invited to review [Concordia's Accessibility hub](#), and contact Anna Barrafato, Concordia's Accessibility lead.

The **Mel Hoppenheim School of Cinema** designed and held an **equity hiring workshop** for the School's hiring managers and members of staff hiring committees, with the objective to review and update selected job profiles to better recruit with equity in mind, and create a medium-term equity-infused recruitment plan. The project was led by the School's Administrator, Ria Rombough, who developed this project with support from [the Equity Office](#). Units and individuals interested in finding out more about this initiative are invited to contact Ria.

The **Department of Theatre** has been conducting workshops on **consent, boundaries and conflict transformation in creative processes** led by certified intimacy coordinators and registered counsellors. Units and individuals can contact department Chair Noah Drew for more information.

The **Department of Design and Computation Arts** launched a new [Research Chair in Game Design, in partnership with Behaviour Interactive](#) with the objective of developing talent and supporting students, but also diversifying the workforce in this field and **encouraging the creation of diverse representation and more inclusive game structures**. Chair of the Department of Design and Computation Arts, Pippin Barr can be contacted to discuss.

Several Departments worked on their **curriculum** to make it more inclusive and accessible. For example, the **Department of Art History** transformed 6 credit courses into two 3-credit courses to allow more flexibility for students. A number of faculty members in the **Department of Creative Arts Therapies** are diversifying course curriculum resources. The **Interdisciplinary Studies and Practices in Fine Arts (FFAR)** area is recasting the core required course FFAR 250 to make it more accessible in a number of ways; including breaking it into two 3-credit courses, implementing a hybrid structure for students to participate either remotely or in-person, offering both French and English tutorial sections, and formalizing a pedagogical training program for tutorial leaders. Units and individuals interested in discussing curriculum review, modification, or development are invited to contact Associate Dean Academic Programs and Pedagogy, Elaine Cheasley Paterson.

STRATEGIC ORIENTATION 2: TO ENGAGE WITH DIVERSE PERSPECTIVES AND WITH THE INDIGENOUS DIRECTIONS ACTION PLAN TO SHAPE OUR PROCESSES AND CURRICULUM

The Faculty of Fine Arts **Office of Student Relations** launched [a special project grant program for Indigenous students](#). In direct support of the Indigenous Directions Action Plan, this program aims to

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improve the cultural climate with the Faculty of Fine Arts by **facilitating Indigenous student-led activities through new funding opportunities**. Associate Dean Elaine Cheasley Paterson should be contacted to learn more about this initiative

The **Mel Hoppenheim School of Cinema** developed an **academic “passerelle” agreement with Kiuna College**, which will allow Indigenous students with a Kiuna College degree in Film Production to be granted advanced credits across the Mel Hoppenheim School of Cinema undergraduate programs. Units and individuals interested in finding out more about “passerelle” agreements are invited to contact Mary Lalotis or Annie Gérin.

Members of the **Department of Studio Arts** have redesigned the **BFA, Sculpture** curriculum to better reflect central concerns in the field of sculpture today. This work was accomplished with the support of the [CurricuLab](#), an initiative developed by Associate Dean, Academic Programs and Pedagogy, Elaine Cheasley Paterson, and Donna Goodleaf, Director, Decolonizing Curriculum and Pedagogy, as well as students-as-partners and focus groups to redesign the BFA, Sculpture curriculum. The two central interrelated tenets that have guided this restructuring are **sustainability and decolonization**. The **Department of Contemporary Dance** is also benefiting from Curriculab support to restructure its curriculum along decolonization principles. Units and individuals interested in finding out more about the Curriculab, or discussing curriculum review, modification or development are invited to contact Associate Dean Elaine Cheasley Paterson.

Members of the Film Animation area of the **Mel Hoppenheim School of Cinema** participated in a pilot project led by Concordia’s Black Perspectives Office to diversify course content and include **black perspectives in their curriculum**. Units and individuals interested in finding out more about the pilot project are invited to contact Associate Professor Luigi Allemano.

The **Department of Art History** has developed a proposal (at the LOI stage) for a **Graduate Certificate in Curatorial Studies and Practice** that consists of two stackable Microprograms: a 12-credit Microprogram in Curatorial Studies and a 3-credit Microprogram in Curatorial Practices. Both Microprograms are to be **taught through a decolonized, inclusive, and sustainable lens**. Units and individuals interested in discussing curriculum review, modification or development are invited to contact Associate Dean Elaine Cheasley Paterson.

The **Departments of Theatre, Music and Contemporary Dance** are pulling their resources together to develop a shared, **interdisciplinary MFA program in performance-creation**. The LOI was approved and development of the program continues. They are also collaborating to create a **shared interdisciplinary elective course in improvisation** for undergraduate students across the three departments. Units and individuals interested in discussing curriculum review, modification or development are invited to contact Associate Dean Elaine Cheasley Paterson.

FACULTY OF FINE ARTS**STRATEGIC ORIENTATION 3: TO MOBILIZE EXPERTISE ACROSS THE FACULTY IN SUSTAINABLE AND COLLABORATIVE PRACTICES FOR HOW WE CREATE, STUDY AND WORK**

The **Department of Art Education** has developed a **sustainable framework for knowledge transfer and knowledge mobilization** for graduate Art Education students to provide professional development for undergraduate Art Education students around pedagogy, creation and related arts-based methods. Units and individuals interested in finding out more about this initiative are invited to contact the Chair of the Department of Art Education, Vivek Venkatesh.

The Faculty's **Sustainability of the Fine Arts (SoFA)** committee initiated [a mapping exercise in sustainable practices across the Faculty's units](#). They are planning to follow this up with a consultation in view of establishing a **sustainability action plan for the Faculty**. A preliminary report outlined some of our strengths (skills, research areas, methods, etc) and areas to improve our socio-environmental sustainability. Units and individuals interested in finding out more about this initiative are invited to contact the Chair of the SoFA committee, Alice Jarry.

Funded by a Canada Council grant and others, the **FoFA Gallery** launched a new project titled [Exploring Sustainability Across the Arts](#), which explored alternatives to vinyl exhibition signage along with perspectives on sustainability across the arts. Please reach out to Gallery Administrator Nicole Burisch to learn more.

The supervisors of the **Performance Production and Venues** and **Core Technical Centres** are organising **Mental Health First Aid Training** for selected staff members in their areas. Units and individuals interested in finding out more about this initiative are invited to contact Angela Tsafaras, Manager, Planning and Academic Facilities.

STRATEGIC ORIENTATION 4: TO IMPROVE OUR CAPACITY TO BE AGILE, EMBRACE RENEWAL AND LIGHTEN ADMINISTRATIVE BURDEN WHERE POSSIBLE, IN ORDER TO FOCUS ON OUR MISSION

Several Units have recast roles for better administrative efficiency. For example, the **Department of Art Education** has clarified the responsibilities of their UPD and area Coordinators to streamline processes, and the **Department of Theatre** has created an Artistic Producer role to better focus energy and communication around student productions. Furthermore, the **Departments of Theatre, Music and Contemporary Dance**, which share an office infrastructure, have been collaborating to clarify responsibilities and distribution of administrative work among the staff and department administrator. Units and individuals interested in clarifying or optimizing administrative processes are invited to contact Tristan Khaner.

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The **Dean's Office** has focused its attention on clarifying and simplifying Faculty-level processes across different areas, and supporting units who are evaluating their own operations and programming. Some areas of focus have included allocating resources to better supporting faculty and Research Assistant hiring, reviewing the process to allocate Faculty research spaces, workload, performance evaluation, tenure, promotion, and hiring. Units and individuals interested in clarifying or optimizing administrative processes are invited to contact Tristan Khaner.

STRATEGIC ORIENTATION 5: TO SERVE OUR COMMUNITY BY BUILDING A CULTURE OF RECIPROCITY, ACCOUNTABILITY, RIGOR AND EXCELLENCE

The **Department of Creative Arts Therapies** launched the [Arts in Health Centre](#). The centre's mission is to provide high-quality, accessible services from the Department to the greater Concordia University and outside community as part of an innovative experiential learning opportunity for students. Units and individuals interested in finding out more about the Arts in Health Clinic are invited to contact the centre's director, Heather McLaughlin.

The **Department of Studio Arts'** Department Council adopted a new governance document designed to **clarify responsibilities across the department and support collegial governance**. Units and individuals interested in finding out more about this initiative are invited to contact the Chair of the Department of Studio Arts, Surabhi Ghosh.

The **Dean's Office** is working on a number of Memorandums of Understanding (MoU) to **facilitate collaboration with external partnering institutions and ensure reciprocity**, such as the Musée d'Art Contemporain de Montréal and the National Film Board of Canada. Units and individuals interested in finding out more about when it becomes useful to develop an MoU and how to draft them to are invited to contact Annie Gérin.