

TO: Members, Fine Arts Faculty Council

FROM: Helen Athanassiadis, Secretary, Fine Arts Faculty Council

DATE: April 18, 2018

Please be advised that the next meeting of Fine Arts Faculty Council will be held on Friday,
April 20, 2018 at 9:30 a.m. in EV2.776.

AGENDA (revised)

1. Call to Order
2. Approval of the Agenda
3. Approval of the Minutes of the Meeting of March 16, 2018
4. Business arising from the Minutes
5. Chair's Remarks
6. Question Period
7. Appointments (FFAC-2018-04-D1)
8. Academic Affairs
 - 8.1. Curriculum Changes for the Mel Hoppenheim School of Cinema (Dossier: CINE-25) (FFAC-2018-04-D2)
 - 8.2. Report of the Associate Dean, Academic Affairs (FFAC-2018-04-D4)*
9. Planning and Academic Facilities
 - 9.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2018-04-D5)*
10. Research
 - 10.1. Report of the Associate Dean, Research (FFAC-2018-04-D6)*
11. Committee Reports
 - 11.1. Board of Governors Report – no report
 - 11.2. Senate Report – Prof. J. Potvin
12. Other business
13. Next Meeting – May 11, 2018 at 9:30 a.m.
14. Adjournment

* Documents not included will be uploaded to the Fine Arts Faculty Council web page:

<https://www.concordia.ca/finearts/about/faculty-council.html#documents>

Concordia University
Minutes of the Meeting of the Faculty of Fine Arts Council
March 16, 2018
10:00 a.m. – 12:00 p.m.
EV2.776

Present: R. Duclos (Chair), A. Aghdam, H. Athanassiadis, K. Austin, P. Barr, R.-M. Boucher, A. Cappelluto, J. Carmichael, E. Cheasley Paterson, M. Corwin, G. Dionne, D. Douglas, B. Harnden, D. LeRue, L. Milner, E. Murphy, M. Nye, S. Panet-Raymond, J. Potvin, L. Sujir, M. Sussman, K. Thompson, M.J. Thompson, P. Visentin

Regrets: J. Berzowska, J.C. Castro, J.-M. Edwards, F. Figols, C. Russell, Y. Silverman, D. Therrien

Guests: L. Bouret, F. Clayman, G. Desrosiers, F. Downey, A. Luciano, G. Pardillo

1. Call to Order

The Chair called the meeting to order at 10:00 a.m.

2. Approval of the Agenda

MOTION: (D. Douglas / M. Corwin)

“that the agenda for the meeting of March 16, 2018, be approved as amended.”

CARRIED

3. Presentation: Gracy Pardillo and Financial Services Team

Gracy Pardillo, Associate VP Finance & Controller, introduced herself and the members of the Financial Services Team: Lyne Bouret, Director of Operations and Information Systems Services, Geneviève Desrosiers, Director, Research and Accounting Services, Angela Luciano, Assistant Director, Research Funds and Frederick Clayman, Manager, Accounts Payable. Each presented on their role within Financial Services (attached).

4. Approval of the Minutes of the Meeting of February 16, 2018

MOTION: (L. Sujir / K. Thompson)

“that the minutes of the meeting of February 16, 2018, be approved.”

CARRIED

5. Business Arising from the Minutes

Joanna Berzowska is to be invited to report on the discussion held at the President’s Executive Group (PEG) retreat regarding the Landscape of Higher Education. In reference to one of the points brought forth by the faculty: “instrumentalisation of education (neoliberal agendas)”, D. LeRue informed Council members that an invitation had gone out to author John Ralston Saul to speak at Concordia on April 9.

6. Chair’s Remarks

There were no Chair’s remarks.

7. Question Period

There was no question period.

8. Appointments

There were no appointments.

9. Academic Affairs

9.1 Curriculum Changes for the Department of Music (DOSSIER: MUSI-17) (FFAC-2018-03-D2)

MOTION: (M. Sussman / D. Douglas)

“that the MUSI-17 curriculum dossier from the Department of Music be passed.”

CARRIED

9.2 Report of the Associate Dean, Academic Affairs (FFAC-2018-03-D4)

Report distributed. Questions/comments may be directed to Mark Sussman at mark.sussman@concordia.ca

10. Planning and Academic Facilities

10.1 Report of the Associate Dean, Planning and Academic Facilities (FFAC-2018-03-D5)

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

11. Research

11.1 Report of the Associate Dean, Research (FFAC-2018-03-D6)

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

12. Presentation: The Conversation

Fiona Downey, Media Relations Advisor, University Communications Services (UCS) presented on <https://theconversation.com/ca> an online journalistic platform with content from the academic and research community. Authors are required to have a PhD. It was questioned how Fine Arts academics for whom the area of study's end degree is a Master's, could join the platform and publish.

Update: Faculty members in Fine Arts are exempt from the PhD requirement to be an author. They are qualified to be authors by dint of their faculty post.

13. Committee Reports

12.1 Board of Governors Report – Prof. Daniel Cross

12.2 Senate Report – no report

14. Other Business

Faculty members announced upcoming events:

- Studio 7, a student curated and student run event, closes on March 16
- A vernissage for the upcoming student curated exhibition “Emancipated line”, will be held on the 9th floor in Print Media, on March 16
- The Tempest is playing at the D.B. Clarke from March 15-17
- Faculty are holding a Jazz concert at the Oscar Peterson on March 16

15. Next Meeting – April 20, 2018 at 9:30 a.m.

16. Adjournment

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

Submitted by E. Murphy February 22, 2018



FINANCIAL SERVICES: WHO WE ARE, HOW WE CAN HELP YOU & UPCOMING POLICY CHANGES

March 16, 2018

Today's presentation

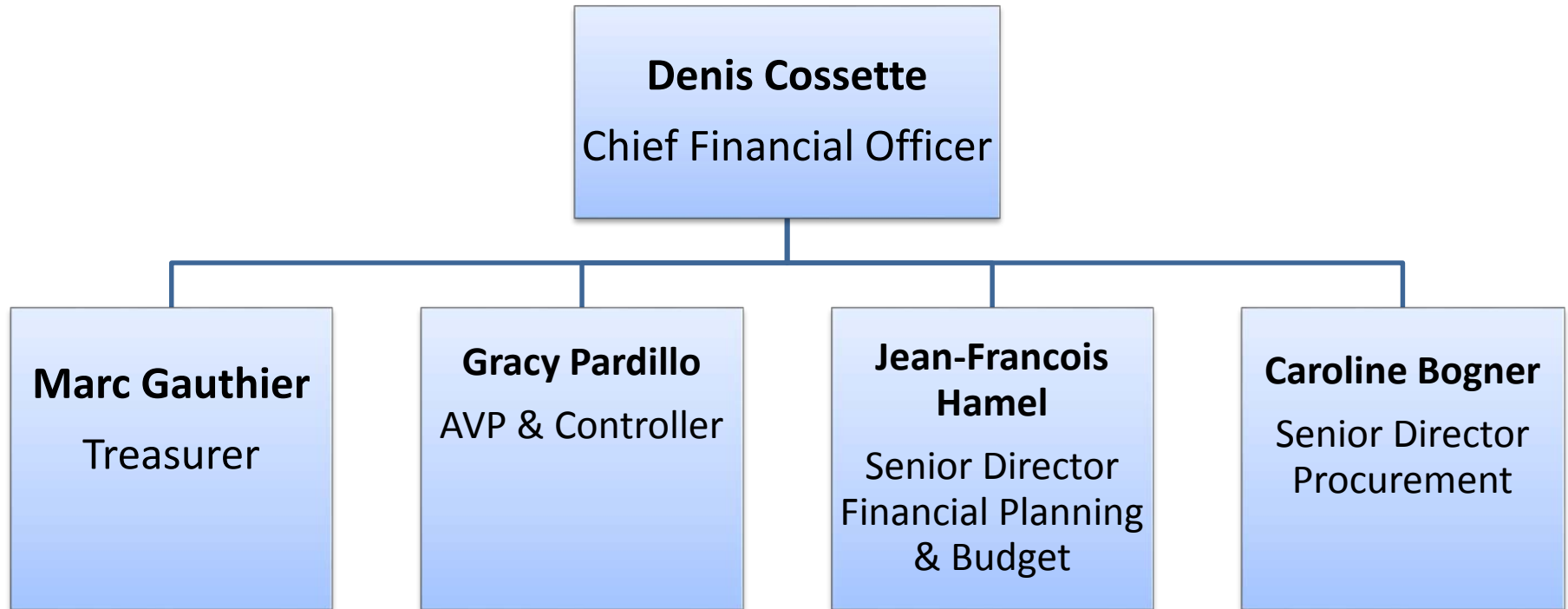
1. INTRODUCTIONS, FS TEAM & HOW WE CAN HELP YOU

2. HIGHLIGHTS of upcoming:

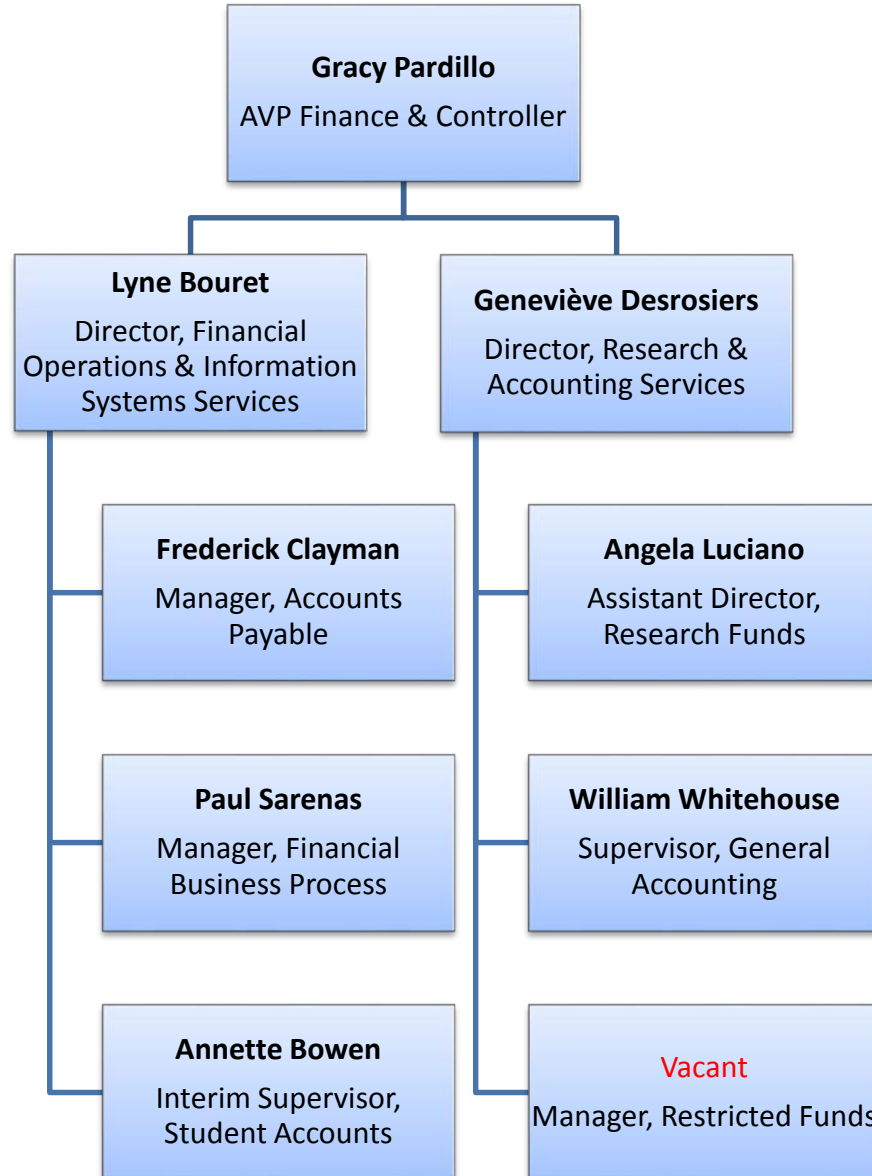
- ✓ *Updated* TRAVEL policy
- ✓ *New* HOSPITALITY policy
- ✓ *Updated* PETTY CASH policy

3. QUESTIONS

THE FULL FINANCIAL SERVICES GROUP



Controller's team Financial Services



HOW WE HELP FACULTY, STUDENTS, PI's & ADMINISTRATORS

Lyne's team and her role

- ✓ Daily financial operations...
 - Student Accounts
 - Business Process Office
 - Accounts Payable (Frederick)

- ☐ Frederick ensures your suppliers are paid. Expense claims are well supported to meet compliance rules
 - ✓ High volume, many deadlines, limited systems
 - ✓ Many customer calls
 - ✓ Financial Services Training
 - ✓ New ONLINE TOOL for expense reports

HOW WE HELP FACULTY, STUDENTS, PI's & ADMINISTRATORS

Genevieve's team and her role:

- ✓ Daily financial operations
 - Endowment and Restricted Funds
 - General Accounting
 - Research Accounting (Angela)
- Angela ensures financial management and compliance on behalf of external stakeholders. Facilitates management of the funds and issues external financial statements.

3 SEPARATE POLICIES

TRAVEL & CONFERENCE POLICY *(updated)*

HOSPITALITY, MEETINGS, EVENTS POLICY *(new)*

& PETTY CASH POLICY *(updated)*



HIGHLIGHTS & IMPORTANT CHANGES

1. Clear segregation between Travel & Hospitality
2. Policy focus: Principles, framework, responsibilities
3. Handbook focus: How, process, rates, forms, declarations, etc..
 - ✓ Increase of per diem rates to encourage greater use and lower paperwork
4. Simplifications:
 - ✓ Business Class available > 9 hours direct flight time**
 - ✓ Approvals
 - ✓ Clarity
5. Corporate Credit Card (reactivation fees vs interest charges)

**** RESEARCH GRANT REGULATIONS SUPERSEDE CONCORDIA'S POLICY**



TRAVEL & CONFERENCE & MISCELLANEOUS POLICY	HOSPITALITY, MEETINGS & EVENTS POLICY	PETTY CASH POLICY
<ul style="list-style-type: none"> ○ Transportation ○ Accommodations ○ Meals (no alcohol) ○ Visitors ○ Local Conferences ○ Miscellaneous 	<ul style="list-style-type: none"> ○ <i>Venue Rentals</i> ○ <i>Promotional & Business Meals</i> ○ <i>Gifts</i> ○ <i>Official Internal Events / Receptions</i> <p><i>(alcohol <u>may</u> be allowed)</i></p>	<ul style="list-style-type: none"> ○ Operating Fund only ○ Under \$ 50 value ○ No more vouchers for reimbursements at Student Accounts Office ○ No meals & no alcohol allowed



POLICIES EFFECTIVE DATE

DEPLOYMENT PLAN

- ✓ Complete Consultation (end of Feb 2018)
- ✓ Effective date May 1st, 2018 (new fiscal year)
 - ❖ Soft launch:
 - Transitional period May 1 to August 31st 2018
between old and new Policy
- ✓ Workshops during the summer – TBC

HOW TO REACH US

USE THE LINK BELOW TO FIND US:

[Contacting Financial Services - by team](#)

Questions?

Appointments to be ratified

Faculty of Fine Arts Council (FFAC) Voting Members

Department Representatives

- Luca Caminati, Mel Hoppenheim School of Cinema - (June 1, 2018 – May 31, 2021)
- Bonnie Harnden, Department of Creative Arts Therapies – (June 1, 2018 – December 31, 2018)
- Yehudit Silverman, Department of Creative Arts Therapies – (January 1, 2019 – June 30, 2019)

Fine Arts Faculty Council Sub-Committee on Sustainability

Staff Representative

- Ria Rombough, Department Administrator, Mel Hoppenheim School of Cinema (replacing Susan Groff)

Faculty Personnel and Tenure Committee (FPTC)

- MJ Thompson, Department of Art Education - (June 1, 2018 – May 31, 2020)

Senate

- Mark Corwin, Department of Music - (replacing Ricardo Dal Farra, July 1, 2018 – December 31, 2018)

Senate Steering Committee

- John Potvin, Department of Art History (June 1, 2018 – May 31, 2019)

**FACULTY OF FINE ARTS****Internal Memorandum**

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic Affairs
Date: April 17, 2018
Re: Curriculum dossier, Department of Cinema, CINE-25

The Faculty of Fine Arts Curriculum Committee has reviewed and unanimously approved the CINE-25 curriculum dossier from the Department of Cinema. We hereby submit this dossier for review at Faculty Council on December 15, 2017.

This document proposes an administrative relocation of the MFA Film Production Concentration from the Department of Studio Arts to the Mel Hoppenheim School of Cinema, as well as a restructuring from a 60-credit course-based program to a 45-credit thesis program. The name of the program has been updated to "MFA in Cinematic Arts," to more fittingly encompass contemporary moving image practices, as outlined in the attached proposal.

With the shift of 18 credits from the credit envelope of Studio Arts to the School of Cinema, the proposed MFA in Cinematic Arts does not require any increase of teaching credits for its implementation. The relocation of the program to the School of Cinema will be self-funded, as the Faculty of Fine Arts and the School of Cinema have identified capacity within its current resources to cover costs of teaching, technical facilities, and administrative needs. Therefore, no additional resources will be required from the Office of the Provost.

With thanks for your consideration.

A handwritten signature in black ink, appearing to read "Mark Sussman".

Mark Sussman, PhD
Associate Dean, Academic Affairs
Faculty of Fine Arts
mark.sussman@concordia.ca



INTERNAL MEMORANDUM

To: Mark Sussman, Associate Dean Academic Affairs, Faculty of Fine Arts

From: Catherine Russell, Chair, Mel Hoppenheim School of Cinema

Date: April 17, 2018

Re: MFA in Cinematic Arts Proposal

I am very pleased to submit the attached proposal and curriculum change documents as a request to migrate the Studio Arts MFA (Film Production Option) to the Mel Hoppenheim School of Cinema under the new name of "Cinematic Arts." The migration from one department to the other would enable the Faculty to develop a stand-alone Film Production graduate program within the context of the Cinema Department, where it would be integrated into the research community of Film Studies MA and PhD programs, as well as our strong BFA programs in Film Production, Animation, and Studies. An MFA in Cinematic Arts housed in the MHSoC will benefit from the national and international reputation of the department, and in turn, be an important complement to the existing programs.

The administrative relocation was specifically recommended in the Departmental Appraisal of 2017 Implementation plan, as a means of consolidating our expertise and innovation in cinematic arts. The MFA program will remain similar in many ways to the Film Production Option in Studio Arts, which has successfully run for over 30 years. The relocated program is designed as a 45-credit program with a thesis component, which we believe is the most appropriate curricular structure for cinematic practice. The proposed migration was approved by the Department Curriculum Committee on January 31, 2018 and by the School Council on Feb 2, 2018.

Migration from Studio Arts

While the course structure will remain largely the same, the shift from a 60 credit course-based program to a 45 credit thesis program will require that the thesis project be given a higher credit value than is assigned to the major final project under the current structure in Studio Arts. Since the Film Production Option was originally launched as part of the Studio Arts MFA in the mid-1980s, students have been assigned to complete a major creative project accompanied by a written component that has required well over 1000 hours of work spread over two years. Students often refer to this as their "thesis project", and have worked closely under the direction of Film Production Faculty. The MFA in Cinematic Arts proposes to recognize the extensive research required to complete the written component alongside the creative project within the structure of a thesis program, while continuing to

uphold the rigorous academic and artistic standards and interdisciplinary approach that have been present throughout the program's existence within the Department of Studio Arts. The relocated program will retain the core Film Production studio courses that have been taught by Film Production faculty, and offer two other courses, within the credit envelope that has historically been assigned to the Film Production Option in Studio Arts. We are very pleased to have the co-operation with Studio Arts in this migration as well as the support of the School of Graduate Studies, who have assisted with the development of this proposal.

Academic Objectives

The MFA in Cinematic Arts will be a research-creation program in which students will engage in exploratory experimental approaches and methodologies through a critical and theoretical analysis of the creative process. Based on interdisciplinary scholarly and creative exploration, thesis research provides students with opportunities to think through practical, theoretical, and methodological issues vital to the practice of cinematic innovation. The MHSoC has two research chairs among the Film Production faculty, and two in Film Studies, making it a dynamic hub of research activity around the expanding field of cinematic arts, and an ideal institutional home for a graduate program grounded in research-creation.

The core courses of the relocated MFA will emphasize the practice of research-creation in cinematic arts, while electives will allow for diverse possibilities in scholarly interdisciplinarity. Within the structure of a thesis program, students will have freedom to choose elective courses that relate directly to their research, while the School of Cinema will provide the necessary pedagogical structures to support specifically cinematic research-creation. The shift from Studio Arts to the MHSoC will also enable our diverse Cinema faculty to exercise greater agency over curricular decisions that directly affect our students' educations and future careers.

Student Interest

For the 2018-19 academic year the MFA Option in Film Production received 50 applications, of which eight were accepted. This is one of the highest application rates in Studio Arts this year and represents a steady growth over the last decade. It is indicative of the extraordinary interest in this program which we anticipate will only continue to grow with the integration of the program into the Mel Hoppenheim School of Cinema. Graduates of the MFA program have established important networks of cultural production in Quebec and Canada, and the opportunities for graduates trained in moving-image production are increasing annually with the growth of the Canadian film industry and the expanding scope of screen arts in the cultural industries more broadly.

Resource Implications

The proposed program will not require any additional faculty, and will be supported by the equipment depot and inventory in the Concordia Digital Arts facility. The Mel Hoppenheim School of Cinema is prepared to purchase any required new equipment to support the thesis requirement through our own funds. With the shift of 18 credits from the credit envelope of Studio Arts to the School of Cinema, the proposed MFA in Cinematic Arts does not require any increase of teaching credits for its implementation. The proposed migration of the program from Studio Arts will require that funds allocated towards graduate funding, are transferred proportionally from Studio Arts to Cinema.

Attached Documents

Please find attached to this letter the following components of the proposal:

1. A detailed narrative summary and justification for the new program, including details about the conceptual foundation of the program, the program description, the rationale, and the resource implications.
2. An appendix comparing the curriculum of the Film Production Option in Studio Arts with the MFA in Cinematic Arts
3. Complete Provotrac documents for the program, labeled CINE 25
4. A library report

cc. Dr. Marielle Nitoslawska, Professor, Mel Hoppenheim School of Cinema
Dr. Mark Sussman, Associate Dean, Faculty of Fine Arts



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EXECUTIVE SUMMARY

This proposal delineates the curriculum changes concurrent to the proposed administrative re-location of the graduate Film Production Option from the MFA in the Department of Studio Arts, where it presently resides, to the Mel Hoppenheim School of Cinema (MHSoC). Alongside the re-location, the proposal includes a shift from a 60-credit course-based program to a 45-credit thesis program. This curricular re-structuring of graduate Film Production serves to recognize the significant research and hands-on filmmaking component that Film Production MFA students are already undertaking as part of the requirements for their degree. Additionally, the proposal adds descriptions to Film Production studio courses where none existed previously, and therefore articulates more concretely the research-creation process that has informed the pedagogical approach within the Film Production program for many years. Finally, an updated name for the program is proposed, “MFA in Cinematic Arts,” to more fittingly encompass varied single-screen genres and idioms alongside contemporary expanded moving image practices (multiscreen projection, installations and performative cinematic actions).

The proposal recognizes the tremendously valuable contributions that the Department of Studio Arts has made in incubating and administering the program since its inception in the 1980s, offering an inclusive, interdisciplinary setting for students. However, as the MHSoC’s national and international reputation as a centre for cinematic arts innovation has grown over the years, it is clear that it is now the most appropriate fit for meeting the learning needs and interests of graduate level students pursuing studies in Film production. We therefore welcome the Dean’s recommendation included in the Implementation Plan of June 2017, at the conclusion of the most recent Academic Program Appraisal process, which states, “The department should consider moving the MFA in Film Production from the Department of Studio Arts to the School of Cinema.”

As recommended by the Implementation Plan, the School of Cinema promptly took action by forming a working group composed of Film Production faculty members to discuss and propose the modalities of the MFA’s re-location to the Mel Hoppenheim School of Cinema (MHSoC). Additionally, the Department is currently investigating the possibility of opening a Film Animation Option, with the potential for this to be included in a future curriculum proposal.

The proposed relocation of the MFA in Film Production and concurrent re-structuring to a 45-credit thesis program is motivated by the conviction that we will significantly improve our graduate students’ academic experience and learning outcomes by offering an improved curricular structure that recognizes the significant research component that Film Production MFA students are already undertaking, and by more fully integrating them in the School of Cinema’s stimulating research environment. The anticipated program will enrich and in turn be enriched by the dynamic graduate research community of the MA in Film Studies and the PhD in Film and Moving Image Studies housed at the MHSoC. This proposal has been considered holistically in consultation and with the support of the School’s administrators, staff, and the Dean’s Office.

As delineated in the following sections of the proposal, the central feature of the program involves a 45-credit MFA with thesis, a shift from the MFA in Studio Arts (Film Production Option) that is a 60-credit course-based program.

The proposed program retains existing elements that have been pedagogically beneficial to our graduate students in the current MFA configuration. Since the inception of the Film Production Option in the mid-1980s, graduate students have been assigned to produce a major creative project that has required well over 1000 hours of work spread over two years, referring to it as their “thesis project.” The current Film Production Option within Studio Arts is distinctive as it involves a significant written component to accompany the production of a final film project. The MFA in Cinematic Arts proposes to recognize the extensive research required to complete the written component alongside the creative project within the structure of a thesis program, while continuing to uphold the rigorous academic and artistic standards and interdisciplinary approach that have been present throughout the program’s existence within the Department of Studio Arts.

The specific circumstances that determined the administrative location of the graduate program in Film Production as an MFA Option within Studio Arts, in the mid-1980s, have long ceased to exist. When the program was first implemented, there were only two tenured professors in Film Production, and neither held an MFA degree. Today, there are ten tenured faculty members in the studio areas at the School of Cinema, and one probationary member; of these, eight faculty members hold an MFA, the terminal degree in the field. The outstanding research and teaching dossiers of remaining members amply fulfill equivalency expectations of an MFA in Film. All of these filmmaking researchers are award-winning faculty possessing extensive research-creation expertise developed in their wide-ranging practices as directors of fiction, nonfiction, animation, experimental and expanded forms of cinematic creation. They possess specialized expertise in the fields of cinematography, sound design, montage, screenwriting and producing. Their accomplishments encompass a wide range of idioms in a diversity of methodologies and technologies, both digital and analogue, from single cinema screen exhibition to gallery installations and interactive platforms.

Furthermore, it should be noted that although Film Production studio courses 610-613 have been assigned to Studio Arts within the credit envelope of the existing MFA program, these courses have always been staffed and taught by Cinema faculty members. In short, the expertise for advising and thesis supervision of the cohort of MFA Film Production students is now well within the capacity of the School of Cinema.

The MFA in Cinematic Arts builds upon the established excellence of the MHSoC, where we aspire to high professional standards in all of our work. Our student successes, excellent facilities, unique relationship with multiple cinematic milieux, and the bilingual, multicultural setting in the heart of Montreal, have established Concordia University’s reputation as a premier international centre for cinematic arts innovation.

SECTION 1- PROGRAM IDENTIFICATION

1.1 Program identification

Degree Title: Master of/Magistrate in Fine Arts in Cinematic Arts

Program Title: MFA in Cinematic Arts

Level: Master

1.2 Areas of Specialization

Film Production in a multiplicity of genres and idioms.

1.3 Administrative Location

The program will be located in and administered by the Mel Hoppenheim School of Cinema in the Faculty of Fine Arts, Concordia University.

SECTION 2- CONCEPTUAL PROGRAM FOUNDATION AND GENERAL ACADEMIC OBJECTIVES

The proposal to shift from the current course-based program to an MFA with thesis stems from the conviction that graduate-level cinematic expression only becomes innovative when deep research and reflection on discourses, aesthetics, and processes occur. The program envisions research-creation as a continuous process of developing exploratory experimental approaches and methodologies through a critical and theoretical analysis of the creative process. Based on interdisciplinary scholarly and creative exploration, thesis research provides students with opportunities to think through practical, theoretical, and methodological issues vital to the practice of cinematic innovation.

Under the administration of the MHSoc, we envision that the studio will continue to function as a creative site providing a locus for thinking and making, and that the program will incorporate an expansive range of fields from traditional modes of screen-based practice to ever-evolving expanded forms of cinematic creation and exhibition. The program reflects a shared focus on exploratory fiction, nonfiction, and abstract formalist practices as well as more specialized foci on emerging practices, such as multiscreen projection, cinematic installation, performative cinematic actions, and expanded cinema. Moreover, it recognizes the themes of ethics and social engagement as crucial and timely concerns for contemporary practice-led cinematic research. For decades the undergraduate Film Production program at Concordia has provided students with educational resources and initiatives committed to transforming the way we communicate and understand the world through moving images. The Cinematic Arts MFA will build upon this tradition and provide graduate students with the advanced skills and knowledge needed to contribute to a complex technological society in which the audiovisual has become ubiquitous.

The program's pedagogical foundation concurs with the definitions of research-creation accepted by the principal research funding bodies at the provincial and federal levels. The Fonds de recherche Société et culture (FQRSC) denotes by research-creation :

all research initiatives and approaches that foster creation considered as a continuous process. Included are, depending on the variables of each project, processes of conception, experimentation, production, and the critical/theoretical articulation of the creative process. Considering that there can be no research-creation without give and take between the work of art and the process of creation by which it exists, the Fonds posits as a principle the necessity of a problematization of the artistic practice, with the aim of producing new knowledge in aesthetic, theoretical, methodological, epistemological or technical fields.

In SSHRC's similar definition of research-creation, "the creation process is situated within the research activity and produces critically informed work in a variety of media (art forms)." With these definitions of research-creation in mind, the re-structuring of the MFA in Film Production as a thesis program promotes and facilitates the production of new knowledge around and through aesthetics.

The widespread availability of user-friendly imaging technologies has fueled the use of audiovisual media for the gathering and dissemination of research across the humanities and social sciences. Research-creation in the digital humanities deploys audiovisual media to support, and at times to expand, the discursive foundations of its mother discipline, engendering a research methodology that prioritizes theoretical research and its audiovisual exposition. The proposed program makes a distinction between the methodologies and aims within the digital humanities, and those of research-creation in a fine-arts context.

Our times are witnessing multiple transformations: the breaking apart and merging of disciplines into interdisciplines; the reworking of artistic practices into artistic research; and the transformation of academia into a domain that also provides a place for non-discursive forms of knowledge, unconventional research methods, and enhanced modes of presentation and publication. The program upholds the belief that aesthetics deeply affect human communication, and hence our shared knowledge and understanding of the world. Vibrant creative expressions emerge when human sciences and aesthetic experimentation coincide to create a more resonant connection with current discourses and contexts. What research-creation means for artistic research as a fully-fledged research form in academia is still an open question, as evidenced by the current proliferation of publications and conferences on the topic. Many views are in circulation and debate, but the ones that concern us directly are those that set theory into motion, where thinking and doing are enmeshed. What appears to be widely agreed upon within the literature, however, is the assessment that, as Henk Borgdorff has put it, "Research in the arts is of equal value to research on the arts, and should therefore be treated equally at the institutional level."¹ In this spirit, the re-structuring of the MFA in Film Production as a thesis program will support the School of Cinema in providing its artist-researcher graduate students with the tools to differentiate between what kinds of knowledge can be produced through art practice and what kinds of knowledge can be produced through art scholarship.

¹ Borgdorff, Henk. *The Conflict of the Faculties*. Leiden: Leiden University Press, 2012. p.17.

In order for students to get what they expect from the MFA program, we have determined that core courses must emphasize the practice of research-creation in cinematic arts and that electives should allow for diverse possibilities in scholarly interdisciplinarity. Under the structure of a thesis program, students will have freedom to choose elective courses that relate directly to their research, while the School of Cinema will provide the necessary pedagogical structures to support specifically cinematic research-creation. The shift from Studio Arts to the MHSoC will also enable our diverse Cinema faculty to exercise greater agency over curricular decisions that directly affect our students' educations and future careers.

We recognize that the Department of Studio Arts has provided students with a rich, interdisciplinary environment, offering a wealth of diversity in artistic and scholarly knowledge production. We therefore aim to preserve this interdisciplinary spirit, and students will be guided to integrate a wide range of disciplinary perspectives towards a focused and rigorous exploration of issues relevant to the field of cinematic arts. Given MHSoC's exemplary human resources in the area of cinema, we would like to give students who are motivated specifically toward the cinematic arts the opportunity to maintain this focus.

By implementing a rigorous and focused connection to the students' graduate research within the context of a thesis program, the MFA in Cinematic Arts will further equip students to develop strategies and paradigms for thinking and making as well as the ability to critically reflect on the entangled nature of moving-image culture and their own place in it. To this end, we are committed to continuing to attract and admit students from a wide variety of educational backgrounds—students whose research interests include the visual and the performing arts as well as the humanities—if we believe their objectives are consistent with those of the program and they have skills and knowledge that will enrich our community. In limited cases where accepted students do not have sufficient background in technical knowledge, they may be required to take some remedial courses in undergraduate Film Production in their first year of residence.

If we think of disciplines as branches of knowledge with their own discourses, pedagogies, systems of peer review, and professional associations, we can easily agree that film studies comprises its own discipline, while various filmmaking practices, such as cinematography, editing, sound design, and others, are also distinct disciplines. The MFA in Cinematic Arts is interdisciplinary both from a technical perspective—students are required to demonstrate proficiency in more than one technical discipline—and from a scholarly perspective, in that our artist-researcher graduate students will use their elective choices to enrich their research directions. The focus of the program is not so much teaching students how to achieve technical skills in filmmaking, since we require that these skills be attained before entry into the program, but more on how and why to make connections between theory and their ongoing cinematic practices. In this way, core courses combine theory and practice, while elective courses in studio arts, film studies, or anthropology, to name a few appropriate options, will serve as discursive structures upon which aesthetic research and knowledge may be built and expanded.

Consequently, the program will continue to adopt an interdisciplinary approach on the levels of both form and content. Through the creation of a 45-credit thesis program, students will continue to have opportunities to pursue a dialectical relationship between theory and practice in their own

research/creation so as to contribute to the knowledge production of both. The program will continue to uphold the learning outcomes that have informed the pedagogical approach within the Film Production program for many years. By the time students have completed their courses and research-creation thesis in the program, students will possess:

- A strong understanding of the relationship between theory and practice: its intersections; its limitations; and its place in their own work.
- Advanced knowledge of the principal collaborative inter-disciplines that constitute cinematic making in a wide range of genres, such as directing, cinematography, sound design, montage, and higher specialized skills in students' selected research areas.
- The ability to critically assess the wider cultural, historical, and theoretical themes and implications that constitute their research in a chosen cinematic idiom(s).
- The capacity to position their practice within a wide understanding of art and film history; film and cultural theory; and cinematic discourses.
- The skills to communicate to different audiences the relevant themes, strategies of representation, and contexts that their practice embodies.
- Significant experience in their practice of experimentation as an ethical and holistic process that will help them to pursue independent projects as well as to critically assess divisions of labour that come from traditional models.
- Rigorous academic preparation to support potential Ph.D. level work in cinematic arts research-creation.
- Advanced professional skills that will prepare them for a broad range of careers from the cinema and creative industries, to the independent cultural sector, to academia.

SECTION 3- PROGRAM DESCRIPTION AND REQUIREMENTS

3.1 Admission requirements

Incoming students will be expected to have an undergraduate degree (BFA) in film production, video, photographic arts, animation, media arts, or equivalent, with a minimum B average (GPA 3.00) in their degree. In all cases the students' undergraduate experience and proficiency must be relevant to the area in which they plan to specialize at the graduate level. All applicants will be required to submit a creative portfolio, a letter of intent and a thesis project proposal. Applicants may be requested to attend an interview with the graduate committee.

Some applicants who have undergraduate degrees in other programs may also be considered. Qualified applicants lacking prerequisite courses may be required to take up to 12 undergraduate credits (or the equivalent), to be approved by the GPD, in addition to the regular program requirements.

Students applying to the program must submit a portfolio of creative cinematic work (max. 45 minutes), a letter of intent (max. 500 words), a five-page thesis research proposal, a Curriculum Vitae, transcripts, and three letters of reference. Completed applications, including all supporting documents, must be submitted by December 15 (date to be confirmed). Admission is for the Fall term only, and for full-time residence only.

Application dossier details

The applicant's submitted portfolio must be relevant to the projected research-creation thesis proposal. Prospective applicants are to submit their strongest integral pieces (no demo reels) of creative work in their chosen cinematic idiom.

The letter of intent should contain a well-articulated description of the potential research focus and its contribution to the field; the applicant's specific interest in the MFA in Cinematic Arts; and how their projected graduate studies relate to personal long-term academic and professional goals.

The thesis research proposal should include: a description of the proposed cinematic project, a justification of the relevance of the topic and the formal approach. It must demonstrate evidence of skills relevant to the thesis research proposal (in reference to previous study or experience). The research-creation thesis in this MFA can encompass either a single film/major project, or a series of shorter pieces; its length is dictated by considerations of genre and technique, and varies accordingly. The proposal must also include an assessment of the scheduling and budgetary feasibility of the proposed research-creation over three consecutive semesters.

The submitted Curriculum Vitae must include a filmography (or equivalent), detailing proficiency in technical areas of analogue and/or digital production, as well as a complete exhibition record.

Applicants must arrange for official transcripts from all previous post-secondary studies, and three letters of reference (two from academic sources), to be sent by the referees. Following the initial review of the application dossiers, selected candidates may be invited to interview with the Admissions Committee.

Admission to the program is competitive. Decisions are based primarily on the strength of the portfolio; however, the student's past academic record and their research proposal are important considerations. Candidates are expected to be technically proficient, self-motivated, and capable of producing challenging work in a demanding academic environment. Admission is contingent on the availability of an appropriate faculty member in MHSoC to serve as thesis supervisor. By the beginning of the second term of the first year, the student must finalize his/her choice of thesis supervisor. In admitting students to the program, the MFA Graduate Program Director will ensure that a potential supervisor exists within the faculty for the student's research area. The onus is on the student, however, to secure a member of the faculty to supervise the thesis.

Language Proficiency:

Applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. All applicants must adhere to the standard guidelines provided on Concordia's Graduate Admissions webpage for further information on the Language Proficiency requirements and exemptions.

3.2 Requirements for the Degree

1. **Credits.** A fully qualified candidate is required to complete a minimum of 45 credits.
2. **Residence.** The minimum residence requirement is two years (5 terms) of full-time study.

3. **Courses.** Students are required to take the following core courses (with a 3-credit value): FMPR 620, FMPR 621, FMPR 622, FMPR 623, FMPR 625. They will also take 24 credits of thesis research-creation. Six additional elective credits, three of which must be taken outside the Program, are required of all candidates. Such courses must be approved by the GPD, with permission of the other unit concerned. The maximum value of supervised internship allowable in the program is 3 credits.
4. **Thesis.** Each student must submit a research-creation thesis prepared under the supervision of a full-time professor. The thesis encompasses two synthesized components: a creative production component and a written component. The creative production constitutes an integral part of the research-creation and may be presented in a variety of cinematic idioms and platforms. Its length is dictated by considerations of genre and technique, and varies accordingly. The written component contextualizes the creative practice theoretically and historically, and reflects critically on the creative processes employed. The required length is a minimum of 30 and a maximum of 50 pages.

In admitting students to the program, the GPD will ensure that a potential supervisor exists within the faculty for the student's research area. The onus is on the student, however, to secure a member of the faculty to supervise the thesis. The examination committee will consist of two faculty members and an external examiner, and will be chaired by the Graduate Program Director, who will remain a neutral member of the committee, and may appoint an alternate chair if she or he is a supervisor of the thesis. The student must provide a durable high-definition (HD) copy of the creative production along with the written component for archiving in the department in a way that makes it available for consultation.

5. **Language Requirements.** Please refer to the Graduate Calendar for detailed information on Language Proficiency requirements and exemptions.

3.3 Academic Regulations

1. **Academic Standing.** Please refer to the [Academic Standing](#) section of the Calendar for a detailed review of the Academic Regulations.
2. **Residence.** The minimum residence requirement is 5 terms of full-time study. It should be noted that the third term is a summer session.
3. **Time Limit.** Please refer to the Academic Regulation page for further details regarding the [Time Limit](#) requirements.
4. **Graduation Requirement.** To graduate, students must have a cumulative GPA of at least 3.00.

3.3 Proposed timeline and course descriptions.

Year 1

Fall

FMPR 620 Film Production I (3 credits)
 Research Methods in Cinematic Practice
 FMPR 621 Film Production II (3 credits)
 Cinematographic Image Aesthetics
 ELECTIVE To be taken outside the Program (3 credits)

Winter

FMPR 622 Film Production III (3 credits)

Cinematic Sound Aesthetics (3 credits)

FMPR 623 Film Production IV (3 credits)

Methods and Processes in Cinematic Practice (3 credits)

ELECTIVE to be taken from a small pool of graduate FMPR elective courses offered
or by special permission, outside the Program. (3 credits)

Year 2Fall/Winter

FMPR 625 Graduate Symposium (3 credits)

FMPR 691 Research-creation Thesis (24 credits)

Required Courses**FMPR 620 Film Production I (3 credits)**

This research-creation methods course develops theoretical frameworks within cross-disciplinary trajectories for contemporary cinematic practices. Students will investigate the reciprocal affiliations between theory and creative process, and the cultural and discursive contexts in which various cinematic idioms reside. Practice-based methodologies will reflect the objectives of the program. Through a combination of seminar discussions, studio experiments, screenings, readings, and individual writings, students will situate their thesis research-creation conceptually and reflect critically on their creative processes. Writing exercises will provide the foundation of the research-creation thesis proposal.

FMPR 621 Film Production II (3 credits)

This cinematography aesthetics studio course requires entering students to possess a basic understanding of cinematographic principles, such as camera and exposure theory, essential lighting and camera-to-screen processes. Students will address moving image aesthetics from a filmmaker-creator's perspective through individual or group exercises and in-depth formal analyses. Moving from concept to screening, topics explored may include: the poetics of light, spatialization, script visualization, improvised imaging, experimental optical processes, and analogue praxis. The overall focus of this course is on the relationships between methods, materials, and the formal or stylistic strategies used across diverse cinematic practices.

FMPR 622 Film Production III (3 credits)

Graduate level studio course in sound aesthetics where students develop an individualized approach to the audio-visual relationship within cinematic contexts. Studio projects emphasize the composition of sound in combination with film production, animation, and other forms of moving-image media. Workshops in audio production complement screenings and readings. Topics may include auditory perception, sound for animation, documentary and fiction, music for screens, Visual Music, sound art, and re-recording.

FMPR 623 Film Production IV (3 credits)

Prerequisite: FMPR 620

This studio course in methods and processes examines interdisciplinary and collaborative strategies of innovative cinematic processes in a diversity of genres. Through a combination of studio experiments, screenings and writings, the course engages topics such as division of labor and disciplinary specialization; poetics of space and temporality; cinematic technologies and exhibition modalities; creative producing strategies; and assessment of experimental processes and outcomes. The course culminates in a presentation of creative work and the thesis project proposal.

FMPR 625 Graduate Symposium (3 credits)

Under the guidance of an instructor, the Graduate Symposium fosters a community of practice and research by exposing students to a diversity of materials, methods, and processes, with the aim of expanding their understanding of disciplinary similarities and differences within the cinematic arts. Throughout this symposium series, in-progress thesis research presentations by students will be enhanced with presentations by faculty and visiting cine-artists.

FMPR 691 Research-Creation Thesis (24 credits)

The thesis encompasses two synthesized components: a creative production component and a written component. The creative production constitutes an integral part of the research-creation and may be presented in a variety of cinematic idioms and platforms. Its length is dictated by considerations of genre and technique, and therefore will vary accordingly. The written component should demonstrate knowledge of prevailing practices and precedents as they relate to the creative production; critically consider the processes employed; and exhibit a basic knowledge of the literature relevant to the creative production.

INTERSHIPS AND INDEPENDENT STUDIES**FMPR 661 Professional Internship (3 credits)**

Prerequisite: 9 credits completed in the MFA Program. Internship proposal must be supported by a full-time faculty member and approved with written permission by the MFA Graduate Program Director.

Under the joint supervision of a qualified professional and a full-time faculty member the student will be employed within industry, or by a professional organization or other relevant research affiliation. Assessment is based upon a required paper, contributions to supervisory sessions and the successful completion of the internship (150 hours).

FMPR 671 Independent Study (3 credits)

Prerequisite: 9 credits completed in the MFA Program. The independent study proposal must be supported by a full-time faculty member and approved with written permission by the MFA Graduate Program Director.

The student explores a specific field or topic relevant to their area of research.

Elective Courses

NOTE: students must take six credits of elective courses, three of which must be taken from the FMPR Special Topics courses, and three of which may be taken from the ASEM Seminar courses listed below, or from another relevant area outside the Program

FMPR 630 Special Topics in Creative Nonfiction (3 credits)

This course examines approaches specific to contemporary nonfiction cinematic production. Through studio assignments, screenings and readings, the course integrates both theory and practice in idea development, production and post-production with a focus on aesthetics and ethics. Topics may include independent documentary approaches, direct cinema, essayistic forms, experimental practices, hybrid forms, interactive documentary, ethnographic research-creation, and expanded screen idioms.

FMPR 640 Special Topics in Fiction Practices (3 credits)

A graduate studio course in contemporary approaches to auteur-driven cinematic fiction directing. Through workshops, readings, screenings and studio experiments, topics explored may include writing as creative practice, dramatic screenwriting and script analysis, innovative development processes, previsualization, work with actors, experimental on-set methodologies, mise-en-scène and diverse directorial approaches to image/sound poetics.

3.5 Program procedures

The Graduate Program Director (GPD) will be responsible for:

- Selecting course offerings on a yearly basis (based on faculty course proposals), and ensuring that the yearly course offerings reflect a balance between the different areas of instruction and expertise.
- Supervising the process for admissions and withdrawals.
- Overseeing program evaluations and revisions.
- Overseeing internal grants and fellowships directed at MFA students.
- Recommending admission policies and requirements.
- Overseeing FMPR summer thesis equipment bookings at the MHSoC.
- Monitoring the academic progress of FMPR graduate students.

The academic progress of students is monitored on a periodic basis. To be permitted to continue in the program, students must obtain a cumulative grade point average (GPA) of 3.00 based on a minimum of 9 credits. Students whose GPA falls below 3.00 after 6 credits will be considered to be on academic probation during the following review period. Students whose GPA falls below 3.00 for two consecutive review periods will be withdrawn from the program.

Progress Reports

Each student's progress will be evaluated by the student's thesis supervisor at the end of each semester. The evaluation will be based on the performance of the student in the program courses as well as their progress with their thesis research. The progress report will be submitted to the GPD.

Research and thesis timeline

The program's thesis path dates, including thesis proposal, acceptance, examination, and submission, are as follows:

Year 1Fall

Thesis proposal development begins.

Winter

By the end of January, students must have selected their thesis supervisors

Middle of March, students submit their thesis proposals to Supervisor and GPD.

End of March, thesis proposal acceptance.

April, students must schedule equipment for summer shoots (see resources).

Summer: Principal filming of thesis projects.

Year 2Fall/Winter

Post-production of thesis projects

Research and thesis progress presentations at Graduate Symposium (FMPR 665)

Summer

Completion and submission of thesis by August 15

SECTION 4 – RATIONALE FOR PROGRAM PROPOSAL**4.1 Enrolment**

Current MFA-FMPR application, admission and enrolment (over a three-year period).

	Applied	Admitted	Registered
2017-2018/Fall	36	10	8
2016-2017/Fall	31	11	8
2015-2016/Fall	34	9	7

Before the new SIS was implemented in 2015, it was not possible to report on numbers in specific MFA concentrations. Since 2015, data for specific concentrations can be isolated, so the above are admission figures for the MFA Film Production over the last 3 years.

Projected FMPR enrolments, including graduation and attrition (for a four-year period).

Enrolments	2019-20	20-21	21-22	22-23
FMPR Year 1	8	9	10	10
FMPR Year 2		7	8	9
Total RMPR enrolments	8	16	18	19

Given that the MFA in Studio Arts Film Production-specific application and enrolment numbers are not available prior to the SIS implementation in 2015, we have determined earlier figures in consultation with the Studio Arts MFA office. Over the past decade, the MFA in Film Production Option enrolments have averaged between 6-8 students yearly, with application levels indicating a slight drop in the recent four years from around 40-45 previously, to 50 applicants this year.

Over the years, a significant majority of our film students enrolling in the MFA in Studio Arts have told us that they would have preferred to pursue a more specialized MFA degree, if such a program had been available. More specifically, they have noted that in their 2nd year of residency, they feel the need for additional time to focus on their research-creation projects. Furthermore, few of Concordia's undergraduate film production students apply to the current MFA. Presently, only one of our 16 students in residence comes from our undergraduate Film Production program. We therefore anticipate that the relocation of the MFA in Film Production to the School of Cinema will increase the visibility and attractiveness of the program for undergraduate students interested in continuing with graduate level studies, and that the graduate student experience will likewise be greatly improved by re-structuring the MFA Film Production Option as a thesis program.

The national and international reputation of the MHSoC represents a golden opportunity for graduate recruitment. Based on current applications and enrolments, we are confident in our ability to attract a greater number and a higher quality of applicants. Several factors will facilitate this boost. The re-location of the program to the School of Cinema will add significant visibility to the program. Furthermore, the proposed 45-credit MFA program with thesis makes us more competitive with the principal 45-credit graduate film production programs in Quebec and Canada that we contend with, such as UQAM, Université de Montréal, York University, and Ryerson. Since Concordia's School of Cinema is often the first choice among these universities for undergraduate Film Production applicants, we expect that the same could apply to the MFA in Cinematic Arts. We would thus be able to significantly improve the recruitment of Canadian and Quebec students that is now disproportionately low.

Recent growth in the number of MFA programs in film production being offered across the globe suggests there is a strong need, demand, and competition for this level of study to follow up on foundational undergraduate education pursuits. At the School of Cinema we have learned that our eminently high application numbers in undergraduate film production result directly from word of mouth (and social media) communication. With around 500 yearly applicants to Concordia's undergraduate program in Film Production for 60 admissions, the MHSoC is a preferred choice for cinema education amongst both Anglophone and Francophone students within Quebec.

This status is documented in our admission numbers and is also reflected in the tendency of students beginning at other Quebec universities who then apply for transfer to one of our programs. Outside of Quebec, we are viewed as one of the top schools as slightly more than 50% of our admission applications come from the rest of Canada. The ratio of our application/acceptance rates are among the highest at Concordia as is our capture rate that is above 90%.

We are convinced that the administrative re-location and restructuring of the Film Production Option as a thesis program that emphasizes research-creation will ameliorate student experience, which in turn will elevate the program's reputation, and thus, facilitate the increase of enrolment. By training a greater number of Quebec and Canadian students in innovative cinematic practices, we will contribute to advancing the cinematic arts in our own country. Considering the above factors, we plan to increase Film Production enrolment from 8 in the first year to 10 by the third year. The rate of attrition is estimated at 1 student per year. The critical mass is capped at 19, which we will reach in 2022-2023. The projected number of students can be properly supervised given the availability of our current faculty.

4.2 The evolution of training in the field; future employment opportunities

The MFA in Cinematic Arts will continue to equip graduates to deal with the challenges of today's cinema arts work force. As creative critical thinkers with advanced analytical skills, they will have also received a high level of training on some of the most advanced cinema tools available. By offering a thesis-based MFA in Film Production that emphasizes research-creation, the program provides students the opportunity to develop critical and professional skills that will prepare them for a broad range of career prospects in both for-profit and not-for-profit creative industries, in the independent film and commercial sectors, and in academia. Accordingly, they will be well positioned to respond and contribute to innovative strategies in the growing demand for screen-based media content both intellectually and practically.

Screen-based productions increasingly proliferate in leading local cultural industries with international reaches. The Canadian motion picture industry grossed \$902 million CAD from box-office sales in 2014, and some of the most innovative and internationally recognized cinematic works produced in Canada are independently produced; this is the sector upon which the MFA in Cinematic Arts primarily focuses.

The MHSoC occupies a distinct position within the Montreal and Quebec educational and independent film sector contexts. Numerous MHSoC alumni have risen to become prominent cine-artists, directors, producers, cinematographers, sound designers and writers, at the helm of some of the most notable Canadian cinema being produced today. The post-graduate networking potential of a Concordia cinema education is of critical value to our profile as a school. Our alumni are to be found at all levels and positions within the growing independent cinema community: in camera, sound design, and art departments, working as production designers, editors, composers, archivists, and post-production coordinators. Liaising with this extraordinary network will be facilitated as our graduate students begin to feel that they are a part of the MHSoC community. Growing numbers of MHSoC alumni have united to create production, distribution, or service companies as well: Atopia, Ottoblix, Périphéria, NuFilms, Les Enfants, Greenground, Cineground, Devlin Marlow, among numerous others, provide uncountable opportunities for graduate internships.

The improved confidence, maturity, intellectual, and interpersonal skills that a graduate degree provides add valuable aptitudes that enable emerging filmmakers to successfully navigate the challenging and competitive field of cinematic arts. Furthermore, innovation capabilities are becoming more important in all sectors. The MFA in Cinematic Arts addresses innovation

through a holistic approach to collaborative processes. Given the inherently multidisciplinary nature of film production, and the numerous technological skills required in the ever evolving digital landscape, the undergraduate education offered at the School of Cinema functions as an excellent foundation to the field.

Many of our BFA Film Production student films go on to public acclaim, winning prizes at prestigious festivals nationally and internationally. The MFA in Cinematic Arts will build upon the established excellence of the MHSOC undergraduate degree programs at Concordia and ensure that graduate study and research will enable students to achieve the highest possible standards in their work. By providing the support to pursue higher-level experimentation and innovation, students graduating from our MFA program will have a significant competitive advantage in their careers.

Over the years, we have encouraged Film Production MFA students to seek employment in academia, having mentored many of them as teaching assistants. The MFA accreditation is still recognized as a terminal degree in North America, thus, graduates are qualified to engage in post-secondary teaching activities throughout the continent. Many of our graduates have gone on to prolific careers as professors and artists at notable institutions such as NASCAD (Halifax), Humber (Toronto), Emerson College (Boston), OCAD (Toronto), Ithaca College (New York), Art Institute of Seattle, SUNY Binghamton (NY), University of Regina, Florida Atlantic University, Concordia University, and numerous CEGEPS in Quebec. The proposed evolution of the MFA will continue to enhance the students' opportunities and further contribute to this sector.

Graduates of the School can be found throughout Quebec, Canada, and the world, making movies, teaching cinema, and contributing passionately to various aspects of the world of film and media arts. Our student films are selected widely for international festival competitions. Thousands of international screenings of Concordia Film Animation and Film Production students and alumni films have taken place since 2000. Our student successes, excellent facilities, unique relationship with multiple local production entities, world-class education at a competitive cost, and bilingual, multicultural setting in the heart of Montreal has established Concordia University's reputation as a premier international centre for cinematic arts innovation.

4.3 Graduate Film Production programs in Canada and abroad.

The proposed 45-credit MFA program with thesis makes us more competitive with the principal Canadian 45-credit graduate film production programs that we contend with:

Canadian

Ryerson University, Faculty of Communication and Design / School of Image Arts:
MFA in Documentary Media, 2-year program, 45 credits

Université du Québec à Montréal, Faculté de communication:
Maîtrise, Concentration recherche-cr  ation en m  dia exp  rimental, 2-year program, 45 credits

Université de Montréal, Département d'histoire de l'art de d'études cinématographiques:
Maîtrise en cinéma, option recherche-crédation, 2-year program, 45 credits

University of British Columbia, Faculty of Arts:
MFA, Specialization Film Production, 2-year program, 36 credits

York University, Department of Cinema and Media Arts:
MFA in Film, 2-year program, 45 credits

American:

California Institute of the Arts, School of Film and Video:
MFAs in Film and Video, and Film Directing, 3-year programs, 60 credits

New York University, Tisch School of the Arts, Kanbar Institute of Film and Television:
MFA in Film Production, 3-year program, 60 credits

School of the Art Institute of Chicago, Film, Video, New Media, and Animation:
MFA in Studio Arts, 2-year program, 60 credits

European:

Goldsmiths, University of London, Media and Communications Department:
MA in Filmmaking, (6 Specialized Options), 180 European Credits, 15-month program

Netherlands Film Academy, Amsterdam University of the Arts:
MA in Artistic Research in Cinema, 120 European Credits, one-year program,

Université Paris 8 Vincennes-Saint Denis:
MA in Cinéma et audiovisuel, 120 European Credits, 2-year program

Distinctive nature of the program

The university-based film production programs listed above are the main ones that we contend with, although numerous less specialized programs exist worldwide. There are also numerous film schools, often housed outside of academia, that offer highly professionalized education. The significant majority of graduate educational programs in film production offer fragmented curricula where hands-on practice is separated from critical study and where contemporary expanded cinematic practices are not considered alongside classical genres. The MFA in Cinematic Arts synthesizes connections between theory and practice, and between contemporary art practice and cinematic creation, such that integrated research and experimental aspects of cinematic praxis will emerge. The program integrates fields that are conventionally understood as a collection of discrete practices. While it offers advanced specialized teaching in areas such as moving image and sound aesthetics, it integrates methodologies in experimental fiction, nonfiction, and nonfigurative processes. It envisages the poetics of visual and sonic communication as fundamental to moving-image culture; the production of knowledge as occurring through sensorial as well as cognitive investigation; and innovation in hybrid modes of creation as occurring in vanguard idioms.

4.4 Institutional context

Status of the discipline at Concordia

The Cinema Department was initiated at Concordia in the 1970s and was renamed the Mel Hoppenheim School of Cinema in 1997. It is the largest, university-based center for the study of film animation, film production, and film studies in Canada. Each year it accepts some 200 students from across Canada, and many other countries, into its undergraduate and graduate programs. Students are taught by internationally renowned film artists and scholars, all of whom are active in their fields.

Concordia's School of Cinema hosts three distinct but inter-related areas of study: Film Animation, Film Production, and Film Studies. Each of these three major areas offers a BFA. The Film Studies area also offers a joint undergraduate major with Art History, an MA, and a Ph.D. The integration of the MFA in Cinematic Arts to the MHSoC aims to promote closer collaboration between the graduate areas of study within the School and to foster collegiality and opportunities for teaching collaboration among faculty across program areas, as recommended by the Dean's Implementation Plan, based upon findings from the Academic Program Appraisal.

MHSoC programs embrace diversity in the artistic and cultural values espoused through the creation, study, and dissemination of cinema. The work of teaching cine-artists and scholars is grounded in principles of rigor, teaching excellence, ethics, and creative vision, interfacing often with other artistic and academic disciplines. We aspire to high professional standards in all of our work, including the recruitment and admission of students, both undergraduate and graduate, whose work and ethos contributes to the school's mission. This mission is inseparable from a commitment to the relevance and responsibility of its activities to a broad community of artists, scholars, and engaged citizens understood as being rooted here in Montreal and Quebec, throughout Canada, and internationally.

Alignment of the Program with the Faculty's and the University's Academic Plans

The commitment to take critical art practices as seriously as traditional scientific and humanistic forms of academic scholarship is amply reflected in Concordia University's Strategic Research Plan for 2013-18, situating Concordia as an international leader at integrating research-creation in the cognitive life of the university. The MFA in Cinematic Arts wholeheartedly endorses these objectives by developing novel modes of creative expression through innovative use of digital technologies and collaborative cross - disciplinary approaches that address diverse social challenges in an increasingly complex world.

The program's initiatives are in step with the Person and Society Cluster that encompasses leading research expertise on the lives of people "as the inheritors and creators of cultures, identities and systems of social and economic organization and interaction." The main Strategic Plan targets for the proposed program are: (1) "Creative expression and production"; (2) "People, places and heritage" with an emphasis on "hybrid research models that integrate artistic practice with critical, theoretical and historical inquiry"; and (3) "Media, communications, gender and sexuality."

In the Faculty of Fine Arts, we have a distinctive vision of cinema as a visual art form that draws on larger historical trajectories, combining art practice and cinema with audiovisual technologies. Innovative and collaborative research is at the core of the proposed MFA program in Cinematic Arts: the recent turn in the fine arts to the primacy of the perceptual thinking, and to inter-subjective and inter-corporeal kinesthetic experience, is echoed in the diverse Film Production cinematic practices we espouse.

Faculty Strengths and Research Activities in Relation to Program

The Film Production area currently includes a total of seven tenured, and one tenure-track, faculty members who possess extensive research records and teaching expertise in integrative pedagogical approaches required for graduate teaching and supervision. Film Production faculty have made and continue to make significant contributions to cinema and cinema culture – regionally, nationally and internationally – through creative work, research projects, juries, exhibitions, etc. They represent a cross-section of varied expression within cinematic practices, and collectively offer more breadth and diversity than those in many comparable programs, as confirmed in the External Evaluators Report of the 2015 departmental appraisal process. The proposed program will foster innovation in graduate research-creation pedagogy by offering increased opportunities to integrate research and teaching in a meaningful fashion.

The award-winning faculty in Film Production possess extensive research-creation expertise developed in their practices as cine-artists. Their proficiencies encompass a wide range of genres, from fiction to nonfiction to formalist abstract approaches. Their research initiatives employ a large variety of methods, materials, and exhibition formats, from digital to analogue, scripted to process-driven, and single screen to installation and interactive works. Faculty research has been funded by Canada Council for the Arts; The Conseil des arts et des lettres du Québec (CALQ); Telefilm Canada, Société de développement des entreprises culturelles (SODEC); the Social Sciences and Humanities Research Council of Canada (SSHRC); Hexagram Institute for Research-Creation in Media Arts and Technologies; and the Fonds québécois de recherche sur la société et la culture (FQRSC).

Since the year 2000, Film Production faculty members have gained valuable experience in supervising numerous graduate film students in the Studio Arts MFA as well as selected students from other disciplines in Studio Arts. A number of faculty have also supervised PhD Humanities students in cinematic research and creation. In addition, Film Production faculty provide mentorship and advocacy for emerging practitioners as they maintain close active relationships with numerous alumni now active in both independent and commercial film production companies and institutions located in Montreal. By cultivating such contacts they are able to enhance the educational internships and professional opportunities available to graduate students.

Links of the department with complementary programs in the University

The multifaceted nature of cinematic research-creation necessarily engages vital collaborations from multiple fields and backgrounds ranging from the creative arts to humanities and the sciences. The most immediate link between Film Production is with the Film Studies area at the School of Cinema. Although both branches of study are located within the same unit, pedagogical collaboration at the graduate level has not developed in past years as graduate film

production tended to be perceived by the School of Cinema community as an ‘outside’ program. The proposed re-location of the MFA in Cinematic Arts will reverse this tendency and promote collaboration. The important research initiative on Women Film Directors conducted by professors Dionne (Film Production) and Maule (Film Studies) demonstrates the potential of collaborative research.

Another complementary connection of the proposed program is with the Studio Arts MFA, with which we have been directly associated for almost 30 years and with which we wish to maintain close relations because of shared practice-led research methodologies. We aim to enable students from both MFAs to register in each other’s selected courses and to collaborate on creative projects. The Performing Arts are also closely related to cinematic practice. In recent years, students and faculty have collaborated with Music and Theatre on individual research projects. We plan to facilitate and expand such exchanges through the relocation of the MFA in Cinematic Arts within the MHSoC. The School of Cinema also maintains scholarly relations with Communication Studies. The Documentary Center counts faculty from Film Studies, Film Production and Communication Studies among its members.

Film Production faculty and MFA students have initiated complimentary connections with research labs and clusters outside of the department that the program aims to further develop. MFA student Andrea Dias conducts research at the Centre for Oral History and Digital Storytelling; MFA student Jean-Jacques Martinod employs research resources at the Center for Expanded Poetics; Professor Nitoslawska (Film Production) has collaborated with members of the Post Image Cluster, and Professor D. Cross (Film Production) is a member of the Technoculture, Art and Games (TAG) Lab. The recent nomination of two Concordia University Research Chairs in Film Production, in *Interactive Documentary* (D.Cross) and *Experimental Nonfiction Practices in the Arts* (M. Nitoslawska), will strengthen the synergies between various disciplines and initiate new collaborative research initiatives. Both these Chairs aim to mobilize established relationships locally, nationally, and internationally, to provide opportunities for graduate student research training, and to promote Concordia University’s cutting-edge reputation in integrating research-creation in the cognitive life of the university.

SECTION 5- RESOURCE IMPLICATIONS

The re-location of the program to the School of Cinema will be self-funded, as the Faculty of Fine Arts and the School of Cinema have identified capacity within its current resources to cover costs of teaching, technical facilities, and administrative needs. Therefore, no additional resources will be required from the Office of the Provost.

5.1 Faculty Presently Available and Teaching Credits

The number of Film Production enrollments in the proposed program represents a small increase of present enrolments (Section 4.1). The current faculty complement in Film Production and Film Animation can accommodate this growth; therefore no new faculty hires are immediately envisaged for the proposed migration of Film Production to School of Cinema.

The teaching, research, and supervision expertise and commitment of the ten tenured and one tenure-track faculty members provide a solid and proven foundation for the migration of the Film

Production Option to the MHSoC. Collectively their teaching and research creation activities span across a wide interdisciplinary range of cinematic genres and idioms encompassed by the MFA in Cinematic Arts curriculum.

The proposed degree requirements consist of five core courses with a 3-credit value, plus two elective courses. One 3-credit elective course must be outside the Program, and does not require any additional resources. The other 3-credit elective will be selected from a small pool of FMPR elective courses that will replace the required seminar (ASEM) courses previously offered through the Department of Studio Arts. In total, 18 teaching credits are required to fulfill degree requirements. With the shift of 18 credits from the credit envelope of Studio Arts to the School of Cinema, the proposed MA in Cinematic Arts does not require any increase of teaching credits for its implementation. While two new FMPR elective courses are being added to the curriculum, these two courses will alternate annually so that only one elective course will be offered in a given year, in order for the program to be offered within the 18-credit allocation.

MFA Cinematic Arts students will take 24 credits of thesis research-creation. All faculty members in Film Production have extensive experience in supervising graduate students at the MFA level in the Studio Arts configuration. In addition, several faculty members have supervised doctoral students in the Special Individualized Program (SIP) and in the PhD in Humanities Program. The shift to a thesis-based program will require a slight increase in remission credits awarded to faculty members for graduate supervision, the cost of which will be absorbed by the Faculty of Fine Arts.

The graduate program in Film Production has traditionally collaborated with invited speakers, artist-practitioners drawn from the local community and beyond to augment student learning by added contributions of professional expertise and experience. The proposed MFA in Cinematic Arts continues this practice. Current Cinema operating budgets comprise an MFA allotment for course expenses, which includes invited guests and course materials. This allotment will need to be proportionally increased with any addition of new courses, and this cost will be absorbed by the Faculty of Fine Arts.

5.2 Film Production Technical Equipment Resources

Production Equipment for Course Assignments & Thesis Research

During the Fall and Winter terms of Year 1 (Terms 1 & 2: September-April), MFA Cinematic Arts students will be required to submit studio course assignments, for which they will need camera equipment specifically purchased for the exclusive usage of students in the proposed program, in combination with other equipment already housed in the CDA, notably for sound production.

During the first summer of their residency (Term 3: May-August), they will be required to complete the principal filming of their thesis projects, using the same camera and sound equipment as for their course assignments. Where required, selected grip equipment from the MHSoC equipment depot will be used during the summer months for thesis research. To meet the above needs, the MHSoC has a budget in place to purchase the required equipment.

Post-production Equipment for Course Assignments & Thesis Research

During the Fall and Winter terms of Year 1 (Terms 1 & 2: September-April), MFA Film Production students will be required to submit studio course assignments, for which they will need access to post-production equipment. The post-production needs for these assignments will be supported by the existing FAR (CDA) facilities, as is currently the case, therefore no new resources are requested.

Students will begin their thesis project post-production after their principal filming period in Term 3 of the Program (May-August). The existing FAR facilities are well equipped for picture and sound editing of Film Production thesis projects, which will continue through the Fall and Winter terms of the students' 2nd Year of residency. Therefore no new post-production equipment resources are requested.

Sound mixing of thesis projects will begin in late spring of the students' 2nd Year of residence and be completed by the end of the summer. Each project will require 3 days of sound mix for a total of 30 days once the program is at full capacity. The FAR (CDA) sound-mix studio fulfills the program's needs, as does the sound-mix studio in Cinema. Therefore no new equipment is required for sound mixing.

5.3 Film Production Technical Staff Resources

The proposed re-location will require the continuing services of the Centre for Digital Arts (CDA), with which graduate Film Production has developed a productive relationship over past years. The CDA has provided our students with excellent staff support and we look forward to facilitating the rapport by close collaboration between the Graduate Program Director (GPD) and the CDA to ensure appropriate rhyming between technology and curriculum. The following technical staff resources have been considered in consultation and with the support of CDA's administrators and staff:

- CDA depot staff to handle pick-ups, drop-offs, and verification of camera and sound production equipment used by graduate Film Production students for their course assignments and thesis projects.
- CDA depot staff to conduct workshops on the specifics of the camera and sound production and post-production equipment used by graduate Film Production students.
- CDA depot staff to schedule and coordinate details of Film Production thesis bookings for the summer months in close collaboration with the GPD

5.4 Film Production Physical Resources

Library facilities and holdings

The Library facilities and holdings for cinema study are currently excellent and have been serving our MFA film production students well over the years. The School of Cinema has a collaborative relationship with the Library services due to the active scholarship of Film Studies faculty of the School who continuously ensure the relevance and update of library holdings. Please see attached confirmation letter from Library Services.

Teaching spaces

Teaching spaces are presently adequate for the relocation for the MFA in Cinematic Arts. Graduate Film Production currently possesses two smart classrooms that can accommodate all the projected Film Production courses. The Black Box will be used periodically for cinematography courses and the FAR mixing studio for graduate sound instruction. While standard updating and refurbishing of computer and projection equipment in these classrooms, as well as in the cinema screening room (FB-401) by IITS is needed, there are no additional costs associated with this proposal.

Equipment depot

The Centre for Digital Arts will accommodate storage of Film Production MFA cameras and sound equipment for student pick-ups, drop-offs and verification by staff. Additional resources are not required.

Graduate Student Office Space

Our current MFAs share one small office space with a computer, which appears to be sufficient given that other graduate workspaces such as FB-630 are now available to graduate students.

Studio Spaces

Film Production students typically conduct field research on location and do not require any new studio space. For those students that require it on occasion, several such spaces are available at the School of Cinema and in the Faculty during the summer months.

APPENDIX 1 – COMPARATIVE CURRICULUM CHANGE TABLES

ADMISSION REQUIREMENTS

Master of/Magisteriate in Fine Arts—Studio Arts	Master of/Magisteriate in Fine Arts—Cinematic Arts
<p>A Bachelor of Fine Arts or a Bachelor of Arts with a Fine Arts or Fine Arts and Art History major, or an approved equivalent, from a recognized institution and with at least a B average in the major area is required. Applicants to the Film Production concentration are expected to have a Bachelor of Fine Arts or Bachelor of Arts degree in cinema or an approved equivalent with at least a B average in the major area. In all cases the students' undergraduate experience and proficiency must be relevant to the area in which they plan to specialize at the graduate level.</p> <p>NOTE: Students with a BFA from Concordia University must wait two (2) years before being considered for admission into the MFA program.</p> <p>PROFICIENCY IN ENGLISH: Applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the Graduate Admission page for further information on the Language Proficiency requirements and exemptions.</p>	<p>A Bachelor of Fine Arts or a Bachelor of Arts with a concentration in film production, video, photography, animation, media arts, or equivalent, with a minimum B average (GPA 3.00) in the degree. In all cases the students' undergraduate experience and proficiency must be relevant to the research area in which they plan to specialize at the graduate level. All applicants will be required to submit a creative portfolio, a letter of intent and a thesis project proposal, and may be requested to attend an interview with the graduate committee. Some applicants who have undergraduate degrees in other programs may also be considered. Qualified applicants lacking prerequisite courses may be required to take up to 12 undergraduate credits in addition to the regular graduate program.</p> <p>PROFICIENCY IN ENGLISH: Applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the Graduate Admission page for further information on the Language Proficiency requirements and exemptions.</p>



REQUIREMENTS FOR DEGREE

Master of/Magisteriate in Fine Arts (Studio Arts)	Master of/Magisteriate in Fine Arts in Cinematic Arts
<p>CREDITS: A fully-qualified candidate is required to complete a minimum of 60 credits.</p> <p>COURSES: Candidates for the degree are normally required to complete a minimum of 24 credits in their studio concentration and 3 credits of DISP 615 Directed Studio Practice; 21 credits from ASEM 620, 641, 642, 643, 644, 645, 646, 651, 652, 653, 654, INTP 660, 661, 662, INDS 670, 671, 672; 9 credits in PROJ 691 Studio Project and 3 credits in PROJ 692 Exhibition or Film Project.</p> <p>THESIS: In the third or fourth year and no less than six (6) months following the successful completion of the second year of course work, students may present their studio project and complete the exhibition or film project. Approval by both the student's advisor and the graduate program director is required prior to the examination. Students are also required to submit documentation of their exhibition or film project to be kept on file in the office of the graduate program director.</p>	<p>CREDITS: A fully qualified candidate is required to complete a minimum of 45 credits.</p> <p>COURSES: Candidates for the degree are normally required to complete 12 credits in the following core studio courses (with a 3-credit value): FMPR 620, FMPR 621, FMPR 622, FMPR 623, and 3 credits of FMPR 625 Graduate Symposium; 6 credits of elective course credits, three of which must be selected from FMPR elective courses, and three of which must be taken outside the Program, to be approved by the Graduate Program Director with permission of the other area concerned; 24 credits of FMPR 691 Research-Creation Thesis. The maximum value of supervised internship allowable in the program is 3 credits.</p> <p>THESIS: Each student must submit a Research-Creation thesis prepared under the supervision of a full-time professor.* The thesis encompasses two synthesized components: a creative production component and a written component. The creative production constitutes an integral part of the research-creation and may be presented in a variety of cinematic idioms and platforms. Its length is dictated by considerations of genre and technique, and varies accordingly. The written component contextualizes the creative practice historically and theoretically, and reflects critically on the creative processes employed. The required length is a minimum of 30 and a maximum of 50 pages.</p> <p>*In admitting students to the program, the MFA Graduate Program Director will ensure that a potential supervisor exists within the faculty for the student's research area. The onus is on the student, however, to secure a member of the faculty to supervise the thesis. The examination committee will consist of three faculty members and will be chaired by the Head of Graduate Film Production, who will remain a neutral member of the committee. The Graduate Program Director may appoint an alternate chair if he or she is a supervisor of the thesis. The student must provide a durable HD copy of the creative production along with the written component for archiving in the department in a way that makes it available for consultation.</p>

ACADEMIC REGULATIONS

Master of/Magisteriate in Fine Arts (Studio Arts)	Master of/Magisteriate in Fine Arts in Cinematic Arts
<p>ACADEMIC STANDING: Please refer to the Academic Standing section of the Calendar for a detailed review of the Academic Regulations.</p> <p>RESIDENCE: The minimum residence requirement is 5 terms of full-time study. It should be noted that one of these terms is a summer session. Following the residency, candidates will prepare for their Studio Project and Exhibition or Film Project (see 4 below).</p> <p>TIME LIMIT: Please refer to the Academic Regulation page for further details regarding the Time Limit requirements.</p> <p>GRADUATION REQUIREMENT: In order to graduate, students must have a cumulative GPA of at least 3.00.</p>	<p>ACADEMIC STANDING: Please refer to the Academic Standing section of the Calendar for a detailed review of the Academic Regulations.</p> <p>RESIDENCE: The minimum residence requirement is 5 terms of full-time study. It should be noted that the third term is a summer session, when Thesis research begins.</p> <p>TIME LIMIT: Please refer to the Academic Regulation page for further details regarding the Time Limit requirements.</p> <p>GRADUATION REQUIREMENT: In order to graduate, students must have a cumulative GPA of at least 3.00.</p>

CURRICULUM

Master of/Magisteriate in Fine Arts (Studio Arts)	Master of/Magisteriate in Fine Arts in Cinematic Arts (Film Production)
<p>Each year the Faculty of Fine Arts offers a selection of courses from the Studio Arts and Cinema departments. A list of those courses, as well as information about the specific content of the seminar offerings is available from the MFA Studio Arts office.</p> <p><u>STUDIO COURSES:</u> COURSE DESCRIPTIONS ADDED</p> <p>FMPR 610 Film Production I (6 credits)  A studio course providing an opportunity to do advanced work in aesthetic and technical aspects of filmmaking with an emphasis on independent production.</p> <p>FMPR 611 Film Production II (6 credits)  A continuation of FMPR 610.</p>	<p>Each year the Faculty of Fine Arts offers all the required program courses and a small selection of elective courses from the Mel Hoppenheim School of Cinema.</p> <p><u>STUDIO COURSES:</u></p> <p>FMPR 620 Film Production I (3 credits) This research-creation methods course develops theoretical frameworks within cross-disciplinary trajectories for contemporary cinematic practices. Students will investigate the reciprocal affiliations between theory and creative process, and the cultural and discursive contexts in which various cinematic idioms reside. Practice-based methodologies will reflect the objectives of the program. Through a combination of seminar discussions, studio experiments, screenings, readings, and individual writings, students will situate their thesis research creation conceptually and reflect critically on their creative processes. Writing exercises will provide the foundation of the research creation thesis proposal.</p> <p>FMPR 621 Film Production II (3 credits) This cinematography aesthetics studio course requires entering students to possess a basic understanding of cinematographic principles, such as camera and exposure theory, essential lighting and camera-to-screen processes. Students will address moving image aesthetics from a filmmaker-creator's perspective through individual or group exercises and in-depth formal analyses. Moving from concept to screening, topics explored may include: the poetics of light, spatialization, script visualization, improvised imaging, experimental optical processes, and analogue praxis. The overall focus of this course is on the relationships between methods, materials, and the formal or stylistic strategies used across diverse cinematic practices.</p>

<p>FMPR 612 Film Production III (6 credits) A continuation of FMPR 611.</p>	<p>FMPR 622 Film Production III (3 credits) Graduate level studio course in sound aesthetics where students develop an individualized approach to the audio-visual relationship within cinematic contexts. Studio projects emphasize the composition of sound in combination with film production, animation, and other forms of moving-image media. Workshops in audio production complement screenings and readings. Topics may include auditory perception, sound for animation, documentary and fiction, music for screens, Visual Music, sound art, and re-recording.</p>
<p>FMPR 613 Film Production IV (6 credits) A continuation of FMPR 612.</p>	<p>FMPR 623 Film Production IV (3 credits) Prerequisite: FMPR 610. This studio course in methods and processes examines interdisciplinary and collaborative strategies of innovative cinematic processes in a diversity of genres. Through a combination of studio experiments, screenings and writings, the course engages topics such as division of labor and disciplinary specialization; poetics of space and temporality; cinematic technologies and exhibition modalities; creative producing strategies; and assessment of experimental processes and outcomes. The course culminates in a presentation of creative work and the thesis project proposal</p>
<p>DISP 615 Directed Studio Practice (3 credits) Under the guidance of an instructor, students will pursue a directed studio practice.</p>	<p>FMPR 625 Graduate Symposium (3 credits) Under the guidance of an instructor, the Graduate Symposium fosters a community of practice and research by exposing students to a diversity of materials, methods and processes, with the aim of expanding their understanding of disciplinary similarities and differences within the cinematic arts. Throughout this symposium series, in-progress thesis research presentations by students will be enhanced with presentations by faculty and visiting cine-artists.</p>
<p>PROJ 691 Studio Project (9 credits) With the guidance of a faculty advisor, students prepare work leading to an exhibition or film project.</p>	<p>FMPR 691 Research-Creation Thesis (24 credits) The thesis encompasses two synthesized components: a creative production component and a written component. The creative production constitutes an integral part of the research-creation and may be presented in a variety of cinematic idioms and platforms. Its length is dictated by considerations of genre and technique, and therefore will vary accordingly. The written component should demonstrate knowledge of prevailing practices and precedents as they</p>

EQUIVALENT

<p>PROJ 692 Exhibition or Film Project (3 credits) Following the successful completion of the Studio Project, the student prepares a professional-level presentation within a public forum (gallery, screening room, etc.) accompanied by an artist's statement. The candidate meets with an Examination Committee to describe the evolution of the work and to situate it in the context of current practice and theory. The Committee will question the student and determine whether or not to recommend that the student be awarded the MFA degree.</p>	<p>relate to the creative production; critically consider the processes employed; and exhibit a basic knowledge of the literature relevant to the creative production.</p> <p>PROJ 692 Exhibition or Film Project (3 credits) Following the successful completion of the Studio Project, the student prepares a professional-level presentation within a public forum (gallery, screening room, etc.) accompanied by an artist's statement. The candidate meets with an Examination Committee to describe the evolution of the work and to situate it in the context of current practice and theory. The Committee will question the student and determine whether or not to recommend that the student be awarded the MFA degree.</p>
<p><u>INTERNSHIPS AND INDEPENDENT STUDIES</u></p>	<p><u>INTERNSHIPS AND INDEPENDENT STUDIES</u></p>
<p>INTP 661 Professional Internship I (3 credits) Prerequisite: 21 credits completed in the MFA Program. Internship proposal must be supported by a full-time faculty member and approved with written permission by the MFA Graduate Program Director. Under the joint supervision of a qualified professional and a full-time faculty member the student will be employed within industry, or by a professional organization or other relevant affiliation. Assessment is based upon a required paper, contributions to supervisory sessions and the successful completion of the internship (150 hours).</p>	<p>FMPR 661 Professional Internship (3 credits) Prerequisite: 9 credits completed in the MFA Program. Internship proposal must be supported by a full-time faculty member and approved with written permission by the MFA Graduate Program Director. Under the joint supervision of a qualified professional and a full-time faculty member the student will be employed within industry, or by a professional organization or other relevant research affiliation. Assessment is based upon a required paper, contributions to supervisory sessions and the successful completion of the internship (150 hours).</p>
<p>INDS 671 Independent Study I (3 credits) Prerequisite: 21 credits completed in the MFA Program. Independent study proposal must be supported by a full-time faculty member and approved with written permission by the MFA Graduate Program Director. The student explores a specific field or topic relevant to their area of study.</p>	<p>FMPR 671 Independent Study (3 credits) Prerequisite: 9 credits completed in the MFA Program. The independent study proposal must be supported by a full-time faculty member and approved with written permission by the MFA Graduate Program Director. The student explores a specific field or topic relevant to their area of research.</p>

SEMINARS:**ASEM 653 Aspects of Contemporary Cinema (6 credits)**

This seminar examines critical issues in contemporary cinema.

ASEM 654 Aspects of Contemporary Cinema (3 credits)

This seminar examines critical issues in contemporary cinema.

(The other listed seminars in the Studio Arts MFA, though they do not relate specifically to cinematic practice, are taken by Film Production students to fulfill their 21 credit ASEM seminar requirement.) These are:

ASEM 620 Art: Ideas and Practices (3 credits)

This seminar addresses the relationship between theory and studio practice. Professional and practical issues facing the artist will be discussed.

ASEM 641 Seminar in Contemporary Art (6 credits)

This course addresses issues which situate and inform artists and their work.

ASEM 642 Seminar in Contemporary Art (3 credits)

This course addresses issues which situate and inform artists and their work.

ASEM 643 Special Topics in Art and Ideology (6 credits)

Special topics will address a variety of issues that are factors in the making, presentation and the situating of art in society.

ASEM 644 Special Topics In Art and Ideology (3 credits)

Special topics will address a variety of issues that are factors in the making, presentation and the situating of art in society.

ASEM 645 Special Topics in Art and Culture (6 credits)

Topics are drawn from a variety of discourses to address the construction of identity in contemporary art and society.

ELECTIVE COURSES:

(NOTE: students must take six credits of elective courses, three of which must be taken from the FMPR Special Topics courses, and three of which may be taken from the ASEM Seminar courses listed below, or from another relevant area outside the Program.)

FMPR 630 Special Topics in Creative Nonfiction (3 credits)

This course examines approaches specific to contemporary nonfiction cinematic production. Through studio assignments, screenings and readings, the course integrates both theory and practice in idea development, production and post-production with a focus on aesthetics and ethics. Topics may include independent documentary approaches, direct cinema, essayistic forms, experimental practices, hybrid forms, interactive documentary, ethnographic research-creation, and expanded screen idioms.

FMPR 640 Special Topics in Fiction Practices (3 credits)

A graduate studio course in contemporary approaches to auteur-driven cinematic fiction directing. Through workshops, readings, screenings and studio experiments, topics explored may include writing as creative practice, dramatic screenwriting and script analysis, innovative development processes, previsualization, work with actors, experimental on-set methodologies, mise-en-scène and diverse directorial approaches to image/sound poetics.

ASEM 654 Aspects of Contemporary Cinema (3 credits)

This seminar examines critical issues in contemporary cinema.

ASEM 620 Art: Ideas and Practices (3 credits)

This seminar addresses the relationship between theory and studio practice. Professional and practical issues facing the artist will be discussed.

ASEM 642 Seminar in Contemporary Art (3 credits)

This course addresses issues which situate and inform artists and their work.

<p>ASEM 646 Special Topics in Art and Culture (3 credits) Topics are drawn from a variety of discourses to address the construction of identity in contemporary art and society.</p> <p>ASEM 651 Special Topics in Media Arts (6 credits) Topics may address a wide range of critical fields related to media art practices, examining both conventional and non-traditional artworks such as performance, audio, video, and computer art, as well as other media.</p> <p>ASEM 652 Special Topics in Media Arts (3 credits) Topics may address a wide range of critical fields related to media art practices, examining both conventional and non-traditional artworks such as performance, audio, video, and computer art, as well as other media.</p>	<p>ASEM 644 Special Topics In Art and Ideology (3 credits) Special topics will address a variety of issues that are factors in the making, presentation and the situating of art in society.</p> <p>ASEM 646 Special Topics in Art and Culture (3 credits) Topics are drawn from a variety of discourses to address the construction of identity in contemporary art and society.</p> <p>ASEM 652 Special Topics in Media Arts (3 credits) Topics may address a wide range of critical fields related to media art practices, examining both conventional and non-traditional artworks such as performance, audio, video, and computer art, as well as other media.</p>
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Report for Faculty Council –
April 20, 2018

Ana Cappelluto, Associate Dean, Planning and
Academic Facilities

Facilities Projects:

- **#2016-024 Visual Collections Repository** renovation Phase 2
 - Grand opening planned for Spring 2018
- **#2015-072 PS building ventilation** – project is underway, **project completed, testing underway**
- **#2017-033 Studio Arts Ceramics** – Project launched. Replacement of ceramics kilns, reconfiguration of Ceramics studios (VA) – **delivery of equipment June 2018, completion expected Fall 2018**
- **#2017-030 Future of Fabrication** – reconfigure technical support spaces – **completion expected Winter 2019**

Safety:

- **WHMIS 2015 training** –
 - WHMIS training offered online and through workshops – students, staff and faculty must ensure they have valid certification. Register for training here:
<https://www.concordia.ca/campus-life/safety/training.html#calendar>
- **Emergency training programs**
 - The Office of Emergency Management is committed to promoting emergency preparedness and offers several training programs designed to better prepare individuals to deal with emergency situations both at home and in the workplace. Courses are open to the general public.
<http://www.concordia.ca/campus-life/emergency/training.html>

CDA projects

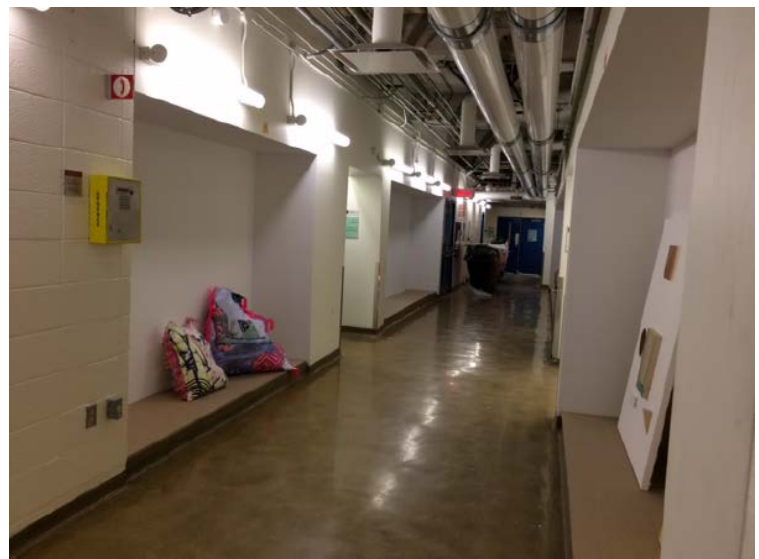
Ongoing/Active Capital projects

- **Fine Arts Academic & Research Edit Suites Computer Upgrade** – **Completed**
- **Master of Design Program Technology Request** – implementation is in progress - **Completed**
- **Fine Arts Teaching Lab computer annual refresh 2017** – **Completed**
- **VCR Film Collection Conservation I.3** – **Funding approved**

Small projects:
VA4th floor – exhibit spaces
Before:



After:



Report of the Associate Dean, Research

April 20, 2018

Prepared by Joanna Berzowska with Lyse Larose and Marina Polosa

1. External Grants

SSHRC Insight Grants: one of five submitted applications was funded (Carmela Cucuzzella)

SSHRC Connection Grants: two out of three were successful (Marc Steinberg, Mark Sussman).

SSHRC Partnership Development Grant: our one submission was funded (Sandeep Baghwati)

Results are expected from FRQ any day.

2. Internal Funding Programs

ARRE: nine applications were funded (Pippin Barr, Luca Caminati, Kelly Thompson, Anita Sinner, Cilia Sawadago, Daniel Cross, Bill Vorn, Raymonde April, pk langshaw).

Individual Seed: four applications were successful (Cynthia Hammond, Luigi Allemano, Rosanna Maule, Genevieve Cadieux).

Facilities Optimization: two applications were successful (Leila Sujir, Rilla Khaled).

Team Startup: one application was submitted and it was successful (Joshua Neves with Luca Caminati and Krista Lynes from Communications)

3. Concordia Undergraduate Student Research Award (CUSRA)

The Faculty received a total of 11 applications for the *Concordia Undergraduate Student Research Award*. We are happy to announce that our top 9 applications were awarded CUSRAs.

Congratulations to all award recipients: Amélie Bélanger (Studio Arts), Autumn Cadorette (Art History and Studio Arts), Eleuthera Diconica-Lippert (Music), Richard Kennedy (Design and Computation Arts), Justine Provost (Design and Computation Arts), Evelyn Richardson-Haughey (Art History), Meghan Riley (Music), Roozbeh Tabandeh, (Music), Alyse Tunnell (Art History)

16 March 2018
Senate Reporting
John Potvin

1. President's remarks

- Open house Feb., est. 4000 visitors including buses of Cegeps from across Quebec
- 2 gifts – from Miriam Roland \$3 million for Graduate; John and Susan Weiner (3 million for real estate center and 7 million yet to be determined)
- QS rankings – Art Design (top 100) Mechanical and Aeronautical Engin. and Sociology (top 300)

2. Academic update Dr Carr

- Students across the university are making a name for the university
 - Thinking out Loud series – 2017 public scholars will be presenting their work as their final outcome.
3. Academic Programs Committee: Report and recommendations - Paula Woods-Adams
- New Masters in Nanoscience and Nanotechnology – which is the first to be across two faculties
4. 'Good standing' what this designates (for faculty and librarian)

This was initially asked at a previous senate meeting in relation to librarian emeritus status and what 'good standing' means – it does not refer to anyone who quit to avoid a sanction of any sort.