

TO: Members, Fine Arts Faculty Council

FROM: Tristan Khaner, Secretary, Fine Arts Faculty Council

DATE: September 5, 2024

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Please be advised that the next meeting of the Fine Arts Faculty Council will be held on  
**Friday, September 12, 2025, at 9:30 a.m. in EV 2.776**

## **AGENDA**

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| 1. Call to Order  | Quorum Required       |
| 2. Agenda for the Meeting of September 12, 2025   | For Approval          |
| 3. Minutes of Meeting of May 9, 2025  | For Approval          |
| 4. Business Arising from the Minutes of May 9, 2025   | For Information       |
| 5. Chair's Remarks  | For Information       |
| 6. FoFA Strategic Plan Action Report 2024-2025 (Draft)  | For Information       |
| 7. Appointments (FFAC-2025-06-D1)   | For Approval          |
| 8. Academic Programs and Pedagogy   |                       |
| 8.1. Curriculum Dossier for the Department of Studio Arts<br>(Dossier STUDART-5377) (FFAC-2025-06-D2)   | For Approval          |
| 8.2. Report of the Associate Dean, Academic Programs and Pedagogy<br>(FFAC-2025-06-D4)  | For Information       |
| 9. Presentation (10:30 a.m.)  | For Information       |
| <b>Overview of Health and Wellness Services and Programs</b><br>Guest: Elana Bloom, Senior Director, Health and Wellness, Campus<br>Wellness & Support Services | (30 mins. incl. Q&As) |

10. Faculty Development and Inclusion

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|--|-----------------|
| 10.1. Report of the Associate Dean, Faculty Development and Inclusion<br>(FFAC-2025-06-D5) | For Information |
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11. Research and Graduate Studies

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| 11.1. Report of the Associate Dean, Research and Graduate Studies<br>(FFAC-2025-06-D6) | For Information |
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|---------------|-----------------|
| 12. Questions | For Information |
|---------------|-----------------|

13. Other Business

- |   |                 |
|---|-----------------|
| 14. Advancement Activities Report (FFAC-2025-06-D7) | For Information |
|---|-----------------|

15. Next Meeting – October 10, 2025

16. Adjournment

An update with documents not included here will be sent prior to the meeting.  
Faculty Council documents are uploaded on the [Fine Arts Faculty Council web page](#).

**Concordia University**  
**Minutes of the Meeting of the Faculty of Fine Arts Council**  
**May 9, 2025**  
**9:30 a.m. – 12:00 p.m.**  
**EV2.776**

**Present:** A. Gérin (Chair), P. Barr, R. Berger, J.-F. Bourgault, H. Brousseau, C. Bruce, G. Carr, E. Cheasley Paterson, G. Dimitrov, D. Douglas, N. Gehman, S. Ghosh, V. Hauguel, S. Janssen, J. Joachim, T. Khaner, M. Lefebvre, H. McLaughlin, C. Moore, E. Murphy, N. Pezolet, C. Ready, J. Rager, S. Romano, M.J. Thompson, E. Tsabary, H. Wasson

**Regrets:** E. Adams, J.R. Giersdorf, C. Keegan, P. McLelland, D. Pariser, S. Thomson

**1. Call to Order**

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

**2. President Graham Carr Visit**

President Graham Carr joined Council members for a visit and discussed:

- the [Superior Court of Quebec's ruling in favour of Concordia](#) in the legal challenge against the government of Quebec's changes to tuition for out-of-province students and the French language requirement;
- the current challenges Concordia is faced with regarding its operational budget and how it has responded boldly in the past when faced with similar situations;
- the [Hydro Québec and Énergir](#) feasibility study to transform the Loyola campus into an energy zone generating an energy surplus, making it a living lab for students, companies and municipal officials, and how these projects make Concordia stand out;
- the impact on the university of the government measures and its divestment from higher education;
- how we are at a pivotal point and the importance of looking forward to a new budget model with a revenue stream, that is less dependant on government funding and no longer structured based on student registrations.

The President applauded the Faculty of Fine Arts for its exemplary work and for leading the way with its project of creating a school of performance.

**3. Approval of the Agenda**

**MOTION:** (M. Lefebvre / G. Dimitrov)

"that the agenda for the meeting of May 9, 2025, be approved."

**CARRIED**

**4. Approval of the Minutes of the Meeting of April 11, 2025**

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

"that the minutes of the meeting of April 11, 2025, be approved."

**CARRIED**

**5. Business Arising from the Minutes of April 11, 2025**

The Dean thanked everyone who dropped by at the "N Bar" on April 24 for the FoFA End-of-Year Gathering. It was a nice evening. The Dean also thanked the 80 or so participants who joined the Town Hall on April 25. It was good to see how everyone was engaged regarding the current situation.

**6. Chair's Remarks**

- **Board of Governors April 16 Meeting:**
  - Some items discussed were: administrative fees, revisions to the policy on the use of Concordia University's name, and the report on compliance with environmental legislation and health and safety regulations. The pertaining [documents](#) are available on the [Board of Governors page](#). The next meetings will be on May 15 and June 19.
- **Senate:**
  - There has been no meeting since the April 11 Faculty Council. The next and last Senate meeting of the academic year will be on May 19.
- **Announcements:**
  - Elaine Cheasley Paterson is in her 7<sup>th</sup> year as Associate Dean, Academic Programs and Pedagogy, and she will be stepping down this summer. During her tenure, she built the [Curriculab](#) to accompany programs interested in refreshing their curriculum and including diverse perspectives. She was one of the leaders of the [Black Studies minor](#). During the pandemic, she worked tirelessly with all the departments to develop strategies for remote teaching, and then to bring students back to campus. She has advocated for the [Fine Arts Field Schools](#) and she is now developing our Baie-Saint-Paul Fine Arts immersion school. She has also championed the [FFAR](#) area and supported the development of the new curriculum. She has been an amazing asset to the Faculty and deserves a break. The Dean and Council members thanked her warmly.
  - The Dean was pleased to announce that Shauna Janssen will be stepping into the very strategic role of Associate Dean, Academic Programs and Pedagogy. Shauna who checks all the boxes: familiarity with processes, academic leadership experience and collegiality, will be joining the Dean's Office this summer.
  - Ana Cappelluto will be stepping in as Chair, Department of Theatre.
  - MJ Thompson, who was Acting Chair, Department of Art Education, since January 2025 has been duly appointed as Chair.
  - The Dean thanked a number of people who are retiring after many years of service at Concordia:
    - Martha Langford
    - Mark Corwin
    - Kevin Austin
    - Baron Tymas

Three long-serving technicians are also retiring. After many years of service, they have left an indelible mark on a countless number of students, faculty members and staff:

  - Johanne Biffi, Technician, Photography (over 30 years)
  - Marie-Christine Simard, Technician, Studio Arts (over 20 years)
  - Pina Splendorio, Technician, Music (over 36 years)
  - The Dean also thanked everyone who participates in Faculty Council: FASA and GSA members, and the Faculty Council members, for their input and collegiality throughout the year. Instances like Faculty Council are crucial to university life. They serve to protect the academic integrity of programs, they support academic freedom and are the core of collegial governance. At a moment when universities are under attack south of the border,

we need to be mindful of the collegial tradition we have built and to protect it.

- This week, Concordia was co-hosting with [École de technologie supérieure ÉTS](#), the annual [ACFAS](#) congress for francophone researchers. Martin Lefebvre was co-chair of the scientific committee and Nicola Pezolet, contributed to the Lettres, arts et sciences humaines committee. The Dean congratulated them both for a very successful congress.
- The [Sobey Art Awards](#) in contemporary arts nominees were announced 2 weeks ago. The competition carves out 6 regions in Canada and there are 5 nominees per region for a total of 30. This year, [all the Québec nominees are women and they are all Concordians](#):
  - [Joyce Joumaa](#)
  - [Michelle Lacombe](#)
  - [Malena Szlam Salazar](#)
  - [Swapnaa Tamhane](#)
  - [Leisure](#), a duo composed of Susannah Wesley and Meredith Carruthers

There are also 2 Concordians representing the Pacific Region: [Charles Campbell](#) and [Hazel Mayer](#). Last year's winner, [Nico Williams](#), was also a Concordia graduate, whose work you can see at the [FoFA Gallery](#) until May 23.

[Charles Campbell's ephemereal public art work entitled Those that pass through, remain, return](#), which was commissioned in the context of the [President's Task Force on Anti-Black Racism](#), will be [launched on May 27](#). The work is a powerful sound installation with a strong visual component and everyone should have seen the invitation to attend the launch, appear on the Concordia news feed and in an e-blast.

- Marc Wieser, Principal Director Development, Faculty of Fine Arts, submitted a report. Since he couldn't join the meeting, the Dean underscored some of the highlights in the report on his behalf. She thanked several major donors who are Fine Arts faculty members:
  - Kevin Austin, Department of Music
  - Christopher Moore, Department of Design and Computation Arts
  - Nadia Myre, Department of Studio Arts,
  - Mitch Mitchell, Department of Studio Arts,
  - Peter Rist, Mel Hoppenheim School of Cinema

FoFA's total fundraising for this academic year, places Fine Arts very high at Concordia, second only to the John Molson School of Business. Considering that FoFA is Concordia's smallest faculty by numbers, its fundraising power per capita places it well above its peers. The Dean with Marc Wieser thanked everyone who contributed to the fundraising efforts, which greatly benefit students.

Total funds raised for FoFA, 2024-2025: \$5,284,160

- 34 individual donations over \$5,000, totalling \$5,163,671
- 1,202 individual donations under \$5,000, totalling \$120, 488

The Dean shared information about some of the larger gifts:

Fondation Sandra et Alain Bouchard	\$2,311,513.00	For a named professorship in the department of creative arts therapies.
Power Corporation du Canada	\$1,000,000.00	Art Volt
Claudine and Stephen Bronfman Family Foundation	\$468,972.02	The Bronfman Fellowship in Contemporary art
John D. and Catherine T. MacArthur Foundation	\$339,382.50	Abundant Intelligences, Jason Lewis' research project on AI and Indigenous knowledge
Hornstein, Sari	\$300,000.00	Public Outreach coordinator for the Creative Arts Therapies

- [Nadia Myre and Skawennati are opening solo exhibitions at the National Gallery of Canada](#) on Thursday, May 29, 2025:
  - o Nadia Myre: [Waves of Want](#)
  - o Skawennati: [Welcome to the Dreamhouse](#)
- The Dean reminded everyone that the Faculty of Fine Arts Convocation is on June 11. The Honorary Doctorate will be granted to [Serban Ghenea](#), who may not be a publicly recognisable name but who is someone who has had a massive impact on the music world. He is a renowned Grammy Award winning audio engineer and mixer, widely recognized for his exceptional contributions to the music industry. He has mixed albums for some of the biggest names in pop music including, Taylor Swift, Beyoncé, Adèle, Bruno Mars, Ariana Grande, Lil Nas X, The Weeknd, Lady Gaga and the Rolling Stones. His discography spans over 800 albums across multiple genres, resulting in at least 235 number-one singles and albums. He has won 23 Grammy Awards, including 2 for Best Engineered Album and 5 for Album of the Year. He has also won 3 Juno Awards for Recording Engineer of the Year in 2021, 2023 and 2025. [He is also a graduate of Concordia's Jazz program.](#)
- The Dean ended her remarks by warmly congratulating all the students graduating this year and Council members joined with their applause.

## 7. Academic Programs and Pedagogy

### 7.1. Curriculum Changes for the Department of Art Education (Dossier FA-ARTE-5740) (FFAC-2025-05-D2)

**MOTION:** (E. Cheasley Paterson / J. Rager)

“that the curriculum changes for the Department of Art Education be passed.”

**CARRIED**

### 7.2. Curriculum Changes for the Department of Music (Dossier FA-MUSI-5795) (FFAC-2025-05-D3)

**MOTION:** (E. Cheasley Paterson / G. Dimitrov)

“that the curriculum changes for the Department of Music be passed.”

**CARRIED**

### 7.3. Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2025-05-D4)

Report submitted. Questions/comments may be directed to [Elaine Cheasley Paterson](#).

The Associate Dean made some announcements:

- The valedictorians for the upcoming convocation have been selected:
  - The undergraduate valedictorian is Santiago Lopez Alzate, a BFA Major in Contemporary Dance, who was nominated by the Department of Contemporary Dance.
  - The graduate valedictorian is [Dr. David LeRue](#), a PhD in Art Education who was nominated by the Department of Art Education and vetted by the School of Graduate Studies.

Both valedictorians are working with the Associated Dean on their speeches.

- The Associate Dean shared news around a collaboration between FFAR and Art Volt. [Pollinator](#) is a new program offering Concordia University alumni an opportunity to participate in a virtual 5-week residency, starting in October 2025. Concordia is piloting the residency program which is led by American-based scholars [Caroline Woolard](#) and [Or Zubalsky](#).
- The recipients of the 2025 Distinguished Teaching Awards are:
  - **Established Award for full-time faculty member**  
Raymond Marius Boucher, Senior Lecturer, Department of Theatre
  - **Established Award for part-time faculty member**  
Paul Scriver, Part-time instructor, Departments of Music and Design and Computation Arts
  - **Emerging Award**  
Joana Joachim, Assistant Professor, Departments of Art History and Art Education
  - **Emerging Award**  
Juan Ortiz-Apuy, Assistant Professor, Department of Studio Arts

### 8. Appointments

**MOTION:** (D. Douglas /S. Romano)

“that the appointments listed in document FFAC-2025-05-D1) be approved”

**CARRIED**

### 9. Resolution on the adoption of the FoFA Sustainability Action Plan

**MOTION:** (E. Tsabary / S. Romano)

“that the FoFA Sustainability Action Plan FFAC-2025-05-D8 be adopted”

**CARRIED**

Kelly Jazvak and Maddie McNeely of SoFA presented the draft plan at the March Faculty Council and then followed-up with Council members for their feedback, which was integrated. SoFA also met with stakeholders in sustainability-related units and portfolios across the University, and found other areas to connect and collaborate with. There are no major changes to the plan since it was shared in March. The final version will be posted on the Faculty of Fine Arts website as a part of a sustainability hub in the coming months.

The priorities for the upcoming year were identified and they include:

**Initiatives that are underway:**

Sustainability section for the FOFA website

Sustainability toolbox

FOFA Gallery collaboration and support

Continued collaboration and support of CUCCR, and efforts to salvage waste

Making connections/forming links across the University

SoFA will be invited to a future Council meeting, to report on their progress with emerging initiatives and opportunities.

**10. Resolution on the Creation of a School of Performance**

**MOTION:** (M. Lefebvre / H. McLaughlin)

“that the Resolution on Creation of a School of Performance FFAC-2025-05-D9 be approved” **CARRIED**

Several discussions have been held at Faculty Council on the project of creating a school of performance and consultations were conducted outside Council. There is still much to do in terms of preparation, consultation and strategic thinking in view of an early-Fall 2026 launch. The motion is to officialize that the Faculty is moving forward with this project in order to engage other instances in the University that will allow for the creation of a school of performance. The departments of Contemporary Dance, Music and Theatre voted unanimously in favor of a resolution within their own departmental Councils.

The Dean will update Council members on the progress of this project.

**11. Presentation: *Faculty Supervision Status***

R. Berger presented the new Carrefour platform for updating the Faculty Supervision Status. Faculty can update their profile by signaling that they are a thesis supervisor and by designating their status is: actively seeking students, accepting students, not accepting students. They can also enter supervision detail options for programs and their research area. Faculty members are encouraged to update their profile with this information.

**12. Report of the Associate Dean, Faculty Development and Inclusion (FFAC-2025-05-D5)**

Report submitted. Questions/comments may be directed to [Haidee Wasson](#).

The Associate Dean announced the two recipients of the Academic Leadership Award and she read the letters from the adjudication committee:

- Surabhi Ghosh, Department of Studio Arts
- Martin Lefebvre, Mel Hoppenheim School of Cinema



**13. Report on the Associate Dean, Research and Graduate Studies (FFAC-2025-05-D6)**

Report submitted. Questions/comments may be directed to Eldad Tsabary.

The Associate Dean highlighted the awards listed in the report.

**External Funding**

There are three FRQ grant recipients:

- Kathleen Vaughan, Department of Art Education
- Florian Grond, Department of Design and Computation Arts
- Lilia Mestre, Department of Contemporary Dance

**Internal Funding**

Louis Sotelo, Department of Theatre is the recipient of internal funding from the Concordia Institute for Research on Migration and Society. Other awards are announced in the report.

**14. Questions**

There were no questions.

**15. Other Business**

There was no other business.

**16. Advancement Activities Report (FFAC-2025-05-D7)**

Report submitted. Questions/comments may be directed to [Marc Wieser](#).

**17. Next Meeting**

The next meeting is in September 2025.

**18. Adjournment**

The meeting was adjourned at 11:40 a.m.

**Fine Arts Faculty Council**

Submitted by E. Murphy

## **Report on the Faculty of Fine Arts Strategic Plan, for the 2024-2025 academic year**

The Faculty continues to implement its 2022–2027 Strategic Plan, fostering a vibrant ecosystem of learning, research, and creation. In 2024–2025, our departments have demonstrated excellence through initiatives that prioritize equity, sustainability, and collaboration, while engaging diverse communities both locally and internationally.

This report highlights major achievements, reflecting our commitment to innovation, inclusivity, and social impact through the arts.

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

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

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

### **Strategic orientation 1: To [prioritize equity practices](#) in how we build community, support students, faculty and staff, and improve diversity and accessibility**

The Faculty is committed to fostering an inclusive and equitable environment, ensuring that all members of our community have access to opportunities, resources, and support that reflect diverse perspectives and lived experiences.

- As part of the Teaching and Learning Action Plan, the Department of Creative Arts Therapies developed an accessible syllabus template that can be shared with interested academic units.

Contact: [Cynthia Bruce](#), Chair, Creative Arts Therapies

- The Sari Hornstein, Norbert Hornstein and Amy Weinberg Creative Arts Therapies Public Outreach Fund will enhance, and support public outreach initiatives related to recognizing and fostering the creativity of autistic, disabled, and neurodivergent individuals through arts and community organizations. The donation will enable the

hiring of a Coordinator responsible for community outreach and partnerships, and community placements for two Creative Arts Therapies student interns.

Contact: [Cynthia Bruce](#), Chair, Creative Arts Therapies

- The **Visual Collections Repository (VCR)**, the **NouLa Black Student Centre**, and the **FOFA Gallery** launched the Black Arts Series to support and amplify Black creatives through exhibitions, screenings, and workshops. Highlights include:
  - **Collective Symphonies** (Oct. 2024) showcasing works by Black filmmakers and artists,
  - Screening of **Juju Stories** (Nov. 2024) curated by VCR Curator-in-Residence Badewa Ajibade,
  - **Breath as Archive, Breath as Song** (Mar. 2025), a workshop led by the artist Charles Campbell. Supported by external funding such as Young Canada Works, the series engaged filmmaker and MFA graduate Adam Mbowe for curatorial and coordination support.

Contact: [Pamela Caussy](#), VCR Manager

## Strategic orientation 2: To **engage with diverse perspectives** and with the Indigenous Directions Action Plan to shape our processes and curriculum

Building on Concordia's Indigenous Directions Action Plan, the Faculty has strengthened and deepened Indigenous collaborations to enrich its learning and creative environments.

- **Design and Computation Arts** faculty member Jason Edward Lewis developed a collaborative research program to indigenize artificial intelligence. This [initiative challenges conventional AI](#) frameworks, in incorporating Indigenous knowledge systems to broaden concepts of intelligence and intelligent action.

Contact: [Jason Edward Lewis](#), Professor, Design and Computation Arts

- [En perspectives: a toolkit for inclusive design](#) is a guide launched by Design Montréal with contributions from Kevin Yuen Kit Lo, assistant professor and undergraduate program director in the Department of Design and Computation Arts. The project convenes creative and critical voices to advance equity and representation within Montréal's design ecosystem.

Contact: [Kevin Yuen-Kit Lo](#), Assistant Professor, Design and Computation Arts

- In 2024–2025, the **FOFA Gallery** deepened its commitment to **equity and Indigenous** collaboration by expanding its work with Indigenous artists and

curators, aligning with Concordia's Indigenous Directions Action Plan. Highlights include:

- ***Ilagiit (Relations)***, an exhibition co-curated by Heather Igloliorte and Taqralik Partridge of Inuit Futures, featuring contemporary Inuit artists exploring themes of kinship, responsibility, and human-nonhuman relations.
- Receipt of a **\$30k Canada Council Outreach grant** to expand *Fil conducteur*, an exhibition co-curated by outgoing Director Nicole Burish and Bronfman Award winner Nico Williams (Aamjiwnaang First Nation), honoring contemporary Indigenous beadwork.

Contact: **FOFA Gallery Director, [Gwynne Fulton](#)**

- The Faculty of Fine Arts **Curriculab project** participated in the **Infusing Black Scholarship in Curriculum project**. Part of the President's Task force on Anti-Black Racism – this university-wide initiative aims to help faculty integrate Black scholarship into curricula and offer students an education inclusive of Black people's experiences, perspectives, and realities. Curriculab has enabled the hiring of students-as-partners to work on course development, modules and content.

Contact: **[Christopher Cooke](#), Facilitator, Academic and Student Affairs**

- Members of the Film Animation area of the **Mel Hoppenheim School of Cinema** participated in a pilot project led by Concordia's Black Perspectives Office to diversify course content and include black perspectives in their curriculum.

Contact: **[Luigi Allemano](#), Associate Professor, Mel Hoppenheim School of Cinema**

- The Faculty of Fine Arts is committed to developing courses that contribute to the new **[Minor in Black and African Diaspora Studies in the Canadian Context](#)**. **A twice-yearly call for contributions is now extended to departments**. For example, Art History professor Joana Joachim launched a new undergraduate class on **Black artistic production** in Canada. She partnered with the Jarislowsky Institute and invited community speaker **[Rito Joseph](#)** for a public talk exploring Montreal's Black History and its impact today.

Regarding the Minor, contact: **[Angélique Willkie](#), Associate Professor, Contemporary Dance and Special Advisor to the Provost, Black Integration & Knowledges**

Contact: **[Joana Joachim](#), Assistant Professor, Art History**

- The **Department of Contemporary Dance** has overhauled its curriculum to foreground inclusivity, decolonial practices, interdisciplinary collaboration, and real-world engagement. The program broadens admissions, fosters mentorship, and integrates public and cross-disciplinary performance opportunities, preparing graduates to navigate the evolving dance landscape with artistic and civic awareness.

Contact: [Jens Richard Giersdorf](#), **Chair, Contemporary Dance**

- The **FFAR team** has been meeting with Donna Goodleaf's team on decolonizing curriculum for FFAR 248 and FFAR 249, which are mandatory courses for all Faculty of Fine Arts students

Contact: [Sandra Huber](#), **Lecturer and Area Head, Interdisciplinary Studies**

### Strategic orientation 3: To mobilize expertise across the Faculty in **sustainable and collaborative practices** for how we create, study and work.

Sustainability is embedded across the Fine Arts disciplines, through innovative projects and collaborations that address environmental challenges while fostering inclusive practices.

[Concordia's Sustainability Action Plan](#) guides many of these efforts, focusing on amplifying sustainability impact and intensifying collaborations related to climate action and social equity. Recent highlights include:

The Faculty of Fine Arts adopted its own Sustainability Action Plan at the March 2025 Faculty Council. The plan was developed based on a year of consultation lead by the Sustainability of the Fine Arts (SoFA) committee.

- Participation in [the InSite2 conference](#), a multi-event promoting interdisciplinary dialogue on diversity and sustainability. With presentations, workshops, short films, and exhibitions, the In.Site2 and Sustainability Across Disciplines symposium fostered collaboration across fields, encouraged knowledge exchange, and highlighted innovative, arts-based approaches to sustainability. Design and Computation Arts played a leading role through professor pk langshaw.

Contact: [pk langshaw](#), **Professor, Design and Computation Arts**

- Launch of the [CUCCR satellite](#) site in the EV building, now a hub for sustainability-related student and faculty activities in partnership with CUCCR. The pilot project expands the centre's mission to divert materials from Concordia's waste stream and offer them for free to the community.

Contact: [Joel Taylor](#), Supervisor, Academic and Research Facilities

- Supported by a \$250,000 Canada Council Cultivate grant, the FOFA Gallery **advanced sustainable curating** through innovative projects like the Modular Plinth, a sustainable exhibition signage, and a prototype sign-printing machine to reduce material waste. A bilingual [toolkit and publication](#) on sustainability across the arts further cemented the gallery's role as a national leader in sustainable arts practices.

Contact: Co-Curators [Jo   C    -Rancourt](#) and [Joshua Jensen](#)

- For the annual Centraide Campaign, the Faculty of Fine Arts developed a one-day **pop-up thrift shop**. The Dean's Office conference room was transformed into a friperie, generously stocked with donations from Fine Arts staff and faculty. The event demonstrated the power of circular economy initiatives: useful items were diverted from the landfill, students benefited from affordable clothes, housewares, and gift items, and funds were raised to support Montrealers in need.

Contact: [Jen Cressey](#), Supervisor, Administrative Services

Several Fine Arts departments have also taken a leading role in advancing sustainable and collaborative practices within the Faculty. Notably, the Department of Studio Arts has pioneered impactful initiatives that set a strong example for integrating sustainability into creative practice and curriculum.

Highlights from the Department of Studio Arts include:

- The Ceramics program has **reduced water consumption** by approximately 80%, saving more than [22,000 litres of water](#) per year. The area has also developed an innovative wash water system which recuperates the clay that would have been washed down the drain. Finally, the Ceramics program has almost eliminated bisque waste: pre-pandemic, bisque waste in the Department measured over 1000lbs annually!
- Sustainability is being woven into the curriculum; new courses include *Sculpture and Sustainable Practices I and II*, which center on the theory and practice of sustainability in art making. And summer 2025 marked the launch of This interdisciplinary, mixed-level (BFA and MFA), course '[Learning from the Cloud Rainforest](#),' was designed and led by Studio Arts professor Juan Ortiz-Apuy and takes place at the Monteverde Institute in Costa Rica, engaging students in fieldwork, workshops, and research to explore sustainability, aesthetics, and creativity within the unique Monteverde Cloud Forest ecosystem.
- The VA building Courtyard has become a site of sustainable actions: the VA Courtyard Sculpture Competition has been adapted to prioritize sustainable projects, and Studio Arts has partnered with FASA to hire a student gardener to

manage the VA courtyard. Part of the plan is to grow plants that can be used as art materials.

Contact: [Surabhi Ghosh](#), Chair, Studio Arts

- A **pilot residency program**, [Pollinator](#), is offering recent alumni the opportunity to engage in sustainable, collaborative practices through a five-week, free residency. The initiative connects interdisciplinary practitioners with small, matched cohorts of six peers. Led by long-time Faculty collaborators, Caroline Woolard and Or Zubalsky, participants will learn a proven peer-coaching method to enhance collaborative problem-solving and professional development.

#### Strategic orientation 4: To improve our **capacity to be agile, embrace renewal and lighten administrative burden** where possible, in order to focus on our mission

The Faculty is committed to strengthening its organizational agility and capacity for renewal by improving governance, streamlining administrative processes, and providing flexible support for creative and academic initiatives. This approach enables departments and units to respond effectively to changing needs, and to foster innovation, while focusing on impactful work.

- The **Department of Creative Arts Therapies** completed a suite of initiatives intended to support governance, curriculum, and pedagogy, along with vision and mission statements. These will anchor decision-making related to curriculum and pedagogy, as well as departmental policies and practices. The Department's newly drafted governance document – a set of guidelines crafted with support from the Dean's Office, will be presented to department council in August.

Contact: [Cynthia Bruce](#), Chair, Creative Arts Therapies

- The **Core Technical Centre** has developed a critical path document to help plan and enhance curriculum support, to be finalized and distributed Fall 2025.

Contact: [Joel Taylor](#), Supervisor, Academic and Research Facilities

- The **Faculty of Fine Arts** secured a \$1-million donation from Power Corporation of Canada, to sustain and expand the Art Volt programming for the next 5 years, which directly supports our recent alumni.

Contact: [Fannie Gadouas](#), Manager, Strategic Initiatives and Industry Engagement

- The **Department of Music** completed a major curriculum review of their programs, to bring students together across musical genres while creating more flexibility to withstand the changes in enrolments. What presented as a challenge to overcome became an opportunity to strengthen programs and launch 3 new courses that better reflect students' needs, as well as distinguish our department in the greater landscape of university music programs in the Montreal.  
Contact: Joshua Rager, Chair, Music
- The **Department of Studio Arts** collaborated with the **Office of the Dean** to pilot a new reporting structure for the Technical staff supporting Studio students. Responding to turnover in the Department Administrator role and attempting to address some long-standing concerns and feedback from the team, they introduced a dual reporting structure. Functional day-to-day supervision was maintained within the Department, and supplemented with administrative management through our experienced technical supervisors in the CDA and CTC. After 18 months of the pilot, the change was made permanent in June 2025, and will continue to evolve, to ensure support, role clarity, cross-team collaborations and development pathways.
- In the Fall of 2024, a Steering Committee was struck for the creation of **the School of Performance**. With the aim of merging the departments of Music, Theatre and Dance for Fall 2026, consultations took place throughout the 2024-2025 academic year across faculty, staff, and students. With unanimous ratification at both Department Council and Faculty Council, there will be a number of work groups will be created in the 2025-2026 academic year to further refine various dimensions of the school, and a proposal will be presented to Senate for approval in October 2025.

**Contact:** [Tristan Khaner](#), Director, Office of the Dean and Faculty Operations

- Interested in increasing administrative agility, in the Fall of 2024 the **Office of the Dean** established the Department Process Working Group. The group is proactively reviewing areas of commonality and best practices, to invite efficiency and standardization where possible, and to implement improvements. In spring and summer of 2025, Linda Campione, Director of Process Transformation, Office of the Provost facilitated collaborative workshops which led to identify timetabling as a key priority, investigating pain points in the process, and initiated the implementation of several solutions, including a timetable viewer tool developed by Valentin Eidelman at the Centre for Digital Arts.

**Contact:** [Jen Cressey](#), Supervisor, Administrative Services

- In response to the [2025-2030 Strategic Plan for Teaching and Learning](#) and building on our existing [FoFA Strategic Plan](#), the **Office of the Dean** launched an initiative to



strengthen the quality and clarity of our work-integrated learning opportunities at the Faculty of Fine Arts. By using the School of Graduate Studies' [Doctoral Student Internship Program](#) we were able to hire Ezgi Ozyonum and Neema Landey to consult with our faculty, staff, students, and partners to develop 3 internship guidebooks. Launching in 2025–2026, these guidebooks will serve as repositories of tools, approaches, and best practices. They will support students pursuing experiential learning, faculty and staff managing these programs, and external organizations providing valuable learning opportunities..

Contact: [Tristan Khaner](#), **Director, Office of the Dean and Faculty Operations**

## Strategic orientation 5: To **serve our community** by building a culture of reciprocity, accountability, rigor and excellence

The Faculty is committed to fostering meaningful engagement with students, alumni, research partners, and the broader public by cultivating a culture of reciprocity, accountability, and excellence. This commitment supports rigorous scholarship, creative work, and public programming that enriches the Faculty's contributions to both local and international communities.

- In 2024, the Faculty of Fine Arts signed a 5-year renewal agreement with the YMCA to host the **Fine Arts summer camp**. This partnership allows us to support families, while also connecting with a broader community. The YMCA offers a variety of programs across many disciplines, introducing children ages 5 to 17 to all that Concordia has to offer. The revenue generated by this partnership also allows us to support departmental recruitment efforts and activities.

Contact: [Fannie Gadouas](#), **Manager, Strategic Initiatives and Industry Engagement**

- The **DCART AI Working Group** developed a [Value Statement of Generative Artificial Intelligence](#) which they presented to students and faculty alike, notably to help guide discourse on AI in the arts.

Contact: **Pippin Barr, Chair, Design and Computation Arts**

- **Mel Hoppenheim School of Cinema** participated in several high-profile public showings: Festival des Films sur l'Art (FIFA) and a special "carte blanche program" marking its 50th anniversary; a [commemorative 50th-anniversary monthly screening series](#) at the Cinéma du Musée from September to May, and students featured at the Kuan Du Film Festival in Taipei, Taiwan. Concordians were also well represented this year at Fantasia, with 3 features and more than 60 short film.

Contact: **Martin Lefebvre, Chair, Mel Hoppenheim School of Cinema**

- **Mel Hoppenheim School of Cinema strengthened connections** with industry and community partners in 2024–2025. Among [several initiatives](#), a [paid internship program with Zone3](#), offering recent graduates 100-hour internships to develop their original screenplays. The School also launched [a direct-application pathway to SODEC's Aid to Emergent Creation Program](#), offering up to \$15,000 in development funding and access to \$115,000 in production support. These programs exemplify the School's commitment to expanding opportunities through industry partnerships.

Contact: [Martin Lefebvre](#), **Chair, Mel Hoppenheim School of Cinema**

Several Faculty of Fine Arts professors continued to collaborate with para-academic organizations dedicated to public engagement and education. Art History professor Nicola Pezolet, for instance, partnered with Docomomo Montreal and the Musée d'Art Contemporain. Pezolet provided lectures, tours, and public talks to engage students and the community. These projects led to engagement with local students, including prospective students, and members of the Montreal community at large, including visitors, museum workers, etc.

Contact: [Nicola Pezolet](#), **Chair, Art History**

- The **Department of Art History** has launched the new [Graduate Microprogram and Graduate Certificate in Curatorial Studies and Practices](#), which provide students with a portable set of skills, experiences and a network of people that will complement any number of future endeavours in or outside the art world. The state-of-the-art [Elspeth McConnell Critical Curatorial Laboratory](#) is at the heart of these new activities. Made possible by a generous donation from the Doggone Foundation — and named in honour of the foundation's benefactor — the working classroom space is devoted to hands-on curating practices and will enable students to stage anything they can imagine.

Contact: [Gabrielle Moser](#), **Associate Professor, Art History**

- A collaboration between Concordia's **Department of Theatre** and the Canadian Centre for Architecture, led by associate professor Shauna Janssen, enabled students to create site-specific performances that bridged theatre and architecture. Drawing on the CCA's built environment, archives, and social histories, the project

culminated in [\*Haunted Happenings\*](#), a public event staged throughout the historic Shaughnessy House.

Contact: [\*\*Shauna Janssen\*\*](#), **Associate Professor, Theatre**

For more information on the Strategic Plan or to suggest highlights for next year, please contact: [\*\*Tristan Khaner\*\*](#), **Director, Office of the Dean and Faculty Operations.**

## **Appointments to be ratified**

### **Faculty Elections Committee (FEC) - regular & alternate members**

- |  |                              |
|--|------------------------------|
| • Mj Thompson, Department of Art Education | July 1, 2025 – June 30, 2027 |
| • Surabhi Ghosh, Department of Studio Arts | July 1, 2025 – June 30, 2027 |

### **Faculty Personnel and Tenure Committee (FPTC)**

- |  |                              |
|--|------------------------------|
| • Alice Jim, Department of Art History                   | July 1, 2025 – June 30, 2027 |
| • Luca Caminati, Mel Hoppenheim School of Cinema         | July 1, 2025 – June 30, 2027 |
| • Angelique Wilkie, Department of Contemporary Dance     | July 1, 2025 – June 30, 2027 |
| • pk Langshaw, Department of Design and Computation Arts | July 1, 2025 – June 30, 2026 |
| • Juan Ortiz-Apuy, Department of Studio Arts             | July 1, 2025 – June 30, 2026 |

### **Sustainability of Fine Arts (SoFA)**

- |   |                              |
|---|------------------------------|
| • Jessie Beier, Department of Art Education | July 1, 2025 – June 30, 2027 |
| • Aaron McIntosh, Department of Studio Arts | July 1, 2025 – June 30, 2027 |
| • Meghan Moe Beitiks, Department of Theatre | July 1, 2025 – June 30, 2027 |

### **Tribunals**

- |   |                              |
|---|------------------------------|
| • Alisi Telengut, Mel Hoppenheim School of Cinema | July 1, 2025 – June 30, 2028 |
| • Jessica Carmichael, Department of Theatre       | July 1, 2025 – June 30, 2028 |

### **Undergraduate Scholarship Awards (USA)**

- |   |                                 |
|---|---------------------------------|
| • Louise Lamarre, Mel Hoppenheim School of Cinema | Sept. 1, 2025 – August 31, 2027 |
|---|---------------------------------|

## **Appointments for Council's Information**

### **Council School of Graduate Studies – Steering Committee**

- |  |                            |
|--|----------------------------|
| • Masha Salazkina, Mel Hoppenheim School of Cinema | July 1 – December 31, 2025 |
|--|----------------------------|

### **Faculty Research Committee (FRC)**

- |  |                              |
|--|------------------------------|
| • Lilia Mestre, Department of Contemporary Dance | July 1, 2025 – June 30, 2027 |
|--|------------------------------|

### **Graduate Thesis and Mentoring Awards**

- Mitch Mitchell, Department of Studio Arts

July 1, 2025 – June 30, 2028

### **SSHRC Doctoral Committee**

- Nadia Myre, Department of Studio Arts

July 1, 2025 – June 30, 2028

### **University Appraisal Committee**

- Jean-Claude Bustros, Mel Hoppenheim School of Cinema

July 1, 2025 – June 30, 2026

### **University Research Awards**

- Santiago Tavera, Department of Studio Arts

July 1, 2025 – June 30, 2027

Summary and Rationale for Changes**PHOTOGRAPHY PROGRAM CURRICULUM CHANGES**

## Overview:

It has been almost 20 years since there have been any revisions and curriculum modifications in the Photography program regarding technological shifts in the medium. Therefore, we propose an important, pressing and expansive update by restructuring our entry-level course offerings and program requirements to reflect the technological and conceptual changes in Photography today. The list below provides a rationale for why the program are is moving forward toward foundational digital courses.

- Technological shifts in the medium of photography and to urgently respond to the increasing demand for digital tools.
- Students are frustrated with working in facilities that are not current and feel that they acquire limited knowledge of digital output due to low-performing equipment and insufficient technical classes focusing on digital output.
- Reduce production costs, as colour film and development are increasingly expensive. With the proposed changes, the financial implications will decrease significantly.
- We lose students to other institutions that have transitioned from analogue to digital.
- Sustainability and environmental concerns, as colour chemicals are hazardous and can be attributed to pollution and toxic waste.
- With digital printing, waste is reduced significantly and ostensibly has a lower carbon footprint.

This update focuses on a radical transformation from analogue to digital technology.

The proposed changes will affect all incoming majors, approximately 50 students annually, and the projected path for these changes will likely occur in Fall 2025. The learning curve will not be difficult since students entering the program already work on digital platforms and are familiar with image generation and photoshop.

Program Change:

Changes to the program requirements for the BFA Major in Photography. The creation and shifting of the following courses reflects a move towards a digitally focused foundation in line with technological shifts in the medium of photography.

Course deletions:

- **PHOT 210** / *Foundations in Photographic Vision Theory and Practice I*
  - being replaced by the new course, **PHOT 220** / *Foundations in Contemporary Photographic Digital Practice*
- **PHOT 221** / *Colour Photography I*
- **PHOT 322** / *Colour Photography II*
- **PHOT 331** / *Digital Photography I*
  - being replaced by new course **PHOT 220** / *Foundations in Contemporary Photographic Digital Practice*
- **PHOT 332** / *Digital Photography II*
  - being replaced by new course **PHOT 330** / *Intermediate Contemporary Photographic Digital Practice*

Course creations:

- **PHOT 220** / *Foundations in Contemporary Photographic Digital Practice*
  - new course
- **PHOT 330** / *Intermediate Contemporary Photographic Digital Practice*
  - new course

Course changes:

- **PHOT 211, PHOT 300, PHOT 301, PHOT 311, PHOT 312, PHOT 398, PHOT 399**
  - the prerequisites are being modified to reflect the addition of PHOT 220 and/or PHOT 330.

**Resource Implications**

Funding has been secured for the equipment budget that will allow for the migration from analogue to digital colour proposed in the dossier. The provisional budget has been reviewed and approved by the Dean of the Faculty of Fine Arts.

Technicians in the Photography program have been consulted and can manage the additional workload within the current staffing landscape.



**Summary of Committee Discussion: FCC/FAPC/GCS Approval****For Submission to:**

Dr. Annie Gerin, Dean, Faculty of Fine Arts,  
Faculty Council, 12 Sep 2025

**Approved by:**

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy,  
Faculty Curriculum Committee, 05 Feb 2025

This dossier was reviewed and approved with some edits by the Faculty Curriculum Committee at their meeting on February 2, 2025.

The provisional budget for the projected resources has been approved by the Dean of the Faculty of Fine Arts.

**Summary of Committee Discussion: Department approval**

**For Submission to:**

Elaine Cheasley Patterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty of Fine Arts,  
Faculty Curriculum Committee, Faculty of Fine Arts, 15 Jan 2025

**Approved by:**

Surabhi Ghosh, Chair, Studio Arts Department,  
Studio Arts Department Council Committee, 15 Sep 2023

These changes were reviewed by the Studio Arts Department Curriculum Committee on September 1st, 2023 then presented and approved by the Studio Arts Department Council on September 15th, 2023.

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**Summary of Changes (Undergraduate Program Regular Curriculum Change)****Course Changes:**

	Subject Code Change	Catalogue Number Change	Title Change	Description Code Change	Prerequisite Change	Note Change (any change to any of the items under "Notes")	Credit Value Change	Component Change	Mode of Instruction Change	Cross- listed Course Change
PHOT 210 Foundations in Photographic Vision Theory and Practice I Delete	X	X	X	X	X		X	X	X	
PHOT 211 Black-and-White Photography I Change					X	X				
PHOT 220 Foundations in Contemporary Photographic Digital Practice New	X	X	X	X	X	X	X	X	X	
PHOT 221 Colour Photography I Delete	X	X	X	X	X		X	X	X	
PHOT 300 Photographic Vision: Theory and Practice Change			X		X	X				
PHOT 301 Black-and-White II Change					X	X				
PHOT 311 Large Format Photography I Change					X	X				
PHOT 312 Large Format Photography II Change					X	X				
PHOT 322 Colour Photography II	X	X	X	X	X		X	X	X	

Delete										
PHOT 330 Intermediate Contemporary Photographic Digital Practice New	X	X	X	X	X	X	X	X	X	
PHOT 331 Digital Photography I Delete	X	X	X	X	X		X	X	X	
PHOT 332 Digital Photography II Delete	X	X	X	X	X		X	X	X	
PHOT 398 Special Topics in Photography Change					X					
PHOT 399 Special Topics in Photography Change					X			X		
PHOT 400 Advanced Workshop in Photography Change						X				

**Program Changes:**

	Suspend Admissions	Program Degree Type Change	Program Title Change	Program Require- ments Change	Change to Program Type	Change to Total Credit Value of Program	Change to Primary Campus
Major in Photography Change				X			

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**PROGRAM CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** Major in Photography**Calendar Section Type:** Program**Description of Change:** Major in Photography Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Program Name:** Major in Photography**Program Type:** Major**Degree:** Bachelor/Baccalaureate of Fine Arts (BFA)**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Section 81.110.6 Photography > BFA Major in Photography > Program Requirements**Type of Change:** Program Change**Present Text calendar****60**  
**credits** Major in Photography

27 credits:

PHOT ~~210~~ Foundations in Photographic ~~Vision Theory~~  
~~and Practice I~~ (6)PHOT ~~211 Black and White Photography I~~ (3)~~PHOT~~ 300 Photographic Vision: Theory and Practice ~~H~~  
(6)

PHOT 311 Large Format Photography I (3)

PHOT ~~331~~ Digital ~~Photography I~~ (3)

PHOT 400 Advanced Workshop in Photography (6)

~~9~~ elective credits chosen from:

Studio Arts Courses

6 credits:

ARTH 267 Aspects of the History of Photography (3)

ARTH 359 Studies in Contemporary Photographic Art  
(3)

6 elective credits chosen from:

Art History Courses

Art Theory Courses

12 elective credits chosen from:

Studio Arts Courses

**Proposed Text****60**  
**credits** Major in Photography

27 credits:

PHOT 211 Black-and-White Photography I (3)

PHOT 220 Foundations in Contemporary Photographic  
Digital Practice (6)PHOT 300 Photographic Vision: Theory and Practice  
(6)

PHOT 311 Large Format Photography I (3)

PHOT 330 Intermediate Contemporary Photographic  
Digital Practice (3)

PHOT 400 Advanced Workshop in Photography (6)

9 elective credits chosen from:

Studio Arts Courses

6 credits:

ARTH 267 Aspects of the History of Photography (3)

ARTH 359 Studies in Contemporary Photographic Art  
(3)

6 elective credits chosen from:

Art History Courses

Art Theory Courses

12 elective credits chosen from:

Studio Arts Courses

**Rationale:**

PHOT 210 will be replaced by the new course, PHOT 220 since the program is moving towards digital foundation courses. PHOT 210 is analogue only. Technical shifts in the medium of photography are now mostly digital and analogue costs are too high.

PHOT 331 was the introduction to digital photography. PHOT 330 will now follow PHOT 220 and be the intermediate digital technical course. Both PHOT 331 / Digital Photography I & PHOT 332 / Digital Photography II will be deleted since their course contents will be integrated within PHOT 220 & PHOT 330.

**Resource Implications:**

None.

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

## COURSE CHANGE FORM

**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 210**Calendar Section Type:** Course**Description of Change:** PHOT 210 Foundations in Photographic Vision Theory and Practice I Delete**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Deletion**Present Text calendar****Proposed Text**~~PHOT 210 Foundations in Photographic Vision Theory and Practice I  
(6 credits)~~*Prerequisites:*~~Enrolment in the Major in Photography is required, or students must have completed 24 credits in a specialization/major in the Faculty of Fine Arts.~~*Description :*~~In this course, students investigate and examine the numerous aspects of photography's complex history, aesthetics, and processes, as well as different camera and darkroom techniques specific to colour photography. Students learn how to control the camera, expose film properly (transparency and negative), develop good printing skills in colour, and produce a coherent body of work. They should become aware of how colour contributes to the structure and meaning of photographs. Other topics include the history of colour photography and aesthetic and conceptual issues in the work of contemporary photographers. Students are expected to work on technical exercises and produce a final portfolio which is content-driven, demonstrates technical proficiency, and expresses the individual's artistic interest and vision.~~*Component(s):*~~Studio~~*Notes :*~~**Fee note :** Students are required to bear the cost of film stock, processing, printing, and other materials.~~~~**Other note :** Each student's work is evaluated by a jury of Photography faculty at the end of each term.~~**Rationale:***Prerequisites:**Description :**Component(s):**Notes :***Fee note :****Other note :**

It will be replaced by the new course, PHOT 220 since the program is moving towards digital foundation courses. PHOT 210 is analogue only. Technical shifts in the medium of photography are now mostly digital and analogue costs are too high. The content from PHOT 210 will be covered in the new course PHOT 220.

**Resource Implications:**



## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 211**Calendar Section Type:** Course**Description of Change:** PHOT 211 Black-and-White Photography I Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Change**Present Text calendar**

PHOT 211 Black-and-White Photography I (3 credits)

*Prerequisites:*

The following courses must be completed previously or concurrently: PHOT 210 and ARTH 267 . Enrolment in the Major in Photography or permission of the program coordinator is required.

*Description :*

This studio course introduces students to the use of black-and-white as photographic process, parallel to colour production and practice taught in PHOT 210. Students are taught basic technical skills, film processing, darkroom techniques and printing. Students are also introduced to black-and-white photographic tradition and aesthetics. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

*Component(s):*

Studio

*Notes :*

**Fee note :** Students are required to bear the cost of ~~film~~-stock, processing, ~~printing~~, and other materials.

**Other note :** Each student's work is evaluated by a committee of Photography faculty members at the end of the term.

**Rationale:**

To reflect the deletion of PHOT 210 and creation of PHOT 220.

**Resource Implications:**

None.

**Proposed Text**

PHOT 211 Black-and-White Photography I (3 credits)

*Prerequisites:*

The following courses must be completed previously or concurrently: PHOT 210 **or PHOT 220** , and ARTH 267 . Enrolment in the Major in Photography or permission of the program coordinator is required.

*Description :*

This studio course introduces students to the use of black-and-white as photographic process, parallel to colour production and practice taught in PHOT 210. Students are taught basic technical skills, film processing, darkroom techniques and printing. Students are also introduced to black-and-white photographic tradition and aesthetics. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

*Component(s):*

Studio

*Notes :*

**Fee note :** Students are required to bear the cost of stock, processing, and other materials.

**Other note :** Each student's work is evaluated by a committee of Photography faculty members at the end of the term.



## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 220**Calendar Section Type:** Course**Description of Change:** PHOT 220 Foundations in Contemporary

Photographic Digital Practice New

**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**

PHOT 220 Foundations in Contemporary Photographic Digital Practice (6 credits)

*Prerequisites:**Prerequisites:*

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program director as determined by portfolio submission and space availability.

*Description :**Description :*

In this foundational course, students learn the fundamentals of lens-based imaging and the historical, technical and creative aspects specific to colour digital photography. Students examine the numerous aspects of photography's aesthetics, and processes. Students learn the fundamental controls of an analogue camera and how to expose film accurately to scan negatives. Students work with an array of digital cameras and develop and hone printing skills to produce a final coherent, content-driven body of digital work in colour.

*Component(s):**Component(s):*

Studio

*Notes :**Notes :***Other note :****Other note :** Each student's work is evaluated by a committee of Photography faculty members at the end of the term.

Students are required to bear the cost of stock, processing, and other materials.

Students who have received credit for PHOT 200, 210, 221, or 322 may not take this course for credit.

**Rationale:**

The creation of this foundational course, which will include some of the key content from PHOT 331 reflects a move towards a digitally focused foundation in line with technological shifts in the medium of photography and to urgently respond to the increasing demand for digital tools. This will keep Concordia's photographic offerings competitive with competing institutions, and respond to students' expressed frustration with working in facilities that are no longer current. Finally, a move towards digital photography has sustainability benefits with reduced waste and use of potentially hazardous chemicals.

**Resource Implications:**

None.

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 221**Calendar Section Type:** Course**Description of Change:** PHOT 221 Colour Photography I Delete**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Deletion**Present Text calendar****Proposed Text**~~PHOT 221 Colour Photography I (3 credits)~~*Prerequisites:*~~The following course must be completed previously: PHOT 210. The following course must be completed previously or concurrently ARTH 267. Enrolment in the Major in Photography or permission of the program coordinator is required.~~*Description :*~~In this course, students become aware of how colour contributes to the structure and meaning of photographs. Topics include the history of colour and aesthetic and conceptual issues in the work of contemporary photographers. Students are expected to achieve a basic level of expertise with the techniques of colour and to make high quality prints. The goal in this course is for each student to produce a final portfolio which demonstrates technical proficiency, is content driven, and expresses the individual's personal artistic interests and vision.~~*Component(s):**Notes :*~~**Fee note :** Students are required to bear the cost of film stock, processing, printing, and other materials.~~~~**Other note :** Each student's work is evaluated by a committee of Photography faculty members at the end of the term.~~**Rationale:**

This course has not been taught for over 20 years and the content is no longer relevant for students in the current photography context.

**Resource Implications:**

None.

*Prerequisites:**Description :**Component(s):**Notes :***Fee note :****Other note :**



## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

## COURSE CHANGE FORM

**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 300**Calendar Section Type:** Course**Description of Change:** PHOT 300 Photographic Vision: Theory and Practice Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Change**Present Text calendar**PHOT 300 Photographic Vision: Theory and ~~Practice II~~ (6 credits)*Prerequisites:*

The following courses must be completed previously: PHOT 210 and ARTH 267 . Enrolment in the Major in Photography is required.

*Description :*

The purpose of this studio course is to provide a framework within which students pursue their photographic practice at an intermediate level. Students are encouraged to explore concepts and technical components in a long-term project. They develop a photographic language which is specific to their own practice and learn from the work of other contemporary artists. The final portfolio is content-driven and expresses personal artistic vision.

*Component(s):*

Studio

*Notes :***Fee note :** Students are required to bear the cost of ~~film~~-stock, processing, ~~printing~~, and other materials.**Other note :** Each student's work is evaluated by a committee of Photography faculty members at the end of each term.**Rationale:**

Removing the "II" in the course title to reflect the deletion of PHOT 210: Foundations in Photographic Vision Theory and Practice I.

We are adding PHOT 330 as a requirement. The student skill set is currently too varied for PHOT 300, making it difficult to teach more cohesively. Making PHOT 330 as a prerequisite: this course is exclusively technical with no portfolio requirement and must be taken previously or concurrently with PHOT 300. It will support the artistic approach, production and vision for the photographic projects they will develop in PHOT 300 and other classes.

**Proposed Text**PHOT 300 Photographic Vision: Theory and **Practice** (6 credits)*Prerequisites:*The following courses must be completed previously: PHOT 210 **or PHOT 220** and ARTH 267 . **PHOT 330 must be completed previously or concurrently**. Enrolment in the Major in Photography is required.*Description :*

The purpose of this studio course is to provide a framework within which students pursue their photographic practice at an intermediate level. Students are encouraged to explore concepts and technical components in a long-term project. They develop a photographic language which is specific to their own practice and learn from the work of other contemporary artists. The final portfolio is content-driven and expresses personal artistic vision.

*Component(s):*

Studio

*Notes :***Fee note :** Students are required to bear the cost of stock, processing, and other materials.**Other note :** Each student's work is evaluated by a committee of Photography faculty members at the end of each term.

**Resource Implications:**

None.



## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 301**Calendar Section Type:** Course**Description of Change:** PHOT 301 Black-and-White II Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Change**Present Text calendar**

PHOT 301 Black-and-White II Fine Art Printing (3 credits)

*Prerequisites:*

The following courses must be completed previously: PHOT 210 , PHOT 211 , ~~PHOT 331~~. Enrolment in the Major in Photography is required.

*Description :*

A continuation of PHOT 211, this studio course explores further techniques in fine art black-and-white printing. Students are introduced to advanced darkroom processes, mural printing, and quad tone digital printing. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

*Component(s):**Notes :*

**Fee note :** Students are required to bear the cost of ~~film~~-stock, processing, ~~printing~~, and other materials.

**Rationale:**

PHOT 220 was added as a prerequisite to reflect the new curriculum path for Photography Majors.

**Resource Implications:**

None.

**Proposed Text**

PHOT 301 Black-and-White II Fine Art Printing (3 credits)

*Prerequisites:*

The following courses must be completed previously: PHOT 210 **or** **PHOT 220** , PHOT 211 . Enrolment in the Major in Photography is required.

*Description :*

A continuation of PHOT 211, this studio course explores further techniques in fine art black-and-white printing. Students are introduced to advanced darkroom processes, mural printing, and quad tone digital printing. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

*Component(s):**Notes :*

**Fee note :** Students are required to bear the cost of stock, processing, and other materials.

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

## COURSE CHANGE FORM

**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 311**Calendar Section Type:** Course**Description of Change:** PHOT 311 Large Format Photography I Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Change**Present Text calendar**

PHOT 311 Large Format Photography I (3 credits)

*Prerequisites:*

The following ~~course~~ must be completed ~~previously or concurrently:~~ PHOT ~~210~~. Enrolment in the Major in Photography ~~is required. If prerequisites are not satisfied, permission of the program coordinator~~ is required.

*Description :*

This studio course introduces students to large format photography, its techniques and application. Demonstrations cover the basics of view camera operation, light metering, sheet film exposure, development, and advanced printing. Assignments based on traditional genres encourage ease with all aspects of large format use and their personal applications.

*Component(s):*

Studio

*Notes :*

**Fee note :** Students are required to bear the cost of ~~film~~ stock, processing, ~~printing~~, and other materials.

**Other note :** Each student's work is evaluated by a committee of Photography faculty members at the end of the term.

**Rationale:**

To reflect the deletion of PHOT 210 and creation of PHOT 220.

**Resource Implications:**

None.

**Proposed Text**

PHOT 311 Large Format Photography I (3 credits)

*Prerequisites:*

The following **courses** must be completed **previously:** **PHOT 210** or **PHOT 220 , PHOT 211 ; ARTH 267** . Enrolment in the Major in Photography is required.

*Description :*

This studio course introduces students to large format photography, its techniques and application. Demonstrations cover the basics of view camera operation, light metering, sheet film exposure, development, and advanced printing. Assignments based on traditional genres encourage ease with all aspects of large format use and their personal applications.

*Component(s):*

Studio

*Notes :*

**Fee note :** Students are required to bear the cost of stock, processing, and other materials.

**Other note :** Each student's work is evaluated by a committee of Photography faculty members at the end of the term.

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 312**Calendar Section Type:** Course**Description of Change:** PHOT 312 Large Format Photography II  
Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Change**Present Text calendar**

PHOT 312 Large Format Photography II (3 credits)

*Prerequisites:*

The following courses must be completed previously: PHOT ~~210~~,  
PHOT ~~211~~, PHOT ~~311~~; ARTH ~~267~~. Enrolment in the Major in  
Photography is required.

*Description :*

This studio course is directed towards the development of an individual approach to view camera photography. Various uses of advanced techniques are also discussed. Emphasis is put on the development of a coherent portfolio of prints expressing personal concerns.

*Component(s):*

Studio

*Notes :*

**Fee note :** Students are required to bear the cost of ~~film~~-stock, processing, ~~printing~~, and other materials.

**Rationale:**

To reflect the deletion of PHOT 210 and creation of PHOT 220.

**Resource Implications:**

None.

**Proposed Text**

PHOT 312 Large Format Photography II (3 credits)

*Prerequisites:*

The following courses must be completed previously: PHOT 210 or  
PHOT 220 , PHOT 211 , PHOT 311 ; ARTH 267 . Enrolment in the  
Major in Photography is required.

*Description :*

This studio course is directed towards the development of an individual approach to view camera photography. Various uses of advanced techniques are also discussed. Emphasis is put on the development of a coherent portfolio of prints expressing personal concerns.

*Component(s):*

Studio

*Notes :*

**Fee note :** Students are required to bear the cost of stock, processing, and other materials.

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 322**Calendar Section Type:** Course**Description of Change:** PHOT 322 Colour Photography II Delete**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Deletion**Present Text calendar**~~PHOT 322 Colour Photography II (3 credits)~~*Prerequisites:*~~The following courses must be completed previously: PHOT 210; PHOT 221 or PHOT 311; ARTH 267. Enrolment in the Major in Photography is required.~~*Description :*~~A continuation of PHOT 221, this course explores further techniques in colour photography and advanced colour printing. Aesthetic issues such as changing attitudes towards the colour medium and its role in documentary work are discussed. A final portfolio reflects the students' personal approach to colour photography.~~*Component(s):**Notes :*~~**Fee note :** Students are required to bear the cost of film stock, processing, printing, and other materials.~~**Rationale:**

This course has not been taught for over 20 years and the content is no longer relevant for students in the current photography context.

**Resource Implications:**

None.

**Proposed Text***Prerequisites:**Description :**Component(s):**Notes :***Fee note :**

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 330**Calendar Section Type:** Course**Description of Change:** PHOT 330 Intermediate Contemporary

Photographic Digital Practice New

**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**PHOT 330 Intermediate Contemporary Photographic Digital Practice  
(3 credits)*Prerequisites:**Prerequisites:*

The following course must be completed previously: PHOT 220 . The following course must be completed previously or concurrently: PHOT 300 . Enrolment in the Major in Photography or permission of the program coordinator is required.

*Description :**Description :*

In this intermediate technical course, students build upon and expand their knowledge of digital tools and workflows and apply this to projects in other classes. Students acquire more advanced practical skills and the ability to solve ongoing technical problems. Students learn to analyze images, to determine issues needing correction, and how to resolve them. Technical workshops include advanced masking techniques and film scanning workflows. Alongside technical instruction, students are introduced to emerging technologies. Students learn how to manage large files, advanced image manipulation, and to print at a larger scale and explore different papers and formats. There is no portfolio requirement for this class.

*Component(s):**Component(s):*

Studio

*Notes :**Notes :***Fee note :****Fee note :** Students are required to bear the cost of stock, processing, and other materials.**Rationale:**

The PHOT 330 course will be exclusively technical with no portfolio requirement and must be taken previously or concurrently (summer and fall only) with PHOT 300. It will support the artistic approach, production and vision for the photographic projects they will develop in PHOT 300 and other classes. Making it a technical course with no portfolio requirement will allow the students to focus, hone their digital skills, and

reduce production costs. The student skill set is currently too varied for PHOT 300, making it difficult to teach more cohesively.

**Resource Implications:**

None.

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

## COURSE CHANGE FORM

**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 331**Calendar Section Type:** Course**Description of Change:** PHOT 331 Digital Photography I Delete**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Deletion**Present Text calendar****Proposed Text**~~PHOT 331 Digital Photography I (3 credits)~~*Prerequisites:*~~The following course must be completed previously or concurrently:  
PHOT 210. Enrolment in the Major in Photography is required. If  
prerequisites are not satisfied, permission of the program coordinator is  
required.~~*Description :*~~This introductory studio course investigates the technical and creative  
aspects of digital photography. This course provides students with an  
understanding of the digital image and a practical application of the  
tools within their personal approach to photography. Students explore  
the production of digital photographs, emphasizing the manipulation of  
images with software and the preparation for different formats. Issues  
related to the use of digital imagery within the larger context of  
photography are explored.~~*Component(s):*~~Studio~~*Notes :*~~**Fee note :** Students are required to bear the cost of removable storage  
devices, printing, and other materials.~~~~**Other note :** Students who have received credit for this topic under a  
PHOT 498 number may not take this course for credit.~~**Rationale:**

PHOT 331 / Digital Photography I &amp; PHOT 332 / Digital Photography II are being deleted.

The course content will be integrated in the new PHOT 220 / Foundations in Contemporary Photographic Digital Practice &amp; PHOT 330 / Intermediate Contemporary Photographic Digital Practice courses.

**Resource Implications:***Prerequisites:**Description :**Component(s):**Notes :***Fee note :****Other note :**





## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 332**Calendar Section Type:** Course**Description of Change:** PHOT 332 Digital Photography II Delete**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Deletion**Present Text calendar****Proposed Text**~~PHOT 332 Digital Photography II (3 credits)~~*Prerequisites:*~~The following course must be completed previously: PHOT 331.  
Enrolment in the Major in Photography is required.~~*Description :*~~This advanced course expands on the basic control skills and creative aspects of digital technology by implementing personal approaches to the use of technology. Emphasis is on the creative development and advanced use of technology for the production of a portfolio.~~*Component(s):*~~Studio~~*Notes :*~~**Equivalent Courses :** Students who have received credit for this topic under a PHOT 498 number may not take this course for credit.~~~~**Fee note :** Students are required to bear the cost of removable storage devices, printing, and other materials.~~**Rationale:**

PHOT 331 / Digital Photography I &amp; PHOT 332 / Digital Photography II are being deleted.

The course content will be integrated in the new PHOT 220 / Foundations in Contemporary Photographic Digital Practice &amp; PHOT 330 / Intermediate Contemporary Photographic Digital Practice courses.

**Resource Implications:**

None.

*Prerequisites:**Description :**Component(s):**Notes :***Equivalent Courses :****Fee note :**

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 398**Calendar Section Type:** Course**Description of Change:** PHOT 398 Special Topics in Photography  
Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Change**Present Text calendar**

PHOT 398 Special Topics in Photography (3 credits)

*Prerequisites:*The following courses must be completed previously: PHOT 210 ,  
PHOT 211 ; ARTH 267 . Enrolment in the Major in Photography is  
required.*Description :*This intermediate studio course examines ideas and practices in  
contemporary photography . In this course, students create  
photographic images that reflect their research and critical thinking on  
the specific topic.*Component(s):*

Studio

*Notes :***Rationale:**

To reflect the deletion of PHOT 210 and creation of PHOT 220.

**Resource Implications:**

None.

**Proposed Text**

PHOT 398 Special Topics in Photography (3 credits)

*Prerequisites:*The following courses must be completed previously: PHOT 210 **or**  
**PHOT 220** , PHOT 211 ; ARTH 267 . Enrolment in the Major in  
Photography is required.*Description :*This intermediate studio course examines ideas and practices in  
contemporary photography . In this course, students create  
photographic images that reflect their research and critical thinking on  
the specific topic.*Component(s):*

Studio

*Notes :*

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 399**Calendar Section Type:** Course**Description of Change:** PHOT 399 Special Topics in Photography  
Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Change**Present Text calendar**

PHOT 399 Special Topics in Photography (6 credits)

*Prerequisites:*

The following courses must be completed previously: PHOT 210 , PHOT 211 ; ~~PHOT 211~~. Enrolment in the Major in Photography is required.

*Description :*

This intermediate studio course examines ideas and practices in contemporary photography . In this course, students create photographic images that reflect their research and critical thinking on the specific topic.

*Component(s):**Notes :***Rationale:**

To reflect the deletion of PHOT 210 and creation of PHOT 220. ARTH 267 Aspects of the History of Photography is being added as a prerequisite to align with the prerequisites for PHOT 398.

**Resource Implications:**

None.

**Proposed Text**

PHOT 399 Special Topics in Photography (6 credits)

*Prerequisites:*

The following courses must be completed previously: PHOT 210 **or** PHOT 220 , PHOT 211 ; ARTH 267 . Enrolment in the Major in Photography is required.

*Description :*

This intermediate studio course examines ideas and practices in contemporary photography . In this course, students create photographic images that reflect their research and critical thinking on the specific topic.

*Component(s):*

Studio

*Notes :*

## Undergraduate Program Regular Curriculum Change - FA-STUDART-5377 - VERSION : 7

**COURSE CHANGE FORM****Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** PHOTOGRAPHY Major**Calendar Section Name:** PHOT 400**Calendar Section Type:** Course**Description of Change:** PHOT 400 Advanced Workshop in Photography Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2026/2027/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 May 2026**Path:** Undergraduate > 2026-2027 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Department of Studio Arts Courses > Photography Courses**Type of Change:** Course Change**Present Text calendar**

PHOT 400 Advanced Workshop in Photography (6 credits)

*Prerequisites:*

The following courses must be completed previously: PHOT 300; ARTH 359. Students must have completed 48 credits in the Major in Photography prior to enrolling.

*Description :*

In this studio course, students create one or more extended photographic projects in black-and-white and/or digital. Topics related to contemporary photography are presented in a seminar fashion.

*Component(s):*

Studio

*Notes :*

**Fee note :** Students are required to bear the cost of ~~film~~-stock, processing, ~~printing~~, and other materials.

**Rationale:**

For consistency with the wording in other photography courses.

**Resource Implications:**

None.

**Proposed Text**

PHOT 400 Advanced Workshop in Photography (6 credits)

*Prerequisites:*

The following courses must be completed previously: PHOT 300; ARTH 359. Students must have completed 48 credits in the Major in Photography prior to enrolling.

*Description :*

In this studio course, students create one or more extended photographic projects in black-and-white and/or digital. Topics related to contemporary photography are presented in a seminar fashion.

*Component(s):*

Studio

*Notes :*

**Fee note :** Students are required to bear the cost of stock, processing, and other materials.

# Impact Report

## Programs

### Major in Photography

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Section 81.110.6 Photography -> BFA Major in Photography -> Program Requirements

Source of Impact

- PHOT 210
- PHOT 211
- PHOT 300
- PHOT 311
- PHOT 331
- PHOT 400

## Courses

### PHOT 211

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography

Courses

Source of Impact

- Major in Photography
- PHOT 210

### PHOT 220 Foundations in Contemporary Photographic Digital Practice New

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography

Courses

Source of Impact

### PHOT 221

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography

Courses

Source of Impact

- Major in Photography
- PHOT 210

### PHOT 300

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography

Courses

Source of Impact

- PHOT 210

### PHOT 301

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography

Courses

## Source of Impact

- PHOT 210
- PHOT 211
- PHOT 331

PHOT 311

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography Courses

## Source of Impact

- Major in Photography
- PHOT 210
- PHOT 211

PHOT 322

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography Courses

## Source of Impact

- PHOT 221

PHOT 330 Intermediate Contemporary Photographic Digital Practice New

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography Courses

## Source of Impact

- PHOT 300

PHOT 331

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography Courses

## Source of Impact

- PHOT 210

PHOT 398

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography Courses

## Source of Impact

- Major in Photography
- PHOT 210
- PHOT 211

PHOT 399

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography Courses

## Source of Impact

- Major in Photography
- PHOT 210
- PHOT 211

#### PHOT 498

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography Courses

Source of Impact

- Major in Photography
- PHOT 300

#### PHOT 499

Undergraduate -> 2026-2027 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Department of Studio Arts Courses -> Photography Courses

Source of Impact

- Major in Photography
- PHOT 300

## **PHOT 220 Foundations in Contemporary Photographic Digital Practice** (6 credits)-abridged syllabus

### **Prerequisite/Corequisite**

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites: 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) written permission of the program director as determined by portfolio submission and space availability.

### **Description**

In this foundational course, students learn the fundamentals of lens-based imaging and the historical, technical and creative aspects specific to colour digital photography. Students examine the numerous aspects of photography's aesthetics, and processes. Students learn the fundamental controls of an analogue camera and how to expose film accurately to scan negatives. Students work with an array of digital cameras and develop and hone printing skills to produce a final coherent, content-driven body of digital work in colour.

### **Learning Outcomes**

By the end of the course, students will be able to:

- Use and control an analogue and digital camera.
- Learn how to use daylight and studio equipment to properly expose images.
- Develop good printing skills
- Scan negatives, documents, or other materials.
- To acquire the range of skills needed to produce formally resolved inkjet prints from start to finish using digital and analog sources.
- Colour correct digital files, get them ready for output and develop good printing skills.
- Learn how to produce a coherent body of work.

### **Assessments**

- Completion of technical assignments and projects that demonstrate technical proficiency.
- Produce a final portfolio which is content and expresses the individual's artistic interest and vision.
- Group Critiques
- Oral Presentations
- Reading and Writing Assignments
- Participation and Attendance



## **PHOT 330** Intermediate Contemporary Photographic Digital Practice (3 credits)-abridged syllabus

### **Prerequisite:**

PHOT 210 or PHOT 220 previously. Enrollment in the Major in Photography or written permission of the program coordinator.

### **Description:**

In this intermediate technical course, students build upon and expand their knowledge of digital tools and workflows and apply this to projects in other classes. Students acquire more advanced practical skills and the ability to solve ongoing technical problems. Students learn to analyze images, to determine issues needing correction, and how to resolve them. Technical workshops include advanced masking techniques and film scanning workflows. Alongside technical instruction, students are introduced to emerging technologies. Students learn how to manage large files, advanced image manipulation, and to print at a larger scale and explore different papers and formats. There is no portfolio requirement for this class.

### **Learning Outcomes:**

- Completion of technical assignments and projects that demonstrate technical proficiency.
- To support students' production in studio courses ( e.g. Photo 300) and enable them to fully articulate their photographic position.
- To develop visual analysis and problem-solving skills which will enable students to diagnose problems in their images and correct them
- To refine and perfect the range of skills needed to produce formally resolved inkjet prints from start to finish using digital and analog sources
- To learn about current and emerging technologies relevant to contemporary photographic practice and image-making more broadly

### **Assessment:**

- Completion of technical assignments and projects that demonstrate technical proficiency.
- Group Critiques
- Participation and Attendance

# BFA Major in Photography

## Program Objective

The Photography program acknowledges photography as a discipline with a distinct artistic and historical identity. It also recognizes that contemporary photographic practice encompasses a rich multiplicity of formal and conceptual approaches. The course structure of the program and the orientation of its faculty reflect a concern that the students receive a strong historical and theoretical comprehension of the medium. The program stresses the need for students to acquire the concepts and vocabulary necessary for critical discussion of their own photographic work and that of others. Emphasis is placed on the understanding of photography's sociological and artistic ramifications.

## Program Requirements

### Major in Photography (60 credits)

27.0 credits:

- PHOT 211 Black-and-White Photography I (3.00)
- PHOT 220 Foundations in Contemporary Photographic Digital Practice (6.00)
- PHOT 300 Photographic Vision: Theory and Practice (6.00)
- PHOT 311 Large Format Photography I (3.00)
- PHOT 330 Intermediate Contemporary Photographic Digital Practice (3.00)
- PHOT 400 Advanced Workshop in Photography (6.00)

9.0 elective credits chosen from:

Studio Arts Courses

6.0 credits:

- ARTH 267 Aspects of the History of Photography (3.00)
- ARTH 359 Studies in Contemporary Photographic Art (3.00)

6.0 elective credits chosen from:

Art History Courses

Art Theory Courses

12.0 elective credits chosen from:

Studio Arts Courses

## Notes

- Students are responsible for fulfilling their particular degree requirements; hence, the sequences above must be read in conjunction with Section 81.20 Degree Requirements.

## Admission to the Major in Photography

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Photography. All applicants must submit a portfolio of their own work, as well as a letter of intent, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [concordia.ca/finearts/future-students/applying-undergraduate](https://concordia.ca/finearts/future-students/applying-undergraduate).

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**Description:**

A course for advanced students which provides an opportunity for the study of more specialized areas in painting. Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

**Component(s):**

Studio

## Photography Courses

### PHOT 201 Introduction to Colour Photography (3 credits)

**Prerequisite/Corequisite:**

Enrolment in a BFA degree program excluding the Major in Photography is required. If prerequisites are not satisfied, permission of the program coordinator is required, as determined by portfolio submission. Please consult the Department of Studio Arts website for more information about the portfolio submission process.

**Description:**

This introductory-level course covers fundamental techniques specific to colour photography including basic camera functions, film exposure, and printing.

**Component(s):**

Studio

**Notes:**

- Students in the Major in Photography may not take this course for credit.
- Students are required to bear the cost of film stock, processing, printing, and other materials.
- A limited number of spaces are open to Studio Arts Department students.
- Students who have completed PHOT classes may not take this course for credit.

### PHOT 211 Black-and-White Photography I (3 credits)

**Prerequisite/Corequisite:**

The following courses must be completed previously or concurrently: [PHOT 210](#) or [PHOT 220](#) , and [ARTH 267](#). Enrolment in the [Major in Photography](#) or permission of the program coordinator is required.

**Description:**

This studio course introduces students to the use of black-and-white as photographic process, parallel to colour production and practice taught in PHOT 210. Students are taught basic technical skills, film processing, darkroom techniques and printing. Students are also introduced to black-and-white photographic tradition and aesthetics. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

**Component(s):**

Studio

**Notes:**

- Students are required to bear the cost of stock, processing, and other materials.
- Each student's work is evaluated by a committee of Photography faculty members at the end of the term.

**PHOT 220 Foundations in Contemporary Photographic Digital Practice (6 credits)****Prerequisite/Corequisite:**

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program director as determined by portfolio submission and space availability.

**Description:**

In this foundational course, students learn the fundamentals of lens-based imaging and the historical, technical and creative aspects specific to colour digital photography. Students examine the numerous aspects of photography's aesthetics, and processes. Students learn the fundamental controls of an analogue camera and how to expose film accurately to scan negatives. Students work with an array of digital cameras and develop and hone printing skills to produce a final coherent, content-driven body of digital work in colour.

**Component(s):**

Studio

**Notes:**

- Each student's work is evaluated by a committee of Photography faculty members at the end of the term.
- Students are required to bear the cost of stock, processing, and other materials.
- Students who have received credit for PHOT 200, 210, 221, or 322 may not take this course for credit.

**PHOT 300 Photographic Vision: Theory and Practice (6 credits)****Prerequisite/Corequisite:**

The following courses must be completed previously: PHOT 210 or PHOT 220 and ARTH 267. PHOT 330 must be completed previously or concurrently. Enrolment in the Major in Photography is required.

**Description:**

The purpose of this studio course is to provide a framework within which students pursue their photographic practice at an intermediate level. Students are encouraged to explore concepts and technical components in a long-term project. They develop a photographic language which is specific to their own practice and learn from the work of other contemporary artists. The final portfolio is content-driven and expresses personal artistic vision.

**Component(s):**

Studio

**Notes:**

- Students are required to bear the cost of stock, processing, and other materials.
- Each student's work is evaluated by a committee of Photography faculty members at the end of each term.

## **PHOT 301 Black-and-White II Fine Art Printing (3 credits)**

### **Prerequisite/Corequisite:**

The following courses must be completed previously: PHOT 210 or PHOT 220 , PHOT 211 . Enrolment in the Major in Photography is required.

### **Description:**

A continuation of PHOT 211, this studio course explores further techniques in fine art black-and-white printing. Students are introduced to advanced darkroom processes, mural printing, and quad tone digital printing. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

### **Notes:**

- Students are required to bear the cost of stock, processing, and other materials.

## **PHOT 311 Large Format Photography I (3 credits)**

### **Prerequisite/Corequisite:**

The following courses must be completed previously: PHOT 210 or PHOT 220 , PHOT 211; ARTH 267. Enrolment in the Major in Photography is required.

### **Description:**

This studio course introduces students to large format photography, its techniques and application. Demonstrations cover the basics of view camera operation, light metering, sheet film exposure, development, and advanced printing. Assignments based on traditional genres encourage ease with all aspects of large format use and their personal applications.

### **Component(s):**

Studio

### **Notes:**

- Students are required to bear the cost of stock, processing, and other materials.
- Each student's work is evaluated by a committee of Photography faculty members at the end of the term.

## **PHOT 312 Large Format Photography II (3 credits)**

### **Prerequisite/Corequisite:**

The following courses must be completed previously: PHOT 210 or PHOT 220 , PHOT 211 , PHOT 311 ; ARTH 267 . Enrolment in the Major in Photography is required.

### **Description:**

This studio course is directed towards the development of an individual approach to view camera photography. Various uses of advanced techniques are also discussed. Emphasis is put on the development of a coherent portfolio of prints expressing personal concerns.

**Component(s):**

Studio

**Notes:**

- Students are required to bear the cost of stock, processing, and other materials.

**PHOT 330 Intermediate Contemporary Photographic Digital Practice (3 credits)****Prerequisite/Corequisite:**

The following course must be completed previously: PHOT 220 . The following course must be completed previously or concurrently: PHOT 300 . Enrolment in the Major in Photography or permission of the program coordinator is required.

**Description:**

In this intermediate technical course, students build upon and expand their knowledge of digital tools and workflows and apply this to projects in other classes. Students acquire more advanced practical skills and the ability to solve ongoing technical problems. Students learn to analyze images, to determine issues needing correction, and how to resolve them. Technical workshops include advanced masking techniques and film scanning workflows. Alongside technical instruction, students are introduced to emerging technologies. Students learn how to manage large files, advanced image manipulation, and to print at a larger scale and explore different papers and formats. There is no portfolio requirement for this class.

**Component(s):**

Studio

**Notes:**

- Students are required to bear the cost of stock, processing, and other materials.

**PHOT 398 Special Topics in Photography (3 credits)****Prerequisite/Corequisite:**

The following courses must be completed previously: PHOT 210 or PHOT 220 , PHOT 211 ; ARTH 267 . Enrolment in the Major in Photography is required.

**Description:**

This intermediate studio course examines ideas and practices in contemporary photography. In this course, students create photographic images that reflect their research and critical thinking on the specific topic.

**Component(s):**

Studio

**PHOT 399 Special Topics in Photography (6 credits)****Prerequisite/Corequisite:**

The following courses must be completed previously: PHOT 210 or PHOT 220 , PHOT 211 ; ARTH 267 . Enrolment in the Major in Photography is required.

**Description:**

This intermediate studio course examines ideas and practices in contemporary photography. In this course, students create photographic images that reflect their research and critical thinking on the specific topic.

**Component(s):**

Studio

**PHOT 400 Advanced Workshop in Photography (6 credits)****Prerequisite/Corequisite:**

The following courses must be completed previously: PHOT 300; ARTH 359. Students must have completed 48 credits in the Major in Photography prior to enrolling.

**Description:**

In this studio course, students create one or more extended photographic projects in black-and-white and/or digital. Topics related to contemporary photography are presented in a seminar fashion.

**Component(s):**

Studio

**Notes:**

- Students are required to bear the cost of stock, processing, and other materials.

**PHOT 470 Professional Internship (6 credits)****Prerequisite/Corequisite:**

Students must have completed 48 credits in the Major in Photography prior to enrolling. Written permission of the program director is required.

**Description:**

A student wishing to work in an apprentice capacity with an established photographic artist, or wishing to pursue research in photographic criticism, museum work, publication, or other related endeavours may apply for academic credit. The internship will be carried out under the joint supervision of a qualified professional (from within or without the University) and a full-time Photography faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the internship is undertaken. This agreement should state clearly the nature of



the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student.

**Component(s):**

Studio

**PHOT 471 Professional Internship I (3 credits)****Prerequisite/Corequisite:**

Students must have completed 48 credits in the Major in Photography prior to enrolling. Written permission of the Department is required.

**Description:**

A student wishing to work in an apprentice capacity with an established photographic artist, or wishing to pursue research in photographic criticism, museum work, publication, or other related endeavours may apply for academic credit. The internship will be carried out under the joint supervision of a qualified professional (from within or without the University) and a full-time Photography faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the internship is undertaken. This agreement should state clearly the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student.

**Component(s):**

Studio

**PHOT 472 Professional Internship II (3 credits)****Prerequisite/Corequisite:**

Students must have completed 48 credits in the Major in Photography prior to enrolling. Written permission of the Department is required.

**Description:**

Students who wish additional internships in a professional milieu may take this course.

**Component(s):**

Studio

**PHOT 480 Independent Study (6 credits)****Prerequisite/Corequisite:**

A 400-level PHOT course must be completed previously or concurrently prior to enrolling. Students must have completed 48 credits in their degree program prior to enrolling. A minimum cumulative GPA of 3.5 is required. Written permission of the Department is required.

**Description:**

This course provides a limited number of students the opportunity to pursue advanced studies in photography under the supervision of a full-time photography faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course.

**Component(s):**

Studio

**PHOT 481 Independent Study I (3 credits)****Prerequisite/Corequisite:**

A 400-level PHOT course must be completed previously or concurrently prior to enrolling. Students must have completed 48 credits in their degree program prior to enrolling. A minimum cumulative GPA of 3.5 is required. Written permission of the Department is required.

**Description:**

This course provides a limited number of students the opportunity to pursue advanced studies in photography under the supervision of a full-time photography faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course.

**Component(s):**

Studio

**PHOT 482 Independent Study II (3 credits)****Prerequisite/Corequisite:**

A 400-level PHOT course must be completed previously or concurrently prior to enrolling. Students must have completed 48 credits in their degree program prior to enrolling. A minimum cumulative GPA of 3.5 is required. Written permission of the Department is required.

**Description:**

This course provides a limited number of students the opportunity to pursue advanced studies in photography under the supervision of a full-time photography faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course.

**Component(s):**

Studio

**PHOT 498 Special Topics in Photography (3 credits)****Prerequisite/Corequisite:**

The following courses must be completed previously: PHOT 300; ARTH 359. Students must have completed 48 credits in the Major in Photography prior to enrolling. Permission of the program coordinator is required.

**Description:**

This advanced studio course examines ideas and practices in contemporary photography. In this course, students create photographic images that reflect their research and critical thinking on the specific topic.

**Component(s):**

Lecture

**PHOT 499 Special Topics in Photography (6 credits)****Prerequisite/Corequisite:**

The following courses must be completed previously: PHOT 300; ARTH 359. Students must have completed 48 credits in the Major in Photography prior to enrolling. Permission of the course instructor is required.

**Description:**

This advanced studio course examines ideas and practices in contemporary photography. In this course, students create photographic images that reflect their research and critical thinking on the specific topic.

**Component(s):**

Lecture

**Print Media Courses****PRIN 211 Intaglio I (3 credits)****Prerequisite/Corequisite:**

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program coordinator as determined by portfolio submission and space availability.

**Description:**

This introductory studio course in intaglio techniques focuses on creative imagery. This course covers traditional techniques and photo-based processes. Assignments, lectures, and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

**Component(s):**

Studio

**PRIN 221 Lithography I (3 credits)****Prerequisite/Corequisite:**



## FACULTY OF FINE ARTS

### REPORT TO FINE ARTS FACULTY COUNCIL

SUBMITTED BY:

Shauna Janssen, Associate Dean, Academic Programmes and Pedagogy

PREPARED BY:

Christopher Cooke, Facilitator, Academic Programmes and Pedagogy

#### 1. Active Curriculum Dossiers

Department/ Dossier	Description	Current step
STUDART-5377 UNDERGRAD	<p>This dossier contains changes in the <b>Photography</b> area of <b>Studio Arts</b>. These are the first revisions being made in the area in almost 20 years and are intended to reflect technological shifts in the medium; primarily a shift from analogue to digital photography. The changes will also reduce production costs, make the program more sustainable and reduce waste.</p> <ol style="list-style-type: none"> <li>Change to the program requirements for the <b>Major in Photography</b>:               <ul style="list-style-type: none"> <li>Removing two courses from the program requirements: <b>PHOT 210 Foundations in Photographic Vision</b> (6 credits) and <b>PHOT 331 Digital Photography I</b> (3 credits).</li> <li>Adding two new courses to the program requirements: <b>PHOT 220 Foundations in Contemporary Photographic Digital Practice</b> (6 credits) and <b>PHOT 330 Intermediate Contemporary Photographic Digital Practice</b> (3 credits).</li> </ul> </li> <li>Deletion of 5 courses:               <ul style="list-style-type: none"> <li><b>PHOT 210 Foundations in Photographic Vision</b> (6 credits)</li> <li><b>PHOT 221 Colour Photography I</b> (3 credits)</li> <li><b>PHOT 322 Colour Photography II</b> (3 credits)</li> <li><b>PHOT 331 Digital Photography I</b> (3 credits)</li> <li><b>PHOT 332 Digital Photography II</b> (3 credits)</li> </ul> </li> <li>Creation of 2 new courses:               <ul style="list-style-type: none"> <li><b>PHOT 220 Foundations in Contemporary Photographic Digital Practice</b> (6 credits)</li> <li><b>PHOT 330 Intermediate Contemporary Photographic Digital Practice</b> (3 credits)</li> </ul> </li> </ol>	Faculty Council 12 September 2025

	4. Various small changes to course titles and prerequisites to align with the changes above.	
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## 2. Final Approval of APC/Senate

No dossiers.

## 3. [New Modules on the history, resilience and continuance of the Rotinonhsión:ni Confederacy available on Moodle](#)

These educational primers for Concordia faculty, staff and students are one step toward decolonizing and Indigenizing the university curriculum. The series invites learners to engage with the enduring knowledge, strength and resilience of the Kanien'keha:ka and other Rotinonhsión:ni peoples through modules on four topics:

- The cosmology and epistemology of the Rotinonhsión:ni Confederacy.
- Rotinonhsión:ni history in the colonial era.
- Efforts to colonize the Rotinonhsión:ni
- Resilience and perseverance of the Rotinonhsión:ni.

The modules were developed by Donna Kahérakwas Goodleaf and are based on recommended actions from [Concordia's Indigenous Directions Action Plan](#).

Faculty and staff can access the modules on [Moodle](#).

## 4. CTL Teaching Resources

The [Centre for Teaching and Learning \(CTL\)](#) continues to offer resources on course design, teaching strategies, inclusive pedagogies, decolonization of curriculum, and use of digital teaching tools, among others.

The CTL team continue to be available for [one-on-one consultations](#). The [syllabus guide](#) is of particular use for new faculty and references the [Codes of Rights and Responsibilities](#) which defines Academic Freedom at Concordia.

## 5. Blended/remote Teaching

Blended and remote courses will continue to be offered in the **2025-26** academic year.

Request forms for the **2025-26** academic year are available on [Carrefour](#).

The deadlines for submissions for **2025-26** were:

- **End of Fall 2024** session for FT faculty.
- **June 15, 2025**, for PT faculty.

The deadlines for submissions for **2026-27** are:

- **End of Fall 2025** session for FT faculty.
- **June 30, 2026**, for PT faculty.

Note that [blended teaching](#) is a combination of synchronous in-person teaching and a minimum of 25% asynchronous learning; while *remote teaching* is 100% online, synchronous and asynchronous.

## 6. Summer Field Schools 2026

The call for Summer 2026 Field Schools was sent out at the beginning of September with an **October 6, 2025**, deadline.

An information session for those interested in proposing a Field School will take place on [Zoom](#) on **September 16, 2025 at 11 a.m.**

# Report of the Associate Dean, Faculty Development and Inclusion

September 12, 2025

## Questions/comments

Please direct to Haidee Wasson: [adfdi.fofa@concordia.ca](mailto:adfdi.fofa@concordia.ca)

## New Faculty

I would like to welcome all new and returning instructors. I would also like to especially welcome new full-time faculty members to our hallways and classrooms. Last year's efforts yielded a fantastic group of new faculty hires, with 5 new full-time members joining us this year. We will have 2 in Music, 2 in Creative Arts Therapies and 1 in Art History. We will also have 10 new and continuing LTA appointments and 13 Artists and Scholars-in-Residence (see lists below).

### Tenure-Track Faculty Members (5 new):

Meghan Gilhespy, Assistant Professor, Music

Norah Lorway, Assistant Professor, Music

Gabrielle Moser, Associate Professor, Director and Research Chair, Jarislowsky Institute for Canadian Art History

Katrina Grabner, Lecturer (ETA), Creative Arts Therapies

Annabelle Brault, Assistant Professor, Sandra and Alain Bouchard Professorship in Music Therapy, Creative Arts Therapies, Concordia University

### Limited Term Appointments (9 new and continuing)

Gabriela Petrov, Lecturer, Theatre (new)

Sarah Brodie, Lecturer, Creative Arts Therapies (new)

Sofia Brockenshire, Assistant Professor, Mel Hoppenheim School of Cinema (returning)

Laurence Garneau, Lecturer, Art History (returning)

Margot Klingender, Lecturer, Studio Arts (returning)

Meghan Price, Lecturer, Studio Arts (returning)

Cindy Coady, Lecturer, Creative Arts Therapies (returning)

Delphine Hennelly, Assistant Professor, Studio Arts (returning)

Julia Skelly, Assistant Professor, Art History (returning)

### **Artists and Scholars-in-Residence (13 new)**

Eunice Bélidor, Scholar-in-Residence, Art History (first contract)

Dominique Fontaine, Scholar-in-Residence, Art History (first contract)

Didier Morelli, Scholar-in-Residence, Art History (first contract)

Thea Patterson, Artist-in-Residence, Contemporary Dance (first contract)

Valerie Sabbah, Artist-in-Residence, Contemporary Dance (first contract)

Guillaume Pelletier, Scholar-in-Residence, Design and Computation Arts (second contract)

Kuh Del Rosario, Studio Arts (2024 laureate of the Claudine and Stephen Bronfman Fellowship in Contemporary Art)

Marie-Michelle Deschamps, Artist-in-Residence, Studio Arts (first contract)

Francis Macchiagodena, Artist-in-Residence, Studio Arts (first contract)

Jimmy Blais, Artist-in-Residence, Theatre (first contract)

Sophie Gee, Artist-in-Residence, Theatre (first contract)

Lara Kramer, Artist-in-Residence, Theatre (first contract)

Beatriz Carvalho, Artist-in-Residence, Mel Hoppenheim School of Cinema (returning)

Shannon Black, Scholar-in-Residence, FFAR (returning)

Christeen Francis, Artist-in-Residence, Studio Arts (returning)

Karen Kraven, Artist-in-Residence, Studio Arts (returning)

Katherine Purswell, Visiting Scholar, Creative Arts Therapies (returning)

Emma Tibaldo, Artist-in-Residence, Theatre (returning)

## **New Faculty Orientation and Support for Teaching**

On August 28, we hosted an afternoon of orientation and welcome events for new instructors (Part-Time, Full-Time, LTA and “In Residence” appointees) to the Faculty of Fine Arts. Attendance was robust with more than 36 in attendance. This was divided into two halves. The first was devoted to “New Instructors” and the second to “New Researchers,” which included discussion of the importance and unique opportunities of collegial self-governance and collaborative working environments like ours. As part of our ongoing efforts to more fully recognize and support instructors, we invited CUPFA members, including new Part-Time and Reserve faculty to the first segment so that *all new instructors* could learn about the resources we offer to support our classrooms. Thanks to those who attended! It was a great way to start the year.



Anyone who does not think of themselves as “new” or missed these workshops and is interested in the resource materials we offer, please contact Rebecca Logan, Advisor, Academic Personnel ([rebecca.logan@concordia.ca](mailto:rebecca.logan@concordia.ca)), who can easily supply you with the PowerPoints or the Faculty Handbook, a marvelous and delightfully helpful document.

## TA Orientations

This is the second year of our collaboration with the Centre for Teaching and Learning (CTL) to continue our funded, TA-training program, which is administered by Grad Pro Skills. Training continues to include tutorials in grading, EDIA, building good professional relations and handling tough situations. If you have specific TA training needs or hear back from your Teaching Assistants about these sessions, please send feedback. We are always working to improve.

## Promotion and Contract Renewal

Applications for promotion to Professor are due on October 1 and applications for contract renewal are due on October 15. If you need administrative assistance or are unsure about where you stand in relation to these processes, please reach out to Mary Di Pietrantonio, Administrator, Academic Personnel ([mary.dipietrantonio@concordia.ca](mailto:mary.dipietrantonio@concordia.ca)).

## Performance Review

This is an off-cycle year for performance review. For those of you who did not participate last year, please note that this process is underway. You should have received a workable WORD version of the guidelines. If not, contact Mary Di Pietrantonio. Please note the October 1 deadline. Performance review applies in general to all continuing tenured CUFA members, and to ETA members holding 60-month contracts or contracts without end dates.

## New Hiring

We are currently in the process of hiring two internal Canada Research Chairs and a Chair to lead the new School of Performance. All of those involved with this process (thank you!) will receive a “FoFA Hiring Guide” with all kinds of helpful stuff. For those of you not serving on DHCs, please watch your in-box for invitations to be involved, consult applicant materials, and attend on-site presentations. Bringing in new faculty members is one of the most important things we do!

## Graduate Supervision Remission Exercise

Please note that we will be starting this exercise earlier this year than in the past to better support units with their timetabling and academic staffing processes. The memo inviting submissions will be out today with a deadline of October 1. For those of you with graduate supervision responsibilities, please watch for the email prompt. Please note that hard deadline for this exercise.

## Accessibility

We encourage all units to consider participating in the ongoing Accessibility Workshops offered throughout the university. You can consult the Accessibility Hub for a one-stop opportunity: <https://www.concordia.ca/accessibility.html>. There is a new policy of procedures to support Accessibility that applies to faculty and staff. It is worth knowing about. You can click here to access that:

[https://www.concordia.ca/content/dam/common/docs/policies/official-policies/PRVPA-14\\_Employee\\_Procedures.pdf](https://www.concordia.ca/content/dam/common/docs/policies/official-policies/PRVPA-14_Employee_Procedures.pdf)

## EDIA Events and Workshops

We are working on revamping our Faculty's EDIA webpage. Apologies for any bumpiness. Please feel free to reach out if you are searching for support on any matter relating to Equity, Diversity and Inclusion. Concordia has a growing number of expert offices offering workshops, consultations and other kinds of programming.

**Report of the Associate Dean, Research and Graduate Studies  
September 12, 2025**

**Prepared by Eldad Tsabary with Michele Kaplan, Johanna Mongraw, and Marina Polosa**

## **RECOGNITION AWARDS & PRIZES TO PROFESSORS**

### **PETRO-CANADA YOUNG INNOVATOR AWARDS 2025 (\$10,000)**

**Jessie Beier** (Art Education) *Learning Machines: Re-thinking Accessible Art Education for Today's Computational Turn* is a research-creation project that explores how artificial intelligence (AI), algorithms, and computational processes are reshaping what it means to teach, learn, and create in contemporary art education contexts. As educational institutions increasingly integrate these tools—from automated assessments to generative image platforms like DALL·E and Midjourney—dominant understandings of creativity, intelligence, and accessibility are being redefined and renegotiated. The proposed project asks not what emerging technologies can do for education, but what education—especially art education—can do with, against, and through today's learning machines. The project will involve a series of research-creation activities, including experimental collaborations, a public-facing residency, and the development of digital and material resources for educators and learners.

### **RESEARCH IMPACT AWARDS 2025 (\$5,000)**

**Jessica Bleuer** (Creative Arts Therapies – Drama Therapy). My research is focused on driving social change, drawing from my experiences as an educator, therapist, and activist. I combine insights into how people learn and heal with a deep commitment to collective accountability and justice. I believe that meaningful change requires both institutional commitment and civic engagement, which is why a significant portion of my research is dedicated to policy change and interdisciplinary efforts to mobilize knowledge.

## **EXTERNAL FUNDING**

### **SSHRC INSIGHT DEVELOPMENT GRANTS**

**David LeRue** (Art Education) *Theorizing the Craft of Teaching: A Grounded Theory Study of Cross-Contextual Art Educators* (\$74,896) is a two-year project that will study experienced studio art teachers to understand how they develop and conceive their approaches to teaching across five art education contexts: community arts, museum arts, primary education, secondary education, and post-secondary education, including Quebec CEGEPs and universities. The project's central goal is to consider how studio artists, who often have extensive tacit knowledge of their medium, translate that knowledge into the studio classroom. Research findings will be fashioned into a manuscript which will serve as a guidebook to support newer art teachers who are developing their craft, and more senior art teachers interested in the themes of the book. The research is significant as there are few comprehensive studies on approaches to studio teaching, and none which consider the cross-contextual component of art

teaching. This work thereby encourages cross-pollination between different art education contexts, and between the English and French spheres, which is significant in a bilingual country like Canada. The guidebook will be helpful for artist-teachers curious about the themes of the book, and specifically to new artist-teachers at a time when many art educators are hired based on the quality of their portfolio while holding little art education training, and as schools struggle to find certified teachers.

**Marianna Milhorat** (Mel Hoppenheim School of Cinema) *Multispecies Sensory Filmmaking: Imaging Microbial Worlds in the St. Lawrence Dead Zone* (\$74,940) is a two-year research-creation project that uses experimental approaches with cutting-edge scientific visualization technologies and collaborative art-science methodologies to create a series of richly expressive audiovisual outputs that will visualize marine worlds in the expanding "dead zone" of the St. Lawrence River. The project will develop and pilot a new hybrid framework of "multispecies sensory filmmaking" (MSF) to amplify engagement with microbial life and biodiversity loss in marine ecosystems. The project will be developed through a rigorous research-creation method that integrates place-based fieldwork, technical training, aesthetic experimentation, and interuniversity arts-sciences collaboration. It will facilitate a sustained process of knowledge exchange with a robust network of scientists conducting research on marine microbes who will share resources, facilities, equipment, and expertise to advance project objectives of visualizing and sonifying critically endangered microbial species. The project will create new cinematic tools for conservation efforts, and will culminate in the creation of 15 min multisensory film assembly for presentation in community workshops, and two audiovisual essays for open-access journals. The project will contribute to debates in cinema and extinction studies about the role of representation in multispecies justice, while creating a future pathway for the creation of Quebec's first interdisciplinary extinction studies working group.

**Santiago Tavera** (Studio Arts) *Embodying Queer and Diasporic Navigation of Desire* (\$75,000) is a two-year research-creation project composed of a series of immersive and interactive outcomes in the form of a 3D holographic video installation with ceramic sculptures, workshops, and a written manifesto. They will be presented through an exhibition and a roundtable discussion in Montreal. The project examines how queer and diasporic experiences intersect through new media technological and collaborative exchanges to create an Extended Reality (XR) project and a manifesto on Latinx Futurism. The project's three objectives are to: 1) research decolonial practices that use digital technologies and to investigate extractivist economic relationships between Canada and Latin American countries, 2) explore notions of identity, diasporic positionality and queer expressions through experimental pedagogical approaches, and 3) investigate the current presence of Latinx diasporic media and performance practices in Canada. This project has the potential to impact the ways one understands diasporic and queer ways of living, to create new knowledge and find potential solutions that take into account the voices of the communities being affected. This project has the potential to influence future generations of BIPOC and queer artists, as they will be invited to participate in workshops organized in Colombia and Canada, and by attending an exhibition, a manifesto publication launch and a roundtable discussion.

## SSHRC CONNECTION GRANTS - MAY COMPETITION:

**Hannah Claus** (Studio Arts) *IFRC Symposium 2026: Practising the Future* (\$12,500) is a two-day Indigenous research symposium featuring panels, workshops, performances, and artist talks from faculty, students, and alumni of the Indigenous Futures Research Centre (IFRC) and the larger Indigenous communities of Turtle Island. This intergenerational gathering reflects on the emergence and growth of Indigenous research, celebrates trailblazing accomplishments and disseminates emerging and new perspectives on Indigenous research and methodologies. Building on three previous symposia led by Claus and Jason Edward Lewis, the outreach activities offer a space for sharing practices within the

IFRC and with the greater Concordia community. The events are rooted in Indigenous methodologies and collaborative knowledge that serve Indigenous peoples and their communities. It will serve as a space for students, faculty, community members, and alumni to engage in critical, creative, and interdisciplinary dialogue. Designed to spark interdisciplinary exchanges and showcase research, the event fosters a deeper understanding of Indigenous research frameworks among both Indigenous and non-Indigenous participants. The symposium's outcomes and benefits are an enriched public discourse around research led by Indigenous scholars and students and designed in collaboration with Indigenous peoples and communities. The symposium will highlight alumni who began as student researchers within the IFRC and have since become leading professionals in their field---offering tangible models of what is possible for emerging scholars. By bridging together multiple generations of researchers, the event will support knowledge exchange, mentorship, and community building.

**Alice Jarry** (Design and Computational Arts ) *Oscillation: réciprocités matérielles, computationnelles et écologiques* (\$49,866) is an inter-university series of outreach activities at the intersection of design, digital art, robotics, media studies, and mechanical engineering. Its program includes an exhibition, presented at the Canadian Cultural Center in Paris, as part of the NémO 2025 Biennale, a symposium, and five multilingual and multiplatform publications (a fanzine, visual essays, R-C demos, a series of podcast episodes, and a monograph). *Oscillation* examines the material and energy issues underlying the production of sustainable relationships and interactions between the natural environment, the built environment, materiality (organic and inorganic), and human practices. It takes shape in an experimental approach using residual, computational, active, and bio-inspired materials and offers an interdisciplinary, critical, and creative reflection on their integration into adaptive eco-technological artistic devices. The project is part of a genealogy of theoretical and conceptual practices in the philosophy of materiality, STS, media studies, environmental humanities, and cultural, feminist, and postcolonial studies that problematize the political and social contexts of materiality. It responds to a gap identified in the critical engagement with the resources mobilized (to articulate, explain, and formalize these issues in the creation of artistic devices). *Oscillation* emphasizes the research process in research-creation and anchors its program in a critical and aesthetic reflection on how technological artistic devices give rise to sensory experiences that have the potential to reinvent the relationships between materiality, the living/non-living, humans, and natural and built environments. *Oscillation* aims to activate critical imaginaries that enable exchanges between academic, artistic, and scientific communities and the public.

**Joshua Neves** (Mel Hoppenheim School of Cinema) *"Video/Art/TV" Conferences and Outreach Series* (\$49,894) includes in-person conferences at Concordia University in Montréal (November 13--15, 2025) and at M+ in Hong Kong (May 25--28, 2026), a series of workshops and screenings, and a planned edited volume. The events are co-organized by the Global Emergent Media (GEM) Lab, the University of Hong Kong, and the M+ Museum in Hong Kong. The series brings together scholars, graduate students, artists, and curators to present new research and examine shifting video aesthetics, practices, and technologies in/across Asia. The goal is to rethink how video art has been historicized and theorized, and how it continues to evolve. Through presentations, curated screenings, and public programs, the conferences will explore how contemporary video/art intersects with everyday technologies like smartphones, gaming, streaming, and social media, while also revisiting lesser-known video histories in the region. Each conference will include keynote lectures, curated screenings, and public panels, as well as interdisciplinary workshops that connect academic researchers and creative practitioners. In Montreal, we will emphasize academic exchange and network-building within Quebec's research community. In Hong Kong, the event at M+, one of the world's largest museums of contemporary visual culture, will coincide with the Asian Avant-Garde Film Festival. This partnership will also foster engagement between participants, local researchers, museum staff, and exhibitions. Participants will tour M+'s

moving image facilities, meet with artists and curators, and attend screenings at M+ and other local venues.

## SSHRC INSTITUTIONAL GRANTS (SIG) - EXPLORATION GRANTS

The SSHRC SIG Exploration Grant supports researchers in developing new research questions and projects in their initial stages. We congratulate the following faculty members who were successful in the most recent competition:

- **Jens Giersdorf:** *How discomfort and commitment are negotiated in contemporary dance practice: care, identity, and embodiment* (\$5,000)
- **Jessie Beier:** *The “Real World” of Art Education: Crafting A Relational Cartography of Public Practice* (\$5,000)
- **Shira Avni:** *Autistic forms of communication and sensory-motor differences particular to late-diagnosed women/nonbinary adults on the spectrum* (\$5,000)
- **Meghan Moe Beitiks:** *Unfried Revisited* (\$5,000)
- **Noah Drew:** *Before I Forget You* (\$5,000)
- **Florian Grond:** *Accessible wayfinding for blind and low vision exhibition visitors* (\$5,000)
- **David Lerue:** *Sketching the Border of Shaughnessy and Westmount: An Artmaking-as-Fieldwork and Grounded Theory Investigation of the Urban Landscape* (\$4,988)
- **Aaron McIntosh:** *Hot House/Maison Chaude; qMatter* (\$5,000)
- **Cynthia Hammond:** *Kingdoms within kingdoms: an interdisciplinary collaboration with the La Napoule Art Foundation* (\$5,000)

## OFFICE OF RESEARCH INFORMATION SESSIONS

In November the Office of Research will be offering a virtual information session for the 2025 SSHRC Insight Development Grants competition.

Date and time to be confirmed.

## EXTERNAL GRANT DEADLINES

This is an overview of upcoming FRQ-SC and SSHRC competitions to help you plan your grant applications ahead of deadlines.

OFFICE OF RESEARCH DEADLINES FRQ-SC AND SSHRC 2025-2026					
Agency	Competition	Portal	Content Review	Program Review	Agency Deadline
SSHRC	<a href="#">NFRF Exploration</a> – Notice of Intent Mandatory to access full application	<a href="#">Convergence Portal</a>		14-Aug-25	19-Aug-25
SSHRC	<a href="#">Partnership Engage Grants</a>	<a href="#">SSHRC</a>	1-Sep-25	8-Sep-25	15-Sep-25

FRQ-SC	<a href="#">Soutien à la recherche pour la relève professorale</a> - Application	<a href="#">FRQnet</a>	4-Sep-25	11-Sep-25	18-Sep-25
SSHRC	<a href="#">Indigenous Capacity and Leadership in Research Connection Grants</a>	<a href="#">SSHRC</a>	9-Sep-25	16-Sep-25	23-Sep-25
SSHRC	<a href="#">Insight Grants</a>	<a href="#">SSHRC</a>	17-Sep-25	24-Sep-25	1-Oct-25
FRQ-SC	<a href="#">AUDACE Plus Signup</a> for the 18-Jun-25 webinar is mandatory	<a href="#">FRQnet</a>	25-Sep-25	2-Oct-25	9-Oct-25
FRQ-SC	<a href="#">Soutien aux revues scientifiques en français</a>	<a href="#">FRQnet</a>	2-Oct-25	9-Oct-25	16-Oct-25
FRQ-SC	<a href="#">Soutien à la recherche-cr��ation pour la relève professorale</a>	<a href="#">FRQnet</a>	2-Oct-25	9-Oct-25	16-Oct-25
FRQ-SC	<a href="#">Appui à la recherche-cr��ation</a> - Individual	<a href="#">FRQnet</a>	1-Oct-25	8-Oct-25	15-Oct-25
FRQ-SC	<a href="#">Appui à la recherche-cr��ation</a> - Team	<a href="#">FRQnet</a>	1-Oct-25	8-Oct-25	15-Oct-25
FRQ-SC	<a href="#">Soutien aux ��quipes de recherche</a>	<a href="#">FRQnet</a>	1-Oct -25	8-Oct-25	15-Oct-25
SSHRC	<a href="#">NFRF Exploration</a> - Application	<a href="#">Convergence Portal</a>	7-Oct-25	14-Oct-25	21-Oct-25
SSHRC	<a href="#">Connection Grants</a>	<a href="#">SSHRC</a>	20-Oct-25	27-Oct-25	3-Nov-25
SSHRC	<a href="#">Partnership Development Grants</a>	<a href="#">SSHRC</a>	3-Nov-25	10-Nov-25	17-Nov-25
SSHRC	<a href="#">Knowledge Synthesis Grants – The Arts Transformed</a>	<a href="#">SSHRC</a>	18-Nov-25	25-Nov-25	2-Dec-25
SSHRC	<a href="#">Partnership Engage Grants</a>	<a href="#">SSHRC</a>	1-Dec-25	8-Dec-25	15-Dec-25
SSHRC	<a href="#">Connection Grants</a>	<a href="#">SSHRC</a>	19-Jan-26	26-Jan-26	2-Feb-26
SSHRC	<a href="#">Insight Development Grants</a>	<a href="#">Research Portal</a>	19-Jan-26	26-Jan-26	2-Feb-26
SSHRC	<a href="#">Partnership Engage Grants</a>	<a href="#">SSHRC</a>	2-Mar-26	9-Mar-26	16-Mar-26

Michele Kaplan ([michele.kaplan@concordia.ca](mailto:michele.kaplan@concordia.ca)), Advisor, Research Development (Faculty of Fine Arts, Faculty of Arts and Science Humanities, Concordia Library) - is available throughout the year to meet with you to discuss your projects, strategize on suitable funding opportunities, create funding strategy plans, and to provide comprehensive support during the development and submission stages for grant applications. Please do not hesitate to contact Michele if you have questions or require assistance.

- Content Review: Please send Michele Word documents so that she can offer feedback in track changes.
- Program Review: To ensure that the application is complete and meets agency guidelines.

Two steps to follow in this order:

1. Submit the final and complete application through the agency portal.
2. Submit the Grant Details form through ConRAD.

**Michele Kaplan is currently on leave. During Michele's absence, please contact Andrea Rodney, Director, Research Development, Office of Research, with questions you may have or for assistance you require: [Andrea.Rodney@concordia.ca](mailto:Andrea.Rodney@concordia.ca)**

## UPDATE ON THE NEW TRI-AGENCY NARRATIVE CV IMPLEMENTATION

The Tri-Agencies (SSHRC, NSERC, and CIHR) are transitioning to a narrative CV format, replacing the Canadian Common CV for funding applications. This change, beginning with the 2025 Impact Awards and expanding through the Tri-Agency Grants Management Solution (TGMS), allows researchers to present a more comprehensive view of their expertise. The narrative CV emphasizes a personal statement, highlights up to 10 significant contributions (including EDI advancements and community engagement), and details mentorship/supervisory activities. This format aims to provide a richer, more holistic assessment of a researcher's contributions. Templates and guidelines are available on the SSHRC website and within each funding call.

## GRADUATE STUDIES

### INNOVATION DAY

On Friday, October 24, 2025, 1:00–7:00 p.m., at District 3 (D3), FOFA will host Innovation Day—a welcoming, hands-on gathering for faculty and graduate student researchers/research-creators to **discover practical pathways for real-world impact across social, cultural, community, and creative-industry contexts**. The day opens with a panel introducing the spectrum of impact routes beyond academia and the supports available from partners such as incubators/accelerators (e.g., Zù MTL, La Piscine) and NRC IRAP; it continues with interactive project exchanges, one-on-one “meet-the-partners” booths, a Fuckup Nights® session led by Dimana Radoeva (a global movement where speakers share candid stories of professional failure to learn and destigmatize missteps), and a closing 5 à 7. Participants will include FOFA faculty and graduate students alongside external collaborators—including artist-entrepreneur Anne-Marie LaFlamme and Hannah Claus (Abundant Intelligences), and partners from Zù, La Piscine, and NRC IRAP—with inclusive guidance for anyone curious about translating ideas into outcomes.



## EMARAL TRAVEL AWARD

With gratitude to Emara! Investments, represented by Erin Hogg, we're pleased to launch next week **the Emara! Graduate Student Travel Award**, a three-year fund that helps FOFA master's and doctoral students—including INDI and HUMA students with a FOFA primary supervisor—travel to disseminate research, research-creation, or performance tied to their thesis/dissertation. The award is designed for equity and accessibility: open to full- or part-time students of any status (Canadian and international), with a straightforward process—apply at least 30 days before travel, receive an adjudication within 10 business days, and payment after travel—so students can plan with confidence. It provides distance-based support (Greater Montréal/virtual registration up to \$500; within 500 km \$750; beyond 500 km \$1,000) and allows up to two awards per academic year (the second after returning from the first). Backed by a \$50,000 gift, total disbursements are planned for AY 2025-26, 2026-27, and 2027-28, with an annual cap of \$17,000 in the first two years and the balance in 2027-28; the award is administered by the Associate Dean, Research & Graduate Studies (FOFA).

## POST-GRADUATE AWARDS

### 2025-26 SUSAN JEANNE BRISCOE FELLOWSHIP (\$35,000)

The Fellowship was awarded to interdisciplinary writer and game designer, Dimana Radoeva, who completed the MA Individualized Program in Humanities in June 2025. Over the course of the 2025–26 academic year, the Fellowship will provide financial support to continue developing her innovative interactive fiction project, *YOU WILL NOT WIN AND YOU MUST DIE, YOU CHURL*. The project is a multimedia interactive fiction game that reimagines the medieval epic *Beowulf*. The piece blurs boundaries between poetry, game design, speculative fiction and literary adaptation.

### 2026 CLAUDINE AND STEPHEN BRONFMAN FELLOWSHIP IN CONTEMPORARY ART

The Faculty of Fine Arts invites applications for the *Claudine and Stephen Bronfman Fellowship in Contemporary Art*, a two-year post-graduate fellowship that will take effect in 2026. The application deadline is Friday, November 14<sup>th</sup>, 2025, by 4 pm.

The fellowship supports the most promising new graduates and assists them in further developing a research-creation profile at an important transitional time in their careers. Candidates who graduate in June 2025, November 2025, or June 2026, with an MFA, or PhD in specified disciplines are eligible to apply. For full details, please consult the [award details and application form](#).

Faculty Council meeting  
September 12, 2025  
FFAC-2025-06-D7

## University Advancement Faculty of Fine Arts Development Update

Submitted by: Marc Wieser, Principal Director of Development

### 1. Department update

**The Art Volt Collection** was launched on June 10<sup>th</sup>, the vernissage included the Power Corporation of Canada's \$1M gift announcement. The Collection will also be featured at Art Toronto this year in a dedicated kiosk.

**September 25-27<sup>th</sup> marks Homecoming**, this will include the 50th anniversary and Campaign for Concordia closing celebration and cocktail dîatoire for major donors on September 25<sup>th</sup>. Great news to be announced very soon – we have exceeded our \$350M objective for the Concordia Next Gen Now campaign, Concordia's most ambitious to date.

**Conversations in Contemporary Art (CiCA)** will start fresh this year with a talk by American Artist on September 18. The continuation of this series has been made possible through a donation from Lillian and Billy Mauer.

The Department of Art History launches the inaugural year of the **Certificate in Curatorial Studies and Practices**. The Critical Curatorial Lab in the VA building, home to the program, was made possible by a gift from the Doggone Foundation (also the donors behind our popular Elspeth McConnel internship awards).

Exclusive: **Wild Talks 2025-2026** will feature special guest musician, singer, songwriter Martha Wainwright. The event will again take place in January – stay tuned for promotion this fall. Wild Talks is made possible through a donation from Emaral Investments.

Marc Wieser and Katie O'Keefe have been (and will continue) touring Department council meetings to introduce themselves and encourage faculty members to get in touch with ideas, initiatives and leads, and to encourage internal philanthropy in the form of sponsored student awards.

### 2. Summary of gifts raised (FY26)

To date, we've raised approximately **\$249K** for initiatives in the Faculty of Fine Arts since the start of this fiscal year in May. Highlights include:

- I. Bell Canada – \$60K to support Creative Arts Therapies Community Satellite sites over two years
- II. Anonymous – \$27.5K to support the general operations of Art Volt

### **3. Responses Pending**

- We are currently awaiting responses on approximately \$750K
- We currently have over \$3M in potential donations in active cultivation