

TO: Members, Fine Arts Faculty Council

FROM: Tristan Khaner, Secretary, Fine Arts Faculty Council

DATE: March 5, 2026

Please be advised that the next meeting of the Fine Arts Faculty Council will be held on
Friday, March 13, 2026, 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 March 13, 2026 | For Approval |
| 3. Visit from President Graham Carr (9:30 a.m.) | For Information
(30 mins. incl. Q&As) |
| 4. Minutes of Meeting of February 13, 2026 | For Approval |
| 5. Business Arising from the Minutes of February 13, 2026 | For Information |
| 6. Chair's Remarks | For Information |
| 7. Appointments (FFAC-2026-03-D1) | For Approval |
| 8. Academic Programs and Pedagogy | |
| 8.1. PhD Fine and Performing Arts, Research Creation | For Discussion |
| 8.2. Report of the Associate Dean, Academic Programs and Pedagogy
(FFAC-2026-03-D4) | For Information |
| 9. Research, Graduate Studies and Faculty Development | For Information |
| 9.1. Guidelines and Criteria for Granting Tenure in the Faculty of Fine
Arts, Concordia University (for Department and Faculty Committees) | For Information |
| 9.2. Report of the Associate Dean, Research, Graduate Studies and Faculty
Development (FFAC-2026-03-D5) | For Information |

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| 10. Questions | For Information |
| 11. Other Business | For Information |
| 12. Advancement Activities Report (FFAC-2026-03-D7) | For Information |
| 13. <u>Closed Session</u> : Distinguished Professor Emeritus Dossiers | For Approval |
| 14. Next Meeting – March 13, 2026 | |
| 15. 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
February 13, 2026
9:30 a.m. – 12:00 p.m.
EV2.776

Present: A. Gérin (Chair), E. Adams, P. Barr, J. Berzowska, H. Brousseau, C. Bruce, A. Cappelluto, J. Carmichael, S. Cooke, G. Dimitrov, D. Douglas, M. Evans, S. Ghosh, J.R. Giersdorf, S. Janssen, C. Keegan, T. Khaner, D. LeRue, H. McLaughlin, P. McLelland, E. Murphy, N. Pezolet, C. Ready, J. Rager, S. Romano, N. Rubel, B. Singh, M.J. Thompson, H. Wasson

Guests: M. Lefebvre

1. Call to Order

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

2. Approval of the Agenda

MOTION: (P. McLelland / D. Douglas)

“that the agenda for the meeting of February 13, 2026, be approved.”

CARRIED

3. Approval of the Minutes of the Meeting of January 16, 2026

MOTION: (C. Bruce / D. Douglas)

“that the minutes of the meeting of January 16, 2026, be approved.”

CARRIED

4. Business Arising from the Minutes of January 16, 2026

[Martha Wainwright](#) was the very special guest for the [Wild Talks Lecture](#) that was held on January 26. It was a truly amazing evening. The following Wednesday, Martha Wainwright gave a songwriting master class to some very lucky students in the Music department. The news item with the link to view the [recorded conversation](#) is on the [Faculty of Fine Arts webpage](#).

5. Chair’s Remarks

- Last year Concordia and McGill universities took the Government of Quebec to court to challenge its decision to raise tuition for out-of-province Canadian students, among other things. The judge ruled that the government’s decision was not grounded in research or facts and that it was prejudicial to English language institutions. The court gave the government 9 months to address the situation and the 9 months have now passed. The government has decided to not roll back the tuition fees but they have slightly changed their position:
 - o Based on the government’s new position, out-of-province Canadian students will continue to pay higher tuition because Quebec taxpayers should not subsidize non-Quebec students to the same extent as local students. In this, the government overlooks the fact that Quebec students pay the same tuition as local students when studying in other provinces. The new tuition framework applies to students enrolled in English-language programs in all Quebec universities, while those registered in French-language programs are exempt. Because some English-language universities like Concordia offer French programs (Community and Public Affairs, Études françaises, Translation, School of Cinema Microprogram in Screenwriting) and some French-language universities, particularly in their business schools, offer programs in English, the government maintains that the policy does not specifically target English-language institutions. As a result, higher tuition for out-of-province students remains in place. On

February 13, it was announced on the CBC that the [Ontario government will be raising tuition for all universities](#). The ripple effects are across the country.

- Positions are shifting within the CAQ party with the leadership race. The Programme de l'expérience québécoise (PEQ), the immigration program that allowed to fast-track applicants who had studied in Québec universities and worked for a few years in Québec, was recently suspended but the two contenders for leadership are currently walking this decision back. Concordia is following this closely, since processes around immigration have a huge impact on the university's ability to attract international students. It will be interesting to see what the next provincial elections bring.
- [Kathleen Lizé, Concordia's new Chief Financial Officer](#), previously served as Director of Internal Audit, where she worked closely with all faculties before moving to the private sector in 2020. Her priorities as she rejoins Concordia is reducing administrative burden. Kathleen has a strong ability to analyze processes and she has already begun reviewing research accounts, an initiative that is expected to positively impact faculty members' workload. Kathleen will be joining the Provost in regular budget presentations to the community, one of which is planned for FoFA faculty and staff in March. Student groups are also being invited by the Provost to a budget session.
- Senate – February 6, 2026:
 - o The main point of interest for Council is the new institutional policy on research units. Senators asked for minor amendments and requested seeing the procedures that the policy deploys, which had not been included in the package. The dossier will be amended and brought back to the March 27th Senate meeting.
 - o The annual report from the [Office of Rights and Responsibilities](#) (ORR) was presented and the main conclusion is that the number of confidential meetings and complaints to the ORR is on the rise and so is the complexity of the situations that are brought forward.
- Board of Governors - February 5, 2026:
 - o The Board of Governors met and the agenda items were mainly informational. The ORR annual report was also presented.

The Senate and Board of Governors meeting agenda and minutes are publicly available on the [Board and Senate Administration website](#).

- [Winter 2026 Open House](#) is on Saturday, February 21st. Although the winter Open House is usually smaller than the Fall Open House, it is nevertheless very important, particularly for CEGEP students who apply in March.
- Looking at the early reports for Faculty of Fine Arts applications so far, international, rest-of-Canada or non-CEGEP applications are pretty stable at the undergraduate level, and they are up by close to 30% at the graduate level.
- FoFA has focused much energy over the past year in restructuring some of its areas and the upcoming Voluntary Retirement Program (VRP) departures, with employees retiring March 30th and November 30th, are now being incorporated into those plans. Managers of the affected units have worked creatively and diligently to reorganize work processes and assess remaining critical gaps. FoFA's commitment is to work with the Provost's Office to maintain core operations through those departures.
- The team of technicians is being reorganized under the [Core Technical Centre \(CTC\)](#) and the [Centre for](#)

[Digital Arts \(CDA\)](#) to facilitate collaboration and cross-training and to make the teams more resilient. The Dean thanked Chris Ready and Joel Taylor for stepping up and for their efforts in supporting this transformation.

- This is the second year of consultations for the [School of Performance](#) which launches this summer. Smaller working groups consisting of faculty, staff and students, are continuing conversations about the school's future directions regarding curriculum, advising, student experience, and more. There will be a launch event for the school at [Place des Arts](#) on May 4th, and some celebrity alumni will be joining for the occasion.
- A two-year project to bring together two of FoFA's smallest academic departments into one, the Department of Art Education and the Department of Creative Arts Therapies, started in Fall 2025 and the new department is slated to be launched in Summer 2027. Consultations begin next week and all students, faculty and staff of these departments have been invited to join. Other members of the community interested in joining the consultations, should reach out to the Dean who will share the invitation.
- Two projects will be coming to Faculty council this winter and spring:
 - o A new PhD program in Research-Creation in the Fine and Performing Arts, is being piloted through INDI this year. The specificity of the program is that it centers research-creation methodologies and ethics through a core seminar, and recognises artist residencies with partner organisations as learning activities that will be credited into the program. We are also developing international partnerships to allow interested students to experience the communities and facilities of our partners, and extend their network internationally. Targeted consultations were conducted to build the letter of intent and work on the actual program is about to begin. Part of the process is to bring the project to Faculty Council for consultation.
 - o Tenure and promotion guidelines for the Faculty of Fine Arts are currently being developed and these will be presented to Faculty Council on March 13th, for consultation. This initiative responds to concerns raised by faculty members approaching tenure and their department chairs, who have expressed how difficult it is to gauge teaching, service or research requirements related to tenure. The guidelines must provide clear and concrete direction while remaining open enough to accommodate the diversity of practices and approaches within the Faculty of Fine Arts. Department chairs have been consulted and their feedback has been incorporated in the draft.
- Registration for Concordia's first in-house summer camp is opening on February 16 and the information will be circulated broadly.
- The Dean concluded her remarks by congratulating the Ice Dance Olympian **Zachary Lagha**, who is a third-year Concordia student in the Department of [Contemporary Dance](#) representing Canada with his competition partner, Marjorie Lajoie.

6. Appointments (FFAC-2026-01-D1)

The members of Council were informed of new appointments.

7. Academic Programs and Pedagogy

7.1. Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2026-02-D4)

Report submitted. Questions/comments may be directed to [Shauna Janssen](#).

The Associate Dean thanked and congratulated Surabhi Ghosh and Erika Adams, Department of Studio Arts and Christopher Cooke, Facilitator, Academic Programs and Pedagogy, Fine Arts, for their careful, thoughtful and hard work on the MFA in Studio Arts curriculum dossier which was passed at the Academic Programs Committee and will be presented to Senate at an upcoming meeting.

8. Approval of the Revised Academic Program Approval Process (FFAC-2026-02-D2)

MOTION: (S. Janssen / P. McLelland)

“that the Revised Academic Program Approval Process, be approved.”

CARRIED

If significant objections arise to curriculum proposals presented at Faculty Council, for information only, under the expedited or express processes, the Associate Dean, Academic Programs and Pedagogy, is committed to referring them back to the relevant committees for review and returning to Faculty Council with options for adjustments.

9. Research, Graduate Studies, and Faculty Development

9.1 Report of the Associate Dean, Research, Graduate Studies, and Faculty Development (FFAC-2026-02-D5)

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

The Associate Dean highlighted three upcoming deadlines for Concordia awards:

Research Impact Award: \$5K - deadline is April 8, 2026

Provost Circle of Distinction Award: non monetary - deadline is March 9, 2026

Distinguished Research Professor Award: non monetary – deadline is February 27, 2026

Council members are encouraged to nominate a colleague or to self-nominate. E-mails for the calls have been sent out and the Associate Dean can re-circulate them upon request.

Concordia is adapting to the new Tri-Council narrative CV practice which is essential for research grant applications. Workshops are being offered and a notice has been sent out. The Associate Dean can re-circulate the notice upon request.

10. Questions

Budget Conversations with the CFO and the Provost are upcoming and an update about the status of the deficit will likely be shared at that time.

The university has no plans to sue the Government of Quebec again. Rest-of-Canada students are starting to return to Concordia as it has been made clear that the burden of satisfying the government’s condition of turning 80% of non-francophones into fluent French speakers, is not on the students.

The university may consider creating certain programs in French where appropriate.

11. Centre for Teaching and Learning Resources

Guest John Paul Foxe, Senior Director, [Center for Teaching and Learning \(CTL\)](#), presented on the resources available to faculty members and highlighted events part of the WinterFest 2026.

[WinterFest 2026: From classroom to online: Designing meaningful learning experiences](#)

Thursday, February 5 to Friday, February 27.

- **Moodle Tools Overview**
Date: Tuesday, February 17, 2026
Time: 10:00 a.m. to 12:00 p.m. (EST)
Location: HyFlex (H-629 in-person and online Zoom)

- **Assessment Makeover Lab**
Date: Thursday, February 26, 2026
Time: 2:00 to 4:00 p.m. (EST)
Location: H-629 in-person

[Centre for Teaching and Learning – Teaching for Today](#)

- [Dealing with Challenging Moments in the Classroom](#)
- [Assessment & Grading](#)

The CTL team is available to work with faculty members and help them as the university navigates through a transitional period. It possesses a broad range of expertise, with Donna Goodleaf and her team who work towards decolonizing the curriculum and pedagogy and Sandra Huber who has developed a certificate program for her TAs. The team can also create bespoke offerings during one-on-one consultations or with a group or department.

Contact John Paul Foxe johnpaul.foxe@concordia.ca or teaching@concordia.ca

12. Other Business

No other business.

13. Advancement Activities Report (FFAC-2026-01-D7)

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

14. Next Meeting

The next meeting is on March 13, 2026.

15. Adjournment

The meeting was adjourned at 10:30 a.m.

[Fine Arts Faculty Council](#)

Submitted by E. Murphy

Appointments to be Ratified

Council School of Graduate Studies Committee

- Roy Cross, Mel Hoppenheim School of Cinema
(repl. M. Salazkina) January 1 – May 31, 2026

Appointments for Council's Information

Council School of Graduate Studies Steering Committee

- Roy Cross, Mel Hoppenheim School of Cinema
(repl. M. Salazkina) January 1 – May 31, 2026

PROPOSED PROGRAM: **PhD, Research-Creation in the Fine and Performing Arts**

PROPOSED PROGRAM INFORMATION

1. Program Description

a. Program Description and Rationale

The PhD in Research-Creation in the Fine and Performing Arts is an advanced, doctoral program designed for artist-scholars from the fine and performing arts disciplines seeking to push the boundaries of creative expression and critical inquiry. Combining practice-based methodologies with rigorous research, the program encourages students to develop their pre-existing art practice into an intentional form of knowledge production and an articulated research-creation program.

As the art world and creative industries grow and diversify, there is a need for scholars who can both generate new artistic work and contribute to the broader intellectual landscape through original research, as well as ethical and methodological reflections. This program fills that need, providing space for deep engagement with theory, pedagogy, and art practice/performance. Graduates will be prepared to lead in academic, artistic, community-based, and hybrid professional environments that demand critical and creative agility.

b. Innovative and Distinguishing Features

This PhD program distinguishes itself through the following innovative components:

- **Practice-based research focus:** Students must submit a body of creative work (performance, exhibition, design prototype, composition, digital media, etc.) as a significant component of their dissertation, alongside a critical written component. Furthermore, an important milestone of the program will be the presentation of a prototype (excerpt, example), centering creation in their academic journey.
- **A focus on methods and ethics research-creation:** All students will complete a methods and ethics in research-creation core course, which will allow them to understand how research-creation positions itself in academia and how it is funded (SSHRC, FRQ, and so on), while also gaining a solid grounding in research-creation methods, collaborative practices and ethics (particularly relevant in the age of AI).
- **Experiential and community-based learning:** Students will be encouraged to engage with Concordia research units that garner a research-creation focus, public and community arts projects, residencies, or internships. These experiential learning and community-based opportunities will be integrated into their trajectory, emphasizing real-world impact and collaboration.
- **International Partnerships:** HEAD Genève, a prestigious European design school is interested in collaborating with Concordia by integrating one student yearly into their research units and community. We believe that other international partnerships could be developed to support different practices.

Degree requirements: 90 credits
Duration: 4 years for full-time students

3 credits	Methods and ethics in research-creation core course
6 credits	<p>Chosen from the following activities, with permission of the Program Director</p> <ul style="list-style-type: none"> • Structured participation in a Milieux Cluster or other research unit with a research-creation mandate (equivalent to 3 or 6 credits) • Research-creation residency with a relevant partner/cultural organization in Canada or abroad, for example: partnership with HEAD Genève, with Behaviour Interactive or with l'Agora de la danse (equivalent to 3 or 6 credits) • Internship with a relevant partner in the art world or creative industries (equivalent to 3 or 6 credits) • Coursework taken from any regularly scheduled graduate courses (MFA, MA or PhD)
81 credits	<ul style="list-style-type: none"> • Doctoral Thesis Proposal (6 credits) • Demo/prototype of the creative component, with short written component (30 credits) • Doctoral Research-Creation Project and Thesis (45 credits)

Thesis requirements

The thesis **must** include a creative component – such as artworks, design objects, audio productions, films, non-scholarly writing, or live or mediated performances – accompanied by a scholarly text of 100 - 150 pages, contextualizing the work within the framework of their larger research investigation. Both thesis components (scholarly and creative) will be evaluated by the Doctoral Thesis Examination Committee.

c. Desired Program Outcomes

Upon completion of the PhD in Research-Creation in the Fine and Performing Arts, graduates will be able to:

- Produce original, high-level research in the fine and performing arts that contributes new knowledge, perspectives or methodologies in the Fine and Performing Arts.
- Integrate creative practice with critical theory, demonstrating sophisticated methodological and analytical skills, and a strong understanding of the ethics of research-creation.
- Communicate complex artistic and scholarly ideas effectively to academic, professional, and public audiences.
- Engage ethically and thoughtfully with diverse communities and cultural contexts through their research and practice.
- Demonstrate leadership in arts-based research, pedagogy, and advocacy within academic and non-academic settings.

d. Target Audience

This program is designed for a diverse range of candidates, including:

- Mid-career artists and performers seeking to deepen their critical engagement with their practice. Some candidate's experience may be recognised through RPL (recognized prior learning)
- MFA or MA graduates in the fine and performing arts (including theatre, dance, music, design, visual arts) or related fields who wish to pursue research-intensive academic or hybrid careers.
- Educators in the fine and performing arts seeking advanced qualifications to teach at the post-secondary level or to develop new curricula.

- Artists and cultural workers interested in using their practice to address contemporary issues such as climate change, accessibility, decolonization, or digital transformation.

2. Institutional Fit

The proposed PhD program in Research-Creation in the Fine and Performing Arts aligns seamlessly with Concordia University's established reputation for innovative, interdisciplinary scholarship and experiential learning. Concordia is a leader in integrating practice with theory, with a robust history in research-creation across the fine and performing arts through individual and collaborative research. By offering a research-creation PhD in the Fine and Performing Arts, the Faculty of Fine Arts would build on this tradition, combining creative practice and academic inquiry to explore contemporary challenges in the arts, culture, and society.

There are three main PhD programs at Concordia that supports students interested in pursuing research-creation projects. Through the PhD in Communication (Faculty of Arts and Sciences), students can pursue research-creation projects in documentary film, sound, platform interventions, activist media, installation, augmentation and VR, through a communication lens. The PhD in Humanities (HUMA, Faculty of Arts and Sciences and Faculty of Fine Arts) offers students the opportunity to develop research-creation projects within an interdisciplinary environment grounded in humanities frameworks and methods. Finally, the PhD in Individualized Studies (INDI) allows for interdisciplinary research-creation projects to take place, but without the benefit of a peer cohort.

As of Fall 2025, the PhD in Research-Creation in the Fine and Performing Arts is offered as a pilot through INDI. Four students who applied to the INDI program with a research-creation project were offered to join this pilot, which differs from the regular INDI program in that it offers a cohort experience through its mandatory core course in methods and ethics in research-creation, and its focus on fine and performing arts practices through the program coursework and thesis structure. The proposed program also differs from HUMA and the Communications programs by the methods and ethics in research-creation core course, the predominance of experiential activities and the focus on fine and performing arts practices (rather than communications or the humanities). The program is distinct in that it offers practice-based activities and the demo prototype, replacing traditional academic milestones such as the comprehensive exams.

3. Consultation

Consultation started with the Faculty of Fine Arts department chairs in the Winter 2025 semester. In particular, the areas of design/computational arts and performing arts showed interest in developing a PhD program in Research-Creation in the Fine and Performing Arts. Representatives from the following departments reviewed and commented on this document: Departments of Art History, Art Education, Creative Arts Therapies, Cinema, Theatre, Dance, and Music, which was written in the Summer and Fall semesters of 2025. Several faculty in these departments frequently supervise PhD students undertaking research-creation projects through the HUMA and INDI programs. The leadership of Milieux, a Concordia research institute in arts, culture and technology was also consulted in the Winter 2025 semester and warmly welcomed this initiative; they also contributed to the document.

The leadership of the HUMA program was also consulted in the Winter 2025 semester. Their program is very different from the one proposed here in terms of structure, grounding in the humanities, and program outcomes. HUMA students with a research-creation project will have the opportunity to enroll into the methods and ethics in research-creation core course as part of their coursework, while students from the PhD in Research-Creation in the Fine and Performing Arts will have the opportunity to enroll in HUMA courses. Students who register in the HUMA program tend to seek the writing-rich humanities

environment provided by the program, while those who are more practice-focus tend to register into the INDI program.

The Faculty of Graduate Studies was consulted in the Winter 2025 semester. They welcomed the project warmly and proposed to pilot the program through INDI as of the Fall 2025 semester.

a. Describe the impact the new program will have on other, existing programs.

The new program will have an impact on HUMA and INDI. Some students with research-creation projects who currently choose HUMA might be interested in this new program, however those who value the humanities grounding and the writing-rich environment will likely continue to choose HUMA. Furthermore, the HUMA program boasts a vigorous application pool. HUMA students with a research-creation project will have the opportunity to enroll into the methods and ethics in research-creation core course as part of their coursework, while students from the PhD in Research-Creation in the Fine and Performing Arts will have the opportunity to enroll in HUMA courses. This mutualization of courses should be beneficial to both programs. As for INDI, we are told by the School of Graduate Studies that it is not a concern. INDI will continue to support students who need an individualized program to support their academic ambitions.

Demand and Emerging Trends in Higher Education

- **Demand:** Concordia's HUMA and INDI programs have seen increased interest in their application pool for research-creation projects. Furthermore, universities across Canada are now offering research-creation thesis options as part of PhD programs in humanities and social sciences (University of Toronto, Queen's, Carleton University, Université de Montréal, and so on), demonstrating the growing demand. However, only four Canadian universities currently offer programs in research-creation in the fine arts. Since we are piloting the PhD in Research-Creation in the Fine and Performing Arts through INDI, we have concrete evidence that there is current interest, and we will be able to adjust the program based on input from the students.
- **This program is expected to attract a mix of students:** Since Canada is a trailblazer in the field of research-creation in the fine and performing arts, we expect a mix of Québec, Canadian and international applicants. While the program might be attractive to recent MFA or MA graduates in the fine and performing arts related fields, we expect that it will mainly attract life-long learners: mid-career artists, performers and cultural workers seeking to deepen their critical engagement with their practice and with societal issues and educators in the fine and performing arts seeking advanced qualifications.
- **Interdisciplinary and Collaborative Research:** The fine and performing arts are increasingly intersecting with disciplines such as digital technology, environmental science, and social theory. A PhD in Research-Creation in the Fine and Performing Arts will facilitate this kind of interdisciplinary research and experiential engagement, allowing students to explore new media, performance technologies, and cross-disciplinary methodologies. The program will particularly encourage collaboration through its focus on experiential learning, and the integration of residencies and internships into the coursework.
- **Hybrid Knowledge Production:** In contemporary research, there is a growing recognition that knowledge production is not solely the domain of traditional, text-based scholarship but also arises through embodied, performative, and visual forms. Research-creation fosters the idea that creative practice is itself a valid and valuable form of research. By centering creative output in the coursework and the thesis, the program will contribute to the expansion of knowledge creation within the academy and outside of it. It is worth noting that Québec's Ministry of Education and funding agencies such as SSHRC and FRQSC recognize research-creation as knowledge production.
- **Demand for Alternative Career Pathways:** As the job market for arts graduates continues to evolve, a PhD in Research-Creation in the Fine and Performing Arts will equip students with a wide

range of transferable skills—critical thinking, creative problem-solving, interdisciplinary collaboration, and project management—that are increasingly sought after in both academic and non-academic settings. Many artists today are not only creators but also educators, curators, researchers, and leaders in community-based or public sector arts initiatives. This program will allow students to diversify their career pathways and contribute to the professionalization of the arts within various sectors, including academia, government, non-profits, and the cultural industries.

- **Globalization and Cultural Exchange:** Higher education institutions, particularly in creative disciplines, are increasingly focused on fostering global connections. The PhD in Research-Creation in the Fine and Performing Arts will contribute to Concordia's international profile by attracting students and faculty from diverse cultural contexts. Furthermore, collaborations with institutions such as HEAD Genève will allow for Concordia students to experience different research-creation cultures in the context of their PhD. This international dimension will enrich the student's research-creation work and expand the program's impact.

Addressing Societal Needs

- **Montreal as cultural hub:** Montreal is known as a cultural hub and holds the Unesco Creative City designation for design. Its creative sectors boast a substantial economic footprint. Québec's cultural industries (publishing, film, broadcasting, videogames, fine and performing arts, museums, etc) employ about 96,400 people (2.2% of provincial employment) and generated \$13.2 B in GDP in 2023 (Source: jobbank.gc.ca). There is a need, in this context, for artists who will be able to demonstrate leadership in arts-based research, pedagogy, and advocacy within academic and non-academic settings.
- **Community Engagement and Public Impact:** Research-creation in the Fine Arts encourages meaningful interaction between academic research and community-based projects. Students will be able to develop art that connects directly to local communities, thereby fostering inclusivity and empowering individuals through creative expression. As the world becomes more interconnected, the demand for artists who can engage with global and local communities, translating research into practical, socially transformative outputs, will continue to grow.
- **Ethics, Social Justice and Cultural Advocacy:** In an era marked by movements for racial, gender, disability and environmental justice, artists and scholars are increasingly called upon to use their practice and research to address societal issues. Our PhD program in Research-Creation in the Fine and Performing Arts will foster artistic work that actively engages with the ethics of research creation (particularly important in the age of AI), as well as social justice themes, enabling students to create work that critiques and challenges contemporary structures of power, privilege, and oppression, that contribute to societal debates on issues such as climate change, migration, decolonization, and accessibility.





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

No dossiers for Faculty Council approval.

2. Final Approval of APC/Senate

No dossiers in the last approval period.

3. Guidelines for Teaching with AI

Review the newly revised [Guidelines for teaching with generative AI](#) that include important new information on ethical use of GenAI and its impact on equity, representation, and culturally diverse communities.

The Library has launched [GenAI Quickstart for Students](#), a series of short, online modules designed to be starting points for **students** to think about when and how to use GenAI in academic contexts (or not). Topics include an overview of GenAI tools, possible uses for learning, graduate research, and more. Content was developed by experts across Concordia, including our own teaching consultant Alicia Cundell who worked on the [professor expectations module](#).

4. CTL Teaching Resources

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

- **March 18, 2026:** [Thinking from positionality: feeling, skepticism, experience and the theory of work](#)
- **March 27, 2026:** [Contemplative pedagogy and practices in the classroom launch](#)

The CTL team continue to be available for [one-on-one consultations](#)

Reflect on your end of Fall term student evaluations and consider adjusting your assessment methods. Useful resources for this include [help in interpreting your evaluations](#) (on Carrefour), key considerations for [determining assessment methods](#) and guidance in [navigating assessment design and GenAI](#).

CTL's [Contemplative Practices Summit](#) series wrapped up in November. Catch up on the [sessions that were recorded](#) and [read the blog post](#) from our graduate student-partner.

5. Blended/remote Teaching

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

Request forms for the **2026-27** academic year are available on Carrefour.

The deadlines for submissions for **2026-27** were/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.

Guidelines and Criteria for Granting Tenure in the Faculty of Fine Arts, Concordia University
(for Department and Faculty Committees)

Overview:

Tenure procedures are determined by Article 18.01 of the CUFA Collective Agreement (CUFA CA) which defines tenure as “continuing appointment in a full-time faculty position as professor or Associate Professor until resignation, retirement or termination under the provisions of this Collective Agreement.” (18.01a) Tenure is granted to ensure academic freedom (18.01b), and confirms a person’s competence and commitment to the creative task of higher education (18.01C). The Board of Governors officially confers tenure but it does so on the basis of a judgement made by the member’s peers (18.01d).

According to the CUFA CA, tenure shall be granted to candidates who have demonstrated “a level and quality of competence and promise” (18.02) in areas of activity described in Article 16.01a and 16.01b and 16.01c (teaching, research and service, respectively) consistent with the academic unit, Faculty, and University expectations, including conditions prescribed at the time of initial appointment or in the course of a reappointment exercise (18.02 a). According to the CUFA CA, a candidate who requests consideration for early tenure must satisfy all of the same conditions as a candidate applying for mandatory tenure.

According to the CUFA CA, the burden of establishing and documenting the case for tenure rests with the candidate. (18.09a)

Guidelines:

The following identifies performance markers that indicate what a successful tenure dossier should look like in the Faculty of Fine Arts. These markers include the essential (baseline) elements of a faculty member’s work across each of the three main categories of work, as well as an additional set of possible activities at least one of which will be readily evident in each of the areas of a successful dossier. Members are invited to think broadly about the specific activities, outcomes and impacts of their teaching, research and service duties, and to document these in their dossier. Working within the parameters laid out in the CUFA CA, these performance markers will be understood qualitatively and reflect the disciplinary diversity across our Faculty. Acknowledging this diversity requires flexible tools to respect and recognize the distinct teaching environments and pedagogies, research practices and outputs, the multiple spheres of service, as well as the collective and varied impact of a member’s academic labor.

While assessments of teaching, research, and service should be made with full consideration to the specificities of each area of work, it is also expected that these spheres will sometimes be overlapping and integrated, depending on the discipline or the ways that a faculty member has elected to conduct their work. It is also often true that the balance of work across these three areas may vary with degrees of investment in each of the areas differing depending on unit needs and individual commitments. The intensity of specific investments may also shift throughout the course of a career; one phase may be more research-focused (i.e. if appointed as a research chair or in receipt of a research grant) while another phase may be more service-focused, for instance. Yet, all three areas of work (teaching, research, and service) are essential to each and every faculty member’s workload. We thus encourage committees to think about each dossier holistically, taking into account an applicant’s full and total contribution to the University. While these guidelines lay out

minimum standards, candidates who exceed these standards can and should be acknowledged as having done so. Lastly, the burden of establishing and documenting the case for tenure rests with the candidate.

Service:

General Considerations:

As Concordia and the CUFA CA are grounded in and rely upon a model of collegial, peer-governance, service is an essential aspect of any tenure dossier. As not all service requires the same amount of work or leadership, some degree of differentiating between routine committees and consequential ones should be undertaken. For instance, some committees can largely be venues to receive information while others may be generative of policies or programs. Contributions to campus-wide committees or those that operate beyond the university with relevance to its missions will also be recognized but in most instances do not replace core service to a member's home unit(s). All units require **normal service** from full-time faculty members to operate. If there are specific duties either in the home unit or outside of it, these should be defined by that unit and articulated in the "letter of expectation." For common reference, the CUFA-CA defines **normal service** to the University and Community as including:

- 1) Participation in university-wide bodies
- 2) Academic leadership positions (unit head, program director, course coordinator, student advising)
- 3) Committee membership at levels of academic unit, faculty and university
- 4) Participating in scientific, cultural, educational, professional, governmental and social bodies, together with activities involving expertise or popularization which are relevant to and compatible with the professorial role
- 5) Service to CUFA
- 6) Outside professional activities

The CUFA-CA stipulates that service expectations may be reduced for probationary members as compared to tenured members in the same unit (16.02). The burden of establishing and documenting service accomplishments and their impact, particularly those beyond the unit, rests with the candidate.

Baseline for all members:

- Active and regular participation in department-level governance, including department council and appropriate program-level meetings
- Active membership on at least one unit committee or more as required by shared service principles in member's unit
- Participation in student recruitment, admissions committees, and student advising, as needed
- Active contribution to a co-operative and collegial working environment

And, *at least one of the following indicators must be present demonstrating quality of contributions and promise*):

- Leadership or initiative taken on administrative actions leading to demonstrable, positive outcomes to area, unit, or Faculty (new policies and practices; cross-unit collaborations)
- Service or leadership to external scholarly, artistic or cultural communities or organizations (i.e. contribution to organizing conferences/symposia, service in support of juries, peer review, boards of professional/pedagogical associations, policy development)

- Leadership in a program, area, or department committee (for example as program head, program or area coordinator, committee chair, or as the lead in a particular initiative)
- Active participation or leadership in faculty and university-level governance or task force
- Service to CUFA

Teaching

General Considerations:

According to the CUFA CA (16.01), Teaching Duties include:

The preparation, organization and presentation of course materials; availability to students outside of class hours; curriculum development; preparation of course material for student use; direction and evaluation of student progress in courses and practical work (including marking and timely submission of grades). In our Faculty, graduate supervision is considered under teaching and not research.

The requirements of teaching and supervision across our Faculty vary according to discipline and pedagogy, as well as program. Our Faculty includes relatively small studio-based and practice-based learning environments as well as large, lecture-based theory and history classes. We also have hybrid pedagogies, blending online and in-person learning, requiring distinct approaches to teaching and course management. These dynamics should be taken into view when evaluating teaching.

Assessment of teaching competency should consider numerical student course evaluations, evidence of course and curriculum development, course materials, pedagogical innovation and training. Assessment can also include reviewing peer observation letters and unsolicited student letters. Thoughtful attention should be given to the size and type of courses taught (required, elective, large, small, new, experimental, addressing difficult subjects). Oversight of extra-curricular student exhibitions and performances may also be recognized. The responsibility of establishing and documenting these activities and their impact on students, curriculum, and pedagogy rests with the candidate.

Baseline for all members:

- Teaching a reasonable variety of classes across different levels of the curriculum
- Active participation in graduate thesis/research supervision and graduate committees, where applicable
- Evidence of competency in syllabus presentation and course design, pedagogical activities, and assessment and feedback practices that are in keeping with unit, faculty and university-wide standards and norms
- Statistical data from teaching evaluations from most courses are near or at department mean, show significant improvement, or are contextualized within a plan for development

And, *at least one* of the following indicators must be present demonstrating quality of contributions and promise):

- Evidence of innovation such as developing new courses, curriculum or programs
- Graduate supervision and graduate committee membership that is above the unit norm
- Research and/or investment in pedagogical innovation and/or improvement that has manifested in some aspect of teaching practices
- Research and/or investment in new platforms or modes of pedagogy that has manifested in some aspect of teaching practices, infrastructures or resources
- Evidence of pedagogical activity related to policy, institutional, organizational, or community practices, artistic or research fields, or graduate training

- Markers of accomplishment such as teaching awards
- Teaching evaluations are above the department mean

Research

General Considerations:

According to the CUFA CA, the goals of research and scholarship are to increase knowledge and understanding and to further the faculty member's teaching and scholarly competence. It identifies research activities as including, but not limited to:

- 1) Research within a member's field; dissemination of such work through respected publications, presentation of scholarly papers, exhibitions and performances, and other appropriate means.
- 2) Seeking external funding
- 3) Control and oversight of research funds

The CUFA CA also indicates that "more weight shall be given to peer-reviewed than to non-peer-reviewed work, **to the extent appropriate to the discipline.**" (Article 14i). In the Faculty of Fine Arts we also value an expansive and inclusive framework for defining research across its many modes, phases, outputs and impacts. Using qualitative assessments, we value traditional markers of excellence (peer review publications, juried recognitions, solo performances and curated shows) as well as impact-based markers that show influence on policies, communities, and broad publics that exist beyond academic disciplines and institutions.

Research in the Faculty of Fine Arts takes many forms, including research-creation, creative, scholarly and applied forms of knowledge production and interface with both specialized and broader communities. It can be disciplinary in nature, or engage with different bodies of knowledge, media, methodologies, and epistemologies or ontologies through interdisciplinary, multidisciplinary or transdisciplinary practices. The constituencies we serve—specialized academic communities, art institutions and organizations, broader publics, industries, and others—vary in size, location, and institutional framework. The outputs and impacts of our research also reflect the breadth of our disciplines and approaches. Some will be minor, small or brief while others will be major and lasting across spheres. Scale and scope will vary across national and international boundaries, small and sizable organizations. Research and its impact may also involve community-facing explorations that influence policy, organizational practices, programs, public events, or collaborative and co-collaborative processes with diverse publics and communities. Contributing to indigenous knowledge systems and processes of reconciliation should also be recognized.

The responsibility of establishing and documenting these varied forms of research and its impact rests with the candidate. Candidates are therefore encouraged to present a comprehensive picture of their research, encompassing peer recognized, peer-reviewed and non-peer-reviewed outputs, and to clearly articulate the significance and impact of their work across scholarly, creative, and broader communities.

Definitions of Research:

Research-Creation: while there are varied definitions, the [Fonds de Recherche de Quebec](#) and the Social Sciences and [Humanities Research Council](#) assume that research-creation is an approach to creating new aesthetic, theoretical, methodological, epistemological or technical knowledge by combining creative and academic research practices. Outputs may be any combination of creative and scholarly work as detailed below. Research-creation can be germane to many fields and happens across all units in our Faculty.

Creative Work: may include, but is not limited to, artistic, design or performance outputs that may manifest as group or solo exhibitions in galleries or museums, theatrical, musical, and dance performances, audio-visual recordings, compositions, choreographies, graphic design, games, visualization tools, therapies, pedagogies. Such work may also be disseminated through juried competitions, community-engaged processes, urban interventions and in-situ work. The Faculty also recognizes process-rich experimentation. Creative work in our Faculty may also be small or large in scale, varied in duration and scope, and appearing across a range of venues or documented in different media. It may also use a wide variety of processes, materials and media. Master classes, workshops, commissions, and industry contracts may also be examples of research outcomes, dissemination and impact.

Scholarly Work: may include published or presented works that manifest as, but are not limited to, articles in refereed journals, chapters in books, papers at conferences or public events, catalogue essays, film or media programming, curatorial projects, digital publishing, and editorial work. Contributions such as open access research findings, databases, tools, software, apps, archives and collections should also be recognized. Initiating and organizing activities that contribute to scholarly exchange and debate (e.g. conferences, guest lectures, symposia, panels) also constitute valid forms of scholarly work. Scholarly outputs may be short or long, peer-reviewed or not, across a range of platforms, including open-access, with different magnitudes of distribution and prestige. While each of these may be weighted differently, they should all be recognized as valid elements of scholarly work.

Peer Recognition and Peer Review

Peer recognition and peer review are distinct and essential markers of research output, dissemination, and quality. *Peer recognition* can manifest as invitations to exhibit, lecture, or publish, or through commissions and professional contracts. *Peer review* involves evaluation by juries, panels, or editorial boards, which may use blind, double-blind, or open review processes. These may be municipal, provincial, national or international in scope and scale. When possible, candidates should describe the importance and the specific nature of the recognition and review process for each output. All outputs should be evaluated qualitatively, considering the venue's caliber, the degree of specialized contribution to a particular area, and/or the scope of the audience or community engaged.

Impact

Assessing impact can encompass traditional metrics such as peer-reviewed publishing or exhibition venues, awards, reviews and citation indices but also more wide-ranging factors such as influence on policy, community practices, research directions, cultural production, public engagement, or knowledge mobilization. Impact may be concentrated in specialized or particular research areas (disciplinary or interdisciplinary) or may be broad, extending beyond artistic and academic disciplines or academic institutions. Impacts may be varied and differently weighted but all should be documented and considered.

Baseline for all members:

- Active involvement in scholarly/creative activity with a clear and coherent research program and/or objectives
- Reasonable dissemination or research output through venues that are recognised by peers and coherent with the researcher's field and objectives
- Pursuit of internal or external research funding, where appropriate
- Responsible control and oversight of research activities and research funds (if successfully secured)
- Evidence that the scope and impact of research are growing in a way that reflects career-progression. For some, this might mean that dissemination is shifting from local to international venues; or that written work is being translated into different languages. For others, this might mean publications or exhibition venues that demonstrate greater significance in their field.

-

And, *at least one* of the following indicators must be present demonstrating quality of contributions and promise):

- Internal or external research funding secured
- Scholarly or creative work that is significant and/or well-respected, with peer recognition or review (evidence of this could include an esteemed dissemination venue or award, review(s) or interview(s)).
- Evidence of scholarly or creative work that is uniquely innovative, groundbreaking, voluminous, or impactful

Report of the Associate Dean, Research, Graduate Studies and Faculty Development

Submitted by: Haidee Wasson, with contributions from Marina Polosa, Mary Di Pietrantonio, and Rebecca Logan.

March 13, 2026

Questions/comments

For general questions about matters pertaining to CUFA-related processes (leaves, retirement, contract renewal, tenure, promotion and performance evaluation), please contact our Academic Personnel Administrator, Mary Di Pietrantonio <mary.dipietrantonio@concordia.ca>.

For general questions about research support and graduate awards, please contact Marina Polosa <researchatfinearts@concordia.ca>.

You can also reach out directly on questions pertaining to Faculty Development and Inclusion to Haidee Wasson: adfdi.fofa@concordia.ca.

Please direct questions pertaining to Research and Graduate Studies to Haidee Wasson: adrgs.fofa@concordia.ca.

Faculty Handbook

We are in the process of updating what used to be called “The New Faculty Handbook”, now rightly renamed “Faculty Handbook”. First, I wanted to remind everybody what a fabulous resource this Handbook is for all Full-Time and Part-Time Faculty members. We always circulate a copy of this document at the beginning of the academic year. But, if you find that somehow this spectacularly helpful PDF has fallen off your desktop, please reach out and we will send it to you again. If you are familiar with the Handbook and have noticed that something you know now might have been usefully included in it, please share. It is a work-in-progress, and we welcome all ideas on how to improve it.

Academic Staffing for 2026-2027

We are now processing Artist-in-Residence and Scholar-in-Residence requests for new positions and reappointments. In addition to our current faculty searches (Chair position for the School of Performance and Volt-Age Fellow in sustainable design), we expect to hire 17 in-residence appointees for the academic year 2026-2027.

Part-Time Posting Process: For those involved in PT hiring, if you have any questions about the content of your postings, please feel free to reach out to me in preparation for the May 1st posting deadline. This is particularly important if your unit has adopted any unit-wide

frameworks for pedagogy or educational environments that are important to your learning communities—e.g., EDIA or anti-colonial statements, as well as possible anti-racism or anti-harassment statements. Such unit-wide commitments can and should be integrated into postings and I can help with that.

There is a new practice for allocating Reserve Credits. Academic Unit Heads will be receiving confirmation soon on how many courses they can identify as “reserve.” Please feel free to reach out if you need advance support.

Retirement Resources for CUFA Members

We now have a resource worksheet to support retiring faculty, PowerPoint slides for those thinking about retirement, as well as a recorded presentation, which includes a mini-lecture from the pension experts in Human Resources. Please contact Rebecca Logan, Advisor, Academic Personnel at rebecca.logan@concordia.ca if you would like access to any of these materials.

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. 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.

Research Awards, Funding, and Faculty Recognitions

The **Trudeau Foundation Fellowship call** has been launched and circulated by Fine Arts. This prestigious award recognizes **outstanding mid-career scholars** in the social sciences and humanities whose work aligns with one or more of the Foundation’s four themes:

- human rights and dignity,
- responsible citizenship,
- Canada and the world,
- People and their natural environment.

Fellows receive \$300,000 in total support, including research funds and up to one year of teaching release.

Concordia may nominate up to three candidates, and an internal selection process will be coordinated by OVPRII.

- Complete NOI packages should be submitted to Eli Friedland eli.friedland@concordia.ca
- The deadline is **Monday, March 20, 2026, by 5 pm.**
- If you have questions, please contact Eli Friedland eli.friedland@concordia.ca

We strongly encourage nominations for **Research Impact Awards** (RIA) competition, which serves as an important recognition of the diverse ways in which research and research-creation contribute to academic and scientific impact as well as beyond, through contributions to society, culture, policy, innovation, and the broader community.

- Complete applications should be submitted to me adrgs.fofa@concordia.ca and copied to Marina Polosa: researchatfinearts@concordia.ca
- The deadline is **Wednesday, April 8, 2026, at noon**
- If you are thinking of applying and have questions, please contact Associate Dean Wasson at: adrgs.fofa@concordia.ca.

The **Petro-Canada Young Innovator Awards** (PCYIA) program has been launched by the Office of the Vice-President, Impact and Innovation (OVPRII) and circulated by Fine Arts. We encourage submission of proposals for this award, which recognizes, promotes, and supports outstanding and innovative emerging researchers whose work contributes significantly to the training environment of the University and has an impact on society at large.

- Complete applications should be submitted to me adrgs.fofa@concordia.ca and copied to Marina Polosa: researchatfinearts@concordia.ca
- The deadline is **Monday, April 13, 2026, at noon**
- If you are thinking of applying and have questions, please contact Associate Dean Wasson at: adrgs.fofa@concordia.ca

The call for **SSHRC Institutional Grant** (SIG) Explorations proposals has been circulated to all Full-Time Faculty and Extended Term Appointment Faculty in Fine Arts. Funding is available for pilot projects and new research/research-creation directions. Matching funds are not required.

- Complete applications should be submitted to me adrgs.fofa@concordia.ca and copied to Marina Polosa: researchatfinearts@concordia.ca
- Rolling deadline is **Monday, March 16, 2026, until Thursday, April 16, 2026**, or until available funds are depleted
- If you are thinking of applying and have questions, please contact Associate Dean Wasson at: adrgs.fofa@concordia.ca

Research News

Advisor, Research Development

The Office of Research and the Faculty of Fine Arts are pleased to welcome **Nimalan Yoganathan** as our new Advisor, Research Development.

Nimalan will support faculty members with the content development of their research proposals. He can help clarify project ideas, strengthen proposal narratives, ensure alignment with funding agency priorities, and improve the overall quality of applications. He is available

to work with faculty at any stage — from early idea development to final review before submission. Please join us in welcoming him to the faculty.

We encourage faculty to reach out to Nimalan early in the proposal process to benefit from his support and expertise: nimalan.yoganathan@concordia.ca

Narrative CV Workshop

The Concordia University Narrative CV Workshop is a hands-on session designed to help researchers and faculty rethink how they present their accomplishments. Unlike traditional CVs, a narrative CV highlights the story behind your work — the impact, the contributions, and the context that funding agencies and review committees care about. Participants will learn how to structure their narratives, select meaningful evidence of achievement, and communicate their research journey more effectively. Whether you're preparing a grant application or updating your professional profile, this workshop will give you practical tools to craft a compelling narrative CV.

Date: **Wednesday, March 25, 2026**

Time: 1-2:30pm

Location: LB-322 ([Register here](#))

We suggest you bring your laptop for the guided writing period.

Additional Narrative CV resources can be found on the Research webpage <https://www.concordia.ca/research/for-researchers/narrative-cv.html>

Upcoming Grant Agency Deadlines

(Contact: nimalan.yoganathan@concordia.ca)

Social Sciences and Humanities Research Council (SSHRC)

- Connection Grants: May 1, 2026
- Destination Horizon Grants: May 22, 2026
- Partnership Engage Grants: June 15, 2026

Fonds de recherche du Québec - Société et culture (FRQSC)

- Regroupements stratégiques: May 6, 2026 (LOI)
Réseau - Émergence
Centre - Émergence
Centre – Renouveau

Canada Council for the Arts

- Sector Support, Innovation and Development
Maximum funding available per application: \$100,000
Deadline: Any time before the start date of your project or activity
Notification of results within 5 months

Important Research Account Year End Deadline Information (Research Year End Memo 2026)

Please see the document that was circulated to all Full-Time Faculty in the Faculty of Fine Arts, attached below.



Memo

To: All Concordia Researchers

cc: Faculty Financial Officers, Associate Deans of Research, Assoc VP Fin & Controller, Chief Financial Officer, Assoc VP, Research, Policy, Entrepreneurship & Impact/VPRII, Assoc VP, Strategic Institutional Initiatives/VPRII, VP, Research, Innovation and Impact/VPRII, Faculty Dean, Deputy Provost and Vice-Provost, Faculty Development and Inclusion.

From: Angela Luciano, Director Research and Restricted Financial Management (RRFM)

Date: February 26, 2026

Re: **Research Year End Update**

March 31st, 2026 Deadline:

As the annual fiscal year for the major research funding agencies (Tri Agency/FRQ) is nearing, please verify your research grants activity in the researcher dashboard to ensure your transactions are processed correctly.

All purchase requisition (PR) related to these grants must be submitted to procurement and followed up on with approvers as soon as possible. Reminder, the goods and services must be received by March 31, 2026 to be eligible to your 2025-2026 report.

If you have any questions for PRs valued over \$139,000 pre-tax, reach out to helen.mcdonald@concordia.ca, senior buyer, Procurement Services.

March 31st journals entries:

Journals must be completed and received by **April 3rd** to be included in the March 31, 2026 financial reports.

We ask that you review your research accounts regularly and take steps to clear if any existing deficits. In addition, to avoid any incorrect return of funds to the agency, please ensure your eligible expenses have all been charged.

Reminder emails will also be sent by RRFM shortly to researchers with balances in their Tri Agency and FRQ accounts.

2025-2026 Financial Reports Production:

RRFM will begin to prepare reports in May. We will begin with the inter-university reports due to other institutions (Tri Agency and FRQ grants).

<u>Financial Statement</u>	<u>Inter University</u>	<u>Concordia is lead</u>
<u>Deadlines -Sponsor/Agency</u>		<u>investigator</u>
<u>Tri-Agency (NSERC, SSHRC, CIHR, CRC,TIPS)</u>	<u>June 30,2026</u>	<u>September 30,2026</u>
<u>FRQ (FQRSC, FQRNT, FRSQ)</u>	<u>June 30, 2026,</u>	<u>September 30,2026</u>

Online team meetings can be scheduled Monday-Friday from 9-5. For an in-person meeting with a member of the RRFM team, you can make an appointment every Wednesday at the link below. The meetings will be held in GM700.

[Booking Link](#)

New Grant (account) Openings: GRANTS WITH AN APRIL 1ST START DATE:

NSERC SSHRC CIHR FQRNT FQRSC

New grants require presentation of **an approved compliance condition (HREC, AREC, Biohazards, etc., if applicable)**, to be presented to the Office of Research (OOR).

Once OOR is satisfied that all compliance requirements are met, a **Notice of Award** will be issued by OOR to RRFM.

On average a new grant number will be opened by RRFM within 3-5 business days.

2026-2027 April 1st Installments:

The Tri Agencies, (NSERC, SSHRC, CIHR) and FRQ(FQRSC/FQRNT/FRSQ) 2026-2027 approved installments approved for release will be reflected in your grant no later than April 30th.

During this transition, if you receive an error message due to a missing installment, contact the RRFM. If the installment is being finalized and an expense is rejected, researchers should contact RRFM.

If you require support in reviewing your accounts or have questions about allowable actions to address, please contact the Research and Restricted Financial Management (RRFM) team.

Angela Luciano, Director RRFM:

angela.luciano@concordia.ca

Frederick Clayman, Associate Director RRFM and AP Services

frederick.clayman@concordia.ca

Rosa Verdecampo, Manager RRFM :

rosa.verdecampo@concordia.ca

Naseem Khan, Manager Financial Data ,Comp. & Processes RRFM:

naseem.khan@concordia.ca

New Account opening:

accountopening@concordia.ca

Research compliance:

researchcompliance@concordia.ca

General inquiries (journal requests, trx. detail inquiry, balances, reports ,deficit clearing requests) by Faculty:

Faculty Arts and Science:

fas.rrfm@concordia.ca

Gina Cody School of Eng & Com Sc

gcs.rrfm@concordia.ca

Faculty of Fine Arts:

fofa.rrfm@concordia.ca

John Molson School of Business:

jmsb.rrfm@concordia.ca

Thank you,
Angela Luciano

Angela Luciano

Angela Luciano, CPA,CMA

Director, Research and Restricted Financial Management,

Financial Services, Concordia University

1455 de Maisonneuve Blvd, West GM 720-11

Montreal, Quebec, Canada H3G 1M8

Faculty Council meeting
 March 13, 2026
 FFAC-2026-03-D7

University Advancement Faculty of Fine Arts Development Update

Submitted by: Marc Wieser, Principal Director of Development

1. Department update

Marc will be attending the 2026 CCAE National Conference in Vancouver at the end of April.

We are delighted to announce a new team member in Fine Arts Development. Erika Pettorelli will be joining the team as Development Officer, in a shared role between the faculties of Fine Arts and Arts and Science. Advancement is experimenting with cross-appointed roles as a way of maximizing our fundraising capacity in the context of current restrictions on hiring.

2. Summary of gifts raised (FY26)

To date, we've raised approximately **\$1.74M** for initiatives in the Faculty of Fine Arts since the start of this fiscal year in May.

- We are currently awaiting responses on approximately \$1.12M
- We currently have \$7.15M in potential donations in active cultivation

New Gifts to the Faculty of Fine Arts

- I. The Lloyd Carr-Harris Foundation – \$400K to continue their support towards the Centre for the Arts in Human Development (CAHD).
- II. Lillian and Billy Mauer – \$25K renewal towards [Conversations in Contemporary Art \(CiCA\)](#).
- III. Juan Ortiz Apuy – \$7.5K to establish an undergraduate award in Sculpture to recognize an exceptional student from an underrepresented background.