

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

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- 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 amplify Black creatives through exhibitions, screenings, and workshops. Supported by external funding such as Young Canada Works, the series engaged filmmaker and MFA graduate Adam Mbowe for curatorial and coordination support. 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.

Contacts: [Pamela Caussy](#), VCR Manager and [Gwynne Fulton](#) Director, FOFA Gallery

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.

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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), honouring contemporary Indigenous beadwork.

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

- The Faculty of Fine Arts [Curriculab](#) 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** also participated in the **Infusing Black Scholarship** initiative to diversify course content and include black perspectives in their curriculum.

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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**

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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.

- The Faculty of Fine Arts and Loyola College, Faculty of Arts and Science collaborated on [the InSite2 conference](#), a multi-day 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** [Joé Côté-Rancourt](#) and [Joshua Jensen](#)

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- 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 centre 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

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- 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**

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- 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

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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,

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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**.