

TO: Members, Fine Arts Faculty Council
FROM: Tristan Khaner, Secretary, Fine Arts Faculty Council
DATE: April 4, 2025

Please be advised that the next meeting of the Fine Arts Faculty Council will be held on
Friday, April 11, 2025, at 9:30 a.m. in EV 2.776

AGENDA

- | | |
|--|--------------------------|
| 1. Call to Order | Quorum Required |
| 2. Agenda for the Meeting of April 11, 2025 | For Approval |
| 3. Minutes of Meeting of March 14, 2025 | For Approval |
| 4. Business Arising from the Minutes of March 14, 2025 | For Information |
| 5. Chair's Remarks | For Information |
| 6. Appointments (FFAC-2025-04-D1) | For Approval |
| 7. Academic Programs and Pedagogy | |
| 7.1. Curriculum Changes for the Department of Art Education (Dossier FA-ARTE-5740) (FFAC-2025-04-D2) | For Approval |
| 7.2 Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2025-04-D4) Faculty Development and Inclusion | For Information |
| 8. Presentations (10:30 a.m.) | |
| Strategic Enrolment Management (SEM) Project Update | For Information |
| Guests: Nadia Hardy, Deputy Provost and Vice-Provost, Enrolment and Student Experience and Linda Campione, Project Director, Future Concordia and Return to Campus Initiative, Office of the Provost And Vice-President, Academic | (20-30 mins. incl. Q&As) |

9. Faculty Development and Inclusion

9.1. Report of the Associate Dean, Faculty Development and Inclusion
(FFAC-2025-04-D5) For Information

10. Research and Graduate Studies

10.1. Report of the Associate Dean, Research and Graduate Studies
(FFAC-2025-04-D6) For Information

11. Questions For Information

12. Other Business For Information

13. Advancement Activities Report (FFAC-2025-04-D7) For Information

14. Next Meeting – May 9, 2025

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

March 14, 2024
9:30 a.m. – 12:00 p.m.
EV2.776

Present: A. Gérin (Chair), E. Adams, P. Barr, C. Bruce, J-F. Bourgault, H. Brousseau, C. Bruce, E. Cheasley Paterson, G. Dimitrov, D. Douglas, N. Gehman, S. Ghosh, J. R. Giersdorf, C. Heisz, S. Janssen, C. Keegan, M. Lefebvre, H. McLaughlin, P. McLelland, M. Medraj, C. Moore, E. Murphy, D. Pariser, N. Pezolet, J. Joachim, I. Providenti, C. Ready, S. Romano, M. J. Thompson, S. Thomson, E. Tsabary, A. Tsafaras, H. Wasson

Regrets: S. Cooke, J. Rager

Guests: Kelly Jazvac, Madeleine McNeely

1. Call to Order

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

2. Approval of the Agenda

MOTION: (H. McLaughlin / H. Wasson)

“that the agenda for the meeting of March 14, 2025, be approved.”

CARRIED

3. Approval of the Minutes of the Meeting of February 14, 2025

MOTION: (P. McLelland / E. Cheasley Paterson)

“that the minutes of the meeting of February 14, 2025, be approved.”

CARRIED

4. Business Arising from the Minutes of February 14, 2025

The Dean addressed business arising from the minutes in her remarks.

5. Chair’s Remarks

- The Dean acknowledged that the members of the [Concordia Research and Education Workers \(CREW\)](#) Union started an unlimited strike on Wednesday, March 12, 2025. She could not comment further because the [Québec Labour Code](#) limits what an employer can discuss during negotiations or a labour dispute as this could be interpreted as attempting to influence the collective bargaining process.
- There is an [FAQ](#) for faculty, staff, and students on the university website to answer the most pressing questions about the CREW strike.
- The Dean is hoping for a rapid resolution but should the strike last into the Spring, it may become necessary for some professors to modify their syllabi or change their teaching or grading strategy. Faculty members needing support with this can reach out to the [Centre for Teaching and Learning \(CTL\)](#), who is poised to help, and to [Elaine Cheasley Paterson](#), who can also be a strong resource.
- The February 15 [Open House](#) was a success with a total of 3,800 visitors, including more than 1,500 prospective students, with a rough split of 80% potential undergraduate students and 20% potential graduate students. Two live virtual sessions attracted another 130 participants who could not attend in person.

- First choice applications at the Faculty of Fine Arts are down year on year 9% at the undergraduate level and 1% at the graduate level. The drop is mainly attributed to international and out-of-province students. This is striking since departments have been admitting faster than in previous years, which is yielding faster confirmations and hopefully, registrations. The Dean thanked everyone for the huge difference their great work is making.
- At the University level overall, first choice applications are down 7% at the undergraduate level and 31% at the graduate level.
- The Dean reminded Council of the three scenarios that looked at varying numbers of student registrations and how they would impact the budget. It is now clear that the most optimistic scenario, which requires an increase of a 1000 new registrations compared to last year in order to maintain the overall number of students, will not be reached. This means that we need to find ways to deliver curriculum in more economical ways, across the university. The Dean will share the exact number of registrations with the community when she receives this information.
- The Dean will be holding a Town Hall in approximately one month, and a “save the date” invitation is forthcoming. During the Town Hall, the Dean will inform the broader community about the current situation and the plans that are in place, and she will hear concerns and ideas. FASA representatives have been informed that the Dean is happy to speak with students.
- Tuition and government funding have remained the same over the last few years while costs and salaries have exploded following the pandemic and this must be addressed in a sustainable way. As previously mentioned, the situation is not unique to Concordia. There is a worldwide crisis of the education system. Several universities have suspended programs over the past few months. More recently, York University in Toronto, suspended 14 programs. The University of Edinburgh, one of the oldest and finest universities in the world, announced that they have a budget shortfall of £140m and that they will begin a major restructuring exercise. Yesterday, Johns Hopkins University announced 2,000 job cuts across their campuses.
- Particular to the Quebec situation is the recent interference by the provincial government with placing caps on the number of international students who can apply for a study permit in each university. The difficulty is that the caps include both new applications and renewals. This is a new factor which will require coordination across the university to make sure that current international students are able to renew their visa within the university’s quotas. The Dean’s Office has been discussing this with the department Chairs. Program Directors are also being brought into the conversation and being equipped with the necessary tools to achieve the coordination and make informed decisions.
- The USA-Canada tariff war will likely have an impact on the university’s budget because of its procurement needs for specialised equipment and technology produced in the US and potentially other things like library databases, for which there are no alternative vendors.
- On March 11, the Dean joined the well-attended celebration of [CUCCR’s 8th anniversary at 4TH SPACE](#). There was an interesting discussion about the genesis and evolution of CUCCR, about the team of volunteers, their impact on the community and particularly on the lives of students. At the end of the speeches, it was announced that CUCCR secured 75% of its funding for next year from the University, and 20% from student unions. There is more to be done but this one-year plan gives us the opportunity to continue working for the perennity of the organisation.

- The Dean reminded all that according to [Quebec's Hazardous Products Information Regulation](#), all faculty and staff who work with hazardous products are required to complete the Workplace Hazardous Materials Information Training (WHMIS) every three (3) years. The training is also mandatory for graduate students who work in studio-based learning environments, and it is required for some undergraduate students, depending on the program they are in. The Dean encourages all undergraduate students taking a studio

course to complete WHMIS training. The WHMIS and Safety Essentials for the Fine Arts training course is now offered as a free, self-directed online training.

- o **Students** can access the new training on [Moodle](#).
 - o **Faculty and Staff** can complete the training via their [My Learning](#) tile in Unity where they can see their last training date.
- The always amazing student-run [Art Matters Festival](#) is celebrating its 25th anniversary this year and the [group of organizers](#) is particularly dynamic. The festival held its opening party and a round table titled [Blurring the Borders](#) on March 1, during Nuit Blanche. Attendance was strong for both events with close to 700 people overall. The festival runs until March 28, with additional performances, events, and exhibitions at: [Ada X](#), [Sawa](#), [Erga](#), [Nomad](#), [POPOP](#), [Produit Rien](#), and the [VAV Gallery](#). Information about upcoming events can be found on the [festival's website](#) and on social media where the group is very active. A very cool [photo essay](#) was produced to shine a spotlight on some of the participants.
 - On January 23 and 24, consultations were held to discuss the creation of a school of performing arts that would bring together the departments of Music, Contemporary Dance and Theatre. 35-40 people attended and the following topics were discussed:
 - o the potential balance between disciplinary training and interdisciplinarity in the live arts at Concordia going forward;
 - o the enrichment of student experience with exposure to students and curriculum from different disciplines;
 - o the fostering of a culture of collaboration across disciplines for teaching, learning and research;
 - o how a school of live arts at Concordia could be a differentiator amongst competitor institutions.

Consultations and the gathering of information are ongoing and the Dean is planning to update Faculty Council with a more complete account of this project and the direction it is taking, by this Spring.

- This year, the Faculty of Fine Arts celebrates [convocation](#) on [June 11](#). All faculty and staff are encouraged to attend this amazing event.
- A cherished donor, Sandra Chartrand, who with her husband, Alain Bouchard, have given in the past to the Department of Creative Arts Therapies, have graced the Faculty with another major gift that will allow it to establish a professorship in the creative arts therapies, over a period of 10 years. Along with service, teaching and research, the mandate of the professorship will be to do outreach in the medical, social support, academic and arts communities, and have a structuring impact among all the organisations that harness art therapy to support people with disabilities, aging populations, recent immigrants, and so on. This will also have a very positive impact on our students. It is hoped that the call for applications for the professorship will launch in the next few days.
- It was 5 years ago on March 13, that the Quebec government closed universities for two weeks due to the pandemic. Most didn't expect what would follow: the lives that were lost, the impact on collective physical and mental health, the recession and the general economic challenges that we now see. It will likely take a few more years to fully understand the impact. The Faculty of Fine Arts has been resilient throughout, it found ways to work differently, colleagues supported one another and together were able to get through

- the pandemic. Things have not gone back to exactly the way they were pre-pandemic. We have adopted some of the pandemic-time adaptations because they were better and made the university more accessible. Although it's very soon to be tackling new challenges, the Dean believes we can get through these difficult times with the same spirit of creativity and solidarity, by continuing to support one another and by keeping sight of our values and our mission.

6. Presentation

Sustainability of Fine Arts (SoFA) Action Plan

The Sustainability of Fine Arts (SoFA) co-chairs, Kelly Jazvac, Associate Professor, Sculpture, Department of Studio Arts and Madeleine McNeely, Coordinator, Student Skills Development, Core Technical Centre, Faculty of Fine Arts, presented the Faculty of Fine Arts Sustainability Action Plan: 2025-2027, its key areas of action, the related initiatives and their implementation timelines.

Key Areas of Action:

1. Knowledge Sharing
2. Enhancing Curriculum
3. Research and Innovation
4. Community Wellbeing
5. Resilient Infrastructures

The action plan is aspirational and collaborative and it intersects with other directions and initiatives at the university. It is meant to support, facilitate, connect and alleviate work, rather than make work. The co-chairs thanked Alice Jarry, Assistant Professor, Design and Computation Arts, Marc Wieser, Principal Director of Development, and Christine White, Research Assistant, for the project, for their work directing the action plan before they stepped into this role.

The co-chairs will be circulating the Action Plan to Council members along with the following questions for their input:

- Do you have initiatives that connect with what is written in the Action Plan and how can SoFA support you?
- What are your priorities in these lists?
- What resources would you like to see in something like the tool kits?

Anyone interested in participating in sustainability initiatives is encouraged to reach out to SoFA at director.fofa@concordia.ca.

The Dean reminded Council members that the initiatives are grounded in things that are already happening. If faculty members have ideas or projects within the five (5) key areas, the Office of the Dean will make it a priority to support them.

7. Academic Programs and Pedagogy

7.1. Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2025-03-D4)

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

CARRIED

The Associate Dean is available to help the Chairs and faculty members who want to know what they can or cannot do regarding their syllabus and pedagogy, if the CREW strike continues

into the following week. The Associate Dean and the Chairs are attending

information sessions and the Provost is asking that they keep in mind these three parameters: striving for fairness for students, minimizing uncertainty and student planning. Faculty members are urged to start planning changes to their syllabus and pedagogy now and to refer to the FAQs.

8. Faculty Development and Inclusion

8.1. Approval of the Revisions to the Course Management: Basic Responsibilities document (FFAC-2025-03-D2)

MOTION: (H. Wasson / H. McLaughlin)

“that the changes to the *Course Management: Basic Responsibilities* document be adopted”

CARRIED

The Associate Dean explained the rationale behind the proposed revisions to the *Course Management: Basic Responsibilities* document that was first approved at the September 10, 2021 Faculty Council.

The motion was carried with one opposition.

8.2. Report of the Associate Dean, Faculty Development and Inclusion (FFAC-2025-03-D5)

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

9. Research and Graduate Studies

9.1. Report of the Associate Dean, Research and Graduate Studies (FFAC-2025-03-D6)

Report submitted. Questions/comments may be directed to [Eldad Tsabary](#).

The Associate Dean highlighted the upcoming application deadlines for the Indigenous Graduate Research Fund – CELFIS (April 4, 2025 by midnight) and for the IRMS Bridging Divides Research Program Funding 2025 (March 30, 2025), and the recent and ongoing federal and provincial updates that have made the immigration process for international academic visitors and postdoctoral fellows at Concordia stricter and requiring a more extensive advance preparation of 6 months. It is crucial to direct any question regarding immigration to Christiana Voiculescu, Immigration Specialist, Office of the Provost, and to not provide advice.

10. Questions

The judge has not yet issued the verdict regarding Concordia’s legal challenge.

11. Other Business

There was no other business.

12. Advancement Activities Report (FFAC-2025-03-D7)

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

13. Next Meeting

The next Faculty Council meeting is on April 11, 2025.

14. Adjournment

The meeting was adjourned at 10:55 a.m.

Fine Arts Faculty Council

Submitted by E. Murphy

Appointments for approval

Board of Governors

- L. Caminati, Mel Hoppenheim School of Cinema July 1, 2025 - June 30, 2028

Fine Arts Faculty Council

Department Representatives

- Dave Lerue, Department of Art Education June 1, 2025 – May 31, 2028
- Balbir Singh, Department of Art History June 1, 2025 – May 31, 2028
- Jessica Carmichael, Department of Theatre June 1, 2025 – May 31, 2028

Senate Committee

- C. Bruce, Department of Creative Arts Therapies (repl. B. Harnden) January 1, 2026 - June 30, 2026

Summary and Rationale for Changes

Overview of the Proposed Changes

This proposal outlines several curriculum changes to the PhD in Art Education program. These revisions aim to strengthen the program's emphasis on research, streamline the path to research, improve time-to-completion and align with Concordia's other PhD programs. The proposed modifications include the creation of a new 3-credit Comprehensive Examination (ARTE 886) and the creation of a new 6-credit Thesis Proposal (ARTE 887) course, which would result in a reduction in elective courses from 15 to 6 credits and the adjustment of the number of credits required before taking the comprehensive exam, from 21 to 18 credits. We will be deleting the zero-credit Comprehensive Examination (ARTE 883). Additionally, a new clause will be introduced to the admissions criteria specifying that acceptance into the program is contingent upon the availability of a suitable supervisor. These changes aim to provide doctoral students with a more focused and research-intensive trajectory.

| Curriculum Component | Existing Curriculum | Proposed Curriculum |
|--|--|---|
| Total Credits | 90 credits | 90 credits |
| Required Courses | 12 credits | 12 credits |
| Elective Courses | 15 credits | 6 credits |
| Comprehensive Examination | 0 credits | 3 credits |
| Thesis Proposal | 0 credits | 6 credits |
| Research and Thesis | 63 credits | 63 credits |
| Credits Required Before Comprehensive Exam | 21 credits | 18 credits |
| Supervisor Availability | Not explicitly required in admissions criteria | Acceptance contingent upon supervisor availability |

Details of the Changes and Rationale

The first change involves the allocation of credit to the comprehensive examination (ARTE 883). The comprehensive exam currently carries no credit value despite their central role in the doctoral program. The comprehensive exam will be assigned 3 credits in the proposed curriculum change. This adjustment acknowledges the academic weight and the substantial preparation required for the comprehensive exam, which tests the student's depth of knowledge, critical thinking skills, and readiness to undertake dissertation research. By attributing credit to this essential benchmark, we align our program with other Concordia doctoral programs, such as Art History (which assigns nine credits to comprehensive exams) and provide students with a clearer sense of progression toward their degree. Moreover, it should be noted that the PhD in Art Education is one of the few remaining doctoral programs at Concordia University that does not currently offer credit for comprehensive exams, making this change essential for consistency across the university.

The second change introduces 6 credits for the thesis proposal. Our dissertation proposal is not currently assigned any formal credit value, even though it represents a significant portion of a student's doctoral progression after the comprehensive exam. The dissertation proposal is the foundation upon which a student's thesis is built, requiring months of research, planning, refinement, and a defense with the student's PhD Committee. This change ensures that the proposal stage is attributed with the same academic value as coursework by aligning our credit structure with other programs at Concordia, such as the Cinema

and Humanities PhDs, which already assign 6 credits to their proposals. Similar to the comprehensive exam, Art Education is one of the only doctoral programs in the university that does not currently award credit for the thesis proposal.

To maintain the overall credit requirement of the PhD at 90 credits would require a reduction in the number of elective courses. At present, the program requires students to complete 15 elective credits. This will be reduced to 6 elective credits. The rationale behind this shift is to streamline the program's academic focus, moving away from a heavy coursework load and towards a more research-intensive model. Reducing the electives requirement will give students more time to dedicate to their dissertation research and the associated milestones. More critically, this shift will enable students to start their research sooner, directly supporting the broader program goal of improving our time-to-completion rate.

The following change involves adjusting the credit threshold required before students can undertake their comprehensive exams. Currently, students must complete 21 credits of coursework before they are eligible to take the exams. The proposed revision reduces this requirement to 18 credits. This modification is designed to expedite the transition from coursework to research, enabling students to engage with their comprehensive exam—and, by extension, their thesis research—sooner.

Finally, our proposal includes a new clause in the program's admissions criteria, stating that acceptance into the PhD program will be contingent on the availability of a suitable supervisor. Currently, supervisor availability is not formally addressed during the admissions process, which can sometimes delay matching students with appropriate supervisors. Adding this clause ensures that students have access to faculty members with expertise in their chosen research area from the moment they are admitted into the program. Ensuring that students secure a suitable supervisor upon admission also improves time to completion, as students can begin their research earlier and maintain continuous support from a dedicated faculty member from the beginning of their studies.

Resource Implications

The proposed curriculum changes will have no resource implications impacting the budget or faculty workload. Rather than introducing new courses that require additional responsibilities, these changes only formalize credit for work, which is already a core part of the doctoral program, such as the comprehensive exam and dissertation proposal. Faculty members will continue to oversee and support students through these stages as they have in the past. Faculty will not receive workload credit for ARTE 886 and 887 supervision and committee participation.

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

Dr. Annie Gerin, Dean, Faculty of Fine Arts,
Faculty Council, 11 Apr 2025

Approved by:

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

The Faculty of Fine Arts Faculty Curriculum Committee reviewed and approved with some minor edits the **FA-ARTE-5740** curriculum dossier effecting changes to the Art Education PhD program.

We hereby submit this dossier to the April 4, 2025, session of the Fine Arts Faculty Council for their consideration.

There are no resource implications.

Summary of Committee Discussion: Department approval

For Submission to:

Elaine Paterson, Associate Dean, Academic Programs & Pedagogy,
Faculty Curriculum Committee, 12 Mar 2025

Approved by:

Vivek Venkatesh, Professor and Chair,
ARTE Curriculum Committee, 16 Jan 2024

This dossier was reviewed and approved by the Department Curriculum Committee on Jan 16, 2024. We hereby submit this dossier to the Faculty Curriculum Committee at their meeting in March 2025. There are no resource implications.

Graduate Program Regular Curriculum Change - FA-ARTE-5740 - VERSION : 5

Summary of Changes (Graduate 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 |
|---|---------------------|-------------------------|--------------|-------------------------|---------------------|--|---------------------|------------------|----------------------------|----------------------------|
| ARTE 883 Comprehensive Examination Delete | X | X | X | X | X | | X | X | X | |
| ARTE 886 Comprehensive Examination | X | X | X | X | X | | X | X | X | |
| ARTE 887 Thesis Proposal New | X | X | X | X | | | X | X | X | |

Program Changes:

| | Suspend Admissions | Program Degree Type Change | Program Title Change | Program Requirements Change | Change to Program Type | Change to Total Credit Value of Program | Change to Primary Campus |
|--------------------------|--------------------|----------------------------|----------------------|-----------------------------|------------------------|---|--------------------------|
| Art Education PhD Change | | | | X | | | |

Regulation Changes:

- Additional Admission Requirements Change
- Additional Degree Requirements Change

REGULATIONS CHANGE FORM**Dossier Type:** Graduate Program Regular Curriculum Change**Dossier Title:** Art Education PhD Changes**Calendar Section Name:** Additional Admission Requirements**Calendar Section Type:** Regulation**Description of Change:** Additional Admission Requirements Change**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art Education**Calendar publication date:** 2026/2027/Fall**Type of change:** Regulation Change**Path:** Graduate > See Winter 2025 Graduate Calendar > Programs > Fine Arts Programs > Art Education Programs > Doctor/Doctorate > Art Education PhD**Present Text calendar**

Additional Admission Requirements

This program is recognized by the Quebec Ministry of Education for purposes of perfectionnement.

Proposed Text

Additional Admission Requirements

This program is recognized by the Quebec Ministry of Education for purposes of perfectionnement.

Applicants will be assessed based on a writing sample, letters of recommendation, research ability, a letter of intent outlining research interests, and a letter of support from the proposed supervisor in the Department of Art Education. Prospective students should therefore contact individual professors, or the Graduate Program Director, to find the right supervisor for their doctoral research project. In certain instances, students may be asked to complete qualifying graduate coursework.

Rationale:

This change to the admissions requirements ensures that applicants are well-matched with available faculty expertise. By evaluating writing samples, recommendations, research ability, and a letter of intent, the admissions committee clearly understands each candidate's potential and focus. Requiring applicants to identify and contact a potential supervisor before acceptance strengthens the alignment between student interests and faculty capacity. Additionally, assessing the feasibility of each research proposal and faculty availability helps ensure academic progress is completed on time. Where needed, qualifying coursework may be required to ensure all students are prepared to excel in the program.

Resource Implications:

This admissions change does not have resource implications, as it falls within the existing responsibilities of full-time faculty on the graduate admissions committee. Evaluating writing samples, research ability, and supervisor fit is a standard part of the admissions process. This adjustment formalizes these considerations without adding to the faculty workload or requiring additional resources.

Graduate Program Regular Curriculum Change - FA-ARTE-5740 - VERSION : 5

PROGRAM CHANGE FORM**Dossier Type:** Graduate Program Regular Curriculum Change**Dossier Title:** Art Education PhD Changes**Calendar Section Name:** Art Education PhD**Calendar Section Type:** Program**Description of Change:** Art Education PhD Change**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art Education**Program Name:** Art Education PhD**Program Type:** Thesis**Degree:** PhD**Calendar publication date:** 2026/2027/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Graduate > See Winter 2025 Graduate Calendar > Programs > Fine Arts Programs > Art Education Programs > Doctor/Doctorate > Art Education PhD > Degree Requirements**Type of Change:** Program Change

| Present Text calendar | Proposed Text |
|---|--|
| <p>90 Art Education PhD credits</p> <p>12 credits of Required Courses: ARTE 870 Critical Perspectives on Art Education: History, Theory and Practice (3) ARTE 872 Advanced Critical Analysis (3) ARTE 882 Research Practice (3) ARTE 884 Doctoral Seminar (3)</p> <p>15 credits from course work and independent study in art education and/or relevant disciplines, to complement their research and professional interests. These courses must be approved by the student's program advisor and the graduate program director.</p> <p>63 credits:- ARTE 883 Comprehensive Examination (0) ARTE 890 Research and Thesis (63)</p> | <p>90 Art Education PhD credits</p> <p>12 credits of Required Courses: ARTE 870 Critical Perspectives on Art Education: History, Theory and Practice (3) ARTE 872 Advanced Critical Analysis (3) ARTE 882 Research Practice (3) ARTE 884 Doctoral Seminar (3)</p> <p>72 credits: ARTE 886 Comprehensive Examination (3) ARTE 887 Thesis Proposal (6) ARTE 890 Research and Thesis (63)</p> <p>6 credits from course work and independent study in art education and/or relevant disciplines, to complement their research and professional interests. These courses must be approved by the student's program advisor and the graduate program director.</p> |

Rationale:

The proposed changes address several areas to enhance the Art Education PhD program's research focus, alignment with other Concordia doctoral programs, and improve time-to-completion. By awarding credits to the comprehensive exam and dissertation proposal, we acknowledge the academic significance of these milestones. Reducing elective credits allows students to concentrate on dissertation research earlier, directly supporting improved time-to-completion rates. Additionally, lowering the credit threshold for comprehensive exam eligibility and introducing a supervisor availability requirement at admission ensure that students can transition smoothly into research, with dedicated supervision from the start.

Resource Implications:

The proposed curriculum changes will not affect the budget or faculty workload, as they merely formalize credit for existing components of the doctoral program, such as the comprehensive exam and dissertation proposal, rather than introducing new courses. Faculty will continue to support students through these stages without receiving additional workload credit for ARTE 886 and 887 supervision and committee participation, maintaining their current responsibilities.

Graduate Program Regular Curriculum Change - FA-ARTE-5740 - VERSION : 5

REGULATIONS CHANGE FORM**Dossier Type:** Graduate Program Regular Curriculum Change**Dossier Title:** Art Education PhD Changes**Calendar Section Name:** Additional Degree Requirements**Calendar Section Type:** Regulation**Description of Change:** Additional Degree Requirements Change**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art Education**Calendar publication date:** 2026/2027/Fall**Type of change:** Regulation Change**Path:** Graduate > See Winter 2025 Graduate Calendar > Programs > Fine Arts Programs > Art Education Programs > Doctor/Doctorate > Art Education PhD**Present Text calendar**

Additional Degree Requirements

Admission to ~~Candidacy~~. Upon approval of the thesis proposal by the Thesis Advisory Committee, the student is officially admitted to candidacy for the degree.**Program Advisors and Thesis Supervisors.** Upon admission to the program, each student is assigned to a graduate faculty ~~member~~, who serves as Program Advisor until the student ~~passes the Comprehensive Examination. After completing the Comprehensive Exam, the student selects a Thesis Supervisor from the available Graduate Program Faculty.~~**Proposed Text**

Additional Degree Requirements

Admission to **Candidacy.** Upon approval of the thesis proposal by the Thesis Advisory Committee, the student is officially admitted to candidacy for the degree.**Program Advisors and Thesis Supervisors.** Upon admission to the program, each student is assigned to a graduate faculty **member** who serves as **the interim** Program Advisor until the student **enters into a formal supervision agreement with a faculty member.****Rationale:**

The new supervision structure ensures that each student has a dedicated pro tem faculty advisor (meaning “for the time being”) from admission, who ideally will transition to being the student’s Thesis Supervisor if appropriate. This change establishes a consistent advisory relationship from admission through the first year, allowing students to begin focused research preparation earlier. By fostering a stable research partnership from the outset, the new structure provides more robust support and clearer direction. It also enhances time-to-completion rates by reducing delays in securing a Thesis Supervisor after the comprehensive exam.

Resource Implications:

This change has no additional resource requirements. Faculty members will continue their advisory roles as they guide students from the early program stages to the comprehensive exam, formalizing the advisory relationship without adding new responsibilities.

Graduate Program Regular Curriculum Change - FA-ARTE-5740 - VERSION : 5

COURSE CHANGE FORM

Dossier Type: Graduate Program Regular Curriculum Change**Dossier Title:** Art Education PhD Changes**Calendar Section Name:** ARTE 883**Calendar Section Type:** Course**Description of Change:** ARTE 883 Comprehensive Examination

Delete

Proposed: Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art Education**Calendar publication date:** 2026/2027/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Graduate > See Winter 2025 Graduate Calendar > Courses > Fine Arts Courses > Art Education Courses > Art Education PhD Courses**Type of Change:** Course Deletion**Present Text calendar****Proposed Text**~~ARTE 883 Comprehensive Examination (0 credits)~~~~Prerequisites:~~~~Students must complete a minimum of 21 course credits prior to enrolling.~~~~Description :~~~~Each student must pass a comprehensive examination composed of written and oral components. The examination assesses the student's competence in the field of Art Education. The student must pass this exam in order to continue in the program. A Student Guide to the Comprehensive Examination gives detailed information on the exam and is available from the department's graduate programs office. Generally, one examination time is established each year, usually at the end of the winter term.~~~~Component(s):~~~~Thesis Research~~~~Notes :~~**Rationale:**

This 0-credit course is being deleted and will be replaced with the new 3-credit ARTE 886 Comprehensive Exam.

Resource Implications:

There are no resource implications.

*Prerequisites:**Description :**Component(s):**Notes :*

Graduate Program Regular Curriculum Change - FA-ARTE-5740 - VERSION : 5

COURSE CHANGE FORM**Dossier Type:** Graduate Program Regular Curriculum Change**Dossier Title:** Art Education PhD Changes**Calendar Section Name:** ARTE 886**Calendar Section Type:** Course**Description of Change:** ARTE 886 Comprehensive Examination**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art Education**Calendar publication date:** 2026/2027/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Graduate > See Winter 2025 Graduate Calendar > Courses > Fine Arts Courses > Art Education Courses > Art Education PhD Courses**Type of Change:** New Course**Present Text calendar****Proposed Text****ARTE 886 Comprehensive Examination** (3 credits)*Prerequisites:**Prerequisites:*

Students must complete a minimum of 18 course credits before enrolling .

*Description :**Description :*

Each student must pass a comprehensive examination composed of written and oral components. The examination assesses the student's competence in the field of Art Education. The student must pass this exam in order to continue in the program. A Student Guide to the Comprehensive Examination gives detailed information on the exam and is available from the department's graduate programs office. Generally, one examination time is established each year, usually at the end of the winter term.

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

Thesis Research

*Notes :**Notes :***Non-standard assessment note :****Non-standard assessment note :** This course is graded on a pass/fail basis.**Rationale:**

The change involves the allocation of credit to the comprehensive examination (ARTE 886). The comprehensive exams carry no formal credit value despite their central role in the doctoral program. The comprehensive exam will be assigned 3 credits in the proposed curriculum change. This adjustment acknowledges the academic weight and the substantial preparation required for the comprehensive exams, which test the student's depth of knowledge, critical thinking skills, and readiness to undertake dissertation research. By attributing credit to this essential benchmark, we align our program with other Concordia doctoral programs, such as Art History (which assigns nine credits to comprehensive exams) and provide students with a clearer sense of progression toward their degree (Appendix A). Moreover, it should be noted that the PhD in Art Education is one of the few remaining doctoral programs at Concordia University that does not currently offer credit for comprehensive exams, making this change essential for consistency across the university.

At the stage of the comprehensive exam (ARTE 886) and thesis proposal (ARTE 887), art education doctoral students have demonstrated advanced academic achievement and the capacity for research in Art Education. Grading these milestones on a pass/fail basis recognizes that the primary purpose of these evaluations is to determine the student's readiness to advance to candidacy, not to quantify their performance within a narrow academic framework. A pass/fail approach emphasizes competency and readiness rather than comparative performance and

acknowledges that doctoral students are transitioning into scholarly autonomy. They operate at the highest levels of academic achievement, aligning with the role of the comprehensive exam and thesis proposal as benchmarks for candidacy rather than evaluative coursework. Pass/fail grading ensures that students are judged solely on their preparedness for dissertation research

Resource Implications:

ARTE 886 Comprehensive Exam will incur no new resource requirements since it will continue as part of the PhD program requirements. Faculty will not receive workload credit.

Graduate Program Regular Curriculum Change - FA-ARTE-5740 - VERSION : 5

COURSE CHANGE FORM**Dossier Type:** Graduate Program Regular Curriculum Change**Dossier Title:** Art Education PhD Changes**Calendar Section Name:** ARTE 887**Calendar Section Type:** Course**Description of Change:** ARTE 887 Thesis Proposal New**Proposed:** Graduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Art Education**Calendar publication date:** 2026/2027/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Graduate > See Winter 2025 Graduate Calendar > Courses > Fine Arts Courses > Art Education Courses > Art Education PhD Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**[ARTE 887 Thesis Proposal \(6 credits\)](#)*Prerequisites:**Prerequisites:**Description :**Description :*

The thesis proposal outlines the object of study of the thesis, its objectives, the research hypothesis, and the methodology that will be used or developed. A detailed bibliography and a preliminary table of contents must accompany the document. Students defend their thesis proposal orally before a jury made up of their thesis supervisor and supervisory committee. Ideally, the student submits the proposal to the supervisor within three months of successfully completing the comprehensive exam.

*Component(s):**Component(s):*[Thesis Research](#)*Notes :**Notes :***Non-standard assessment note :****Non-standard assessment note :** [This course is graded on a pass/fail basis.](#)**Rationale:**

The change introduces 6 credits for the thesis proposal. Our thesis proposal is not a formal course, even though it represents a significant portion of a student's doctoral progression after the comprehensive exams. Under Additional Degree Requirements in the Calendar, it states that the thesis proposal is necessary for doctoral students to be admitted for candidacy for the degree. The thesis proposal is the foundation upon which a student's thesis is built, requiring months of research, planning, refinement, and a defense with the student's PhD Committee. It provides the student with the committee's input and support before commencing their research and serves as a significant benchmark in their program of study. This change ensures that the proposal stage is attributed with the same academic value as coursework by aligning our credit structure with other programs at Concordia, such as the Cinema and Humanities PhD, which already assigns 6 credits to their proposals. Similar to the comprehensive exam, Art Education is one of the only doctoral programs in the university that does not currently award credit for the dissertation proposal.

At the stage of the comprehensive exam (ARTE 886) and thesis proposal (ARTE 887), art education doctoral students have demonstrated advanced academic achievement and the capacity for research in Art Education. Grading these milestones on a pass/fail basis recognizes that the primary purpose of these evaluations is to determine the student's readiness to advance to candidacy, not to quantify their performance within a narrow academic framework. A pass/fail approach emphasizes competency and readiness rather than comparative performance and acknowledges that doctoral students are transitioning into scholarly autonomy. They operate at the highest levels of academic achievement, aligning with the role of the comprehensive exam and thesis proposal as benchmarks for candidacy rather than evaluative coursework. Pass/fail grading ensures that students are judged solely on their preparedness for dissertation research.

Resource Implications:

There are no new workload implications for faculty members, both supervisors and committee members. The thesis proposal regulations and requirements remain the same, the only change is the awarding course credit for students. Faculty supervisors and committee members will not receive workload credit.

Impact Report

Programs

Art Education PhD

Graduate -> See Winter 2025 Graduate Calendar -> Programs -> Fine Arts Programs -> Art Education Programs ->

Doctor/Doctorate -> Art Education PhD -> Degree Requirements

Source of Impact

- ARTE 883

Courses

ARTE 886 Comprehensive Examination

Graduate -> See Winter 2025 Graduate Calendar -> Courses -> Fine Arts Courses -> Art Education Courses -> Art Education PhD Courses

Source of Impact

ARTE 887 Thesis Proposal New

Graduate -> See Winter 2025 Graduate Calendar -> Courses -> Fine Arts Courses -> Art Education Courses -> Art Education PhD Courses

Source of Impact

Appendix

A) Fine Arts 4-year PhD programs

| | Art Ed (current) | Art Ed (proposed) | Art History | Cinema | INDI | HUMA |
|---|-----------------------------|------------------------------|--------------------|-------------------|-------------------|-------------------|
| <i>Required courses</i> | 12 credits | 12 credits | 3 credits | 6 credits | - | 6 credits |
| <i>Elective courses</i> | 15 credits | 6 credits | 9 credits | 9 credits | 18 credits | 12 credits |
| <i>Comprehensive exam(s)</i> | 0 credits | 3 credits | 9 credits | 3 credits | 3 credits | 9 credits |
| <i>Thesis proposal</i> | - | 6 credits | - | 6 credits | 3 credits | 6 credits |
| <i>Thesis</i> | 63 credits | 63 credits | 60 credits | 63 credits | 66 credits | 57 credits |
| <i>Doctoral forum</i> | - | - | 3 credits | - | | |
| <i>Research tutorial</i> | - | - | 6 credits | - | | |
| <i>Specialization Examination Essay</i> | - | - | - | 3 credits | - | - |
| Total number of credits | 90 credits | | 90 credits | 90 credits | 90 credits | 90 credits |

B) Concordia University 4-year PhD programs Proposal and Comprehensive Exams

Education PhD:

- 6 credits for the comprehensive exam (EDUC 8090).

- 9 credits for the doctoral proposal (EDUC 8091).

Building Engineering PhD:

- 8 credits for the Doctoral Research Proposal (ENCS 8511).

Computer Science PhD:

- 8 credits for the Comprehensive Examination (ENCS 8501).

Sociology and Anthropology PhD:

- 6 credits each for two comprehensive exams (SOAN 850 and SOAN 860).

- 6 credits for the thesis proposal (SOAN 894).

History PhD:

- 12 credits for comprehensive exams (HIST 890).

- 6 credits for the thesis proposal (HIST 885).

Political Science PhD:

- 6 credits for each comprehensive exam (POLI 885 and POLI 886).

- 3 credits for the thesis proposal (POLI 889).

English PhD:

- 6 credits for the thesis proposal (ENGL 890).

- 6 credits for the Major Field Examination (ENGL 891).

Geography, Planning, and Environment PhD:

- 6 credits for the comprehensive exam (HENV 885).

- 3 credits for the research proposal seminar (HENV 805).

Mathematics and Statistics PhD:

- 6 credits for Comprehensive Exam A (MAST 890).

Environmental Science PhD:

- 3 credits for the comprehensive exam (HENV 885).

- 3 credits for the thesis proposal (HENV 685).

Business Administration PhD:

- 3 credits for the Comprehensive Exam (ADMI 8890).

Chemistry PhD:

- 9 credits for the Research Proposal and Comprehensive Exam (CHEM 896).

Religion PhD:

- 15 credits for the Doctoral Comprehensive Examination (RELI 860).

C) Programs that require supervisor availability for Admission

Geography, Urban and Environmental Studies: "Admission is contingent on the availability of an appropriate faculty member in the Department to serve as supervisor."

Sociology and Anthropology: "Admission is contingent on the availability of an appropriate research supervisor."

History: "Admission is contingent on the availability of an appropriate faculty member within the Department to serve as supervisor."

Economics: "Applicants should understand that admission is contingent not only upon a superior academic record, but also on the availability of a research supervisor, relevant programs of study, and research, as well as adequate laboratory and library facilities."

Political Science: "Enrolment in the PhD in Political Science is limited in part by the availability of research supervisors."

Art Education Courses

Art Education MA Courses

Each year required courses and certain electives are offered. Course descriptions and schedules are available in the department's graduate programs office.

ARTE 606 Topics in Studio Inquiry (3 credits)

Description:

In this course students identify the content and the processes essential to their on-going studio performance. Students are expected to develop parallel inquiry into exhibitions, installations, performances, documentations, notation systems and related readings. Evaluation is based on workshop and seminar participation, studio performance and class presentations. Computer access and shared studio space are available.

Component(s):

Studio; Laboratory

Notes:

- This course may be repeated as [ARTE 607](#), [ARTE 608](#), [ARTE 609](#), [ARTE 610](#), [ARTE 611](#).

ARTE 607 Topics in Studio Inquiry (3 credits)

Description:

In this course students identify the content and the processes essential to their on-going studio performance. Students are expected to develop parallel inquiry into exhibitions, installations, performances, documentations, notation systems and related readings. Evaluation is based on workshop and seminar participation, studio performance and class presentations. Computer access and shared studio space are available.

Component(s):

Studio; Laboratory

Notes:

- Students enrol in this course if they wish to repeat [ARTE 606](#) for credit, provided the subject matter is different.

ARTE 608 Topics in Studio Inquiry (3 credits)

Description:

In this course students identify the content and the processes essential to their on-going studio performance. Students are expected to develop parallel inquiry into exhibitions, installations, performances, documentations, notation systems and related readings. Evaluation is based on workshop and seminar participation, studio performance and class presentations. Computer access and shared studio space are available.

Component(s):

Studio; Laboratory

Notes:

- Students enrol in this course if they wish to repeat [ARTE 607](#) for credit, provided the subject matter is different.

ARTE 609 Topics in Studio Inquiry (3 credits)**Description:**

In this course students identify the content and the processes essential to their on-going studio performance. Students are expected to develop parallel inquiry into exhibitions, installations, performances, documentations, notation systems and related readings. Evaluation is based on workshop and seminar participation, studio performance and class presentations. Computer access and shared studio space are available.

Component(s):

Studio; Laboratory

Notes:

- Students enrol in this course if they wish to repeat [ARTE 608](#) for credit, provided the subject matter is different.

ARTE 610 Topics in Studio Inquiry (3 credits)**Description:**

In this course students identify the content and the processes essential to their on-going studio performance. Students are expected to develop parallel inquiry into exhibitions, installations, performances, documentations, notation systems and related readings. Evaluation is based on workshop and seminar participation, studio performance and class presentations. Computer access and shared studio space are available.

Component(s):

Studio; Laboratory

Notes:

- Students enrol in this course if they wish to repeat [ARTE 609](#) for credit, provided the subject matter is different.

ARTE 611 Topics in Studio Inquiry (3 credits)**Description:**

In this course students identify the content and the processes essential to their on-going studio performance. Students are expected to develop parallel inquiry into exhibitions, installations, performances, documentations, notation systems and related readings. Evaluation is based on workshop and seminar participation, studio performance and class presentations. Computer access and shared studio space are available.

Component(s):

Studio; Laboratory

Notes:

- Students enrol in this course if they wish to repeat [ARTE 610](#) for credit, provided the subject matters is different.

ARTE 660 Selected Topics in Art Education (3 credits)**Description:**

A seminar course offering students the opportunity to study various aspects of art education. Specific topics vary from year to year to take advantage of the special expertise of the faculty.

Component(s):

Lecture; Seminar

ARTE 664 Independent Study (3 credits)**Component(s):**

Independent Study

ARTE 665 Independent Study (3 credits)**Component(s):**

Independent Study

ARTE 670 Critical Perspectives on Art Education History: History, Theory and Practice (3 credits)**Description:**

A seminar course in which students develop critical reading and writing skills while adding to their understanding of developments past and present that have shaped the field of art education.

Component(s):

Seminar

ARTE 672 Advanced Critical Analysis (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [ARTE 670](#).

Description:

A seminar course in which students develop advanced skills in critical analysis, academic writing and library research. Assignments include compiling and writing a review of literature on a topic of research or professional interest.

Component(s):

Seminar

ARTE 680 Foundations for Inquiry (3 credits)**Description:**

A seminar course in which students are introduced to the basic concepts, terminology, and contexts of inquiry in art education. Students learn about the practice of systematic inquiry, including: identifying and articulating a topic or question; situating the inquiry within a theoretical framework; relating the inquiry to art education practices; and selecting appropriate inquiry procedures. Each student develops a proposal for a small-scale project related to his/her particular art education interests.

Component(s):

Seminar

ARTE 682 Research Practice (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [ARTE 680](#).

Description:

A seminar course in which students conduct a small-scale research project based on their own research proposal. Students are introduced to appropriate forms and practices for conducting the project and presenting the results.

Component(s):

Seminar

ARTE 698 Thesis (24 credits)**Description:**

The thesis topic is chosen in consultation with the thesis supervisor, and is approved by the thesis advisory committee. Students produce a thesis proposal; conduct the proposed inquiry; produce the thesis; and present it orally to their thesis advisory committee. Scholarly Thesis: Students develop a research based scholarly thesis in consultation with the faculty supervisor. The thesis is a minimum of 20,000 words and must address a research question or problem through an empirical or philosophical investigation. The thesis must include a discussion that documents the student's reflections upon the methods and procedures employed, and the actual findings that resulted from an examination of the problem. The thesis culminates in a discussion of its implications for art education theory and/or practice. The thesis is presented to the advisory committee for evaluation, and for defence in an oral examination. Studio-based Thesis: Students develop a cohesive body of artwork for presentation and a minimum 10,000 word written thesis component comprising a review of literature and other relevant resources, a theoretical and methodological contextualization, a critical reflection on the project and its outcomes, a linking of art making with art education and other areas of analysis as deemed necessary by the student and the student's advisory committee. The artwork and text, together comprising the thesis, are presented to the

advisory committee. Evaluation includes an oral examination on both components. Teaching-based Thesis: Students organize and conduct a professional teaching project, develop a teaching dossier, and write a thesis text directly related to art education, with the guidance of the faculty supervisor. The project may be carried out on site in an educational setting or institution. In the written component of the thesis (minimum 10,000 words) students document, analyze and evaluate the project, presenting a literature review, a theoretical and methodological contextualization, and a critical reflection on the project and its outcomes. Evaluation includes an oral examination on this text, on the teaching portfolio, and on the outcomes of the project. Guidelines for the thesis are described in Thesis Preparation Guide available from the School of Graduate Studies and Art Education's Master of Arts Thesis Procedures available from the department's programs office.

Component(s):

Thesis Research

Art Education PhD Courses

Elective course offerings change from year to year in light of the interests of students and faculty. In any session only those courses will be given for which there is sufficient demand.

ARTE 806 Inquiry Through Art Production (3 credits)

Description:

In this course students identify the content and the processes essential to their on-going studio performance. Students are expected to develop parallel inquiry into exhibitions, installations, performances, documentations, notation systems and related readings. Evaluation is based on workshop and seminar participation, studio performance and class presentations. Computer access and shared studio space are available.

Component(s):

Studio; Laboratory

Notes:

- This course may be repeated as [ARTE 807](#).

ARTE 807 Inquiry Through Art Production (3 credits)

Description:

In this course students identify the content and the processes essential to their on-going studio performance. Students are expected to develop parallel inquiry into exhibitions, installations, performances, documentations, notation systems and related readings. Evaluation is based on workshop and seminar participation, studio performance and class presentations. Computer access and shared studio space are available.

Component(s):

Studio; Laboratory

ARTE 850 Selected Topics in Art Education (3 credits)

Description:

A seminar course offering students the opportunity to study various aspects of art education. Specific topics vary from year to year to take advantage of the special expertise of the faculty.

Component(s):

Lecture

ARTE 867 Directed Studies in Art Education I (3 credits)**Description:**

Independent study in the area of concentration.

Component(s):

Independent Study

ARTE 868 Directed Studies in Art Education II (3 credits)**Description:**

Independent study in the area of concentration.

Component(s):

Independent Study

ARTE 870 Critical Perspectives on Art Education: History, Theory and Practice (3 credits)**Description:**

A seminar course in which students develop critical reading and writing skills while adding to their understanding of developments past and present that have shaped the field of art education.

Component(s):

Seminar

ARTE 872 Advanced Critical Analysis (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [ARTE 870](#).

Description:

A seminar course in which students develop advanced skills in critical analysis, academic writing and library research. Assignments include compiling and writing a review of literature related to thesis research. Students develop questions related to their area of research and professional interest to be used on their PhD comprehensive examination.

Component(s):

Seminar

ARTE 880 Foundations for Inquiry (3 credits)**Description:**

This seminar course introduces students to the basic concepts, terminology, and contexts of inquiry in art education. Students learn about the practice of systematic inquiry, including: identifying and articulating a topic or question; situating the inquiry within a theoretical framework; relating the inquiry to art education practices; and selecting appropriate inquiry procedures. Each student develops a proposal for a small-scale project related to their particular art education interests.

Component(s):

Seminar

ARTE 882 Research Practice (3 credits)**Description:**

A seminar course in which students conduct a small scale research project based on their own research proposal.

Component(s):

Seminar

ARTE 884 Doctoral Seminar (3 credits)**Description:**

This course addresses research and communication, thesis writing, and professional practice.

Component(s):

Seminar

ARTE 886 Comprehensive Examination (3 credits)**Prerequisite/Corequisite:**

Students must complete a minimum of 18 course credits before enrolling.

Description:

Each student must pass a comprehensive examination composed of written and oral components. The examination assesses the student's competence in the field of Art Education. The student must pass this exam in order to continue in the program. A Student Guide to the Comprehensive Examination gives detailed information on the exam and is available from the department's graduate programs office. Generally, one examination time is established each year, usually at the end of the winter term.

Component(s):

Thesis Research

Notes:

- This course is graded on a pass/fail basis.

ARTE 887 Thesis Proposal (6 credits)

Description:

The thesis proposal outlines the object of study of the thesis, its objectives, the research hypothesis, and the methodology that will be used or developed. A detailed bibliography and a preliminary table of contents must accompany the document. Students defend their thesis proposal orally before a jury made up of their thesis supervisor and supervisory committee. Ideally, the student submits the proposal to the supervisor within three months of successfully completing the comprehensive exam.

Component(s):

Thesis Research

Notes:

- This course is graded on a pass/fail basis.

ARTE 890 Research and Thesis (63 credits)

Description:

Includes thesis proposal and its approval by the Thesis Advisory Committee, research (including any further study that may be required to gain needed expertise), written thesis and oral examination. A doctoral thesis is expected to make an original contribution to knowledge in the field of art education, and to be written in acceptable scholarly form. Students are encouraged to periodically present their research-in-progress to academic and professional audiences. For details on thesis procedures and format, see the relevant sections of this calendar and the Thesis Preparation Guide available from the School of Graduate Studies. In addition, Art Education Procedures for Doctoral Theses is available in the department's graduate programs office.

Component(s):

Thesis Research

Art Education PhD

Admission Requirements

- MA in Art Education with superior standing from a recognized university.
- Candidate possessing an MFA must also complete the art education readings and research methods courses of the MA in Art Education.
- Teaching experience, certification or related professional experience.
- **Proficiency in English.** Applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the [English language proficiency](#) page for further information on requirements and exemptions.

Additional Admission Requirements

This program is recognized by the Quebec Ministry of Education for purposes of perfectionnement.

Applicants will be assessed based on a writing sample, letters of recommendation, research ability, a letter of intent outlining research interests, and a letter of support from the proposed supervisor in the Department of Art Education. Prospective students should therefore contact individual professors, or the Graduate Program Director, to find the right supervisor for their doctoral research project. In certain instances, students may be asked to complete qualifying graduate coursework.

Degree Requirements

Fully-qualified applicants entering the program with a master's degree are required to complete a minimum of 90 credits.

For course descriptions, please see the Art Education Courses page.

Art Education PhD (90 credits)

12.0 credits of Required Courses:

- ARTE 870 Critical Perspectives on Art Education: History, Theory and Practice (3.00)
- ARTE 872 Advanced Critical Analysis (3.00)
- ARTE 882 Research Practice (3.00)
- ARTE 884 Doctoral Seminar (3.00)

72.0 credits:

- ARTE 886 Comprehensive Examination (3.00)
- ARTE 887 Thesis Proposal (6.00)
- ARTE 890 Research and Thesis (63.00)

- 6.0 credits from course work and independent study in art education and/or relevant disciplines, to complement their research and professional interests. These courses must be approved by the student's program advisor and the graduate program director.

Additional Degree Requirements

Admission to Candidacy. Upon approval of the thesis proposal by the Thesis Advisory Committee, the student is officially admitted to candidacy for the degree.

Program Advisors and Thesis Supervisors. Upon admission to the program, each student is assigned to a graduate faculty member who serves as the interim Program Advisor until the student enters into a formal supervision agreement with a faculty member.

Academic Regulations

1. **Academic Standing.** Please refer to the Academic Standing section of the Calendar for a detailed review of the Academic Regulations.
2. **Residence.** The minimum residence requirement for the degree is two years of full-time study or the equivalent in part-time study. One of these residence years may be taken on a part-time basis. The year of full-time study may be the year of writing a dissertation.
3. **Time Limit.** Please refer to the Academic Regulations page for further details regarding the Time Limits.
4. **Graduation Requirement.** In order to graduate, students must have a cumulative GPA of at least 3.00.

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Course Title: ARTE 886 Comprehensive Exam (3 credits)

Prerequisite: Completion of 18 credits of coursework required prior to enrolling in ARTE 886.

Calendar Description:

Each student must pass a comprehensive examination composed of written and oral components. The examination assesses the student's competence in the field of Art Education. The student must pass this exam in order to continue in the program. A Student Guide to the Comprehensive Exam gives detailed information on the exam and is available from the department's graduate programs office. Generally, one examination time is established each year, usually at the end of the winter term.

Learning Outcomes:

Students will:

1. Demonstrate in-depth understanding and critical analysis of core theories and methodologies in Art Education.
2. Integrate research dimensions in theory, methodology, and practice to support the development of a dissertation proposal.
3. Exhibit the ability to develop and communicate original research.
4. Engage with feedback from a scholarly committee to refine and advance research insights.

Assessments:

- Written Exam: Three exams, each structured as an 8-page paper with references. Timeframe: 5 days per written exam. If arts-based and/or oral traditions are used, prior approval from the exam committee is required. At least one of the three exams must be in written format.
- Arts-based Inquiry: Optional; involves presenting creative practice as research, accompanied by an artist statement and contextual scholarship with prior approval.
- Oral Tradition Exam: Optional; may include storytelling or other traditional formats with prior approval.

Each exam format is assessed by a committee on a pass/fail basis.

Course Title: ARTE 887 Thesis Proposal (6 credits)

Prerequisite: Successful completion of ARTE 886 Comprehensive Exam.

Calendar Description:

The thesis proposal outlines the object of study of the thesis, its objectives, the research hypothesis, and the methodology that will be used or developed. A detailed bibliography and a preliminary table of contents must accompany the document. Students defend their thesis proposal orally before a jury made up of their thesis supervisor and supervisory committee. Ideally, the student submits the proposal to the supervisor within three months of successfully completing the comprehensive exam.

Learning Outcomes:

Students will:

1. Demonstrate in-depth understanding and critical analysis of core theories and methodologies in Art Education.
2. Integrate research dimensions in theory, methodology, and practice to support the development of a thesis proposal.
3. Exhibit the ability to develop and communicate original research.
4. Engage with feedback from a scholarly committee to refine and advance research insights.

Assessments

- Written Proposal: A 25-30 page document outlining the research question, objectives, methodology, bibliography, and preliminary table of contents.
- Oral Defense: Formal presentation and defence of the proposal to the Thesis Supervisory Committee, with feedback recorded and documented through the signed Thesis Proposal Form.
- Ethics Compliance: For studies involving human subjects, the Summary Protocol Form (SPF) must be submitted and approved by the UHREC before research activities commence.

Assessment is on a pass/fail basis. The committee evaluates the written proposal's quality, the oral defence's effectiveness, and compliance with ethical standards for research.



FACULTY OF FINE ARTS

REPORT TO FINE ARTS FACULTY COUNCIL

SUBMITTED BY:

Elaine Cheasley Paterson, Associate Dean, Academic Programmes and Pedagogy

PREPARED BY:

Christopher Cooke, Facilitator, Academic Programmes and Pedagogy

1. Active Curriculum Dossiers

| Department/ Dossier | Description | Current step |
|------------------------------|--|--|
| ARTE-5740 GRADUATE | <p>This dossier contains changes to the PhD in Art Education program. The revisions are intended to strengthen the program's emphasis on research, streamline the path to research, improve time-to-completion, and to align with Concordia's other PhD programs.</p> <p>To achieve this, the following modifications are being proposed:</p> <p><i>Course changes:</i></p> <ol style="list-style-type: none"> 1. The creation of a new 3-credit Comprehensive Examination (ARTE 886). This will replace the current 0-credit Comprehensive Examination (ARTE 883) which is being deleted in this dossier. 2. The creation of a new 6-credit Thesis Proposal (ARTE 887). <p><i>Program changes:</i></p> <ol style="list-style-type: none"> 1. The reduction of elective credits from 15 to 6 to accommodate the creation of the two courses listed above. <p><i>Changes to admission requirements:</i></p> <p>The addition of a new clause in the program's admission criteria stating that acceptance into the program is contingent on the availability of a suitable supervisor.</p> | Faculty Council 11 April, 2025 |

2. Final Approval of APC/Senate

| Department/ Dossier | Description | Current step |
|---------------------------------|--|--|
| STUDART-5730 <i>Graduate</i> | <p>This dossier represents the first stage in moving the MFA in Studio Arts to being a 2-year, 45-credit, thesis-based program. In this first stage the department is creating a new 21-credit thesis course (SMFA 695) which will be created by reducing the required</p> | Approved by Senate on 21 March 2025 |

| | | |
|--|--|--------------------------|
| | elective credits from 21 to 12 and using nine credits that will become available by deleting the currently required courses PROJ 691 Studio Project (9 credits) and PROJ 692 Exhibition (3 credits). | Fall 2025 Implementation |
|--|--|--------------------------|

3. eConcordia 2024 Fine Arts Year in Review

This year saw the launch of the first edition of the [eConcordia Year-In-Review](#) newsletter. The newsletter showcases key eConcordia highlights for the Faculty of Fine Arts from the 2024 calendar including our innovative programs and milestones in student engagement.

For questions regarding the content or to learn more, contact [Jesse Harris](#), Director, Academic Experience.

4. [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](#).

5. 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.

May 6, 2025: [Reading Circle: "Climbing the Mountain: Education for Reconciliation in Canada"](#)

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.

6. 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/are:

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

Report of the Associate Dean, Faculty Development and Inclusion

April 11, 2025

Questions/comments

Please direct to Haidee Wasson: adfdi.fofa@concordia.ca

(New) CUPFA Collective Agreement

We are hopeful that a new CUPFA Collective Agreement is on its way. We are expecting some key and productive changes to the rules governing “reserve” designations, which allow our Graduate Students to gain valuable teaching experience. The good news is that we have been given permission from the Provost’s Office to maintain reserve levels. In other words, this year there will be no reduction to reserve numbers, despite reductions to some of our credit envelopes and course offerings. This is good news for our units with graduate training needs. New pay rates will also be available soon. Please watch this space for details.

CUPFA Postings:

Last year, I circulated some brief required content for all FoFA postings to help improve clarity for our PT applicants. This pilot was successful and will continue this year. That text has just been sent to units. If you have questions about this, please reach out.

Academic Staffing for 2025-2026

We were allocated and worked to hire 6 FT Faculty positions this academic year. We are expecting to successfully hire in Studio Arts (Painting), CATS (Art Therapy and Music Therapy) Art History (Jarislowsky Chair) and Music (Electroacoustics and Jazz). We are also currently hiring for 1 LTA position in Theater. We are also in the process of appointing 18 Artists in Residence for the next academic year. This includes the new Bronfman Fellow.

FT Faculty Development

The annual workshop for Contract Renewal, Tenure and Promotion has been scheduled for June 10, 2025. This will be an in-person meeting to help facilitate discussion. Please watch for the invitation by email.

Report of the Associate Dean, Research and Graduate Studies April 11, 2025

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

FOFA GALLERY

The Faculty of Fine Arts warmly welcomes Dr. Gwynne Fulton, who joined as FOFA Gallery Administrator on March 31, bringing extensive experience in gallery management, curatorial practice, project management, and editing. We sincerely thank Eunice Bélidor for stepping in as Interim Administrator and providing dedicated support during this transition. Special appreciation is extended to Nicole Burisch, whose visionary leadership over the past several years significantly expanded the gallery's reach, fostering its growth and enhancing its impact. We also thank Nicole for her ongoing contributions and generous guidance. Special thanks to the entire FOFA Gallery team—María, Joshua, Philip, Adam, Hannah, Pierina, and Joé—for their continued professionalism and commitment.

EXTERNAL FUNDING

SSHRC PARTNERSHIP DEVELOPMENT GRANTS

FOFA has a 100% success rate, with Concordia's at 60% and the Canadian rate at 40.7%.

Luis Carlos Sotelo Castro (Theatre) *Orchestrating Listening Situations in Restorative Justice Initiatives* (ORLI) (\$199,111): The three-year partnership will increase our understanding of how listening is performed by conflict victims, offenders, and community members. This will occur through field work, formal, state-led truth-seeking and acknowledgment of responsibility proceedings in Colombia, and by using research-creation methods of digital sound archives and documentary theatre. The ORLI partnership brings together Sotelo's Acts of Listening Lab, Dalhousie Restorative Lab, McMaster Centre for Human Rights and Restorative Justice, United College at the University of Waterloo programs in Human Rights and Indigenous Studies, Externado de Colombia, Universidad del Rosario Human Rights Research Group, Pontificia Universidad Javeriana, and six co-applicants and four collaborators, including Magistrate of the SJP and the United Nations' Special Rapporteur on Truth, Justice and Reparation. The team will produce an online platform giving access to two practice guides for transitional justice practitioners, educators and socially engaged artists on values and standards for orchestrating listening situations in RTJ initiatives. The partnership will also provide conceptual and practice models to inform the work of transitional justice and peacebuilding practitioners working across fields including state-led, educational, and arts-based mechanisms in Colombia, Canada and beyond.

SSHRC INSIGHT GRANTS

FOFA has a 50% success rate, with Concordia's at 31.5%, and the Canadian rate at 40.3%.

MJ Thompson (Art Education) - *From View to Viewmaking: Embodiment, Practice and Landscape* (\$71,130): Over a three-year period, the project explores the concept of "the view" as an everyday problematic, mobilizing force and theoretic framework through which to study human movement in a landscape. Research centres the moving body within the view, prioritizing a sensuous, labouring body perceiving in dynamic relation to the land. It will reposition "the view" within the study of culture, moving from representation to action, from views as objectifying to viewmaking as practice, to reconsider the meaning of human need for natural environments, and will fill a void in the literature, contributing to the development of an Environmental Performance Studies, while reinvigorating discussions of seeing as a kinesthetic, embodied practice within the discourses of Art History and Visual Studies. Outcomes include two published scholarly articles, three co-authored reviews, community events and a developed book proposal for an elaborated four-chapter study, provisionally entitled "View to Viewmaking: On the Figure of the Body in a Landscape."

Kathleen Vaughan (Art Education) - *Learning With the St. Lawrence: Mentoring Young Researchers in Interdisciplinary Research-Creation, Community Engagement, and the Climate Crisis* (\$292,695): The three-year team-based research and research-creation project engages visual art, social science, and environmental science that uses arts and storytelling to take up one of the most crucial and urgent challenges of our time: climate change, with specific reference to the St. Lawrence River. Recognizing that the arts are essential in helping us learn and evolve towards a sustainable future the project focuses on generating and disseminating community-engaged intersectorial knowledge. LWtSL's broad benefits will be building emotional and intellectual readiness to take up challenges of climate emergency. Outcomes include interdisciplinary research-creation artworks, community-engaged art/storytelling projects, and audio podcasts/documentaries, disseminated via exhibitions, community events, and academic venues.

Alice Jarry (Design and Computational Arts) - *REGEN : co-création de dispositifs artistiques technologiques adaptatifs et régénératifs en dialoguen avec les milieux végétaux* (\$319,671): At the crossroads of sustainable design, digital art, biology and mechanical engineering, the five-year interuniversity research-creation project on plant regeneration examines how the creation of adaptive artworks at the intersection of the fields of biodesign, reinforcement learning, and soft robotics can produce regenerative operations with, for and from plants and their environment. The development of adaptive and regenerative principles will be achieved through practical and reflective cooperation involving artistic approaches, scientific frameworks and civic communities. The knowledge and know-how (tacit, aesthetic, practical, technological, methodological, experiential and embodied) will be formalized into a framework for eco-technological practices. This will culminate in an exhibition, conferences, open labs, public workshops, eco-technological creation tools, and digital and academic publications. The research-creation will contribute to the interdisciplinary fields of biodesign, RL and deformable robotics and will enrich the scientific literature in art and design regarding engagement with materiality, technology and ecosystems in Canada and internationally.

Jason Lewis (Design and Computational Arts) - *Transmediating Indigenous Art* (\$378,974): Exploring how Indigenous artists adapt their work to virtual environments, the four-year team-based project will initiate, support and sustain multidisciplinary research-creation around the following question: how might we best facilitate Indigenous art practices in virtual environments? The issue will be addressed through workshops for Indigenous artists and curators to provide them with critical, creative, and technical skills for working in virtual environments. The team will collaborate with the artists and curators to produce a series of virtual exhibitions in the AbTeC Gallery, which the team has established in the massively shared virtual environment Second Life. Scholarship and documentation (via text, image, and video) around the activities will be generated, with an emphasis on the cultural learning that

occurs through transmediating the artworks. The activities will allow the team to explore the cultural, conceptual, creative, and technical dimensions of the Indigenous presence in online spaces and share what is learned with scholarly, creative, and community audiences. In each year two exhibitions will be mounted, supported by virtual residencies and workshops for artists, curators, and students to learn how to transmediate artwork into virtual environments as well as create artwork directly in such environments.

Ishita Tiwary (Mel Hoppenheim School of Cinema) - *Streaming India: Industrial and Infrastructural Dynamics* (\$143,629): The five-year project offers an analysis of streaming technologies and their impact on the functioning of media industries in the world's biggest emerging market - India. It will be the first full length study of Streaming Video On Demand (SVOD) platforms in a non-western non-English language context, and makes significant contributions to the fields of film and media studies, media anthropology, and South Asian studies, primarily by decentering the primarily North American English language scholarship that exists on SVOD platform by paying attention the largest market in the world which is situated in the Global South-India. The resulting book will be the first full length monograph that delineates the Streaming Video on Demand (SVOD) context in the Global South by focusing on India. This new knowledge will be published in scholarly venues, and through educational materials, that will be made freely available online. The findings will also offer new avenues of study to anyone working on streaming around the world-industry analysts, journalists, and media researchers.

Kelly Jazvac (Studio Arts) *Art, Science and Industrial Plastic Pollution: Long-term monitoring and art-making in the Great Lakes Watershed* (\$299,256): The three-year research-creation project will continue the Synthetic Collective team's long-term monitoring work, tracking plastic pellet pollution threats in the ecosystem and developing interdisciplinary and arts-based strategies of knowledge mobilization to connect with industry for pollution mitigation and educating across a broad range of audiences. The project's contributions are to better understand the environmental impact of industrial plastic pollution in the Great Lakes over a period of time; provide industry and policy makers with tools for targeted amelioration, and tools to measure the efficacy of amelioration attempts since 2018. ; and to translate this work through cultural production to model how the arts can play a crucial role in mobilizing this new knowledge. Using a strategy of research-creation and exhibition making, the team will move into the public engagement phase, using art works and art exhibitions, developing a data-driven PR campaign to liaise with the plastics industry. Results will be published in a scientific peer-reviewed journal, with a goal of showing how industrial pollution levels are fluctuating or remaining unchanged

OVPR II AID TO RESEARCH-RELATED EVENTS AND PUBLICATIONS (ARRE)

FOFA has a 100% success rate for the Spring competition.

Lilia Mestre (Contemporary Dance): *Arts Pessimism and the Role of Dance in Times of Crisis* is a series of outreach activities - one key-note panel discussion, two round tables, three performances, three workshops, a student curated exhibition, a website launch and wrap-up event at 4th Space - that brings together artists-scholars-pedagogues to foster vital questions to the development of dance and choreography as engaged artistic and critical practices. The project will mobilize the importance of dance to collectivise and support new ways of engagement, resilience and imagination. Rather than slipping into despair or nihilism, choreographic practice must confront issues such as climate change, totalitarian views of the world, and decolonization with a sense of urgency and hope. It must ask difficult questions while simultaneously pointing toward paths of resistance and transformation. Through the

embodied language of movement, we can begin to build the kinds of collective futures we wish to see, not as passive observers, but as active participants in the shaping of a new world.

Joshua Neves (Mel Hoppenheim School of Cinema): The *Video/Art/TV* workshop (November 13–15, 2025) will convene scholars, graduate students, and artists at Concordia to present new research and discuss the transformations of video/art aesthetics, practices, and networks in the age of streaming platforms. The event will feature a keynote, a curated screening, panel presentations, and Q&A sessions, offering an interdisciplinary space for scholars, artists, and students to rethink video art’s place in the digital ecosystem. The workshop responds to profound shifts in video/art production, distribution, and audience engagement brought about by streaming platforms, digital infrastructures, and evolving exhibition models. The workshop will also serve as a starting point for an edited book by Neves and Marie Martraire, curator and PhD candidate in Film and Moving Image Studies.

Sandeep Bhagwati (Music): The book *Sabdagatitara! Provincializing New Music* is a reflection on the status of composition in a changing world, a challenge to current prejudices that keep the Western avant-garde out of step with global musical practices, and a questioning of the futures of composition in the face of new technologies, social transformations, and the climate crisis. These questions, reflections, and exploratory answers come from a figure that has worked across some of the West’s most important avant-garde music institutions, including Concordia. Throughout the book, Bhagwati bridges the Hindustani classical tradition with European new musics and improvisatory practices, through a sustained interest on the aesthetic, philosophical, and social implications of music-making across traditions. *Śabdagatitāra! Provincializing New Music* offers models for a truly global musical practice committed to the task of provincializing and decolonizing European and North American musical institutions.

Shauna Janssen (Theatre): *this space for you* was initiated in 2022 as a research-creation platform that provides a place from which to build a community of artist-researchers experimenting performance-based research methods for designing with 3D visualization technologies. The overarching objective of this ongoing research-creation work is to undertake a performative inquiry and enact an ecology of Queer-feminist approaches to performing with technologies of capture. Queer-feminist engagements with 3D technologies is guided by critical concepts put forward by Queer and feminist-technoscience discourse, including Sara Ahmed’s notion of Queer disorientation (2006) and *Possible Bodies* (2022) who inspire designing with deviation, and “turning towards a queer ethics of clumsiness for volumetrics.” The expected and planned outcomes for the project are to showcase and further workshop the material generated through collaborative research-creation activities taking place between February and April 2025, with a public facing workshop residency at Concordia’s 4th Space, June 23rd to 27th 2025.

OFFICE OF RESEARCH INFORMATION SESSIONS

| Save the Dates! Zoom links forthcoming | | |
|--|------------------------|------|
| Session | Date | Time |
| SSHRC Connection Grants | Thursday May 8, 2025 | 2pm |
| SSHRC Insight Grants | Friday May 16, 2025 | 10am |
| Tri-Agency Narrative CV | Friday May 30, 2025 | 2pm |
| Research Partnerships | Thursday June 5, 2025 | 10am |
| FRQ-SC Soutien à la recherche pour la relève professorale (NP) | Friday June 6, 2025 | 10am |
| EDI | Thursday June 12, 2025 | 10am |
| Budgeting Tips for Research Proposals | Friday June 13, 2025 | 10am |

EXTERNAL GRANT DEADLINES

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

Please note that FRQ-SC deadlines are based on 2024 competitions and will be confirmed as soon as the agency posts updates on their website.

| OFFICE OF RESEARCH – INTERNAL DEADLINES – FRQ-SC and SSHRC 2025-2026 | | | | |
|--|--|----------------|-----------------------|-----------------|
| Agency | Competition | Content Review | Administrative Review | Agency Deadline |
| SSHRC | Partnership Engage Grants | 2-Jun-25 | 9-Jun-25 | 16-Jun-25 |
| SSHRC | Connection Grants | 18-Jul-25 | 25-Jul-25 | 1-Aug-25 |
| FRQ-SC | Soutien à la recherche pour la relève professorale – NOI / Pre-application | N/A | N/A | 8-Aug-25 |
| SSHRC | Partnership Engage Grants | 1-Sep-25 | 8-Sep-25 | 15-Sep-25 |
| FRQ-SC | Soutien à la recherche pour la relève professorale - Application | 5-Sep-25 | 12-Sep-25 | 19-Sep-25 |
| SSHRC | Insight Grants | 17-Sep-25 | 24-Sep-25 | 1-Oct-25 |
| FRQ-SC | Soutien aux revues scientifiques en français | 2-Oct-25 | 9-Oct-25 | 16-Oct-25 |
| FRQ-SC | Soutien à la recherche-cr ation pour la relève professorale | 2-Oct-25 | 9-Oct-25 | 16-Oct-25 |
| FRQ-SC | Appui à la recherche-cr ation - Individual | 2-Oct-25 | 9-Oct-25 | 16-Oct-25 |
| FRQ-SC | Appui à la recherche-cr ation - Team | 2-Oct-25 | 9-Oct-25 | 16-Oct-25 |
| FRQ-SC | Soutien aux  quipes de recherche | 2-Oct -25 | 9-Oct-25 | 16-Oct-25 |
| SSHRC | Connection Grants | 20-Oct-25 | 27-Oct-25 | 3-Nov-25 |
| SSHRC | Partnership Development Grants | 3-Nov-25 | 10-Nov-25 | 17-Nov-25 |
| SSHRC | Partnership Engage Grants | 1-Dec-25 | 8-Dec-25 | 15-Dec-25 |
| SSHRC | Connection Grants | 19-Jan-26 | 26-Jan-26 | 2-Feb-26 |
| SSHRC | Insight Development Grants | 19-Jan-26 | 26-Jan-26 | 2-Feb-26 |
| SSHRC | Partnership Engage Grants | 2-Mar-26 | 9-Mar-26 | 16-Mar-26 |

Michele Kaplan (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 - 10 Days Prior to Agency Deadline:** Please send Michele Word documents so that she can offer feedback in track changes.

- **Administrative Review - 5 Days Prior to Agency Deadline:** 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.

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

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

The call has gone out for this Fellowship created in loving memory of Susan Jeanne Briscoe to support experimental and creative forms of writing by women. The Fellowship provides financial support for a recent Concordia graduate (MA, PhD, MFA) to help finance writing for a full year. Applicants must be recent graduates and eligible programs may include but are not limited to Studio Arts, the Mel Hoppenheim School of Cinema, Creative Writing, the Humanities (HUMA) and Individualized programs (INDI.)

Deadline for applications: May 5, 2025

CLAUDINE AND STEPHEN BRONFMAN FELLOWSHIP IN CONTEMPORARY ART

Pedro Barbáchano (MFA, Studio Arts - Photography), is the recipient of the 2025 Claudine and Stephen Bronfman Fellowship in Contemporary Art. His research and photographic work observe speculative archaeology, question historical records, and reframe monuments. His publications, installations, and exhibitions have been presented in Spain, Egypt, and Canada. He recently completed all the requirements for the MFA program at Concordia University. Inspired by the work of Walid Raad and the Atlas Group, Pedro's new project, *Archaeological Cargo* (working title), intertwines historical evidence with forged documents and falsified objects. By mixing fact and fiction, he attempts not to develop an accurate historical account but instead to involve the viewer as an active agent in questioning the integrity of official narratives. Departing from the case study of his thesis, *Flooding Monuments*, he aims to expand his scope to start a comprehensive cartography of displaced Egyptian heritage.

JORISCH FAMILY ARTIST RESIDENCY

Abi Hodson (MFA, Studio Arts – Fibres and Material Practices) has been awarded the 2025 Jorisch Family Artist Residency. Abi plans to engage in video, movement, and zine-making, echoing the question of writer, artist, and scholar Camille Georgeson-Usher “Where does the marginalized body fit

within the structures of our urban environments, structures that have been built against accommodating us?” and adding an additional question: How can we physically enmesh with the cityscape, queering the body’s relationship to the built environment, potentially transforming the cityscape in this process? As a historical ecclesiastical city-state, Salzburg is replete with spires and domes that puncture the skyline, breaking the barrier between sky and structure. Abi’s research will focus on these architectural features through a queer erotic lens. The height and piercing shape of spires was typically built to symbolize aspirations of merging with the heavens, while the circular shape of the dome was often built to represent the heavens and eternity. But how can these structures inform efforts to puncture the barrier between the body and the cityscape? Can the spires and domes of Salzburg provide valuable insight?

BRUCEBO FINE ART SUMMER RESIDENCY SCHOLARSHIP

Danica Olders (MFA, Studio Arts – Sculpture/Ceramics) has been awarded the 2025 Brucebo Fine Art Summer Residency Scholarship. During her time at the Brucebo Residency she plans to develop a series of paintings, ceramics and temporary activations that interact with Brucebo’s history and landscape. Additionally, she hopes to facilitate community engagement through workshops and ambulatory discussion, exploring themes of space, memory and sustainability with local participants. These activities will foster a dialogue around how people relate to the spaces they inhabit and how these relationships shape personal and collective identity. Depending on the final time frame of the residency, there are two summer events in Gotland, International Hanseatic Day in early June and Medieval Week in early August which will provide opportunities to engage with local cultural traditions. The latter, focusing on water and its connection to sustainability, a theme edging its way through Danica’s practice, is of particular interest.

WILLIAM BLAIR BRUCE EUROPEAN FINE ART TRAVEL SCHOLARSHIP

Teresa Dorey (MFA, Studio Arts – Sculpture/Ceramics) has been awarded the 2025 William Blair Bruce European Fine Art Travel Scholarship. Teresa proposes travel itinerary that includes key sites where human and nonhuman relationships to land are in dynamic flux. Her journey will begin in Denmark, a country known for its sustainable practices and innovative methodologies in the arts. I will return to the Guldagergaard International Ceramic Research Center to deepen her engagement with sustainable ceramic practices and to explore the innovative methodologies that Scandinavian artists have developed and mastered. Teresa will visit the Royal Academy on Bornholm for planned studio visits with artists specializing in local materials, gaining insight into their unique approaches to art and sustainability. Teresa will visit the Rønne granite quarry (1.7-billion-year-old granite) and Risegård (200 million-year-old red clay) to develop a historical perspective on the materials she works with. This will be critical in shaping new approaches, particularly to integrating organic matter in interwoven material ecologies.

Faculty Council meeting
April 11, 2025
FFAC-2025-04-D7

**University Advancement
Faculty of Fine Arts Development Update**

Submitted by: Marc Wieser, Principal Director of Development

1. Department update

In March Marc Wieser travelled to Toronto to meet with alumni and potential donors.

Our fiscal year ends on April 30, 2025, and we are set to meet and exceed our fundraising goals of \$3 million.

University Advancement is preparing to close its 50th anniversary year as well as our major campaign, Next Gen Now. We expect to meet our global objective of \$350 million raised over the course of the campaign, and will celebrate its completion in September 2025.

The Art Volt Collection will hold its annual vernissage on June 10, with a VIP preview followed by the collection launch open to the public.

2. Summary of gifts raised (FY25)

To date and with your help, we've raised approximately \$4.23 million for initiatives in the Faculty of Fine Arts since the start of this fiscal year.

3. Responses Pending

We currently expect positive results on proposals already delivered to prospects totalling over \$1 million before the end of our current fiscal year, on April 30, 2025.