

TO: Members, Fine Arts Faculty Council

FROM: Tristan Khaner, Secretary, Fine Arts Faculty Council

DATE: April 1, 2021 (update 2021-04-08)

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Please be advised that the next meeting of the Fine Arts Faculty Council will be held on Friday,  
**April 9, 2021 at 9:30 a.m.** via Zoom: (<https://concordia-ca.zoom.us/j/83957696107> invitation below)

**AGENDA (rev. 2021-04-08)**

**Closed Session (9:30 a.m.)**

1. Distinguished Professor Emeritus

**Open Session**

1. Call to Order
2. Approval of the Agenda
3. Approval of the Minutes of the Meeting of March 12, 2021
4. Business arising from the Minutes of March 12, 2021
5. Chair's Remarks
6. Appointments (2021-04-D1)
7. Academic Programs and Pedagogy
  - 7.1. Curriculum Dossier (no dossiers)
  - 7.2. Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2021-04-D4)
8. Faculty Relations and Inclusion
  - 8.1. Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2021-04-D5)
9. Research and Graduate Studies
  - 9.1. Report of the Associate Dean, Research and Graduate Studies (FFAC-2021-04-D6)
10. Question Period
11. Presentations:

**Speaker Series on EDI (10:30 a.m.)**

***Disability, Accessibility, and Equity: Rethinking Our Approach in Higher Education***

**Guest:** Cynthia Bruce, Assistant Professor, Department of Creative Arts Therapies, PhD, MTA.

**UNITY Project (11:15 a.m.)**

**Guests:** Denis Cossette, Chief Financial Officer, Carolina Willsher, Associate Vice-President, Human Resources, and Jean-Sébastien Bessette, Project Director, Laurie Sharmila Jittoo, Change, Communication and Training Lead, and Frédérique Pichot, Change, Communication Lead (Deloitte)

12. Committee Reports

- 12.1. Board of Governors Report – (no report for the March 10 BOG meeting)
- 12.2. Senate Report – Chris Moore
- 12.3. Advancement Activities Report – Cherry Marshall

13. Other business

14. Next Meeting – May 14, 2021

Adjournment

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

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



Hi there,

ELYSE MURPHY is inviting you to a scheduled Zoom meeting.

## [Join Zoom Meeting](#)

Phone one-tap: Canada: [+17789072071](tel:+17789072071), [83957696107#](tel:+12042727920) or [+12042727920](tel:+12042727920), [83957696107#](tel:+12042727920)

Meeting URL: <https://concordia-ca.zoom.us/j/83957696107>

Meeting ID: 839 5769 6107

### **Join by Telephone**

For higher quality, dial a number based on your current location.

Dial:

Canada: +1 778 907 2071 or +1 204 272 7920 or +1 438 809 7799 or +1 587 328  
1099 or +1 647 374 4685 or +1 647 558 0588

Meeting ID: 839 5769 6107

International numbers

### **Join from an H.323/SIP room system**

H.323: 162.255.37.11 (US West)

162.255.36.11 (US East)

69.174.57.160 (Canada)

Meeting ID: 839 5769 6107

SIP: [83957696107@zoomcrc.com](mailto:83957696107@zoomcrc.com)

### **Skype for Business (Lync)**

<https://concordia-ca.zoom.us/skype/83957696107>

## ZOOM VIDEO CONFERENCING TIP SHEET FOR FACULTY COUNCIL MEETINGS

*Here are a few steps that we will follow to help us run a virtual meeting:*

**Please join 5 minutes before the meeting start time.**

### **Waiting Room**

- Attendees will be held in the virtual WAITING ROOM upon entry. The Secretary will admit entry to the meeting. In order to identify the participant, please START VIDEO so that you may be seen by the Recording Secretary. This will allow the Recording Secretary to take attendance. CLOSED SESSION: This will allow the Secretary to ensure that only Council members are admitted. Once you have been admitted, please change your settings to MUTE.
- These measures are being put into place to retain the integrity of Faculty Council, i.e., to prevent “Zoom bombing” or other malicious access.

### **Recording of Meeting**

- The ‘save to cloud’ option has been disabled by the University and no recordings will be saved by Zoom anywhere on the cloud.
- A video and audio recording will be made by the Recording Secretary for the sole purpose of writing the minutes. The recording will not be shared.

**To ensure the best sound & visual quality of an on-line experience, please adhere to the following tips:**


- Please use your computer and/or laptop if possible (versus cell phone).
- Please select the Gallery View to display 49 participants per screen (log into the Zoom desktop client or app → Settings → Video → Display up to 49 participants per screen in Gallery View (this option is disabled if your CPU isn’t powerful enough to handle it). You can do this ahead of time if you wish. If you have any questions contact CDA.
- Choose “join with computer audio” when prompted.
- During the meeting MUTE your microphone until it is your turn to intervene. (see below on how to indicate that you wish to intervene).
- TURN OFF your call waiting for the entire meeting if you have joined by phone.
- Consider using headphones rather than speakers, since this will also reduce the risk of acoustic feedback.
- If possible, please connect with a wired Internet connection for added stability. Alternatively, be as close as possible to your wireless router.

**FACULTY OF FINE ARTS**

*Here are a few steps that we will follow to help us work through the agenda in an orderly manner:*

**The Chair will present each item on the agenda and invite presenters to address the meeting.**

**If you have a question, identify yourself before speaking, by raising your hand:**

- If you wish to speak to an item, please use the icon  Raise Hand and wait for the Chair or Secretary to acknowledge you before speaking. Once acknowledged, please UNMUTE. The Raise Hand icon is found in PARTICIPANTS.

**When voting, consensus will be determined as follows:**

- Similar to in person meetings, the Chair will ask for those voting – in favor and opposed. However, **the Chair will begin with opposed.**
- If you are in favor of the motion, please do not respond; however, if you are voting against, then respond by saying Opposed or by using the **red icon NO** also found in PARTICIPANTS. It will be assumed that those who do not respond are in favor.
- In the event that a formal vote is required, please use the **green icon YES** to vote in favor, and the **red icon NO** to vote against. Both icons are found in PARTICIPANTS.
- The results will be communicated by the Chair at the end of each agenda item requiring a vote.

**End/Leave Meeting**

Meeting attendees can leave the meeting by using the LEAVE MEETING icon at the bottom right of the screen. The Chair or Secretary can also end the meeting for everyone.

*Office of the Dean – December 2020*

**Concordia University**  
**Minutes of the Meeting of the Faculty of Fine Arts Council**  
**March 12, 2021**  
**9:30 a.m. – 12:00 p.m.**  
**Via Zoom**

**Present:** A. Gérin (Chair), E. Adams, M. Berger, J.C. Bustros, A. Cappelluto, J.C. Castro, E. Cheasley Paterson, M. Corwin, G. Dimitrov, D. Douglas, F. Figols, B. Harnden, K. Huneault, A. Jefferson, R. Kerr, T. Khaner, pk Langshaw, M. Mitchell, M. Montanaro, E. Murphy, B. Nelson, Y. Pignard, L. Refahi, J. Ristola, S. Romano, A. Sinner, J. Sloan, L. Sotel Castro, A. Tsafaras, A. Turgeon, G. Vaillancourt, A. Whitelaw, P. Wood-Adams, M. Wright

**Regrets:** J. Potvin, M.J. Thompson

**Guests:** J. Bleuer

**1. Call to Order**

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

**2. Presentation**

**New Proposed School of Health**

Anne Whitelaw, Interim Provost and Vice-President, Academic and Paula Wood-Adams, Interim Vice-President, Research and Graduate Studies, presented on the new Proposed School of Health. Council members are invited to submit their comments and feedback to Elyse Murphy at [elyse.murphy@concordia.ca](mailto:elyse.murphy@concordia.ca) by Friday, April 16, so that they may be shared with the Interim Provost and Interim VPRGS on behalf of the Faculty of Fine Arts.

**3. Approval of the Agenda**

**MOTION:** (J. Sloan / D. Douglas)

“that the agenda for the meeting of March 12, 2021 be approved.”

**CARRIED**

**4. Approval of the Minutes of the Meeting of February 12, 2021**

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

“that the minutes of the meeting of February 12, 2021 be approved.”

**CARRIED**

**5. Business Arising from the Minutes**

The Dean informed Council that it is Jacqueline Grassi, rather than Jacqueline Ristola, who has stepped down as GSA representative on Faculty Council.

**6. Chair’s Remarks**

President Carr is expected to issue a statement to the Concordia community regarding the Fall semester, in due course.

**7. Appointments (FFAC-2021-03-D1)**

**MOTION :** (K. Huneault / D. Douglas)

“that the appointment listed in document FFAC-2021-03-D1 be approved.”

**CARRIED**

## 8. Academic Programs and Pedagogy

### 8.1 Curriculum Changes

There were no curriculum dossiers to approve.

### 8.2 Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2021-03-D4)

Report submitted. Questions/comments may be directed to Elaine Cheasley Paterson at [elaine.paterson@concordia.ca](mailto:elaine.paterson@concordia.ca)

The Associate Dean reminded Council members of upcoming deadlines for submitting nomination dossiers:

- Fine Arts Distinguished Teaching Awards - Deadline: March 15, 2021 by 5 p.m.
- President's Excellence in Teaching Awards – Deadline: March 19, 2021 by 5 p.m.

A Fine Arts student was quoted in a [cbc.ca](https://www.cbc.ca) article about remote learning and accessibility:

[COVID-19 has made education more accessible for university students with mobility disabilities](#)

## 9. Faculty Relations and Inclusion

### 9.1 Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2021-03-D5)

Verbal report. Questions/comments may be directed to Kristina Huneault at [kristina.huneault@concordia.ca](mailto:kristina.huneault@concordia.ca)

- There are six (6) ongoing Chair searches.
- Best practices for in-classroom management are being updated and reiterated in a New Faculty Handbook, which will be distributed to all those who have a teaching contract in Fine Arts. The Chairs have been sent a draft of the best-practices document and it will be presented to Council members at an upcoming meeting.
- The roles of the Associate Dean, Academic Programs and Pedagogy and of the new Associate Dean, Faculty Relations and Inclusion position, were clarified:
  - o Elaine Cheasley Paterson will continue to be a point person for Chairs or anyone else who wishes to consult with the Office of the Dean, about a student in distress or with concerns about the [Academic Code of Conduct](#).
  - o Kristina Huneault is the point person for faculty or the student body, who wish to consult with the Office of the Dean about issues related to the [Code of Rights and Responsibilities](#) or [Behavior](#).



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## 10. Research and Graduate Studies

### 10.1 Report of the Associate Dean, Research and Graduate Studies (FFAC-2021-03-D6)

Report submitted. Questions/comments may be directed to MJ Thompson at [mj.thompson@concordia.ca](mailto:mj.thompson@concordia.ca)

## 11. Presentations

### FASA Activities Update

Maddi Bergeron, FASA undergraduate student representative on Faculty Council updated everyone on FASA activities. Elections to appoint the 2021-2022 FASA coordinators will be held on April 6 and 7.

FASA will be hosting a Town Hall on Wednesday March 24, from 10 a.m. – 12 p.m. All faculty are invited and a survey will be available for those who will not be able to join.

### **Speaker Series on Equity Diversity and Inclusion EDI:**

#### ***When the Eyes are on You: Considerations for Addressing Microaggressions in your Virtual and in-Person Classrooms.***

Jessica Bleuer, PhD(c), M.A., M.Ed., Lecturer in Drama Therapy, Department of Creative Arts Therapies, presented on microaggressions in the virtual and in-person classrooms. She enlisted the help of Council members to read a role-playing scenario where a microaggression occurs.

As part of the Faculty of Fine Arts' [Equity, Diversity & Inclusion programming](#) Jessica Bleuer will be facilitating the [Rehearsing Our Responses to Microaggressions in the Classroom. Practice Makes...](#) workshop on April 9 at 1:30 p.m.

A [Panel Discussion: Inclusive Teaching, Academic Freedom, and Hierarchies of Knowledge in the Classroom](#) with Vivek Venkatesh from the Department of Art Education, and participants from other faculties, is scheduled for March 24 at 1:00 p.m.

Anthea Black will be presenting on [Supporting Transgender and Queer Students from Studio to Seminar](#) during the May 14 Faculty Council.

Associate Dean Huneault is encouraging everyone to attend the workshops and presentations.

### **GSA Activities Update**

Jacqueline Ristola, GSA graduate student representative on Faculty Council updated Council on the recent GSA activities. The GSA held its first general assembly in six years. Student mental health support was discussed. The Dean proposed working with the GSA representatives to get information from Gaya Arasaratnam, Director, Campus Wellness and Support Services, on the resources available to students.

### **10. Question Period**

There were no questions.

### **13. Committee Reports**

**13.1 Board of Governors Report** – No report was submitted.

**13.2 Senate** – Kelly Thompson submitted a report.

**13.3 University Advancement – FoFA Development Update** – Cherry Marshall submitted a report.

### **14. Other Business**

There was no other business

### **15. Next Meeting – April 9, 2021**

### **16. Adjournment**

The meeting was adjourned at 11:35 a.m.

Submitted by E. Murphy



**Appointments to be ratified**

**Faculty of Fine Arts Council (FFAC) Voting Members**

**Full-Time Faculty Department Representatives (3-year term)**

- Jessica Bleuer, Department of Creative Arts Therapies June 1, 2021 – May 31, 2024
- Kelly Jazvac, Department of Studio Arts June 1, 2021 – May 31, 2024

**Part-Time Faculty Representatives (CUPFA) (2-year term)**

- Florence Figols, Department of Contemporary Dance June 1, 2021 – May 31, 2023

**Distinguished Professor Emeritus University Committee**

- Ursula Neuerburg-Denzer, Department of Theatre June 1, 2021 – May 31, 2024

**Appointments for Council's Information**

**President's Excellence in Teaching Award (PETA) Committee**

- Bonnie Harnden, Department of Creative Arts Therapies March 17 – June 30, 2021

**FACULTY OF FINE ARTS**

**REPORT TO FINE ARTS FACULTY COUNCIL**

SUBMITTED BY:

Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy  
Marie-Ève Marchand, Facilitator, Academic and Student Affairs

**ACTIVE CURRICULUM DOSSIERS**

Department / Program	Dossier	Level	Date	Details	Current Step
Department of Design and Computation Arts	DART-22	Ugrad	April 23, 2021	New program proposal for a Micro-program in Web Design and User Interface (approved by FCC, February 5, 2021)	Senate
Mel Hoppenheim School of Cinema	CINE-29	UGrad	April 23, 2021	New program proposal for a Microprogram in Screenwriting and Independent producing (approved by FCC, February 5, 2021)	Senate
Mel Hoppenheim School of Cinema	CINE-28	Grad	April 23, 2021	Change of program name and course titles for the MFA in Cinematic Arts	Senate
Creative Arts Therapies	N/A	Grad	December 12, 2019	MA Dance-Movement Therapy	Pending LOI approval
Music	MUSI-19	Grad	June 5, 2019	Graduate Certificate in Electroacoustic and Sound Design.	LOI approved
Music	MUSI- 20	Grad	June 5, 2019	Graduate Certificate in Music Composition for the Moving Image.	LOI approved

**SENATE – MARCH 19, 2021**

No curriculum dossier submitted to Senate in March.

## Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2021-04-D5)

31 March 2021

Prepared by: Kristina Huneault, Associate Dean  
Mary di Pietrantonio, Academic Personnel Administrator

### FACULTY RELATIONS

#### Course Management:

The Dean's Office has prepared a two-part document for faculty, outlining basic responsibilities and best practices for course management. The document expands and updates information that was formerly circulated by the Provost's Office. The Provost's Office, the Ombuds Office and the Department Chairs have been consulted, and the document has been shared with CUFA and CUPFA. The Dean's Office will include this information in the New Faculty Handbook, and will circulate it to all faculty members at the beginning of the fall and winter terms.

Part one of the document – *Course Management: Basic Responsibilities* – is presented for discussion and approval by Faculty Council. Part two of the document – *Course Management: Best Practices* – is presented for information and discussion only, in order to facilitate updates and revision.

#### Hiring:

- Dr. Joana Joachim has been hired for the tenure-track position in Black Studies in Art Education, Art History, and Social Justice, a cross-appointment between the departments of Art History and Art Education. Dr. Joachim will join the Faculty on 1 January 2022.
- Five LTA renewals have been finalized and 7 new positions are currently posted with application deadlines of April 23<sup>rd</sup>.
- CUPFA hiring for the summer term is underway and will be finalized by April 13.

#### Workload:

- Workload assignments for AY 2021-2022 have been entered into FRIS and will be confirmed by the Dean's Office by 20 April.

### EQUITY, DIVERSITY and INCLUSION

A new workshop has been added to FoFA's [EDI programming](#). On May 14, Anthea Black, from the California College of the Arts, will address Faculty Council about the needs and experiences of LGBTQ+ students in Fine Arts education. In the afternoon, she will conduct a workshop focussed on re-writing the culture of critique, developing a collaborative tool for more equitable critique structures. Faculty and staff are welcome and are asked to play a listening role in this student-centered workshop.



## **COURSE MANAGEMENT: BASIC RESPONSIBILITIES [For Faculty Council Approval]**

The teaching responsibilities of all faculty members are laid out in the [CUFA](#) and [CUPFA](#) collective agreements (articles 16 and 9 respectively).

These duties include: preparing, organizing and presenting course materials; being available to students outside class hours; directing and evaluating student progress in courses by grading and providing feedback on assignments, portfolios or examinations; invigilating or being available for consultation during any examinations (including supplemental examinations); ensuring, within reason and without infringements to academic freedom, that Department and University standards are maintained in the preparation of course outlines and course descriptions; and engaging with the Chair and the department around pedagogical matters. Additional teaching responsibilities may include student advising, supervising tutorials or independent study courses or seminars, and supervising internships and research.

The Faculty of Fine Arts further interprets these basic responsibilities to include the following:

- Fostering a respectful learning environment.
- Keeping regular office hours, being available by appointment to students who cannot attend during those times, and clearly communicating this information to students.
- Being accessible to students directly and not exclusively through the mediation of a TA.
- Responding to communications from students, your Chair, program director or department staff in a timely manner, normally within 3 business days.
- Regularly checking and responding to your university email account.
- Adhering to the requirements of the [CTL Syllabus Guide](#).
- Clearly articulating expectations and grading criteria for all evaluated components of the course.
- Providing marks for at least one graded assignment or exam no less than a week before the DISC date (for 3-credits courses) or before the winter break (for 6-credit courses). If you are employing an assessment model that does not depend on discrete graded assignments (e.g. a cumulative portfolio assessment), assign students a provisional grade based on their work thus far.
- Providing constructive feedback, oriented towards student learning and improvement.
- Being aware of the academic regulations that appear in the [Undergraduate](#) and [Graduate](#) Calendars.

## **COURSE MANAGEMENT: BEST PRACTICES [For Information and Discussion only]**

### **SETTING THE TONE**

Take a few minutes at the beginning of the semester to discuss the values and norms of your classroom, and let students know about the [Code of Rights and Responsibilities](#) and [other campus resources](#) that uphold a safe, civil, and inclusive university environment. If best practices for discussion and frameworks for mutual respect are established early, they can more easily be engaged if moments of classroom tension arise.

### **KEEPING IN TOUCH**

Your course outline should provide your full contact information and availabilities. Encourage students to meet with you; getting together can answer a lot of questions and avoid problems. If something prevents you from keeping office hours, post the information on Moodle and, once we have returned to campus, arrange to have a note put on your door.

Ensure that all announcements or handouts are also posted on Moodle. Depending on students to get information from others in the course isn't the best strategy; students may not know others in the class, and the information they get in this way isn't always reliable.

### **COMMUNICATING EXPECTATIONS CLEARLY**

Consult the guidelines from the [Centre for Teaching and Learning](#) before crafting your syllabus and post the syllabus through Moodle once it is complete. Indicate all due dates and your policy on extensions and on late work.

If you have an attendance requirement, state this clearly, discuss your reasons, and keep attendance records.

If you plan to have field trips, special meetings or tutorials, announce them early, especially if they will involve time outside class hours. Normally, you should not expect students to attend meetings outside the times scheduled for your course. Ending your class on time is also important, as students often have tightly-scheduled classes or work commitments.

The undergraduate calendar stipulates that during the fall and winter terms, no tests or examinations are permitted in the final week of classes. Any exceptions must be approved in advance by the Fine Arts Faculty Council.

If you are teaching a 6-credit course, it is not generally appropriate to assign homework during the winter break. The permission of the Chair should be obtained if there are exceptional circumstances that make such work essential to the pedagogical objectives of the class.

## CHANGES TO EXPECTATIONS

The syllabus is considered your contract with the students. It should only be changed in extenuating circumstances. If you do have to change course requirements, test dates or deadlines, explain why. Most students understand when changes have to be made for pedagogical reasons or because of circumstances beyond your control, but they feel unfairly treated when they perceive changes to be arbitrary. Any amendments should be made in writing, distributed to students and posted on Moodle.

## ACADEMIC INTEGRITY AND PLAGIARISM

Talk to your students about academic integrity and explain plagiarism, both at the beginning of the course and again during crunch time. Concordia has [information available](#) to students to better understand and uphold academic integrity. Because plagiarism is often caused by an inability to manage time effectively, please take a few minutes to discuss the importance of good time management and make students aware of the time management workshops available to them through the [Student Success Centre](#). If you do detect plagiarism, advise the Associate Dean, Academic Curriculum and Pedagogy, as soon as possible. Please note that faculty members cannot impose their own sanctions.

## LETTING STUDENTS KNOW WHERE THEY STAND

Give students some feedback on where they stand as early as possible during the semester so they will quickly know what to expect. As an added bonus, this will also allow you to better understand the type of class you have. Every year, many students submit student requests for 'late withdrawal' when they find out after the deadline they're not doing well. These requests may be denied.

## EVALUATION

Try to spread out the assignments so that the whole semester is not dependent on one exam or on one essay.

Return submitted work promptly, and within 2 weeks whenever possible.

Explain your assessment criteria as fully and as clearly as possible, inviting students to discuss their questions about evaluation with you early in the term, and reviewing your expectations when they are working on assignments.

If you are using an assessment scheme that is not based on discrete, graded assignments (e.g. a cumulative portfolio evaluation) take extra time to ensure that students understand the assessment structure and criteria.

Consider using a rubric to clearly convey your criteria for assignments. There are many different kinds of rubrics and the Centre for Teaching and Learning can help you devise one that remains true to the practices and values of Fine Arts pedagogies.

If class participation figures in your grading scheme, explain clearly how you will evaluate it. It is important to let students know how they're doing and, if they're not doing well, how they can improve. Ten percent for participation can make a big difference in a grade—a participation mark shouldn't be an end of term surprise.

If you mark using percentages, indicate how these will relate to a final letter grade and include this information on your course outline. There is no university-wide formula for converting percentages to letter grades, but some units have adopted an internal standard so please consult your Chair.

### **GROUP PROJECTS and PEER ASSESSMENT**

If group projects are part of your course requirements, clearly state how grades will be assessed. Have a plan to deal with conflict between group members. Inform students that conflict does sometimes arise and advise them as to what they should do if this occurs. Ideally, your instructions should be in writing. You may want to consider a strategy for students who are unable to find a group to work with or who are asked to leave their group. If peer assessment is part of your course, this should also be clearly explained at the outset and indicated in the syllabus.

### **PAPERS IN FRENCH**

All students have the right to submit written assignments and examinations in either English or French at their discretion. The same rigor is expected in terms of academic writing in both French and English submissions. If you are unable to evaluate written assignments in French, please consult your chair to plan for this eventuality. If you will ask a colleague to read student submissions, discuss this with the class at the outset and explain any possible delays or drawbacks that may result.

### **GRADING NORMS**

Before submitting your first set of grades, consult with your chair to inform yourself about the norms within your unit. The undergraduate academic calendar stipulates that A-range grades are “outstanding”, B-range grades are “very good”, C-range grades are “satisfactory”, D-range grades are a “marginal pass,” and F is a “failure”. The Faculty of Fine Arts encourages the use of a full range of grading options to offset grade inflation, particularly at the undergraduate level.

Undergraduates must maintain a GPA of 2.0 (or C) to remain in acceptable standing in their program. At the graduate level, students must maintain a GPA of 3.0 (or B) to remain in good standing in their program, and they will be withdrawn if they receive more than one C grade.

### **GRADE SUBMISSIONS**

It is important to get your grades in on time. Late grade submissions can result in students falling into failed standing and being de-registered, can disrupt access to financial aid, and can prevent

them from receiving the mention they should at graduation. If circumstances beyond your control will result in your grades being late, let the department coordinator know.

For Fall term courses, grades must be submitted no later than three days after the commencement of the January term. For Winter and Summer terms: grades for potential graduating students are due 3 calendar days following the last scheduled class, critique, performance or exam. For all other students, grades are due 7 calendar days following the last scheduled class, critique, performance or exam.

## RE-EVALUATION

All students have the right to see their course work and to ask for any component of the course to be re-evaluated according to Concordia's [Academic Re-evaluation Procedures](#). For this to occur: "Instructors are responsible for the preservation of course work that has not been returned to students as follows: until December 31 of the next calendar year for Fall-term courses; until April 30 of the next calendar year for Fall/Winter and Winter-term courses; and until August 31 of the next calendar year for Summer-term courses." If a dispute arises, your evaluation should be clear and defensible to both the student and a third party. Likewise, a re-evaluation decision must be supported by a reasoned report.

Participation grades cannot be submitted for re-evaluation, however you may be asked to explain how you calculated the grade (i.e. attendance, contribution to class discussion, engagement with material).

## CONFIDENTIALITY

Students' grades and personal information are confidential and should not be shared with others without permission. The [Policy Concerning the Protection of Personal Information](#) outlines how Quebec's privacy act applies to the Concordia context and [Guidelines](#) on the Application of the Act Respecting Access provide useful Q and A sections.

Medical information is also confidential. If you require a physician's certificate to consider granting an accommodation to a student, ask to be told what effects a student's medical condition might have on their work in your course, rather than asking for diagnoses or personal and potentially sensitive information. If you're unsure about a particular situation, the [University's Health Services](#) is a good resource.

For reasons of security and confidentiality, leaving graded work in a box outside your office or in an envelope on your door is not appropriate. If work is to be left in your department, make sure that someone will be there to receive it or that there is a locked box in which to leave papers.

## ACCESSIBILITY

Faculty members must implement any accommodations recommended by the [Access Centre for Students with Disabilities](#), and may contact the Centre for any questions or concerns.



Please take special care to preserve the privacy of students registered with the Access Centre, avoiding any kind of in-class questions or announcements that might publicly identify these students.

The ACSD provides [online instructional modules](#) that will show you how to transform your class materials into accessible formats, identify accessible web resources, and create inclusive learning environments through strategies such as [Universal Design for Learning](#).

## ACCOMMODATIONS AND DISCLOSURES

Your policies should reasonably anticipate unforeseeable circumstances (e.g. the broken alarm, bus strike, snow storm) and life events (e.g. illness, death in the family). Invite students to inform you if they need special consideration. Talk about student responsibility in the course.

Explain your policy when students miss a test or a deadline for compassionate, medical reasons or for a reason of disability. For religious reasons, apply the [Policy for Students on the Accommodation of Religious Observances](#). A student should not be penalized for a compelling reason and their request for an accommodation should be duly considered. At the same time, you have the right to know that their rationale is valid.

If a student requests an accommodation due to personal distress, keep in mind that it may be the first time they are disclosing their experience to anyone. Take a moment to inquire whether they have support and offer your assistance in connecting them with university services.

## STUDENTS IN DISTRESS

If you are concerned about a student in distress, [detailed guidance](#) is available.

The university has many services for students. Please take the time to familiarize yourself with them. If you are uncertain how to guide a student through a particularly difficult situation it is okay to tell them you will get back to them later that day or the next, and then reach out to your Chair for information. The Associate Dean, Curriculum and Pedagogy, can also offer advice.

## DIFFICULT KNOWLEDGE

If your course material and learning objectives entail engagement with difficult histories and knowledges, inform students in advance. Such material, and your approach to it, should be carefully framed and contextualized. Are there options to minimize exposure for those who may have personal experience of related trauma? The Centre for Teaching and Learning can assist you to develop appropriate pedagogical strategies and build your syllabus. The [Office of Indigenous Directions](#), the [Black Perspectives Office](#), and the [Sexual Assault Resource Centre](#) can also offer guidance.

Do not repeat racial or other slurs, and avoid difficult histories or sensitive topics if they are not directly related to your pedagogical objectives.

### SEXUAL VIOLENCE: “START WITH SARC”

If a student discloses an experience of sexual violence to you, please ensure that they are aware of Concordia’s [Sexual Assault Resource Centre](#) and offer to facilitate a contact for them if they wish. The centre is not limited to assault but can assist with any type of sexual violence. It is staffed by highly trained personnel and offers a single-point-of-contact service to ensure that students do not have to tell their stories multiple times in order to access accommodations. Sexual violence is sufficiently widespread in our society that faculty members may assume that some of our students have been directly affected.

### EQUITY, DIVERSITY and INCLUSION

Students learn best when they feel equally valued and see themselves represented in the education they receive. Guest speakers, new readings, videos and podcasts can all help bring a diversity of perspectives into your classroom. Assistance in expanding your curriculum and building inclusive classrooms is available, both through [one-on-one consultations](#) with the Centre for Teaching and Learning and through a range of more [specialized offices](#). Please avoid asking students to speak on behalf of their group identity or history. This practice places a heavy responsibility on students; it makes some individuals intensely uncomfortable and may assume a knowledge or an experience they do not have. Respecting students’ [preferred names](#) and pronouns is an important aspect of building inclusive classrooms.

### STUDENT BEHAVIOUR

If a student's behavior in your course is unreasonable, talk to them about it. A quick discussion can often resolve the problem. If you feel you need assistance or want to discuss the situation, talk to your Chair, or contact any of the following: the Associate Dean, Curriculum and Pedagogy; the [Office of Rights and Responsibilities](#); the [Ombuds Office](#).

### COMPLAINTS

If a student raises a concern with you, it is important that it be appropriately addressed. The Faculty of Fine Arts has issued [guidelines](#) to help faculty members respond in these situations.

If a student objects to something you have said, please listen to their concerns. You do not need to respond immediately. It is fine to say that you will think about their comment and follow up with them next class. Your chair, the Associate Dean, Faculty Relations and Inclusion, or the CTL are available to listen and advise.

### ASSESSMENT OF TEACHING

Course evaluations occur online for CUFA members; you and your students will be automatically informed when the evaluations are ready. For CUPFA members evaluations remain on paper; you

will receive an envelope with instruction on how to administer them in class. To improve participation rates, all members may wish to spend a few minutes in class explaining how the process works, how it is used by committees and how important it is for an individual faculty member's progression through the ranks.

Informal options for [mid-term feedback](#) have also been shown to improve the teacher/student relationship. You can administer your own informal classroom assessment through Moodle or by asking students to anonymously write down what is helping and what is hindering their learning. When you do this, discuss the results with students so they know how you plan to address the feedback.

## MANAGING TAs

If you are assigned a teaching assistant, it is important to go over the workload form with them in detail. Ask your TA to let you know if they are dedicating more hours to a task than allocated by their contract. You may be able to offer useful tips, or it may be necessary to revise the workload form. TAs should not be expected to work in excess of their contracted hours or beyond the end date of their contract.

## GRADUATE SUPERVISION

The needs and norms of graduate supervision are outlined in separate [guidelines](#) issued by the school of graduate studies. Please review these prior to accepting any graduate students.

## PROFESSIONAL BOUNDARIES

As we mentor and assist our students, the boundaries between personal and professional relations can easily become blurred, creating conflicts of interest and placing both students and faculty in vulnerable positions. Giving some advance thought to where and how you will draw your professional boundaries will help you avoid these problems and will benefit your students in the long term. The Ombuds Office and the Associate Dean, Faculty Relations and Inclusion, are available for consultation.

Consensual sexual or romantic relations between instructors and students constitute a conflict of interest and are subject to these [guidelines](#).

## eCONCORDIA

[eConcordia](#) is the gateway for online credited courses at Concordia University outside of the context of emergency remote teaching. If you are the instructor of record for an e-concordia course developed by another faculty member, do record a video introducing yourself to students, explaining your role and the larger pedagogical infrastructure of the course, including the role of TAs.

## ONLINE TEACHING AND REMOTE COURSE DELIVERY

The Centre for Teaching and Learning offers detailed [information and guidance](#) about best practices for online teaching; please take the time to read this essential material. For the specific needs of creation- and performance-based Fine Arts pedagogy, [TEMPO](#) offers resources and tailored assistance.

In the context of the pandemic, please prioritize accessibility when planning your approach to synchronous and asynchronous course delivery and student participation. Students may choose to leave their cameras off during a lecture, and should not be penalized or unduly pressured in this regard.

## COVID-19

Concordia's [COVID-19 information pages](#) are the best source of information about how our teaching, and our students, are affected by the constantly-changing circumstances of the pandemic.

## TIPS FOR A BETTER CLASS EXPERIENCE

Spend a few minutes before or after class to speak with students and help them to navigate the university's system.

If the size of your class allows it, learn your students' names. Research has shown that this simple gesture can make a huge difference in how students feel and how engaged they are in class. You can also foster engagement by helping students get to know each other through break-out groups or pair-and-share techniques.

Try to help undergraduate students understand and, if possible, become involved in research (by using capstone projects, for example). Tell them why research is so fascinating and develop a strategy for sharing information on special events, projects, competitions, grants and awards that may enhance their learning experience.

Finally, please remember that most students are young, sometimes still immature and often quite impressionable. Be compassionate. Try to guide them. Most students look up to faculty members and consider us as potential mentors.

## Report of the Associate Dean, Research and Graduate Studies

April 9, 2021

Prepared by: MJ Thompson, Associate Dean, Research and Graduate Studies;  
Michele Kaplan, Advisor, Research Development; Marina Polosa, Coordinator, Research Administration

### 1. INTERNAL GRANTS:

#### CANADA RESEARCH CHAIR LOIS

The Faculty of Fine Arts received four Letters of Interest for this round. The Faculty Research Committee met on March 22 to adjudicate and rank the applications; two LOIs have been forwarded to the University Research Committee. Results are expected in late May.

#### CONCORDIA UNDERGRADUATE STUDENT RESEARCH AWARDS (CUSRA)

The Faculty of Fine Arts received 13 applications in total and has forwarded eight exceptional projects; as well, five additional projects were ranked and wait-listed, should there be an opportunity for additional funding. The Office of the Vice-President Research & Graduate Studies (OVPRGS) will announce recipients in late-April.

#### OVPRGS TEAM START-UP

The Faculty of Fine Arts had a 100% success rate with the competition.

**Sandeep Bhagwati** (Music) *Changing Places, Sensing Times, Listening Beyond the Human* (\$19,800) - How can we sound the anthropocene, how does it sound us? The proposal describes a new orientation of matralab's research-creation activities: in this emerging research group, we want to examine and explore the creative role of music and sound in the context of the Anthropocene. Due to their close relationship with temporalities and spatialities, music and other sonic arts seem to be particularly suited as a framework to interrogate our relationship vis-à-vis the timescales of the vast geological, biological and physical processes that shape our present. Insights into these often-catastrophic processes tend to remain a matter of abstractions, diagrams and numbers, does not really evoke a visceral response until it is too late. The team believes that there is an urgent need to evolve our aesthetic, artistic engagement towards extreme temporalities and non-human realities - and this might require us to even go beyond the human sensory regime, in some sense to change places with entities of the natural world. This start-up team grant will help lay the groundwork for a new research program at matralab: a core team of eight artist-researchers will meet regularly, and strategically invite prominent international researchers from geology, indigenous studies, anthropology, geography etc. for workshops - and hope to interest them in joining the project. We will commission demo works that transpose the ideas discussed into sounds and which will present at a festival in Zurich in Dec 2021. But our main goal is to submit a strong SSHRC Insight grant application in Fall 2021, as well as apply for other grant that have the potential to nourish this new research programme.

**Alice Jarry** (Design and Computational Arts) *Excitable Materials: Co-creating new forms of engagement with magneto-rheological elastomers across the arts and sciences* (\$19,957) - At the intersection of design, digital arts and material sciences, the project entails a pilot-study to develop new art/science synergies between the Faculty of Fine Arts (Topological Media Lab) and the Gina Cody School of Engineering (Mechanical and Aerospace Engineering). Today's ecological crisis demands a rethinking of our relationship with matter and the way we not only consume and produce, but also envision our interactions with the environment. Research in smart new materials is often tied to certain industries and their specific needs. However, interdisciplinary art-science research requires a shift in research agenda to allow researchers to explore new domains of inquiry, applications, and methods. The team will explore novel forms of engagement with magneto-rheological elastomer (MRE) materials, and in return contribute to cutting-edge research across the arts, design, architecture, and sciences. The project will be conducted through a hybrid art-science lens to examine concerns related to the built environment and the experiential dimension of our relationship to matter, by: 1) co-investigating 'excitability' in the artistic and scientific literature, 2) co-experimenting with the concept of 'excitability' via the properties of MREs, and 3) mobilizing the concept of 'excitability' supporting the co-creation of material prototypes with researchers, students and artists. Involving four students from the two Faculties, the project mobilizes interdisciplinary partners towards bypassing the design-thinking separations between structure, sensing technologies, kinetic events, and the methods leading to design of responsive materials. This will lead to the synthesis of new forms of this material and will enrich both the practice of and the discourse on smart materials and art-science methodologies. The project will activate new fields of intervention in interdisciplinary research-creation and enhance its social and transformative role. The pilot project will contribute *integrative working methods, innovative technologies* and *new critical aesthetics* in support of transformative apparatuses that investigate the potential of MRE in the future of smart materials.

## 2. EXTERNAL GRANTS:

### FRQNT/FRQSC PRISME

**Chris Salter** (Design and Computation Arts) – This pilot program integrating arts and science research has awarded two years of funding (\$50,000/year) for *Metamorphosis*, a new Mixed Reality-based theatrical installation for two public participants at a time. The work focuses on the emotional impact of climate change, asking how we can feel the effects of climate change directly in our bodies. A collaboration with McGill music-technology researcher Marcelo Wanderley; with collaborators Angelique Wilkie, Concordia University and author Kate Story, Toronto; and partners in Quebec (PHI, Phenomena-an XR startup based at Concordia's District 3 Centre) and Germany (HUB-XR Munich, the large scale Kunstfest Weimar).

## INDIGENOUS SCREEN OFFICE

Two applications were submitted to the ISO, and both were awarded the full \$50,000:

**Heather Igloliorte** (Art History) *Inuit Screen-Based Training and Learning: De-ICE-olation Online Artist Workshop Series* - The 5-part series of free virtual training workshops will be focused on such areas as film, television, video and animation, that target Inuit participants. This will be a part of the spring 2021 revival of the highly successful winter/spring 2020 Covid-response project, the *De-ICE-olation Online Artist Workshop Series*. The new sessions will feature exclusively Inuit leaders sharing skills and knowledge with Inuit and other Indigenous attendees, such as with filmmaker Nyla Innuksuk (Nunavut) or animator Glenn Gear (Nunatsiavut). Depending on the nature of the content, quality of a workshop leader's internet, and cultural protocols, these sessions may be 1) live, recorded and open access; 2) pre-recorded instructionals with a follow up live Q&A session that is open-access; or 3) closed to Inuit/ Indigenous-only and not recorded, only documented. They may be conducted in English, Inuktitut, or a combination of both. Complementing the public workshop series, a series of short video profiles, or social media 'capsules,' will be created, and will feature Inuit who work in film and television, highlighting their practices and career pathways. These videos will be recorded and edited by Ilinniaqtuit (students / learners) with the mentorship of Indigenous professionals, so that the videos also serve as hands-on, paid training opportunities.

**Jason Lewis** (Design and Computation Arts) *Skins Workshops on Aboriginal Storytelling and Digital Media Design* - Eight workshops for Indigenous participants will take place over 2021 - 2022: four focused on videogames and related subjects such as programming and 3D modelling, and four focused on machinima, or movie making in virtual worlds. The workshops will be held online, taught using a combination of live and pre-recorded introductory lectures with live working sessions where participants interact with the instructors to obtain guidance and advice. Each workshop will be between one and four days long, depending on the exact focus and the desires of the community collaborators. The workshops maintain a very high instructor-to-student ratio (average 1 to 6) to ensure that each participant's learning style can be accommodated. The curriculum is consistently customized to meet the needs of each specific community host – such as Western Arctic Moving Pictures, imagineNATIVE and the Kahnawake Education Centre. The goal is always to have participants leave the workshop with something they can show or play with their peers and their communities. Copies of the curriculum are maintained online so that resources can be accessed afterwards.

## SSHRC INSIGHT GRANTS

The Faculty of Fine Arts has an 83% success rate for the competition, which exceeds Concordia's of 61.9%, and the Canadian success rate of 52.5%.

**Luis Carlos Sotelo Castro** (Theatre) *Oral History Performance, Listening Practices and Transitional Justice* (\$170,172) – The four-year research-creation project explores what participatory oral history performance and listening research can contribute to how listening acts are performed, defined, and assessed in transformative justice scenarios. The project is guided by the overarching question: can participatory oral history performance be used as the

laboratory where listening may be "observed" and indicators of "effective" and "ineffective" listening in a transformative justice context may be developed? The aim is to explore the many complexities of the listening process in a transformative justice context as evidenced by different people and from their different positionalities. The project will result in an open access database of examples of effective and ineffective transformative justice processes from across Canada and Colombia. Two performance workshops, informed by original and archival oral history interviews and materials, will be developed - one that presents narratives by Colombian survivors of hostage-taking and kidnapping in exile in Canada, and the second that engages listener-participants with narratives by Indigenous Peoples, sharing the impact of colonialism as experienced by them directly in their everyday life. The research-creation process will take place at the Acts of Listening Lab, and is supported by the PI, two co-applicants, and nine collaborators from a range of disciplines who work in the field. Both Canada and Colombia will benefit directly from this project.

**Rosanna Maule** (Cinema) *Women's Film and Video Organizations, A Counter-Lineage in Moving Image History* (\$90,166) - The three-year project presents women's film and video collectives as a lineage of different approaches and critical interventions in moving image culture and in the public sphere. Drawing on a feminist and queer-informed methodology, based on oral history and participative ethnography, it traces the trajectories and the politics of a small number of women's resource centres, non-profit organizations, and distribution companies established from the 1970s to the 1990s in Western Europe and North America and still operational today. Its purpose is to propose the collectives as models of gender-oriented historiography and counter-archival practice, inquiring into their democratic, DIY approach to moving image culture, their commitment to social action, and their network-based configuration. The research project will: 1) produce scholarly work and enhance critical discussion about feminist and LGBTQ activism in film and video, 2) highlight the complexity and the diversity of women+'s and gendered subjects' positions that these organizations provide as examples of EDI approaches to moving-image culture, and 3) optimize strategies for the enhancement and the mobilization of feminist and LGBTQ audiovisual works produced and circulated by these organizations to a vaster and diversified audience. The EDI-informed, gendered field ethnographic project partakes in a growing surge of participative ethnographic research and affective archival research to document the alternative strategies and best practices through which feminist/LGBTQ activist media overcome precarity and marginality in women+'s history and representation via inclusive and collaborative solutions.

**Marielle Nitoslawska** (Cinema) *Borderlands: Postmigrant Cinema as Transcultural Memory Practice in the Québec Context* (\$185,368) – Over three decades, Quebec literary theorists have developed a rich discourse about "écriture migrante" for the analysis of writing by diasporic communities. Yet, there is no analogous category in film scholarship, despite an increasingly large and dynamic body of contemporary Quebec cinema that grapples with the questions of diasporic identity and memory. In response, the three-year research-creation project draws on interdisciplinary collaboration to develop a theory of "postmigrant cinema." The project will develop and deploy cinematic strategies of remembrance to recover transcultural histories that have been erased from public memory. *Borderlands* examines film as a privileged site of



transcultural memory practice that gives material form to plural memories that travel across linguistic and geographic borders. This is the first structured collaboration between Cinematic Arts and Memory Studies in Quebec and Europe, and will: 1) establish a Postmigrant Film Network with an ongoing workshop series that will open dialogue between an interdisciplinary group of collaborators, graduate students, invited scholars and ciné-artists with the aim of co-creating a new discursive and aesthetic language for "postmigrant cinema" in Quebec, and 2) create and disseminate an original long-form essay film as a case study, that explores the PI's lived experience as a second-generation Quebecoise in search of a postmigrant identity in the erased counter-histories of the "borderlands" of Belarus. The interdisciplinary team (Egypt, Iran, Germany, Colombia and Belarus) will engage in interlocking research-creation activities to advance and share original knowledge at the intersection of the Cinematic Arts, Memory Studies and Migration Studies. Through dialogue between local and international filmmakers and theorists, the Borderlands team will develop an account of "postmigrant cinema" that is dynamically engaged with other fields, while thinking beyond concepts into embodied knowledge, thus advancing our understanding of film and its role in shaping collective memories and identities across geographic and linguistic borders.

**John Potvin** (Art History) *Primitivism and Interior Design: Art Deco, Hybridity and the Decolonization of the Modern Interior in France, 1909-39* (\$99,174) – Primitivism is a highly contested term and forms part of a volatile lexicon rooted in colonial ambitions and an imperialist world view. Despite the vast, influential scholarship exposing the relationship between modern art and primitivism, no comparable study has yet to be undertaken exploring the impact, influence and tensions primitivism has had on interior design. Through the rich and complex design cultures of French art deco, the four-year research presents a groundbreaking rectification of this glaring absence, and is the first comprehensive critical analysis of the complicated relationship the style moderne had with primitivism from the first decade of the 20th century. The project is timely in that numerous institutions have embarked on processes of decolonization while enabling practices that are based in equity, diversity and inclusion. The project draws together fields, including history of sexology and medicine; sexuality, race and gender studies; histories of French nationalism, colonialism and industrial and commercial production; visual and material culture; design studies; the study of the modern interior. The project will develop new and vital methodologies that will aid in the processes of decolonization of design history, in addition to offering a solid investment in and contribution to equity, diversity and inclusion. As a result, the literature on interior design and race, sexuality, representation, identity, colonial and global networks of production and consumption, decorative modernism and design historiography will be transformed and expanded as a consequence of this project. Important scholarly benefits will include: the production of new and detailed case studies and cross-disciplinary research, the development of innovative lines of questioning and methods and a novel theorization of the relationship between interior design, primitivism and race. The research will also reach out to the general public and professionals in the field with clear professional and social benefits beyond the academy.

**Anita Sinner** (Art Education) *Geographies of Artwork Scholarship: Investigating Impact Literacies as Ecologies of Sensible Practice* (\$237,356) – The five-year project will investigate the scholarly relevance of impact literacies as an emerging ecology of sensible practice in educational research in light of the growth of creative economies and increasing global consciousness in postsecondary education. By bringing together faculty and graduate students from two institutions with a host of international participants, the team will investigate new methodological dispositions in Art Education. The project addresses critical issues relating to knowledge for evolving global landscapes, innovative skills-sets required for changing labour markets, and new ways of learning in higher education. Key project contributions are: 1) a comprehensive archive of the genealogy of impact literacies in relation to artwork scholarship, 2) comparative best practices of international art education 'hotspots' employing such methods and practices; 3) knowledge mobilization and exchange, and new networks to develop partnerships for future applications, and 4) a forum to foster critical debates and dialogues about art education across Canada and beyond. Project benefits include: 1) a critical resource for all disciplines now embracing the arts as research, 2) thorough articulation of the 'glocalization' of changing graduate programming and research initiatives, as well as the flows and networks that enable adaptive methods to form in a creative economy, 3) unveil how the visual arts in education contributes to theory-building by distilling best practices through vernacular approaches to practice, 4) develop an immersive model that effectively and efficiently facilitates impact literacies across socio-cultural and linguistic borders, 5) delineate pedagogic competencies of teamwork, active listening, communicating and managing multiplicity as elements of impact literacies in research, and 6) demonstrate future research lies in the grammar of differentiated practices that prioritize communicative and collaborative research intensities.

### 3. UPCOMING GRANT DEADLINES:

Please see below a list of upcoming FRQ-SC and SSHRC competition deadlines.

EXTERNAL FUNDING COMPETITION DEADLINES				
Agency	Competition	Content Review	Admin Review	Agency Deadline
SSHRC	<a href="#">Connection Grants</a>	19-Apr-21	26-Apr-21	3-May-21
SSHRC	<a href="#">Partnership Engage Grants</a>	1-June-21	8-Jun-21	15-Jun-21
SSHRC	<a href="#">Connection Grants</a>	19-Jul-21	26-Jul-21	2-Aug-21

For further info, contact Michele Kaplan, Advisor, Research Development (Fine Arts, Arts and Science Humanities Departments and Department of Education, Concordia Library); [michele.kaplan@concordia.ca](mailto:michele.kaplan@concordia.ca)

### 4. CLAUDINE AND STEPHEN BRONFMAN FELLOWSHIP IN CONTEMPORARY ART (2021):

A Laureate for the 2021 competition has been selected from six exceptional finalists. A jury met March 12, 2021 to adjudicate: **Simon Belleau**, Artist/Visiting Artist, Concordia University; **Erandy Vergara**, Independent Curator, Montreal; **Romeo Gongora**, Artist/Professor, UQAM; and **Stefanie Hessler**, Curator, Kunsthall Trondheim, Norway; Momenta/"Sensing Nature" 2021. A public announcement regarding the winner is forthcoming.

## 5. COVID-19:

While the Covid-19 situation remains fluid, research continues to be prioritized by the university and the Quebec government.

**Research Travel:** Travel restrictions remain in place:

<https://www.concordia.ca/research/coronavirus-faq.html#travel>. However, in some instances, when timing is critical and rationale is provided, some travel may be approved including but not limited to travel for field research; exhibition and installation; and other timely needs. If you are considering travel for research, please contact MJ Thompson, Associate Dean, Research and Graduate Studies, to find out more: [mj.thompson@concordia.ca](mailto:mj.thompson@concordia.ca). Please note, the Office of Research and Graduate Studies encourages use of the Travel Registry on your portal for any international travel.

**Grant Extensions:** SSHRC will automatically provide additional 12-month extensions, where applicable, to grant recipients who request them because of COVID-19, regardless of whether they have received a previous extension of any length for any reason. Please note that this extension does not apply to funds awarded as part of the three-month supplement for the support of trainees and research support personnel. For further info: [SSHRC update on Grant Extensions March 15, 2021](#)

## 6. CARE CONTRACTS

The Concordia Association of Research Employees (CARE) has a new [Collective Agreement](#) since May 25, 2020 (see attached CA). New Notice of Hire, Notice of Change and Notice of Termination forms are now in place and available through C-Space, with detailed instructions provided. The new forms only affect non-student research associates, research assistants, support-professionals and support-technicians unionized with CARE (See chart below.);

## Overview of PSAC-CARE Bargaining Unit

The CARE bargaining unit regroups all non-student research employees performing research work and being paid from research funds as per their certificate of accreditation.

Four (4) position titles:

Job title	Contract of less than 12 months	Contract of 12 months or more
Research Assistant	66610	66615
Research Associate	66620	66625
Support Professional	66640	66645
Support-Technical	66650	66655

3



Please note that Principal Investigators are responsible for familiarizing themselves with this agreement should they hire any research personnel in this union. For further information, contact: Gabriel Prévost, Employee Labour and Relations Advisor; or Pierre Claude Bourke, Employee Labour and Relations Manager in HR. Completed CARE contracts are sent to Budgets at FOFA: [fineartsbudget@concordia.ca](mailto:fineartsbudget@concordia.ca)

**Project UNITY**  
**Presentation to Fine Arts Faculty Council**  
**11:15 to 11:45am**  
**April 9, 2021**

## **Guests**

- Chief Financial Officer | Denis Cossette (executive co-sponsor)
- AVP Human Resources | Carolina Willsher (project sponsor)
- Project Director | Jean-Sebastien Bessette
- Change, Communication and Training Lead | Laurie Jittoo
- Change, Communication and Training Lead | Frédérique Pichot (Deloitte)

## **Content**

1. Decision to move go-live to November 2021
2. Training approach
3. Support model at go-live
4. Question and answer period

### **1. Decision to move go-live to November 2021**

After in-depth discussions about the overall status of Project UNITY, including such factors as project scope and the university community's readiness, decision was made to move the UNITY "go-live" (implementation) date from May to November 2021.

Moving the go-live to November 2021 will allow the team more time to reach some key objectives in ensuring a successful implementation of Project UNITY.

This change goes beyond changing a date and reviewing the remaining work; it allows to:

- Remove the gap between the two releases, in favor of one, removes the need for temporary HR processes until the new recruitment solution is in place
- Reinforce consultation and collaboration with the community
- Develop and implement an adoption and monitoring approach
- Implement eSignature for Procurement and HR based on selected institutional platform (DocuSign)
- Have a common project shutdown period
- Start to implement the roadmap to support French
- Reinforce securing the design and code and move to critical fixes to go-live
- Ensure the solution works as designed through extensive testing with members of the community

Project UNITY plan is being recalibrated. In the upcoming weeks, a revised, detailed calendar of activities will be circulated.

We are grateful for the deep commitment as well as the agility that the Project UNITY team and all key stakeholders have shown since the beginning of this project, and especially since the beginning of the pandemic. A special thank you to Faculty of Fine arts' change agents and representatives who have been invaluable collaborators.

## 2. Project UNITY features and training approach

Project UNITY will deliver many features to Concordians, some applying to all and some specific to different roles:

- One of Project UNITY objectives is to enhance self-service capabilities, so Concordians can gain autonomy and direct access to information;
- Some concerns have been raised about a potential increase of tasks;
- Be assured that faculty, as well as the staff who support them, will see a marked simplification to many processes. For example, UNITY solution for expenses and travel will allow a faster reimbursement of claims once the system is implemented this November;
- Also, while we know the system will allow for users of the system to self-serve themselves to information they need, faculty members will continue to have support available from our central offices;
- On the other hand, project UNITY drives a major transformation for Concordia: so changes are to be expected.

Project UNITY is committed to provide targeted training programs that will allow Concordians to learn how to benefit from these features and adopt new ways of working:

- Training program are being designed to be **role-specific**;
- Training delivery **format** will be adjusted to the complexity and criticality of tasks to be performed;
- Virtual instructor led sessions with practice opportunity (virtual labs) will be offered for medium to high-level complexity and/or criticality components.
- Also based on complexity and criticality of tasks carried out by different stakeholders, some components of these training programs will be **mandatory**;
- eLearning is the **favoured training delivery format** for self-service feature. Complementary training sessions will be offered; eLearning capsules will be considered and promoted as prerequisite to these complementary sessions;
- To ensure eLearning capsules are efficient, we will conduct **pilots** before releasing to all Concordians;
- Training opportunities will be offered before and after go-live. eLearning will continue to be accessible on a long-term basis;
- It is key that all Concordia leaders promote UNITY training activities and encourage their teams to participate. Training registration and participation will be closely monitored.

To be noted, UNITY will use a new tool acquired by Concordia that provides contextual training and support material directly from supported applications.

When carrying a task within a UNITY component, you can directly access Step-by-step instructions; Detailed information such as user-guide, policies, etc.; Self-learning capsules / units or other training material.

## 3. Support model

Project UNITY is a transformational journey that will start at go-live by a stabilization period during which support is a key success factor. Indeed, during this stabilization period that might last for few months, special care (*hypercare*) and attention will be paid to system corrections and operations / processes efficiency.

A key component of the support model at go-live will be an **Hypercare team** dedicated to provide support to key stakeholders such as Budget and administration partners (directors of administration, Faculty Financial officers, ...); Department support staff (Department administrators, coordinators, budget analysts, ...), commUNITY super users (explained below); Executives; Central Functions; ...

This Hypercare team will be available for few months, until need decreases and stabilization is attained.

Another key component of this support model is the change network, comprised of change agents and **commUNITY super users**:

- Super users have been identified and onboarded by change agents;
- Objective is to have at least one super user by department;
- Super users are early adopters of the system, equipped to provide support to their colleagues within their department;
- Main support focus will be on general activities, mainly related to self-service features;
- They will get early training, will participate in hands-on learning experience and will have privileged access to the hypercare team.

FoFA Change agents		
Mary DiPietrantonio	Office of the dean	Academic Personnel Administrator
MJ Thompson	Office of the dean	Associate Dean, Research
Susan Groff	Office of the dean	Faculty Financial Officer
Tristan Khaner	Office of the dean	Director of Operations
FoFA super users		
Angela Tsafaras	Facilities Management	Manager, Planning & Academic Facilities
Camille Pouliot	Art History	Department Coordinator
Elyse Murphy	Office of the dean	Administrative Assistant
Emmet Henchey	Cinema	Technical Director
Gabriel Adam Desjardins	Studio Arts	Department Assistant
Gerzain Maldonado Padilla	Centre for Digital Arts	Digital Arts Systems Consultant
Jen Strahl	Performance Prod	Admin Assistant
Joel Taylor	Facilities Management	Supervisor, Academic & Research Facilities
Johanna Mongraw	Office of the dean	Office Assistant
Karin Zuppiger	Studio Arts	Events Coordinator
Larissa Yousoubova	Art Education	Department Coordinator
Marina Polosa	Office of the dean	Coordinator, Research Administration
Mary Rawlins	Creative Arts Therapies	Department Coordinator
Matilde Ranaldi	Office of the dean	Budget Assistant
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Ria Rombough	Mel Hoppenheim School of Cinema	Department Administrator
Tony Patricio	Studio Arts	Department Administrator

If you are interested in seeing more or learning more, here are few already available resources:

- [Cspace project UNITY homepage](#)
- Recorded info sessions: [Fall 2020](#) (Year-in-the life of an employee, a manager and a researcher) or [Spring 2021](#) (Concordia HUB, Expense and travel solution demonstration, In-application support tool demonstration)
- [Feature and benefits by persona](#)

Also, some more info sessions will be organized moving forward

## Supporting slides



UNITY\_FacultyCouncil  
\_April-May2021.pdf



# Project UNITY Presentation FoFA Faculty Council Meeting

April 9, 2021



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## UNITY's updated timeline

### Recalibrating the plan






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#### **Recalibration, goes beyond simply changing a date**

- Reinforce **consultation** and **collaboration** with the **community**
- **More integrated HR processes** at go-live (now having Recruitment, Onboarding and Learning together)
- **Implement eSignature** for Procurement and HR based on selected institutional platform (DocuSign)
- **Data validation** for key elements, like workflows
- Start to implement the roadmap to **support French**
- Ensure the solution works as designed through extensive **testing** with members of the community
- Driving **testing opportunities** with community and change agents.  
*(includes exploring to have more opportunities/longer hands-on learning experience)*



## UNITY features for faculty

-  Consult your employee **profile** and **paystubs**
-  Manage your **pension and benefits**
-  Manage and **monitor** your research **grants** and manage your research **team**
-  Submit **expense reports** online
-  Prepare **purchase requisitions**



## UNITY features for chairs

-  Access HR and finance **workflows**
-  **Onboard** new faculty members
-  View your team's organizational **structure**
-  **Approve** expense reports and purchase requisitions

What features will faculty members benefit from?



## Training approach

### Training delivery format and mandatory components for go-live

Persona	Content complexity level (related to complexity of tasks to carry out)	Training delivery format	Mandatory approach for go-live
<b>Staff employee</b>	Low complexity	<ul style="list-style-type: none"> <li>eLearning</li> <li><u>Complementary</u> training sessions</li> </ul>	<ul style="list-style-type: none"> <li>Not mandatory</li> </ul>
<b>Part-time faculty</b>			
<b>Student employee</b>			
<b>Supervisor/Manager (only)</b>	Low to medium complexity	<ul style="list-style-type: none"> <li>eLearning</li> <li>Virtual instructor-led sessions</li> <li>Drop-in clinics / Practice opportunities</li> <li>Hands-on learning experience (for targeted groups)</li> </ul>	<ul style="list-style-type: none"> <li>Most critical components mandatory</li> <li>Training attendance monitored at the individual level</li> <li>Follow-up with manager/supervisor</li> </ul>
<b>Full-time faculty</b>	Medium complexity		
<b>Chair</b>	Medium complexity		
<b>Department support staff</b> , including Department administrator / coordinator / assistant	Medium complexity		
<b>Budget and administration partner – Academic, Research and Services</b>	Medium to high complexity		
<b>Executive</b>	Medium complexity		



## Training approach

### Self-service components and eLearning


#### Employee Self-serve


##### For all

Faculty and staff using employee self-serve capabilities

##### Content

1. UNITY overview
2. Basic navigation
3. Employee profile management
4. Time & time-off management
5. Leave of absence
6. Paystub & T4
7. Purchase requisitions
8. Travel & expense management
9. Learning management system

e-learning course  
**Curriculum item 1** 

e-learning course  
**Curriculum item 2** 

Complementary training sessions

Learning material  
(videos, simulations, quick-reference guides)


#### Supervisor/Manager self-serve


##### For Concordians having direct reports

Both faculty and staff members being responsible for managing direct reports

##### Content

1. Direct report management.
2. Time and time-off management
3. Travel & expense management.
4. Purchase requisition management
5. Onboarding
6. Learning management system
7. Health & safety (TBC)

e-learning course  
**Curriculum item 1** 

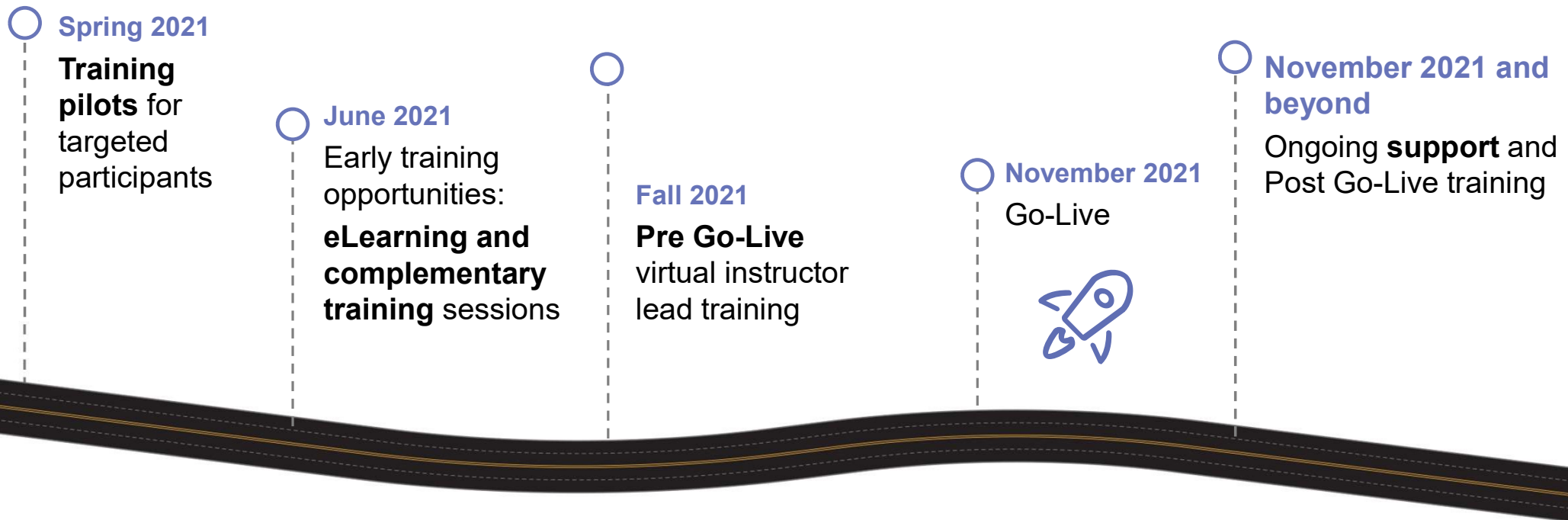
e-learning course  
**Curriculum item 2** 

Complementary training sessions

Learning material  
(videos, simulations, quick-reference guides)

## Training approach

### Journey to November 2021 Go-Live





## Support Model

Multiple lines of support & a Hypercare team at go live


### Self-Service

~6,500  
Faculty and staff employees


~400 managers / direct supervisors



### Department & Faculty/Service support



+103 commUNITY super users



+60 change agents

### Hypercare team

Dedicated to provide support to

- Department administrators, coordinators, assistants (commUNITY super users)
- Budget analysts
- Budget and Admin. partners
- Executives
- Central Functions

### IITS Support Team

Bug Fixes  
System Changes / Support

### Central Functions

**Points of Contact**  
HR shared services  
FS Business Process Office (BPO)

**Centres of Expertise**  
i.e. payroll, benefits, accounts payable, compliancy departments, etc.

+53 central super users  
+20 experts



# CommUNITY super users

Overview of role and responsibilities

CommUNITY super users are early adopters of the system, equipped to provide support to community members within their units before and after go-live.



## Audience to support

Employees and people managers within departments or organizational units; professors, chairs; librarians; employees, etc..



## Type of support

Support their colleagues on general activities related to Employee and Supervisor / Manager self-service (lower complexity)



## Examples of supported transactions

- Consult and update employee profile
- Request and approve time-off
- Issue and approve an expense claim
- Submit and approve a requisition
- Consult a research dashboard

## List of commUNITY super user activities

### 1. Being equipped to provide support

- Participate in the Employee & Supervisor self-serve learning pilot
- Participate in HOLEP (hands-on learning program)
- Attend super user touchpoints
- Attend hypercare calls
- Monitor FAQ documents

### 2. Supporting colleagues

- Answer colleagues' questions
- Direct colleagues to the right support content (training modules, communications etc.)
- Connect with hypercare team to get answers to unresolved questions

## Support Model

### Faculty of Fine Arts change agents and super users

FoFA Change agents	
Mary DiPietrantonio	Academic Personnel Administrator
MJ Thompson	Associate Dean, Research
Susan Groff	Faculty Financial Officer
Tristan Khaner	Director of Operations

FoFA super users		
Angela Tsafaras	Facilities Management	Manager, Planning & Academic Facilities
Camille Pouliot	Art History	Department Coordinator
Elyse Murphy	Office of the dean	Administrative Assistant
Emmet Henchey	Cinema	Technical Director
Gabriel Adam Desjardins	Studio Arts	Department Assistant
Gerzain Maldonado Padilla	Centre for Digital Arts	Digital Arts Systems Consultant
Jen Strahl	Performance Prod	Admin Assistant
Joel Taylor	Facilities Management	Supervisor, Academic & Research Facilities
Johanna Mongraw	Office of the dean	Office Assistant
Karin Zuppiger	Studio Arts	Events Coordinator
Larissa Yousoubova	Art Education	Department Coordinator
Marina Polosa	Office of the dean	Coordinator, Research Administration
Mary Rawlins	Creative Arts Therapies	Department Coordinator
Matilde Ranaldi	Office of the dean	Budget Assistant
Maud David-Lerebours	Contemporary Dance, Music, Theatre	Department Administrator
Michael McCarthy	Centre for Arts in Human Development (CAHD)	Logistical coordinator
Michelina Sardella	Design and Computation Arts	Department Coordinator
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# Thank you!

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## **REPORT ON SENATE**

19 March, 2021

Prof Christopher Moore

### **President's Remarks (G. Carr)**

1. Beginning on March 8<sup>th</sup>, students, faculty and staff can book spaces for social-distancing activities on both campuses (street level/mezzanine).
2. The newly-released QS World Rankings indicate that Concordia is among the top 100 universities in the world in the category of Art and Design and 2<sup>nd</sup> in Canada.
3. A Library exhibition series themed on Anti-racism has launched for this year.
4. The university conducted an equity census to better understand who we are as a community and to evaluate measures for increasing diversity.
5. Concordia Hospitality Services is participating in *Les Cuisines Solidaires - La Tablee des Chefs* to deliver 1000 meals for those affected by COVID-19 in the city.
6. President Carr anticipates increased in-person activities during the fall semester, while continuing to maintain remote learning. Units are identifying priority courses for on-campus activities, which will be evaluated across all faculties. Most classes are currently offered on Tuesdays-Thursdays, but there may be a need for adjustments to scheduling on alternative days. The university is working to be able to inform students about the course formats by the beginning of May so that they may plan their schedules appropriately.
7. Students outside of Montreal should begin planning on relocating to the city for the fall, even if they will be enrolled in on line courses. Concordia is working with the Federal Government to determine how international students may be allowed to travel to Montreal, given that vaccines may not be readily available in other countries.
8. The current registration numbers are very strong across the university and it is anticipated that enrollment numbers for the summer semester will be consistent with last year.

### **Academic update (A. Whitelaw)**

Interim Provost and Vice-President, Academic Anne Whitelaw presented her report on recent academic developments. Some highlights of interest to Fine Arts faculty:

1. Lisa White has been appointed as the inaugural executive director of the newly formed Equity Office, effective May 1<sup>st</sup>.
2. 25 second-year Communication Studies students documented the lives of family and friends whose livelihoods have been affected by the COVID-19 pandemic.
3. The School of Graduate Studies led the Global Impact Project to gain insight into the types of careers our PhD alumni pursue after graduation.
4. The 4<sup>TH</sup> SPACE partnered with the Concordia University Centre for Creative Reuse (CUCCR), the Curating and Public Scholarship Lab (CaPSL) and the Studio Arts MFA program to activate a three month-long series of making sessions and conversations on a variety of subjects.
5. The 4<sup>TH</sup> SPACE collaborated with CISSC, FAS and FOFA to facilitate three public engagement events as part of Pablo Gershanik's week-long residency at Concordia.
6. On February 11<sup>th</sup>, the Ellen Gallery re-opened to the public with the exhibition *Going to, Making Do, Passing Just the Same* by artists Edith Brunette and François Lemieux.
7. The Office of Community Engagement is sponsoring the Moosehide Tanning Project, led by Concordia MA student Autumn Godwin that will take place at *Bâtiment 7* this spring.

### **Consent Agenda**

1. The Academic Planning and Priorities report was provided for information purposes.

2. The Academic Programs Committee report and recommendations was circulated.
3. Several academic program proposals were approved by Senate:
  - A. Undergraduate curriculum proposals – Faculty of Arts and Science
    1. Department of Theology
    2. Department of Education
  - B. Graduate curriculum proposals – John Molson School of Business
    1. Master's programs - Co-op
    2. Master of Science (Finance)
    3. Master of Science (Administration, Decision Sciences and Management Information Systems) Option

### **Regular Agenda**

Anne Whitelaw presented a proposal regarding a Fall Reading Week for approval by Senate. This initiative involves adjustments to the length of the Fall and Winter terms, effective as of the Fall 2023 term. Semester lengths will be comprised of 12 week classes or instructional activities and a one-week reading break which will take place during the week of the Thanksgiving holiday. Implementation of this break presents many positive benefits for student success and mental health. It also provides time for faculty to catch up on teaching and research activities during the semester.

A majority of universities across Canada offer some form of fall break (29 integrate a full week, 10 partial) and many have 12-week terms. Despite concerns about potentially reduced contact hours, the CTL urges that faculty not compress 13 weeks of content into 12. In order to adapt curriculum to this new format, calendar and course development will occur from summer 2021 until implementation.

The motion was approved by Senate at the meeting of March 19.

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

**Fine Arts Faculty Council Meeting – April 9, 2021**

Submitted by: **Cherry Marshall, Principal Director of Development, Faculty of Fine Arts**

1) Summary of gifts raised (FY 2020/2021)

To date, and with your support, we've managed to raise approximately **\$3,380,000** for this fiscal year which includes support towards Studio Arts, Creative Arts Therapies Outreach Projects, Vocal Studies, Ceramics and Fibres, Residency & Travel Scholarships to Gotland, Sweden, the Momus Residency, the Mel Hoppenheim School of Cinema, the Landscape of Hope Project, Art Education, the VCR and Fine Arts student internships and travel awards.

Our goal for this fiscal year is \$3,000,000 designated to the Faculty of Fine Arts.

2) New gift agreements (Finalizing Q4)

**a) Mr. Charles C. Gurd – Photographs valued at \$279,627.00**

Mr. Gurd donated 127 photographs contained in 6 portfolios titled: Screens-Trees , 2014, Galisteo Basin Ghosts, 2020, Fractal Expressions – Ferns, 2017, La Montagne Sainte-Victoire ,2020, Galisteo Basin Ghosts, 2020 and Fractal Expressions - Ferns 2017. This donation will be used by the Visual Collections Repository (VCR) in the Faculty of Fine Arts as an addition to the Mr. Gurd's previously donated works, which has been used by professors in Art History for their teachings.