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**MEMORANDUM**

<b>ATTENTION</b>	Senate	<b>DATE</b>	June 3, 2020
<b>FROM</b>	Jon Driver, Vice-President, Academic and Provost <i>pro tem</i> , and Chair, SCUP	<b>PAGES</b>	1 of 1
<b>RE:</b>	Full Program Proposal for a Doctor of Philosophy in Contemporary Arts (SCUP 20-24)		

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At its June 3, 2020 meeting, SCUP reviewed and approved the Full Program Proposal for a Doctor of Philosophy in Contemporary Arts in the School of Contemporary Arts within the Faculty of Communication, Art and Technology, effective Fall 2021.

**Motion:**

That Senate approve and recommend to the Board of Governors the Full Program Proposal for a Doctor of Philosophy in Contemporary Arts in the School of Contemporary Arts within the Faculty of Communication, Art and Technology, effective Fall 2021.

**For Information:**

Included with the full program proposal and subject to approval by Senate:

- 1) New calendar entry: Doctor of Philosophy in Contemporary Arts
- 2) New courses: CA 890 Professional Practices Seminar I  
 CA 891 Professional Practices Seminar II  
 CA 892 PhD Qualifying Examinations  
 CA 895 PhD Thesis Prospectus  
 CA 899 PhD Thesis

c: P. Dickinson



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**MEMORANDUM**

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**ATTENTION** Senate Committee on University  
Priorities (SCUP) **DATE** May 22, 2020

**FROM** Jeff Derksen,  
Chair of Senate Graduate Studies  
Committee (SGSC) 

**RE:** Full program proposal: Doctor of Philosophy in Contemporary Arts

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**For approval:**

At its meeting of May 12, 2020, SGSC approved the full program proposal for a Doctor of Philosophy in Contemporary Arts from the School for the Contemporary Arts and is recommending it to SCUP for approval, effective **Fall 2021**.

**Motion:**

That SCUP approve and recommend to Senate the full program proposal for a Doctor of Philosophy in Contemporary Arts within the School of Contemporary Arts.

**For Information:**

Included with the full program proposal and approved by SGSC subject to approval by Senate:

- 1) New calendar entry: Doctor of Philosophy in Contemporary Arts
- 2) New courses: CA 890 Professional Practices Seminar I  
CA 891 Professional Practices Seminar II  
CA 892 PhD Qualifying Examinations  
CA 895 PhD Thesis Prospectus  
CA 899 PhD Thesis



## MEMORANDUM

<b>ATTENTION:</b>	Senate Graduate Studies Committee
<b>FROM:</b>	Philippe Pasquier, Chair, FCAT Graduate Studies Committee
<b>RE:</b>	SCA Full Program Proposal: PhD in Contemporary Arts
<b>DATE:</b>	April 14, 2020

FCAT GSC has voted to approve the full program proposal for Doctor of Philosophy in Contemporary Arts.

Please put this item on the next SGSC agenda. In addition to this memo, please find enclosed the respective supporting documents.

Sincerely,

Philippe Pasquier, Ph.D.  
Associate Dean, Academic, FCAT  
Chair, FCAT Graduate Studies Committee

cc Peter Dickinson, Graduate Program Chair, SCA

stw/PP



## MEMORANDUM

<b>ATTENTION:</b>	Senate Graduate Studies Committee
<b>FROM:</b>	Philippe Pasquier, Chair, FCAT Graduate Studies Committee
<b>RE:</b>	SCA New Courses for the PhD in Contemporary Arts
<b>DATE:</b>	April 14, 2020

FCAT GSC has voted to approve the following new courses:

- CA 890 (0): Professional Practices Seminar I
- CA 891 (0): Professional Practices Seminar II
- CA 892 (0): PhD Qualifying Examinations
- CA 895 (0): PhD Thesis Prospectus
- CA 899 (15): PhD Thesis

Please put this item on the next SGSC agenda. In addition to this memo, please find enclosed the respective supporting documents.

Sincerely,

Philippe Pasquier, Ph.D.  
Associate Dean, Academic, FCAT  
Chair, FCAT Graduate Studies Committee

cc Peter Dickinson, Graduate Program Chair, SCA

stw/PP



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ATTENTION Philippe Pasquier, Associate Dean Academic, FCAT  
FROM Peter Dickinson, Graduate Program Chair, Contemporary Arts  
RE Full Program Proposal for PhD in Contemporary Arts  
DATE April 10, 2020

Following approval at our most recent School meeting of 13 March 2020, and after subsequent consultation with internal and external stakeholders, the Full Program Proposal for a PhD in Contemporary Arts is now ready for review by FCAT and the Senate Graduate Studies Committee.

Please place this proposal on the agenda of the April 14, 2020 meeting of the Faculty of Communication, Art, and Technology's Graduate Studies Committee.

Sincerely,

A handwritten signature in black ink, appearing to read 'Peter Dickinson'.

Peter Dickinson, PhD  
Professor and Graduate Program Chair  
School for the Contemporary Arts

To: Philippe Pasquier, Associate Dean Academic FCAT  
From: Arne Eigenfeldt, Director, SCA  
Re: SCA PhD Proposal passed school meeting  
Date: March 23, 2020

This memo is to inform you that the PhD proposal, brought forth by Peter Dickinson, SCA Graduate Program chair, passed the SCA school meeting on March 13, 2020.

Arne Eigenfeldt

Name

March 23, 2020

Date



SIMON FRASER UNIVERSITY  
ENGAGING THE WORLD

## **Doctor of Philosophy in Contemporary Arts**

Full Program Proposal

March 2020

School for the Contemporary Arts  
Faculty of Communication, Art, and Technology

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## EXECUTIVE SUMMARY

The PhD in Contemporary Arts is an advanced program of study that supports both scholarly and practice-based research.<sup>1</sup> Responding to current demands and shifting frameworks for graduate study in the fine and performing arts, the degree allows artist-practitioners to pursue additional academic research (beyond an MA or MFA degree) in support of their creative practices, while also providing a means for visual culture, performance, sound, and cinema studies scholars to apply more multi-modal frameworks to the dissemination of their research. Building on the interdisciplinary strengths and downtown Vancouver location of SFU's School for the Contemporary Arts (SCA), and leveraging existing curricula and graduate course offerings in SCA's MA and MFA programs, as well as other graduate programs in the Faculty of Communication, Art and Technology and across the university, the degree will attract high-quality applicants who will make unique contributions to the creative and cultural industries in British Columbia. Distinct from other doctoral programs in FCAT, the university, and the province, the PhD in Contemporary Arts will also enhance the research profile of the School and Faculty.

Need: Many students in the fine and performing arts who have completed an MA or MFA degree are looking for additional graduate education, especially as a pathway to postsecondary teaching in an increasingly competitive job market. At the same time, traditional PhD programs in the arts and humanities place limited emphasis on the development of non-academic, applied, or practice-based skills, despite the fact that there is a need for such skills in different cultural sectors. British Columbia needs scholars who are creative and artists who are thinkers. This program serves both of those constituencies.

Significance: The creative and cultural industries drive the economy of British Columbia in myriad ways. New knowledge generated through professional practice within an academic setting that is then disseminated to the broader community will only stimulate further growth and innovation. By training highly skilled graduates who come from and will give back to their local, national, and international communities of practice, this program will further enhance SFU's mandate to be Canada's leading community-engaged university.

Value: SFU's PhD in Contemporary Arts will be the only graduate program of its kind in the province, offering a flexible doctoral degree that combines scholarly and creative research, and that can lead to both academic and non-academic employment. Attracting top-level applicants who will contribute to the collaborative research and teaching profile of SCA, FCAT, and SFU, the program will additionally help the university attract and retain leading faculty, for whom a PhD program is a hallmark of academic excellence. With a pool of talented doctoral-level and faculty researchers contributing to interdisciplinary knowledge creation in arts and culture, the program will in turn lead to more grants, especially those designed to facilitate collaborative and research-creation projects, including ones that involve Indigenous students and communities, that support place-based research, and that build local, national, and international connections. This

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<sup>1</sup> Practice-based research (also referred to as Practice-as-Research [PaR], practice-led research, and research-creation) is a conceptual framework or epistemological approach to knowledge inquiry and mobilization in which researchers integrate their creative practices, creative methods, and creative outputs into the design, execution, and dissemination of their research.

will elevate SCA and SFU nationally and internationally, making it a destination for innovative doctoral-level research in the fine and performing arts.

**1) Proposed credential to be awarded**

Doctor of Philosophy in Contemporary Arts

**2) Location of program**

Goldcorp Centre for the Arts, SFU Vancouver. We are housed in a state-of-the art facility, completed in 2010, which includes: the Fei and Milton Wong Experimental Theatre, accommodating a variety of stage configurations (250-400 capacity); the Djavad Mowafaghian World Art Centre (housing our Javanese gamelan); the Djavad Mowafaghian Cinema/lecture hall (350 capacity), two equipped Black Box theatres (150 capacity); the Audain Gallery; screening rooms; a film sound stage; three dance studios; two theatre studios; a music teaching studio and two composition seminar rooms; a visual art studio; computer teaching labs; additional classrooms and meeting spaces; and numerous smaller computer-based editing and composing suites for film, video and electro-acoustic music. We also have offsite undergraduate and graduate visual art studios nearby at 611 Alexander Street, Vancouver.

**3) Academic unit(s) offering proposed program**

School for the Contemporary Arts, Faculty of Communication, Art, and Technology

**4) Anticipated program start date**

Fall 2021.

**5) Anticipated completion time**

Four to five years of full-time study.

**6) Contact information**

Dr. Peter Dickinson  
Professor and Graduate Program Chair, School for the Contemporary Arts  
604-908-0993  
peter\_dickinson@sfu.ca

## PROGRAM DETAILS

### 7) Aims, goals and/or objectives of the proposed program

A PhD in Contemporary Arts that offers the flexibility for practice-based artistic research as well as interdisciplinary scholarly research does not currently exist in British Columbia. Many universities in the UK, Europe, Australia, and the US offer practice-based PhDs. These degrees typically involve “a research project in which practice is a key method of inquiry and where, in respect of the arts, a practice (creative writing, dance, musical score/performance, theatre/performance, visual exhibition, film or other cultural practice) is submitted as substantial evidence of a research inquiry” (Robin Nelson, *Practice as Research in the Arts*, 2013, p.9). Within this field, however, the proposed program would occupy a unique position, given the interdisciplinary nature of the School for the Contemporary Arts and its faculty (most practice-based PhDs in the arts are discipline-specific); the community-engaged and place-based focus of much of our research and teaching; the ability of candidates to pursue either or both scholarly or practice-based research methods; and SFU’s position in attracting high-quality students from BC, the rest of Canada, and internationally.

To this end, we are proposing an innovative program focused on scholarly research in the fine and performing arts and on creative practices across different artistic disciplines and media. We envision a flexible program in which students tailor their degree to their specific research needs: students pursuing primarily scholarly research methods will take existing graduate seminar courses and produce a dissertation under the mentorship of leading scholars in their chosen field of study; practice-based artist-scholars or researchers with a curatorial, programming, or public-facing practice will take a mix of seminars and studio-based courses and directed studies, producing a thesis that combines written scholarship with an artistic and/or community-engaged presentation. In all cases, students will be interacting within a lively intellectual and creative environment, in which the exchange of ideas and methods will encourage and enrich both discursive practice and research-creation.

A dedicated PhD in Contemporary Arts would also help to achieve the following aims:

- The PhD in Contemporary Arts will respond to current demands and shifting frameworks for advanced post-secondary study in the fine and performing arts. That is, just as more and more artists are pursuing academic research in support of their creative practices, so are visual culture, performance, and cinema studies scholars turning to more multi-modal frameworks for disseminating their research: e.g., curated exhibitions; public programs and performances; audiovisual media; podcasts; etc.
- Relatedly, the PhD’s unique design and focus respond to a conception of arts-based research that sees creative and critical epistemologies not as opposed or siloed, but as necessarily linked. Students, responding at once analytically and experimentally to their objects of study and each other, will help to foster an environment in which the very conditions for how knowledge is produced in and through the arts become the impetus for further research.
- The School’s location in one of downtown Vancouver’s most dynamic and diverse neighbourhoods presents unique opportunities to develop models of critical and creative expression that can respond to the local contexts of our rapidly changing world. The PhD in

Contemporary Arts will thus speak to applicants from British Columbia and elsewhere interested in working with and giving back to their specific communities of practice.

- The PhD will also contribute to the School's ongoing commitment to implementing the recommendations of SFU's Aboriginal Reconciliation Council through the Indigenization of its curriculum and the recruitment of Indigenous graduate students. The School has had several recent Indigenous graduates who have distinguished themselves nationally and internationally: Gabrielle L'Hirondelle Hill (BFA; Métis), whose first solo exhibition in the United States is scheduled for the Museum of Modern Art in New York; Krystle Coughlin (MFA; Northern Tutchone/Selkirk First Nation), who has been shortlisted for both the Lind Prize and the RBC Canadian Painting Competition; and Jessica McMann (MFA; Cree), a Laureate of the Hnatyshyn Foundation REVEAL Indigenous Art Award. We welcome the opportunity to enable these and other Indigenous artists and scholars to pursue further doctoral study through our program. We are excited about the ways in which the practice-based component of the degree will speak to First Nations students whose nation-specific and place-based artistic practices and research methods do not always fit within the traditional knowledge paradigms of the Western academy.
- We also see the PhD as a key recruitment opportunity more generally: in addition to attracting strong doctoral candidates from elsewhere, we anticipate additional MA and MFA students applying to our program *because* of the possibility of continuing their research at the PhD level. To this end, it will be possible for exceptional MA and MFA students to transfer into the PhD program.
- A final major aim of the program is to help our graduates navigate an increasingly complex and competitive art world by giving them the flexible, adaptable and transferable skills that come with both scholarly and studio-based training in the arts, thus preparing them for professional careers in galleries, museums, media arts organizations, festivals, performing arts institutions, and other cultural fields; for university teaching and research; and for arts administration in the private and public sectors.

#### **8) How does the proposed program fit within the mandate of the institution?**

This proposed degree strengthens several of SFU's declared strategic goals. These include the commitment to support excellence in research from the undergraduate to the PhD and post-doctoral level. Great significance should be given to our proposed degree's ability to strengthen the university's abilities in regard to interdisciplinarity, and the dissemination of research beyond the academic community. SFU's commitment to "*interdisciplinary research, close community connections, and partnerships and collaborations to become a global leader in research mobilization*" is enacted by the School for Contemporary Arts on a daily level through our production and presentation of performances, exhibitions, screenings, and related public programs, and bringing in the PhD program will aid in greater recognition for our leadership in interdisciplinary practice-based research and scholarship and community dissemination of challenging cultural content. As mentioned above, the PhD will also allow the School and SFU to further extend its mission of recruiting Indigenous students and incorporating Indigenous content, ideas, and ways of knowing into its curricula—in part by building on the School's unique location in Vancouver/Coast Salish Territories to advance important opportunities for community-based education, research, and infrastructure sharing.

**9) How does the proposed program support the current academic and strategic plan of the institution?**

The most recent (2019-24) SFU Academic Plan challenges units “to create more opportunities for students to access interdisciplinary clusters of scholars and programming” by “offering innovative degree credentials . . . that define our times and serve societal needs and expectations.” The proposed PhD in Contemporary Arts does just this: a practice-based doctoral credential that bridges the disciplines of visual art, dance, music, film, and theatre/performance/design, and that emphasizes the co-imbrication of scholarly research and artistic creation, would be unique in BC, as well as the rest of Canada. By combining rigorous academic and professional training, the project-based program equips graduates with the skills to adapt to work-related situations that increasingly require a commitment to interdisciplinary collaboration, as well as flexible and creative responses.

In addition, the program aligns closely with the university’s, the faculty’s, and the School’s respective commitments to community-engaged and community-integrated learning, as well as fostering local, national, and international opportunities for collaboration and learning exchanges. In addition to pursuing different curricular opportunities for public knowledge dissemination (through publications, exhibitions, or performances), PhD students will also be able to pursue professional internship and artistic placement opportunities in a manner similar to our existing graduate MA and MFA practicum and field placement courses, as well as through our Berlin and London Field Schools. And by joining an international cohort of institutions that have established practice-based PhDs, we will align ourselves with a network of doctoral and faculty researchers working at the forefront of research-creation, leading to a range of collaborations, partnerships, and exchanges.

**10) Target Audience**

We see the target audience for the PhD in Contemporary Arts to be a mix of artists, scholars, and professionals working in the arts and creative industries. In terms of the first group, practicing artists throughout Canada and internationally who hold either MA or MFA degrees, as well as artists teaching in colleges and universities wishing to expand and challenge their work through interaction with our school’s internationally recognized faculty, will be attracted to the program. Emerging scholars with MA degrees in art history and visual culture studies, cinema and media studies, performance and theatre studies, musicology, cultural studies, curatorial studies, and other arts-related disciplines will be attracted to the program as a means to pursue advanced research and secure a college- or university-level teaching position. Likewise, professional curators, festival programmers, and arts administrators with Masters’ degrees who are seeking to augment their training and further advance their careers will find our program appealing. In all cases, we welcome students whose research crosses disciplinary areas as well as more focused researchers and practitioners seeking to enhance their practice through a challenging and rigorous interdisciplinary academic environment such as this one.

Although we are the only School in FCAT without a doctoral program, each year our unit receives several inquiries from potential students to pursue doctoral studies with our faculty members. Despite not offering a PhD, several of our faculty members have served and currently

serve as doctoral supervisors in other departments, as well as through Individualized Interdisciplinary Studies (INS), and at other universities.

Our masters' programs have grown substantially in the past ten years, from four incoming students in 2008, to over twenty in 2018 and 2019, a target we project to maintain in 2020 despite the COVID-19 crisis. Our MA program was introduced in 2013, which added a slate of eight new advanced studies courses to complement our existing MFA offerings. Like their peers in the MFA program, many of our recent MA students have voiced an interest in continuing their academic studies at the PhD level in our School.

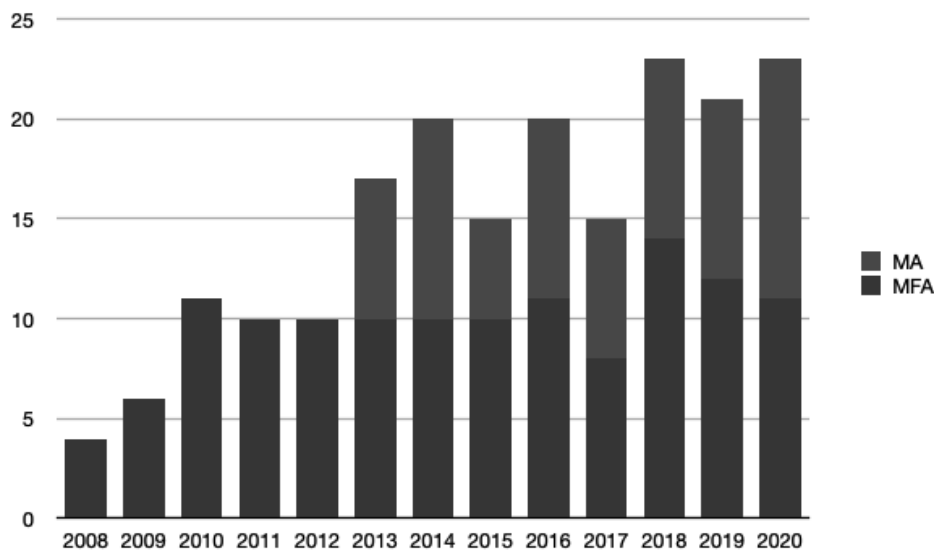


Figure 1. SCA Graduate Student yearly intake; INS PhDs not included.

Based on these numbers, INS students from previous years, and our desire to provide competitive funding to new admits, we expect the program to be small, with an average of 3-4 PhD students accepted per year.

### 11) Related programs in the institution or other British Columbia post-secondary institutions and outside of British Columbia

The School for the Contemporary Arts' PhD in Contemporary Arts will be uniquely positioned as the only doctoral program at SFU that focuses on the humanities-based study of the fine and performing arts and its creation. Its methods are informed by art history, cinema history, performance studies, aesthetics, studies of the media arts, and studies of the fine and performing arts in general. While PhD programs in SIAT (CIP 50.04) and CMNS (CIP 09.01) may touch on some of these aspects, these will be the defining features of our program.

Both UBC and UVic offer doctoral degrees in the fine arts; however, both retain their institutions disciplinary specific foci, and lack the flexibility of mixing scholarly and practice-based research.

The University of British Columbia has a variety of doctoral programs in disciplinary-specific fine and performing arts: PhD in Art History (CIP 50.07); PhD in Cinema and Media Studies (CIP 50.06); DMA in Music Composition (CIP 50.09); PhD in Ethnomusicology (CIP 50.09);

PhD in Musicology (CIP 50.09); DMA in Musical Performance (CIP 50.09); PhD in Music Theory (CIP 50.09); PhD in Theatre (CIP 50.05). They also have an Interdisciplinary PhD (CIP 30.99) which allows students to bridge two or more academic disciplines, taking courses from any department (similar to SFU's Individualized Interdisciplinary Studies program). UBC Okanagan also has an Interdisciplinary Graduate Studies PhD (CIP 30.99) which is focused around six thematic clusters. None is practice-based, and its arts and humanities-based option is specifically focused on digital tools and technologies.

The University of Victoria has a PhD in Art History and Visual Studies (CIP 50.06), a PhD in Theatre History (CIP 50.05), and a PhD in Musicology (CIP 50.09). All of these programs are disciplinary-specific and none is practice-based.

Several national universities offer doctoral degrees in related disciplinary areas:

*Concordia* (Montréal): PhD in Art History (CIP 50.07); PhD in Film and Moving Image Studies (CIP 50.06). Also offered is an Individualized Program PhD in the Humanities (CIP 24.01), which allows students to bridge three academic fields, taking courses from any department (similar to SFU's Individualized Interdisciplinary Studies PhD), and which allows students to complete a practice-based project for one of their three field exams. Concordia's PhD in Communications (CIP 09.01), which is offered in conjunction with the Université de Montréal and the Université du Québec à Montréal includes a research-creation thesis option, but one that is specific to the discipline of Communications, and not the fine and performing arts.

*University of Calgary* (Calgary): PhD in Music (CIP 50.09); PhD in Computational Media Design (CIP 50.04). Neither of these is interdisciplinary.

*Université du Québec à Montréal* (Montréal): PhD in Art History (CIP 50.07); PhD in Art Studies and Practices (CIP 50.99). The former degree is scholarly and does not involve practice-based research. The latter program is very similar to our proposed program, in that it aims to "encourage the multidisciplinary development of artistic creations and research, and to contribute to the promotion of the creative process. and research in the arts" and makes mention of "multidisciplinary creation and research." The program is offered jointly by the School of Visual and Media Arts, the School of Design, the Theatre College, and the dance, art history, and music departments; as such, it is more of an Individualized Interdisciplinary PhD, as students will be spread across several schools rather than working together as they would in ours. Furthermore, the program is only offered in French.

*York University* (Toronto): PhD in Art History and Visual Culture (CIP 50.07); PhD in Cinema and Media Studies (CIP 50.06); PhD in Dance Studies (CIP 50.03); PhD in Music (CIP 50.09); PhD in Theatre and Performance Studies (CIP 50.05); PhD in Visual Arts (50.07). All of these are disciplinary in nature and lack our interdisciplinary focus.

*Ryerson University* (Toronto): PhD in Creative Practice (CIP 09.99). This new degree just launched in 2020. It is a Faculty-wide program based in the Faculty of Communication and Design, which includes Schools of Journalism, Media, Image Arts, and Creative Industries. While the program is aimed at scholar-practitioners and employs the research methods and

outputs of practice-based research, it is primarily geared toward the communication and design industries, and not toward communities of practice in the fine and performing arts.

*Western University* (London, ON): PhD in Music (CIP 50.09); PhD in Art and Visual Culture (CIP 50.07). The latter is mainly a scholarly program that “prepares its graduates for professional careers in galleries, museums and other art world contexts; for university teaching and research; and for arts administration in the private and public sectors” (very similar to our MA program). Although Western’s program allows for some practice-based research in visual art, it is not interdisciplinary.

International programs:

*Australia*: Griffith University (Brisbane), RMIT (Melbourne), the University of New South Wales (Sydney), and Edith Cowan University (Perth) all offer practice-based PhDs, but most are discipline-specific: Art; Art, Design and Media; Music; Theatre/Performance; etc.

*UK*: Bristol University, the University of Warwick, Aberystwyth University (Wales), Queen Mary University, University of London, and the Royal Central School of Speech and Drama, University of London, among others, all have practice-as-research (PaR) PhD options, but most tend to be rooted in theatre and performance and/or film/media/screen studies.

*US*: Discipline-specific programs in film/media and performance studies are also the most robust institutional sites of practice-based PhD research in the US: e.g. Film and Media Studies at UC Santa Cruz; Performance Studies at UC Davis; Digital Arts and Experimental Media at the University of Washington.

## **12) What differentiates the proposed program from all other related programs in the province?**

This proposed program will be distinctive within the university, within the province, nationally, and internationally. The School for the Contemporary Arts is the only postsecondary unit at SFU and in the province devoted specifically to the study of the fine and performing arts as they intersect theoretically, practically, and historically across disciplinary training and methodological approach. SCA's scholars are respected nationally and internationally for their innovative work in the arts, as are SCA’s creative research-practitioners.

The uniqueness of the program is already apparent in the interdisciplinary nature of SCA’s existing masters’ programs, which draw their strengths from the ways they bring artists and scholars together to create a set of intellectual and creative frameworks that extend beyond any singular disciplinary perspective.

While our current masters’ degrees distinguish between scholarly (MA) and practice-based research (MFA), we are particularly excited about the potential to bring the two together in a doctoral program, allowing each student the opportunity to determine the balance between scholarly and practice-based research according to their needs and interests.



**13) An overview of the level of support and recognition from other post-secondary institutions, and relevant regulatory or professional bodies**

We feel that there is wide support for a PhD in Contemporary Arts at SFU, and active consultation within the SFU community regarding such a degree has been underway since 2017. This consultation involved additional expert interlocutors during the School's most recent (2019) External Review, which recommended the creation of a PhD program in Contemporary Arts. A Notice of Intent for the program was unanimously endorsed at both faculty and senior university levels in the fall of 2019. During the development of this full program proposal we have continued to dialogue with both internal and external institutional stakeholders.

In addition to letters of support from different SFU units, included in Appendix 3 are program endorsements from: the Department of Theatre and Film at the University of British Columbia; the Director of Academic Programs at UBC's Morris and Helen Belkin Art Gallery; and the Dean of Fine Arts *pro tem* at the University of Victoria. We have also solicited assessments from professional leaders in the arts and culture industries in BC, including the Director of the Vancouver Art Gallery, the Associate Artistic Director at the PuSh International Performing Arts Festival, the Executive Director of The Dance Centre, and the Manager of Cultural Services at the City of Vancouver.

As these organizations' letters attest, there is strong support for the program and a willingness to collaborate and/or share resources: through, for example, reciprocal graduate course enrollment via the Western Dean's Agreement; collaboration on the exhibition and dissemination of student-led research projects; professional internships and field placements; and supervisory exchanges.

**14) What added value will the proposed program offer graduates in terms of employment opportunities?**

Since the 1960s, the MFA has been the terminal degree for practicing artists wishing to teach at the university level. In recent years, more and more universities in Europe and the US are offering practice-based PhDs (<https://www.insidehighered.com/advice/2013/05/24/phd-challenges-mfa-requisite-degree-arts-professors-essay>); university programs in the fine and performing arts are hiring these faculty in greater numbers, as evidenced by our own school, which has hired five new faculty in the past five years who hold PhDs—four of whom are practicing artists. A flexible degree that offers a unique balance between traditional scholarly-based approaches (i.e. “theory”) with emerging practice-based approaches will be desirable to many artist-scholars in Canada and abroad wishing to teach in universities. It will be of particular interest to professional artists in Canada, many of whom already hold MFAs, who wish to return to university. It will also appeal to junior scholars seeking an advanced postsecondary credential in order to obtain a tenure-track teaching and research position.

Graduate degrees are also required for other professional positions in art curation, programming, and administration. The PhD credential we are proposing, particularly in its practice-based and applied components, will give graduates an advantage in these sectors.

**15) Do potential employers require a degree for graduates to gain employment in the field?**

As mentioned above, teaching and research positions within the university require a graduate degree. Increasingly in the fine and performing arts the preferred qualification is a PhD, both for artists and scholars. Other professional contexts, such as gallery administration, management and curatorship, also require a postgraduate degree in a relevant discipline.

**16) Potential areas/sectors of employment for graduates and/or opportunities for further study in the field**

Potential areas of employment include: 1) postsecondary teaching at the university and college level; 2) professional artistic careers; 3) public administration and government management in the areas of cultural, social, and educational policy; 4) library, archive, museum, art gallery, and performing arts management; and 5) specialist consultancies.

The PhD in Contemporary Arts will also enable graduates to pursue further study in their field by making them eligible for a variety of postdoctoral fellowships and professional artist residencies.

**17) Does the proposal lead to a specific occupation?**

Graduates will be able to compete for the following jobs: 1) postsecondary teaching and research positions; 2) senior curatorial and management positions in art galleries, museums, festivals, artist-run centres, and performing arts institutions; 3) arts and culture policy development and program administration at the municipal, provincial, and national government levels; 4) public and private consultancies.

**18) What labour market needs would the proposed program meet for the province? (Please include no more than 5 applicable National Occupational Classification (NOC) codes.)**

The PhD in Contemporary Arts will help to meet the following labour market needs:

1) University Professors and Lecturers (4011): According to the Canadian Occupational Projections Database, over the period 2017-2026, new job openings (arising from expansion demand and replacement demand) in this sector are expected to total **30,200**, while **30,500** new job seekers (arising from school leavers, immigration and mobility) are expected to be available to fill them (<http://occupations.esdc.gc.ca/sppc-cops/occupationssummarydetail.jsp?&tid=125>). **However, in BC the demand for qualified professionals in this specialized sector will be higher than the national average**, with a forecasted average employment growth in this area between 2019 and 2029 of **+1.0%**, yielding **3,210** projected job openings over this 10 year period due to the replacement of retiring workers and new jobs related to economic growth (<https://www.workbc.ca/Jobs-Careers/Explore-Careers/Browse-Career-Profile/4011#earnings-and-outlook>). **This accords with our own experience in the School for the Contemporary Arts, with 12 new faculty having been hired since 2015, half of whom have PhDs.**

2) College and other vocational instructors (4021): According to the Canadian Occupational Projections Database, over the period 2017-2026, new job openings (arising from expansion demand and replacement demand) in this sector are expected to total **42,600**, while **39,100** new job seekers (arising from school leavers, immigration and mobility) are expected to be available to fill them (<http://occupations.esdc.gc.ca/sppc-cops/occupationssummarydetail.jsp?&tid=127>).

**The national surplus in this sector of employment is mirrored in BC.** According to WorkBC, the forecasted average employment growth in this area will be **+1.7%** between 2019 and 2029, with expected job openings totaling **4,380** over this 10 year period due to the replacement of retiring workers and new jobs related to economic growth (<https://www.workbc.ca/Jobs-Careers/Explore-Careers/Browse-Career-Profile/4021#earnings-and-outlook>). **Again, our PhD graduates will be poised to answer this need.**

3) Managers in Public Administration (0410): According to the Canadian Occupational Projections Database, over the period 2017-2026, new job openings (arising from expansion demand and replacement demand) in this sector are expected to total **17,600**, while **16,700** new job seekers (arising from school leavers, immigration and mobility) are expected to be available to fill them (<http://occupations.esdc.gc.ca/sppc-cops/occupationssummarydetail.jsp?&tid=12>). According to WorkBC, the forecasted average employment growth in this area will be **+1.4%** between 2019 and 2029, with expected job openings totaling **440** (<https://www.workbc.ca/Jobs-Careers/Explore-Careers/Browse-Career-Profile/0414#earnings-and-outlook>). **This means there will be a surplus of jobs in, for example, the areas of government arts and culture policy development and management in BC, with several of our graduates poised to fill this demand.**

4) Library, Archive, Museum, and Art Gallery Managers (0511): According to the Canadian Occupational Projections Database, over the period 2017-2026, new job openings (arising from expansion demand and replacement demand) in this sector are expected to total **5,900**, while **5,600** new job seekers (arising from school leavers, immigration and mobility) are expected to be available to fill them (<http://occupations.esdc.gc.ca/sppc-cops/occupationssummarydetail.jsp?&tid=17>). According to WorkBC, the forecasted average employment growth in this area will be **+2.0%** between 2019 and 2029, with expected job openings totaling **290** (<https://www.workbc.ca/Jobs-Careers/Explore-Careers/Browse-Career-Profile/0511#earnings-and-outlook>). **A PhD credential, and the specialist knowledge and training that pertains to these areas, will make our graduates even more competitive for such jobs.**

#### **19) Plans for admissions and transfer within the British Columbia post-secondary education system**

Students within the British Columbia post-secondary education system with MA or MFA degrees in a relevant discipline cognate to the contemporary arts, and who meet our admission requirements, will be admissible to the program. Students admitted to the SCA MA or MFA degrees who demonstrate exceptional promise and aptitude may be eligible for fast-tracking into our PhD program. Likewise, students enrolled in other BC PhD programs in the fine and performing arts may be eligible to transfer into the program.

**20) Enrolment Plan**

We designed the program to be at the correct scale for the School of Contemporary Arts, with 3-4 PhD students accepted per year, yielding 12-16 FTEs when the program reaches a steady state across the four years of the degree. Our current Masters' programs have an FTE of 40-45.

These enrolment projections have been made with a view to ensuring competitive and robust financial support for all our graduate students (see Appendix 7, on Budget, below), and thus an understanding that demand for the doctoral program will outstrip our admissions capacity. These numbers are also consistent with the funding levels that have been announced by the Provincial Government's Ministry of Advanced Education, Skills and Training for graduate students.

**21) Delivery methods**

Course work will be delivered face-to-face. There will be two comprehensive, or qualifying examinations, normally taken in the second year of the program. A written dissertation, or a significant art project with substantial scholarly support, will be the capstone.

**22) Eligibility for scholarships, awards, and financial aid**

Students in the program are eligible for all awards funded through the university's operating budget and adjudicated by the Senate Graduate Awards Adjudication Committee. These include Entrance Scholarships and Graduate Fellowships, as well as SFU and SCA Endowed and Private Awards. Students will also be eligible for Teaching Assistantships and Research Assistantships and graduate stipends available through faculty research grants. Several faculty members currently have SSHRC Insight grants, and are already providing such RAs to INS PhD students in SCA.

Students admitted to the program who are Canadian citizens or permanent residents will also be required to apply for SSHRC doctoral fellowships.

**23) Does the proposed program offer an alternative exit, if appropriate?**

Students who choose to withdraw from the PhD program prior to completion may be eligible to exit with a different graduate-level credential: e.g., an MA or MFA. Students' eligibility and the nature of the proposed alternative qualification will be assessed according to the specific circumstances of a student's admission, as well as completed PhD requirements.

**24) Resources required and/or available to implement the program**

We do not foresee this new program requiring any significant extra resources in terms of teaching and research. Because the proposed PhD program will use existing MA and MFA courses, directed studies courses, and graduate elective courses from outside of the School, teaching loads should not be impacted. Similarly, no new faculty appointments are required.

We acknowledge that our current Graduate Program Assistant works part-time, and will need to have their hours increased. It may also be necessary for the Graduate Program Chair to be given additional course release in compensation for the regular administering of the proposed new mandatory Professional Practices Seminars.

We additionally acknowledge that access to office space will be an issue; space is an overall problem at the Goldcorp Centre for the Arts, and our current MFA students share limited office space, while our MAs have none whatsoever. The latter are forced to work in common areas, at home, or in supervisors' offices. The same is true for current INS PhD students. We consider this issue to be part of a larger space issue in our School, and hope that new space will come available to us at 312 Main with the help of our Director and our new Dean.

**25) Program evaluation and academic/administrative oversight**

As mandated by Senate, the program will be externally reviewed at seven-year intervals.

Program overview will occur by our School's Graduate Committee, overseen by the School's Graduate Program Chair. A steering committee made up of faculty in the School actively teaching in the program, or supervising students, will advise the GPC. As is the case with our current MFA and MA programs, regular updates on the proposed PhD program will be made to the School in monthly departmental meetings.

**26) Faculty members' teaching/supervision**

Nine current SCA faculty members have PhDs and are already teaching and supervising within the graduate program. Two incoming faculty members also have PhDs. Given this, and the aforementioned faculty renewal, we do not anticipate that the new program will place any extra burden on faculty workload. Moreover, SCA's most recent External Review Report explicitly recommended that faculty with MFAs, given their professional expertise, be allowed to co-supervise PhD students.

Graduate supervision in SCA is currently undertaken on top of regular course teaching requirements at the undergraduate and graduate levels, with all faculty devoting approximately 20% of their time to this area of professional mentorship. As this includes the supervision of current INS PhD students in SCA, we again do not anticipate a PhD program impacting the following individuals' workload:

*Dr. Henry Daniel* - Dance; Performance studies and new technology

*Dr. Peter Dickinson* - Performance studies; Dance studies; Film studies; Queer theory and gender studies

*Dr. Arne Eigenfeldt* - Live electroacoustic performance; Interactive systems; Algorithmic composition; Metacreation; Digital art

*Dr. Claudette Lauzon* - Contemporary art; Visual culture; Critical theory; Conflict studies

*Dr. Laura Marks* - Cinema and media studies; Islamic and other non-Western media histories

*Dr. Denise Oleksijczuk* - British and Canadian art; Visual culture; Art and environmentalism

*Dr. Mauricio Pauly* – Hybrid live-electronic/instrumental composition; Sound design; Improvisation and live performance

*Dr. Christopher Pavsek* - Cinema studies; Critical theory; Political and Avant-Garde film; Documentary filmmaking

*Dr. Eldritch Priest* - Sound studies/art, Philosophy of experience; Media theory; Composition; Experimental music; Postmodernism; ‘Pataphysics; Hyperstition

*Dr. Sabrina Schroeder* - Composition; Music performance; Electronics

*Dr. Ryan Tacata* – Performance and theatre; History and theory of the avant-garde; Architecture and urbanism; Practice-based research; Performance archives

**27) Is the program focus primarily on meeting social benefit(s) or economic benefit(s)?**

The PhD in Contemporary Arts provides both social benefits AND economic benefits.

Making and analyzing art are important means for understanding the world and different cultural practices. The study and making of art generate new insights and perspectives relevant to a diverse range of social and cultural phenomena, including identity, community, our relationships to place, the way we tell stories and honour collective memories, and how we might imagine a better future.

At the same time, the cultural sector is an important driver of British Columbia’s economy. As noted in the most recent (2018-22) Strategic Plan of the British Columbia Arts Council, “British Columbia has the highest concentration of artists in Canada” (*New Foundations*, p.2). Artists have contributed to a \$1 billion increase in the province’s “cultural GDP” since 2010, as noted on the Province of British Columbia’s website (<https://www2.gov.bc.ca/gov/content/sports-culture/arts-culture/creative-economy>). Investing in this sector, including funding for scholarships, is a priority of the government. Our graduates, equipped with advanced postsecondary skills and training in this area, will be poised to make material contributions to various facets of BC’s creative economies.

**28) How would the proposed program advance social goods or government priorities?**

As the most recent Strategic Plan for the British Columbia Arts Council notes, “BC is at a unique cultural moment informed by a rapid transformation in social values related to equity, diversity, reconciliation and access” (*New Foundations*, p.2). In a world facing unprecedented economic, social, and environmental pressures, new models of art-making and analysis are needed not simply to ensure the sustainability and resilience of this province’s vibrant cultural landscape, but also in order to provide creative solutions to social sustainability more generally. Our program, with its mix of research practice and academic inquiry, and with its prioritization of

interdisciplinary collaboration, will equip graduates with the skills, discipline, ingenuity and flexibility to excel as artistic, intellectual and social leaders in Canada and internationally.

**29) What social, cultural, regional, community, environmental, institutional and/or intellectual benefit would the proposed program provide?**

Fundamentally, there is an intellectual and institutional benefit that accrues from this program in understanding, at an advanced postgraduate level, the role, processes and function of cultural practices through making and doing (Biggs, *Art as Research: Creative Practice and Academic Authority*, 2009). Making art is an important means of understanding the social, cultural, community, experiential, and environmental impacts of art across a range of contexts and scales: from thinking about the sustainability of one's materials to thinking about the social constitution of one's audience. Our program, with its mix of creative and critical methodologies, and with its focus on interdisciplinary collaboration, will yield insights into artistic processes that may be adapted to a range of social and cultural phenomena (all key priorities outlined in the 2018 Strategic Plan for the British Columbia Arts Council; p.6): e.g., questions of community engagement and participation; new kinds of collaboration and partnerships; equity, access and diversity; and the valuing of Indigenous cultural heritage and expression, which we have sought to address through the hiring of two new Indigenous faculty members as of July 2020.

**30) How would the proposed program support economic growth and/or government economic priorities?**

Building a strong, sustainable economy is one of “three key priorities” identified by the Province of British Columbia in its most recent (2018/19-2021/22) Strategic Plan (p.i). Key to this is a robust cultural sector, including jobs in audio-visual and interactive media, visual and applied arts, live performance, cultural heritage and curation, and fine and performing arts education. Our graduates, with their unique interdisciplinary training and drawing on a mix of creative and critical methodologies, are poised to contribute to this important area of BC's economy, which is attracting new investment and creating new jobs well above the national average.

Indeed, according to a recent 2018 Hill Strategies/Statistics Canada study (<https://www150.statcan.gc.ca/n1/daily-quotidien/180227/dq180227a-eng.htm>), between 2010 and 2016, the GDP of culture products grew by 25% in B.C. From an industry perspective, the direct economic contribution of culture industries to GDP was estimated at \$7.8 billion in British Columbia in 2016, or 3.2% of provincial GDP. The value added of culture in the province is thus six times larger than that of sports industries in the same year (\$1.3 billion, or 0.5% of the province's GDP). It is also larger than the provincial value added of agriculture, forestry, fishing, and hunting (\$4.3 billion), utilities (\$5.8 billion), accommodation and food services (\$7.1 billion), and mining, quarrying, and oil and gas extraction (\$7.6 billion).

Finally, in 2016, there were 106,600 jobs directly related to culture industries in B.C., or 4.4% of all jobs in the province. As noted in section 18, above, many of these jobs are in areas for which our graduates are specifically qualified, with these emerging artist-scholars poised to occupy

positions of training, mentorship and influence for the next generation of cultural producers in the province, thereby ensuring the sustainability of this sector of the economy.

**31) What direct and/or indirect economic, industrial or labour market benefits would the program offer the student, community, region or province?**

Direct economic and labour market benefits will accrue to students in our program by giving them an advanced postsecondary degree, and the specialized training that goes with it; this will make them more competitive for jobs in their field, including post-secondary teaching positions.

The time spent honing their creative and scholarly practice will also position students well for obtaining various project-based grants, fellowships, and residencies. This in turn will have an indirect economic benefit on different communities and regions in the province. As G. Sandhu and Associates have noted in their study “Socio-Economic Impacts of Arts and Cultural Organizations in BC: Grant Applications to the BC Arts Council” (2006), for every dollar of initial expenditure on grants awarded by the BC Arts Council in 2006, “the total (direct and spin-off) value added is in the range of \$0.83 and \$1.00,” and “the total value of labour income generated is in the range of \$.068 to \$0.76 in the provincial economy” (<http://benefitshub.ca/entry/socio-economic-impacts-of-arts-and-cultural-organizations-in-bc-grant-appli/>). Other benefits to that economy generated by arts and culture are outlined in the preceding section.



## APPENDICES

### Appendix 1 Calendar entry

#### **Description of Program**

The Doctor of Philosophy (PhD) in Contemporary Arts, offered through the Faculty of Communication, Art, and Technology, is a research-intensive program focused on interdisciplinary approaches to the fine and performing arts. Students will be given the option to undertake comparative approaches to visual culture, media arts, sound studies, and performance studies, culminating in a substantial written thesis, or to pursue a mix of studio, curatorial, and community-based research, resulting in the creation of an original artwork or a public presentation supplemented by a substantial written body of work incorporating students' reflection and commentary.

#### **Admission Requirements**

Applicants must satisfy the University admission requirements as stated in Graduate General Regulation 1.3 in the SFU Calendar. Students will normally hold a master of arts (MA), master of fine arts (MFA), or equivalent degree, with high standing, from a recognized university and a solid grounding in studies of contemporary art and/or an established professional artistic, curatorial, or programming practice. To fill any academic gaps, extra undergraduate or graduate courses may be required. Before accepting a student into the program, the department will consider the proposed research in relation to faculty resources in the field.

#### **Program Requirements**

The program consists of course work, qualifying examinations, a thesis prospectus, and a thesis, for a minimum of 35 units.

Students complete:

- CA 890 – Professional Practices Seminar I (0)
- CA 891 – Professional Practices Seminar II (0)

and

- CA 821 – Research Methods in Contemporary Arts (5)

and at least three additional graduate courses from the following list\*

- CA 811 – Interdisciplinary Graduate Seminar I (5)
- CA 812 – Interdisciplinary Graduate Seminar II (5)
- CA 813 – Interdisciplinary Graduate Studio (5)
- CA 823 – New Approaches to Visual Art and Culture (5)
- CA 824 – New Approaches in Moving-Images Studies (5)
- CA 825 – New Approaches in Digital Art Studies (5)

CA 826 – New Approaches in Performance Studies (5)  
CA 877 – Selected Topics in Fine and Performing Arts (5)  
CA 883 – Studio in Fine and Performing Arts I (5)  
CA 885 – Studio in Fine and Performing Arts II (5)  
CA 887 – Selected Topics in Fine and Performing Arts (5)  
CA 889 – Directed Study in Fine and Performing Arts (5)

and qualifying examinations

CA 892 – PhD Qualifying Examinations (0)

and a thesis prospectus

CA 895 – PhD Thesis Prospectus (0)

and a thesis

CA 899 – PhD Thesis (15)

\* course work may be substituted in consultation with the supervisor or graduate program chair.

### **Program Length**

Students are expected to complete the program requirements in 12-15 terms (4-5 years).

### **Other Information**

#### Supervision

Each student is matched with a potential supervisor, normally upon admission, and the supervisory committee should be formed during the first year and no later than the beginning of the qualifying examinations. Student and supervisor are encouraged to meet regularly throughout the duration of the program.

#### Qualifying Examinations

Students enroll in their qualifying examinations following the completion of their course work, at the start of their third doctoral term, normally coinciding with their first summer term in the program. They will complete their second qualifying examination by the end of their sixth doctoral term (normally their second summer term in the program).

Examinations will be graded “satisfactory” or “unsatisfactory.” A student who receives a grade of “unsatisfactory” on any part of the examinations will be permitted to rewrite or resubmit work, normally within the following academic term. A second grade of “unsatisfactory” will require a review of the student's progress and likely withdrawal from the program, as per Graduate General Regulation 1.8.2.

### Thesis Prospectus

Students will submit to their supervisory committee a thesis prospectus that outlines: their research topic and methodology; a timeline to completion; the proposed form for their completed research (e.g. chapter breakdowns, a description of the artwork(s) or public presentation and supplementary written documentation); and any anticipated required resources from the School, including access to equipment and/or studio space.

### Thesis

After the completion of the thesis prospectus, candidates will complete a thesis that is written and/or presented by artistic methodologies. For more information see program website <insert link here>. Both completed thesis options are defended in an oral exam as per GGR 1.10.1, and are submitted to the library along with relevant supplementary documentation.

### **Academic Requirements within the Graduate General Regulations**

All graduate students must satisfy the academic requirements that are specified in the Graduate General Regulations, as well as the specific requirements for the program in which they are enrolled.

**Appendix 2 New courses**

- CA 890 (0): Professional Practices Seminar I
- CA 891 (0): Professional Practices Seminar II
- CA 892 (5): PhD Qualifying Examinations
- CA 895 (0): PhD Thesis Prospectus
- CA 899 (15): PhD Thesis

# New Graduate Course Proposal

Course Subject (eg. PSYC) <b>CA</b>	Number (eg. 810) <b>890</b>	Units (eg. 4) <b>0</b>
Course title (max. 100 characters) <b>Professional Practices Seminar I</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>Pro Seminar I</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) <b>A non-credit course for graduate students working in contemporary arts that foregrounds professional aspects of the discipline. Includes workshops on academic writing, research skills development, pedagogy, proposal and grant writing, peer critique, artistic production and management, academic and public dissemination of work, and presentations of works in progress. Graded on a satisfactory/unsatisfactory basis.</b>		
Rationale for introduction of this course <b>This course is intended to refine the presentation, writing, research, feedback, and professional development skills of students in SCA's graduate programs, and to build a sense of community through the peer exchange of work. Regular guest seminars by professionals in the field will occur.</b>		
Term of initial offering (eg. Fall 2019) <b>Fall 2021</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>2 hrs/week for 13 weeks</b>	
Frequency of offerings/year <b>once per year</b>	Estimated enrollment per offering <b>25</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses) <b>n/a</b>		
Prerequisite and/or Corequisite <b>n/a</b>		
Criminal record check required? <input type="checkbox"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Lab <input type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/>		
Grading Basis <input type="checkbox"/> Letter grades <input checked="" type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Total repeats allowed? <b>n/a</b>	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students:		

\* See important definitions on the curriculum website.

## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course The Graduate Program Chair of SCA (currently Peter Dickinson) will normally teach this course.
Additional faculty members, space, and/or specialized equipment required in order to offer this course n/a

## CONTACT PERSON

Academic Unit / Program Contemporary Arts	Name (typically, Graduate Program Chair) Peter Dickinson	Email peter_dickinson@sfu.ca
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## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign


Graduate Program Committee Peter Dickinson	Signature 	Date 13 March 2020
Department Chair Arne Eigenfeldt	Signature 	Date March 13, 2020

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content


Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee Philippe Pasquier	Signature 	Date April 14, 2020
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee Jeff Derksen	Signature 	Date May 22, 2020
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: yes  
 Course Attribute: \_\_\_\_\_  
 Course Attribute Value: \_\_\_\_\_  
 Instruction Mode: \_\_\_\_\_  
 Attendance Type: \_\_\_\_\_

If different from regular units:  
 Academic Progress Units: 6  
 Financial Aid Progress Units: 6

## CA 890: Professional Practices Seminar I

Meeting Time: Fridays, 2:30-4:30 pm

Course Description: This required non-credit course provides graduate students (MA, MFA, and PhD) working in contemporary arts with a supplementary focus on professional aspects of the discipline. Weekly meetings will be focused on academic writing, research skills development, pedagogy, proposal and grant writing, peer critique, artistic production and management, academic and public dissemination of work, and presentations of works in progress. Panels and invited presentations by SCA faculty, staff, and professionals in the field will be a key feature of this course.

### Learning Outcomes:

Consistent with SCA's program-level Educational Goals, adopted in the fall of 2018, at the end of this course students will have developed:

- A better understanding of the place of art in the world, and in their own scholarly and creative practices: through the discussion of seminar readings, an engagement with field experts, and oral and written presentations on their work;
- The skills to work at an advanced level within their chosen area of study, and to communicate their ideas in a variety of forms: through in-class and take-home research and writing exercises;
- The ability to collaborate and communicate across disciplines with their peers: through regular critique and feedback sessions on presented work;
- A receptiveness to new knowledge paradigms and opportunities: through guest panel presentations and other community-engaged learning opportunities;
- Professional independence: through the development and contextualization of artistic and critical position statements, and the planning, management, and execution of related projects.

### Course Requirements:

1. Regular attendance and active participation
2. Discussion thread posts to course Canvas site on assigned readings
3. Research presentation to School
  - All incoming MA, MFA and PhD students will be required to make a short presentation on their research to faculty, staff, and fellow students.
  - These will take place monthly, following regular School meetings. Because of the size of each graduate cohort, these presentations will stretch across CA 890 and CA 891.
4. End-of-semester paper or project proposal
  - Two workshops will be devoted to developing and refining student proposals for work-in-progress either directly connected or cognate to their degree requirements.
  - MFA students will have a chance to pitch and receive feedback on proposals related to the Spring Show.

- MA and PhD students can work on proposals related to final research papers in their coursework, or for an academic conference in their field.

Sample Weekly Syllabus:

Sept 11	Practicing, Studying, and Teaching Art on Unceded Coast Salish Territories  <u>Reading:</u> Rauna Kuokkanen, "Hospitality and the Logic of the Gift in the Academy," from <i>Reshaping the University: Responsibility, Indigenous Epistememes, and the Logic of the Gift</i> (2007)
Sept 18	Research Presentation Panel 1
Sept 25	Grant Writing Workshop 1: SSHRC Doctoral and Master's Fellowships
Oct 2	Academic Writing in the Fine and Performing Arts  <u>Readings:</u> Selections from Eric Hayot, <i>The Elements of Academic Style: Writing for the Humanities</i> (2014); and Helen Sword, <i>Air &amp; Light &amp; Time &amp; Space: How Successful Academics Write</i> (2017)
Oct 9	Arts-Based Research: Some Questions and Tools  <u>Readings:</u> selections from Tom Barone and Elliot Eisner, <i>Arts Based Research</i> (2012) and Patricia Leavy, ed. <i>Handbook of Arts-Based Research</i> (2018)  <u>Guest Presenter:</u> Sylvia Roberts, SCA Liaison Librarian
Oct 16	Research Presentation Panel 2
Oct 23	Offering and Receiving Peer Critique  <u>Readings:</u> Irit Rogoff, "From Criticism to Critique to Criticality" (2003); selections from Liz Lerman and Julian Kabenge, <i>Liz Lerman's Critical Response Process</i> (2003); Sarah Thornton, "The Crit," from <i>Seven Days in the Art World</i> (2008)
Oct 30	Equity, Access, and Diversity in the Arts SCA Speaker Series  <u>Reading:</u> TBD  <u>Guest Speaker:</u> TBD
Nov 6	Grant Writing Workshop 2: Revising SSHRC Proposals and Looking at Other Funding Opportunities



- Nov 13      Research Presentation Panel 3
- Nov 20      Project and Paper Proposal Workshop 1: MFA Spring Show Projects; MA and PhD  
Research Papers/Conference Presentations
- Guest Resource: Ben Rogalsky, SCA Technical Director
- Nov 27      Community-Engaged Research in the Arts
- Guest Speakers: Barbara Adler, SCA Professional Development Coordinator; Am  
Johal, Director, Vancity Office of Community Engagement, SFU; Vanessa Kwan,  
Program Director, grunt gallery
- Dec 4        Project and Paper Proposal Workshop 2
- Dec 11      Research Presentation Panel 4

# New Graduate Course Proposal

Course Subject (eg. PSYC) <b>CA</b>	Number (eg. 810) <b>891</b>	Units (eg. 4) <b>0</b>
Course title (max. 100 characters) <b>Professional Practices Seminar II</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>Pro Seminar II</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) <b>A non-credit course for graduate students working in contemporary arts that foregrounds professional aspects of the discipline. Includes workshops on academic writing, research skills development, pedagogy, proposal and grant writing, peer critique, artistic production and management, academic and public dissemination of work, and presentations of works in progress. Graded on a satisfactory/unsatisfactory basis.</b>		
Rationale for introduction of this course <b>A continuation of CA 890, the course is intended to develop the presentation, writing, research, feedback, and professional development skills of students in SCA's graduate programs, and to build a sense of community through the peer exchange of work, and through guest seminars.</b>		
Term of initial offering (eg. Fall 2019) <b>Fall 2021</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>2 hrs/week for 13 weeks</b>	
Frequency of offerings/year <b>once per year</b>	Estimated enrollment per offering <b>25</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses) <b>n/a</b>		
Prerequisite and/or Corequisite <b>Prerequisite: CA 890</b>		
Criminal record check required? <input type="checkbox"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Lab <input type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/>		
Grading Basis <input type="checkbox"/> Letter grades <input checked="" type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Total repeats allowed? <b>n/a</b>	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students:		

\* See important definitions on the curriculum website.

## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course <b>The Graduate Program Chair of SCA (currently Peter Dickinson) will normally teach this course.</b>
Additional faculty members, space, and/or specialized equipment required in order to offer this course n/a

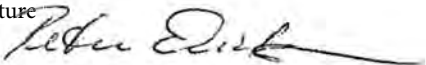

## CONTACT PERSON

Academic Unit / Program <b>Contemporary Arts</b>	Name (typically, Graduate Program Chair) <b>Peter Dickinson</b>	Email <b>peter_dickinson@sfu.ca</b>
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## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign

Graduate Program Committee <b>Peter Dickinson</b>	Signature 	Date <b>13 March 2020</b>
Department Chair <b>Arne Eigenfeldt</b>	Signature 	Date <b>March 13, 2020</b>

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content


Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee Philippe Pasquier	Signature 	Date 14 April, 2020
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee Jeff Derksen	Signature 	Date May 22, 2020
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: yes  
 Course Attribute: \_\_\_\_\_  
 Course Attribute Value: \_\_\_\_\_  
 Instruction Mode: \_\_\_\_\_  
 Attendance Type: \_\_\_\_\_

If different from regular units:  
 Academic Progress Units: 6  
 Financial Aid Progress Units: 6

## CA 891: Professional Practices Seminar II

Meeting Time: Fridays, 2:30-4:30 pm

Course Description: This required non-credit course continues the work of CA 890, providing graduate students (MA, MFA, and PhD) working in contemporary arts with further insight into professional aspects of the discipline. Weekly workshops will be focused on academic writing, research skills development, pedagogy, proposal and grant writing, peer critique, artistic production and management, academic and public dissemination of work, and presentations of works in progress. Panels and invited presentations by SCA faculty, staff, and professionals in the field will be a key feature of this course.

### Learning Outcomes:

Consistent with SCA's program-level Educational Goals, adopted in the fall of 2018, at the end of this course students will have developed:

- A better understanding of the place of art in the world, and in their own scholarly and creative practices: through the discussion of seminar readings, an engagement with field experts, and oral and written presentations on their work;
- The skills to work at an advanced level within their chosen area of study, and to communicate their ideas in a variety of forms: through in-class and take-home research and writing exercises;
- The ability to collaborate and communicate across disciplines with their peers: through regular critique and feedback sessions on presented work;
- A receptiveness to new knowledge paradigms and opportunities: through guest panel presentations and other community-engaged learning opportunities;
- Professional independence: through the development and contextualization of artistic and critical position statements, and the planning, management, and execution of related projects.

### Course Requirements:

1. Regular attendance and active participation
2. Discussion thread posts to course Canvas site on assigned readings
3. Research presentation to School
  - All incoming MA, MFA and PhD students will be required to make a short presentation on their research to faculty, staff, and fellow students.
  - These will take place monthly, following regular School meetings. Because of the size of each graduate cohort, these presentations will stretch across CA 890 and CA 891.
4. End-of-semester precedent analysis and artist/critical position statement
  - A precedent analysis is frequently used in architecture, design, and law as a means to take stock of past practices that inform, influence or provide context for current practice.
  - For artists in the fine and performing arts, precedent analysis is a way of making otherwise implicit choices explicit through analysis in terms of concept, technique, process, etc.

- For scholars working in visual, performance, cinema and comparative media studies, a precedent analysis is equally useful in taking stock of the aesthetic and other theories (e.g. phenomenology or feminism) that have helped give shape to your own critical perspective.
- This assignment asks you to initiate the process of looking at and taking account of the work of others (broadly defined) who have informed or might help enlarge your own creative or scholarly research. This might be at the level of technique and medium, at the level of concept or project or theoretical approach, or it might be at the level of a school, style or period.
- The outcome of this exercise will then form the basis for you to go on to situate your own work in your artist/critical position statement.
- Ideally, the precedent analysis should include: i) an effort to locate your touchstone artists, movements, theories historically, culturally, etc.; ii) an effort to consider the core concepts (technical, material, theoretical) underpinning the work that has influenced you—and that you find useful in interpreting this work.

### Sample Weekly Syllabus:

Jan 8	What is Practice-Based Research (and do we need to document it)?
	<u>Readings:</u> Selections from Ben Spatz, <i>What a Body Can Do: Technique as Knowledge, Practice as Research</i> (2015); Ludivine Allegue et al., eds. <i>Practice-as-Research: In Performance and Screen</i> 2009); and Patrick Blenkarn, Cole Lewis and Ker Wells, “Practice and Research: A Report from the Academy” (2017)
Jan 15	Research Presentation Panel 5
Jan 22	Sustainability in the Arts
	<u>Reading:</u> Ian Garrett, “Arts-Driven Sustainability and Sustainably Driven Arts” (2018)
	<u>Guest Speakers:</u> Kyla Gardiner, SCA Faculty; Laura U. Marks, SCA Faculty
Jan 29	CV and Portfolio Workshop
Feb 5	Professional Practices Panel 1: On Curation
	<u>Guest Panelists:</u> Henry Lu, Centre A; Bhopa Chhay, Artspeak Gallery; Denise Ryner, Or Gallery; Joyce Rosario, PuSh International Performing Arts Festival
Feb 12	Research Presentation Panel 6
Feb 19	<b>READING BREAK</b>

- Feb 26      Applying for artist residencies and academic fellowships
- Mar 5      Professional Practices Panel 2: Decolonizing Arts Research and Practice
- Readings: Selections from Linda Tuhiwai Smith, *Decolonizing Methodologies* (2012); Danielle Robinson and Eloisa Domenici, “From inclusion to integration: intercultural dialogue and contemporary university dance education” (2010)
- Guest Panelists: Henry Daniel, SCA Faculty; Lee Su-Feh, Co-Artistic Director, battery opera/SCA Lecturer; Lindsay Lachance, Artistic Associate, Indigenous Theatre, National Arts Centre of Canada
- Mar 12      Research Presentation Panel 7
- Mar 19      Workshopping of Precedent Analyses and Artist/Critical Position Statements
- Readings: Selections from Kristine Stiles and Peter Selz, eds., *Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings* (2012)
- Mar 26      Now What? Career Workshop
- Readings: Selections from Heather Darcy Bhandari and Jonathan Melber, *ART/WORK: Everything You Need to Know (and Do) as You Pursue Your Art Career* (2009); and Gregory Colón Semenza, *Graduate Study for the Twenty-First Century: How to Build an Academic Career in the Humanities* (2010)
- Guest Speakers: TBD
- Apr 2      **Good Friday: University Closed**
- Apr 9      Presentation of Precedent Analyses and Artist/Critical Position Statements

# New Graduate Course Proposal

Course Subject (eg. PSYC) <b>CA</b>	Number (eg. 810) <b>892</b>	Units (eg. 4) <b>0</b>
Course title (max. 100 characters) <b>PhD Qualifying Examinations</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>PhD Qualifying Examinations</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) <b>Qualifying examinations. Graded on a satisfactory/unsatisfactory basis.</b>		
Rationale for introduction of this course <b>The PhD Qualifying Examinations are a necessary program benchmark in order to determine that students have a sufficient mastery of their chosen field before advancing to candidacy.</b>		
Term of initial offering (eg. Fall 2019) <b>Fall 2021</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>n/a</b>	
Frequency of offerings/year <b>3 times per year</b>	Estimated enrollment per offering <b>5</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses) <b>n/a</b>		
Prerequisite and/or Corequisite <b>n/a</b>		
Criminal record check required? <input type="checkbox"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input type="checkbox"/> Seminar <input type="checkbox"/> Lab <input checked="" type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/>		
Grading Basis <input type="checkbox"/> Letter grades <input checked="" type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Total repeats allowed? <b>2</b>	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students:		

\* See important definitions on the curriculum website.

## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course <b>CA 892 will be overseen by individual students' supervisors and supervisory committees.</b>
Additional faculty members, space, and/or specialized equipment required in order to offer this course <b>n/a</b>



## CONTACT PERSON

Academic Unit / Program <b>Contemporary Arts</b>	Name (typically, Graduate Program Chair) <b>Peter Dickinson</b>	Email <b>peter_dickinson@sfu.ca</b>
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## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign


Graduate Program Committee <b>Peter Dickinson</b>	Signature 	Date <b>13 March 2020</b>
Department Chair <b>Arne Eigenfeldt</b>	Signature 	Date <b>March 13, 2020</b>

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content

Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee <b>Philippe Pasquier</b>	Signature 	Date <b>April 14, 2020</b>
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee <b>Jeff Derksen</b>	Signature 	Date <b>May 22, 2020</b>
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: \_\_\_\_\_  
 Course Attribute: \_\_\_\_\_  
 Course Attribute Value: \_\_\_\_\_  
 Instruction Mode: \_\_\_\_\_  
 Attendance Type: \_\_\_\_\_

If different from regular units:  
 Academic Progress Units: 6  
 Financial Aid Progress Units: 6



# New Graduate Course Proposal

Course Subject (eg. PSYC) <b>CA</b>	Number (eg. 810) <b>895</b>	Units (eg. 4) <b>0</b>
Course title (max. 100 characters) <b>PhD Thesis Prospectus</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>PhD Thesis Prospectus</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) <b>Thesis Prospectus. Graded on a satisfactory/unsatisfactory basis.</b>		
Rationale for introduction of this course <b>Preparation for capstone (thesis) for students in the doctoral degree in Contemporary Arts.</b>		
Term of initial offering (eg. Fall 2019) <b>Fall 2021</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>n/a</b>	
Frequency of offerings/year <b>3 times per year</b>	Estimated enrollment per offering <b>5</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses) <b>n/a</b>		
Prerequisite and/or Corequisite <b>Prerequisite: CA 892</b>		
Criminal record check required? <input type="checkbox"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input type="checkbox"/> Seminar <input type="checkbox"/> Lab <input checked="" type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/>		
Grading Basis <input type="checkbox"/> Letter grades <input checked="" type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Total repeats allowed? <b>2</b>	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students:		

\* See important definitions on the curriculum website.

## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course <b>This course is overseen by individual students' supervisors and supervisory committees.</b>
Additional faculty members, space, and/or specialized equipment required in order to offer this course <b>n/a</b>



## CONTACT PERSON

Academic Unit / Program <b>Contemporary Arts</b>	Name (typically, Graduate Program Chair) <b>Peter Dickinson</b>	Email <b>peter_dickinson@sfu.ca</b>
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## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign

Graduate Program Committee <b>Peter Dickinson</b>	Signature 	Date <b>13 March 2020</b>
Department Chair <b>Arne Eigenfeldt</b>	Signature 	Date <b>March 13, 2020</b>

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content


Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee <b>Philippe Pasquier</b>	Signature 	Date <b>April 14, 2020</b>
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee <b>Jeff Derksen</b>	Signature 	Date <b>May 22, 2020</b>
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: \_\_\_\_\_  
 Course Attribute: \_\_\_\_\_  
 Course Attribute Value: \_\_\_\_\_  
 Instruction Mode: \_\_\_\_\_  
 Attendance Type: \_\_\_\_\_

If different from regular units:  
 Academic Progress Units: 6  
 Financial Aid Progress Units: 6

# New Graduate Course Proposal

Course Subject (eg. PSYC) <b>CA</b>	Number (eg. 810) <b>899</b>	Units (eg. 4) <b>15</b>
Course title (max. 100 characters) <b>PhD Thesis</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>PhD Thesis</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) <b>Thesis. Graded on a satisfactory/unsatisfactory basis.</b>		
Rationale for introduction of this course <b>This is the capstone for the doctoral degree in Contemporary Arts.</b>		
Term of initial offering (eg. Fall 2019) <b>Fall 2021</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>n/a</b>	
Frequency of offerings/year <b>3 times per year</b>	Estimated enrollment per offering <b>5</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses) <b>n/a</b>		
Prerequisite and/or Corequisite <b>Prerequisite: CA 895</b>		
Criminal record check required? <input type="checkbox"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input type="checkbox"/> Seminar <input type="checkbox"/> Lab <input type="checkbox"/> Independent <input checked="" type="checkbox"/> Capstone <input type="checkbox"/>		
Grading Basis <input type="checkbox"/> Letter grades <input checked="" type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Total repeats allowed? <b>15</b>	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Final exam required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Capstone course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Combined with a undergrad course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students:		

\* See important definitions on the curriculum website.

## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course <b>This course is overseen by individual students' supervisors and supervisory committees.</b>
Additional faculty members, space, and/or specialized equipment required in order to offer this course n/a


## CONTACT PERSON

Academic Unit / Program <b>Contemporary Arts</b>	Name (typically, Graduate Program Chair) <b>Peter Dickinson</b>	Email <b>peter_dickinson@sfu.ca</b>
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## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign

Graduate Program Committee <b>Peter Dickinson</b>	Signature 	Date <b>13 March 2020</b>
Department Chair <b>Arne Eigenfeldt</b>	Signature 	Date <b>March 13, 2020</b>

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content


Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee <b>Philippe Pasquier</b>	Signature 	Date <b>April 14, 2020</b>
--	--	-------------------------------

A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee <b>Jeff Derksen</b>	Signature 	Date <b>May 22, 2020</b>
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: \_\_\_\_\_  
 Course Attribute: GCAP  
 Course Attribute Value: Thesis  
 Instruction Mode: \_\_\_\_\_  
 Attendance Type: \_\_\_\_\_

If different from regular units:  
 Academic Progress Units: \_\_\_\_\_  
 Financial Aid Progress Units: \_\_\_\_\_

**Appendix 3 Letters of support**

Provide supportive memos, including from the library, indicating that sufficient space and other resources are available for the program. Include any letters of commitment of financial or in-kind support from external agencies.

- If the main employer will be government or another public agency, what support does the program have from relevant ministry/public employers? Include any letters.
- If the program relates to a regulated profession, what feedback did the regulatory or licensing bodies and the responsible Ministry provide? Include any letters.



March 24, 2020

**RE: Decanal Letter of Support  
PhD in Contemporary Arts - Full Program Proposal**

I am writing to confirm my support as Dean *pro tem* of the Faculty of Communication, Art and Technology (FCAT) for the PhD in Contemporary Arts Full Program Proposal. The introduction of a PhD program in the School for the Contemporary Arts (SCA) will be an important addition to the pedagogical mission of SCA and will build naturally on the MFA and MA degrees already in place. It will also be an excellent fit within FCAT and SFU's existing doctoral programs.

The PhD in Contemporary Arts proposal builds on the interdisciplinary strengths of SCA and the rich blend of artists and scholars in the unit including a number of faculty who identify as artist/scholars in the tradition of the international movement of practice-based research, and scholars pursuing creative multi-modal research. The program is clearly differentiated from other PhD programs in the province and will appeal internationally to a wide range of artists and scholars.

The School for the Contemporary Arts is an innovative, interdisciplinary environment unlike more silo-based arts disciplinary programs which continue to be the norm in the North American post-secondary sector. As such, the SCA and its current faculty which includes several new appointments, is ideally placed to support transdisciplinary practices that cross between disciplines and fully recognize the continuum of creative/scholarly research now prevalent. A PhD in Contemporary Arts is a good choice in the SCA and FCAT, and once introduced, it will support the undergraduate and graduate curricula already in place, while completing and strengthening the range of pedagogical degrees available.

In conclusion, I expect the PhD in Contemporary Arts to enhance the reputation and mission of FCAT doctoral programs, and to prove to be an important new program for Simon Fraser University.

Yours sincerely,

Owen Underhill  
Dean *pro tem*

March 30, 2020

Philippe Pasquier  
Associate Dean Academic  
Faculty of Communication, Arts and Technology (FCAT)  
Simon Fraser University, Vancouver, Canada

Dear Professor Pasquier,

This letter is to confirm the School of Communication's strong support for the School of Contemporary Arts '(SCA) proposal to create a PhD program in Contemporary Arts.

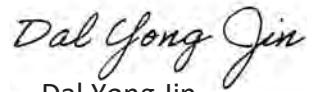
As SCA's program proposal indicates, the Contemporary Arts PhD will fill a unique niche within the Faculty of Communication, Art and Technology that will benefit Simon Fraser University and the province of British Columbia. As a practice-based doctoral program with an arts-based focus in which "creative inquiry is acknowledged as a form of research" and "the humanities-based study of the fine and performing arts and its creation" is encouraged, the Contemporary Arts PhD will provide professionals in the arts and humanities with a distinct opportunity for scholarly and professional development within the Faculty of Communication, Art, and Technology (FCAT).

The Contemporary Arts PhD will complement the Communication PhD without significant overlap. Meanwhile, we foresee potential points of cooperation wherein Contemporary Arts students may find occasional opportunities to learn from Communication faculty as instructors, committee members, internal examiners, and so on. Contemporary Arts PhD students will be permitted to take graduate courses in our program with the permission of their program and the CMNS instructor.

In sum, we are very pleased to support SCA's initiative to bring a new and exciting PhD program to the Faculty and to the University. We believe this program will expand and enhance FCAT's interdisciplinary profile and we look forward to future opportunities to collaborate with our SCA colleagues and their students.

If you have any questions or if I can provide further support for this initiative, please don't hesitate to contact me.

Sincerely,

A handwritten signature in black ink that reads "Dal Yong Jin". The signature is written in a cursive, flowing style.

Dal Yong Jin

Distinguished SFU Professor

Graduate Chair of the School of Communication

Director, Center for Policy Research on Science and Technology

Simon Fraser University



March 26, 2020

**RE: Doctor of Philosophy in Contemporary Arts**

Dear Arne Eigenfeldt,

I'm writing to offer strong support for the proposed Doctor of Philosophy in Contemporary Arts program in the School for the Contemporary Arts (SCA) at Simon Fraser University. I have reviewed the full program proposal and am excited about the opportunities that it will create for students and faculty within SCA and the Faculty of Communication, Arts, and Technology (FCAT). It is very clear that a strong need exists for a PhD program in Contemporary Arts and I wholeheartedly feel that your proposed plan will do a terrific job of achieving this goal. Moreover, I feel that your program will continue to fulfill the interdisciplinary learning opportunities, creative approaches, and practice-based research that SCA holds dear within its school values. I have discussed the proposal with SIAT's Graduate Program Chair, Halil Erhan, and he expressed similar sentiments.

As a fellow school in FCAT, SIAT is happy to support SCA and your new program. As you know, there are many synergies between the teaching and research across our schools, in particular within the areas of interactive arts, music and sound, interactive video, performance, and more. At a pragmatic level, SIAT's support could certainly involve SCA PhD students taking SIAT graduate courses; SIAT faculty members being on the supervisory committees of your PhD students or acting as examiners for defenses; and, continued collaborations between SIAT faculty and our graduate students with your PhD students and their supervisors. I know we already have a longstanding tradition of collaborations and support from SCA as it relates to SIAT's PhD program and we are more than happy to reciprocate.

I look forward to further discussions with you and your colleagues about SCA's proposed PhD program. Best of luck with your proposal moving forward.

Sincerely,



Dr. Carman Neustaedter  
Director and Professor, School of Interactive Arts and Technology  
Faculty of Communication, Art, and Technology



FACULTY OF ARTS AND SOCIAL SCIENCES  
Department of Sociology and Anthropology

8888 University Drive, Burnaby, BC  
Canada V5A 1S6

TEL 778.782.3146  
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saoffice@sfu.ca  
www.socanth.sfu.ca

24 March 2020

Peter Dickinson  
Graduate Program Chair  
School for the Contemporary Arts

Dear Peter,

Thank you for sharing the SCA proposal for a PhD program in Contemporary Arts. It looks like a thoughtful and well-designed program and the Department of Sociology and Anthropology is pleased to support this application.

PhD students in Contemporary Arts are welcome to enroll in Sociology and Anthropology graduate courses. In particular, SA870 (Theories in Anthropology) and SA875 (Ethnographic Research Methods) should be of interest to Contemporary Arts students.

Yours sincerely,

Pamela Stern  
Graduate Program Chair  
Department of Sociology and Anthropology

## CONTACT INFORMATION

Phone: 778-782-3136  
 Fax: 778-782-5737  
 Website: www.english.sfu.ca

Academic Quadrangle 6129  
 8888 University Drive  
 Burnaby, BC V5A 1S6  
 Canada

April 7, 2020

Letter of support for SCA doctoral program proposal

Dear Colleagues:

I am very pleased to write, in my capacity as Chair of the Graduate Program in English, a letter in support of the School for the Contemporary Arts' proposed doctoral program. This is a timely endeavor, one that will meet the needs of students and the cultural industries (and society at large), and will be well-served by the excellent faculty already in place in the SCA. I support the doctoral program without reservation.

Having served on the SCA's TPC in 2018-19, I am well-acquainted with the internationally-recognized faculty in the school, from theatre and music to visual arts and cultural studies. The professors not only stand out in their respective fields but, working in a truly interdisciplinary fashion, model for the students what cultural production and critique mean in today's post-medium condition. When I think of Elspeth Pratt's minimalist sculpture, Eldritch Priest's 'pataphysics theory, Judith Garay's memory-dance, or Sabine Bitter's architectural photography, I see professors who inspire students to learn about and develop artistic skills in the most contemporary, challenging, and relevant cultural activities today, *but also, like all of the faculty, practitioners who are always collaborating with other artists*, both those in their field and those in other disciplines. This is the most significant – and unique – aspect of SFU's School for the Contemporary Arts. To collaborate within one's own discipline and with one's peers in other disciplines: such a practice means not only challenging one's sense of one's practice, but also expanding that practice to take account of the view from without. This is well-articulated in the proposal: "Students, responding at once analytically and experimentally to their objects of study and each other, will help to foster an environment in which the very conditions for how knowledge is produced in and through the arts become the impetus for further research. Conceiving and writing, making and documenting, carried out independently and collaboratively will contribute to a vibrant nexus of interdisciplinary exchange" (pg. 6).

And this radical approach is also evident in the program's whole-hearted embrace of research creation, aka Practice-as-Research or practice-led research, that weird hybrid beast only recently promulgated by SSHRC and other funding agencies but actually a cutting-edge methodology for many years in many disciplines. When Peter Dickinson wrote his play about mathematics and teen bullying, he was engaged in research creation. When Sabine Bitter, in her collaborative work with Helmut Weber, designed an exhibition around the "militant image," she was engaged in research creation. When Judy Radul made her "World Court" project examining the theatricality of the legal profession, she was doing research creation. The School for Contemporary Arts' approach to research creation also maintains its interdisciplinary mission, by bringing together the most rigorous scholarship (and no one is going to say that such faculty members as Laura Marks, Claudette Lauzon, and Denise Oleksijczuk are anything but rigorous!) with absolutely contemporary artist-practitioners.

Relatedly, it is also important to recognize, as this new program does, the increasingly important role of the PhD for artists. And this is not only due to the job market, and the importance of such credentialization for academic positions (although such pragmatic considerations should not be gainsaid, and it is important to note the data included in the proposal, on pgs. 13 and 14, from such fields as post-

secondary and vocational instruction, public administration, and library and museum professions). But such training and accreditation at the doctoral level is also important for artists who are increasingly working in interdisciplinary and research-creation fashions.

Finally, it is of course very important how a graduate program is structured, and the proposed PhD stream at SCA, building as it does on their existing MFA and MA streams, is of the highest calibre. On the one hand, it does not anticipate drawing on new faculty resources, since there are already doctoral students working in the Individualized Interdisciplinary Studies stream working with such faculty as Professor Marks (five such doctoral students are new or continuing as of fall 2019 – pg. 8). On the other hand, such details as the primary and secondary exam structure (including a lecture-demonstration for the practice-based stream as one of those exams), required coursework, and a survey of the specializations in faculty all attest to the care taken in the crafting of this proposal. I should add, as well, that SCA PhD students would be welcome to take graduate courses in English, and also to call on our faculty research expertise.

The School for the Contemporary Arts' proposed PhD program is an exciting new development in SFU graduate education, and one that promises to enliven and enrich the cultural life of this province, this country, and the international scene. As graduate chair in English, I offer the strongest recommendation that this be approved by the relevant authorities in SFU Graduate and Postdoctoral Studies, the VPA, Senate, and the Province.

Sincerely,



Clint Burnham, PhD.

Professor and Chair of Graduate English



FACULTY OF ARTS AND SOCIAL SCIENCES  
Department of Gender, Sexuality & Women's Studies

Academic Quadrangle 5104A  
8888 University Drive, Burnaby, BC  
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FAX 778.782.5518

[helen\\_leung@sfu.ca](mailto:helen_leung@sfu.ca)  
[www.sfu.ca/~hhl](http://www.sfu.ca/~hhl)

To: Graduate Studies Committee, Faculty of Communication, Art & Technology  
From: Helen Leung, Graduate Chair, Department of Gender, Sexuality & Women's Studies  
Re: PhD in Contemporary Arts Full Program Proposal  
Date: April 7, 2020

I am writing with pleasure to express full support for the proposed PhD program in Contemporary Arts. The program's strengths, which include its innovative interdisciplinarity, integration of scholarly and practiced-based research, international scope, and commitments to community outreach, are detailed throughout the proposal. Given the established history of collaboration amongst faculty members in the School and in our Department, I am confident that the proposed program will both extend this current synergy as well as create opportunities for new connections. With research expertise spanning performance studies, cultural history, screen media, and cultural policy, our department's faculty members can potentially contribute to the supervisory capacity of the proposed program. They also regularly teach graduate-level courses that I believe would be of interest to students in the proposed program. Our own PhD students, many of whom have extensive interests in creative methodologies and community-based research, would benefit from new coursework availability or potential collaborative opportunities with students in the proposed program. We look forward to working with the School to foster closer connections and resource-sharing innovations as the proposed PhD program develops.

Sincerely,  
Helen Leung

Professor and Graduate Program Chair  
Department of Gender, Sexuality & Women's Studies

30 April 2020

Dear Dr. Dickinson,

I am writing in my role as Chair of the Department of Indigenous Studies to express my enthusiastic support for the doctoral program you and your colleagues have been developing as part of the School of Contemporary Arts. Your application has convinced me that this proposed program would be unique in Canada and would have significant impact on British Columbia. I am confident that the practice-based component to this proposed PhD would be particularly attractive to the local community of talented Indigenous artist/activists. I have often admired the work and the intellectual heft of artists like Skeena Reece, Gabrielle L'Hirondelle Hill, and Lisa Jackson, and recognize the need for a doctoral program that valued, supported, and nurtured artists and leaders like these.

I can easily imagine significant potential for collaboration and exchange between SCA and my department. Many of my colleagues actively incorporate conventional scholarship with research-creation and so would have expertise to share and would welcome further work together.

I heartily support your proposed Doctor of Philosophy in Contemporary Arts and wish you all the best in your work to move this proposal forward.

Sincerely,



Deanna Reder, Ph.D. Associate Professor  
Chair, Department of Indigenous Studies  
[dhr@sfu.ca](mailto:dhr@sfu.ca)  
778-782-8192

## THE UNIVERSITY OF BRITISH COLUMBIA



### **Department of Theatre and Film**

6354 Crescent Road  
Vancouver, BC, V6T, 1Z2,  
Tel. (604) 822 3880  
Fax. (604) 822 5985

April 2, 2020

Peter Dickinson  
Graduate Chair, SCA, SFU

Dear Peter

I write on behalf of the Ph.D. Cinema and Media Studies tenure-track faculty in the Department of Theatre and Film in order to give our unanimous support for this proposed Ph.D. in Contemporary Arts at SFU.

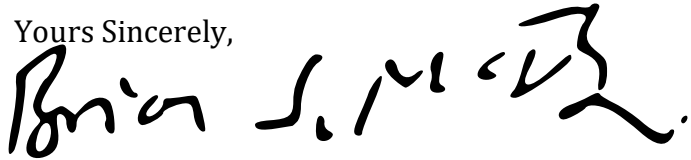
With a substantial MA cohort now established over the last ten years, it is an opportune time to take full advantage of the faculty and resources of the School for Contemporary Arts in developing a degree that includes a research-practice emphasis. It is true that we at UBC have discipline-specific Ph.D. degrees and serve core constituencies. What we are not set up to do, except for UBC's Ph.D. program in Interdisciplinary Studies, is harness Ph.D. students who are interested in blending different disciplines together in a final research project. At the same time, as the proposal states, it is true "visual culture, performance, and cinema studies scholars [are] turning to more multi-modal frameworks for disseminating their research: e.g., curated exhibitions; public programs and performances; audiovisual media; podcasts," and we have seen this development here at UBC, although we have not formalized it within our academic degree programs as SFU proposes to do. This degree proposal offers an opportunity to "catch the moment" or zeitgeist.

The breadth and depth of the scholarly interests of the faculty at SFU's School for Contemporary Arts will undoubtedly attract students and, as indicated in the proposal, there are a range of occupations that such degree holders will be suited for in BC (and Canada as a whole) in the decades ahead.

We are also party to the Western Deans' Agreement which allows students to take courses for credit at other institutions in Western Canada, and we would welcome a back and forth of qualified students between our institutions' graduate programs' courses.

In short, we enthusiastically look forward to the introduction of this degree, and the possible synergies that may result between and among UBC and SFU students and faculty.

Yours Sincerely,

A handwritten signature in black ink that reads "Brian McIlroy". The signature is written in a cursive, flowing style with a prominent initial "B" and a long, sweeping tail.

Brian McIlroy, Ph.D.

Professor, Film Studies

Graduate Advisor, MA and Ph.D. Cinema and Media Studies





Peter Dickinson, PhD  
Professor and Graduate Chair, School for the Contemporary Arts  
Director, Institute for Performance Studies  
Goldcorp Centre for the Arts  
Simon Fraser University  
149 West Hastings Street  
Vancouver, BC V6B 1H4

8 April 2020

Re: Letter of Support for PhD in Contemporary Arts, SFU

Dear Dr. Dickinson,

I am writing today in strong support of your proposal for a new PhD in Contemporary Arts at SFU. This doctoral program, one that has both a scholarly and a practice-based component, would be a meaningful contribution to a growing field, one that is underserved by a dearth of strong PhD programs, particularly in North America and Canada. The program you describe is unique in its conception and design; it promises to offer sites of rigorous experimentation and to encourage practitioners and researchers to develop work through processes of making, thinking, collaborating, investigating, experimenting, analyzing and speculating. As the professional realities of the academy and cultural arenas continue to offer fewer opportunities and greater competition, graduates of your program will be well positioned to forge a viable path ahead in employment both inside and beyond the university. I'll elaborate these points below.

Like other kinds of cultural and educational institutions today, universities face the challenges both of adapting to and influencing a new and still-shifting cultural landscape. Longstanding assumptions about the roles, aims, activities, and audiences of such institutions are being reconsidered, even as audience interests, expectations, and behaviors are rapidly evolving. Programs focused on artist-practitioners and researchers need to demonstrate their academic value to their university, to core constituents, and to the wider public. This is in addition to challenges common to all post-secondary educational institutions—programming for increasingly busy and distracted audiences, becoming more welcoming to a broader range of participants, differentiating the experiences we offer from other cultural and artistic options, and making a strong case for financial support. To further complicate matters, schools and programs devoted to practiced based practices and research (and the arts generally) are inevitably affected by the profound changes sweeping through higher education, including the advent of new modes of teaching and learning, the erosion of established disciplinary boundaries, questions about the value and cost of a degree (especially in the arts), and myriad financial challenges. We operate in an exceptionally complex and fluid environment.

With those challenges in mind, I am excited to affirm support for a PhD in Contemporary Arts at SFU, considering the changes already occurring on campus, identifying new opportunities and roles that are emerging. I hope that this will help serve as further input into larger, ongoing exploration of a new Phd in Contemporary Arts at SFU, its roles and potentials through dialogue, research, and experimentation—an exploration that contributes to the continued evolution of the School for Contemporary Arts at SFU.

In contrast to a conventional interdisciplinary agenda premised on longstanding disciplinary borders, we need to assume the complementarity of the arts, humanities, and social, behavioral, and natural sciences, precisely because of its focus on the big picture. Deep interdisciplinarity begins where and when one summons expert practitioners to alter their disciplinary practices: to adopt new media and modes of communication, to speak new hybrid languages of expertise, to do *otherwise*.

Co-creation requires focus on personal, team, and community dynamics. Putting people at the heart of projects in their roles as creators, researchers, learners, audience, or simply as those who pose the questions considered worthy of address. As a corollary, projects maintain a pragmatic and opportunistic aspect that looks out beyond the traditional confines of the academy and its disciplines and schools in order to establish links wherever they might enhance the project's address to a particular matter of common concern. It considers how it is part of the broader culture of the campus and local community and seeks to be a leader and model in local, national, and international initiatives.

Significant changes are already afoot – economically, politically, in the arts and culture sector, and higher education. Perhaps we need to see these evolving circumstances as a call-to-action for to 'get out ahead of the curve' so that we aren't bypassed or marginalized. Perhaps we are already leading rather than following in this shifting environment, becoming examples of risk-taking, creative inquiry, and forward-looking dialogue and debate.

I will look forward to learning more about your program as it develops and would be happy to remain a part of the conversation should you be interested.

Sincerely,

A handwritten signature in black ink, appearing to read "Shelly Rosenblum". The signature is fluid and cursive, with the first name "Shelly" being more prominent than the last name "Rosenblum".

Shelly Rosenblum, PhD  
Curator of Academic Programs  
t: 604.827.3287 / e: shelly.rosenblum@ubc.ca

Dr. Allana C. Lindgren  
Acting Dean  
Faculty of Fine Arts  
University of Victoria  
250.721.7755  
[finedean@uvic.ca](mailto:finedean@uvic.ca)

Dr. Peter Dickinson  
Professor and Graduate Program Chair  
School for the Contemporary Arts  
Simon Fraser University  
604.908.0993  
[Peter\\_dickinson@sfu.ca](mailto:Peter_dickinson@sfu.ca)

April 9, 2020

Dear Dr. Dickinson,

Thank you for the opportunity to comment on the proposed Doctor of Philosophy in Contemporary Arts, which has been initiated by the School for the Contemporary Arts at Simon Fraser University.

The PhD in Contemporary Arts clearly builds the strengths of the School for the Contemporary Arts, including the its well-established record of practice-based and interdisciplinary pedagogy. Furthering the educational goals of the existing MA and MFA programs, the PhD degree will provide students with opportunities to study with nationally and internationally respected faculty while pursuing experiential research projects that challenge traditional disciplinary divides.

I am particularly impressed with the proposed curriculum. This degree will help students to hone their artistic and intellectual dexterity. The structure of the program promises to foster creative innovation while ensuring students interrogate assumptions underpinning knowledge creation as well as standards of aesthetic and scholarly excellence. The potential applications of this kind of educational experience are limitless.

The flexibility embedded in the program will help to attract students who have diverse artistic and cultural backgrounds. It will also enable reciprocal graduate course enrolment through the Western Deans' Arrangement. The Faculty of Fine Arts at the University of Victoria would welcome this kind of engagement for our graduate students.

In short, I applaud the proposed Doctor of Philosophy in Contemporary Arts at the School for the Contemporary Arts at Simon Fraser University and look forward to the innovative research that will result.

Please do not hesitate to contact me if any further information would be of assistance.

Sincerely,



Dr. Allana C. Lindgren  
Acting Dean

April 9, 2020

Dear SFU Graduate Studies Committee Members

Re: Ph.D. in Contemporary Arts

In my capacity as Interim Director of the Vancouver Art Gallery and Chief Curator Emerita, I fully support Simon Fraser University School for the Contemporary Arts' proposed Ph.D. program in Contemporary Arts. This will be the only graduate program of its kind in the province, offering a flexible doctoral degree that combines scholarly and creative research, and that can lead to both academic and non-academic employment. The practice-based component of the Ph.D. is unique in the country, allowing MFA students to continue their graduate education in an environment that supports interdisciplinary research in the fine arts. This is a much-needed continuation of learning that will allow for building skills, intensifying ideas and developing methodologies. It also encourages working together, which is so essential now.

Graduates of the program will be sought after for meaningful employment in the arts and culture sector. Speaking specifically to art galleries and museums, a graduate with a Ph.D. in Contemporary Art would be an asset to several departments within such organizations – especially in curatorial, education, public programs, even administrative work, to name a few. But even more critical are the artists that museums and galleries exhibit. We exist because of artists. The higher the calibre of work we present, the higher the overall bar rises, the more our artists can contribute to an international discourse as well as engage our local communities. Art is essential for a healthy community and quality counts.

Canada's cultural sector is enormous, and it needs leaders. In a 2016 Canada Council survey, it noted there are over 158,000 creative practitioners in Canada: visual artists, designers, dancers, musicians, actors etc. This is larger than the labour force in Canada's automotive sector. Our society needs creative thinkers now more than ever to help adapt to today's changed conditions, and we need creative thinkers to articulate and solve problems. I am sure this program can produce Canadian leaders who can help us navigate our new realities.

I fully support this proposal that responds to a real need and has been very thoughtfully considered. I am sure it will produce the cultural leaders we now need.

Sincerely,



Daina Augaitis  
Interim Director

/th

*The Vancouver Art Gallery respectfully acknowledges its location on the traditional, ancestral and unceded territories of the xʷməθkʷəyəm (Musqueam) Skwxwú7mesh (Squamish) and səllilwətaʔ (Tseil-waututh) peoples, and honours the Indigenous stewards of the land whose rich cultures are fundamental to artistic life in our province and the work of the Gallery.*

April 8, 2020

Simon Fraser University  
Graduate and Postdoctoral Studies

RE: Letter of Support for School for the Contemporary Arts - PhD Proposal

To Whom It May Concern:

I am currently Associate Artistic Director of the PuSh International Performing Arts Festival, where I've been part of the team since 2013. I have been working professionally in the arts milieu for over 15 years, previously as Executive Director at New Works (2010-2013) and Made in BC - Dance on tour (2007-2010), in addition to numerous other positions over the years. I am absolutely pleased to provide this letter in support of the SCA's proposal for a new PhD in Contemporary Arts.

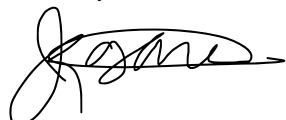
The PuSh Festival is one of Vancouver's signature events. Produced over three weeks each January/February, PuSh presents ground breaking work in the live performing arts. PuSh expands the horizons of Vancouver artists and audiences with work that is visionary, genre-bending, multi-disciplined, startling and original. The Festival showcases acclaimed international, Canadian and local artists to create an alchemy that inspires audiences, rejuvenates artists, stimulates the industry and forges productive relationships around the globe. The Festival is a broker of international partnerships, a meeting place for creative minds, a showcase of Canada's best and an incubator of brilliant new work.

PuSh has a long history and has developed strong ties with SFU and the School for Contemporary Arts. The festival's co-founder, Norman Armour, is an esteemed graduate of the school. Numerous artists presented by the festival over the years are also SCA alumni. The first performance in the Fei and Milton Wong Experimental Theatre in 2010 was a PuSh Festival presentation of Jerome Bel's *The Show Must Go On*. For the past five years, we have collaborated with the Institute for Performance Studies on *Critical Ideas*, a component of the PuSh Assembly that brings together artists, critics, scholars and audiences to discuss formal, social and ideological issues affecting performance practice and reception today. From 2016-2019 *Critical Ideas* was coordinated and co-curated by myself and Peter Dickinson, and for 2020 we invited Dylan Robinson and Keren Zaiontz, in their capacity as Shadbolt Fellows, to guest-curate as PuSh Festival's inaugural Scholars-in-Residence.

I am pleased to provide my endorsement of the conception and design of the program. By offering a PhD in Contemporary Arts, SFU will play a significant role in supporting interdisciplinary contemporary arts scholarship and practice in a way that responds to current demands and shifting frameworks in our field, further enhanced by SFU's mandate to be Canada's leading community-engaged university. Based on the proposal, graduates of the program would be amongst leading candidates internationally for curatorial, programming, educational outreach and critical discourse positions in organizations such as PuSh, and amongst the many festivals and institutions across the country and around the world in our network.

Should you require any further information, please don't hesitate to be in touch.

Sincerely,



Joyce Rosario  
Associate Artistic Director

110-750 HAMILTON STREET, VANCOUVER, BC, V6B 2R5, CANADA  
(P) +1.604.605.8284 | 1.866.608.8284 (F) +1.604.874.7874  
PUSHFESTIVAL.CA

**PuSh**  
INTERNATIONAL  
PERFORMING ARTS  
FESTIVAL



## The Dance Centre

Scotiabank Dance Centre  
Level 6, 677 Davie Street  
Vancouver, BC  
V6B 2G6 Canada

Tel: 604.606.6400  
Fax: 604.606.6401

[www.thedancecentre.ca](http://www.thedancecentre.ca)

Peter Dickinson  
School for Contemporary Arts Simon Fraser University  
Vancouver, BC

Dear Peter:

**Re: Program Proposal for Doctor of Philosophy in Contemporary Arts**

It is with awe and excitement that I write this Letter of Recommendation, in my role as the Executive Director of The Dance Centre, for the proposed PhD program in Contemporary Arts at Simon Fraser University, which aims to support both the scholarly and practice-based research across the arts.

The Dance Centre is British Columbia's primary resource centre for the art. Internationally acknowledged The Dance Centre supports research, creation and production of new works by BC, Canadian and international artists; we engage in national and international collaborations and we network world-wide with dance professionals through presentation opportunities featuring world-renown dance makers and their works to Vancouver; we also collaborate internationally towards building up the position and impact of contemporary dance specifically in society of today and on the many diverse communities dance engages with.

Vancouver has always been considered one of the hubs for contemporary dance in Canada. The School of Contemporary Dance at SFU is also acknowledged across North America and internationally. Since the opening of Scotiabank Dance Centre, Canada's premier purpose built facility for dance, Vancouver's diverse and multi-talented dance sector has pioneered unique to Canada models of operating and creating. Today, Vancouver is considered to be the new hub for contemporary dance practice in Canada, and increasingly acknowledged internationally.

The proposal that is before me is very timely considering the developments in the dance field which for Vancouver and BC means that many dance artists come into dance practices from other arts disciplines and even sectors; their works bring into the discourse diverse cultures as artists raise new and evolving questions around the discipline itself, but also for the discipline. The proposed program offers a unique and welcomed opportunity in support of existing creative practices; more importantly it creates new context for a more dynamic future as it enables those already with MA or MFA degrees to pursue additional graduate education as a pathway to post-secondary teaching, providing avenues for transitioning and sustainability within and across the sectors, in an increasingly competitive job market.

BC's creative sector is among the most propulsive of the regional economic drivers. Within this context, the proposed program, unique to BC and among the few available internationally, will not only attract new talents but promises to strengthen the sector's competitive edge within Canada's arts and culture sector and internationally.

The flexibility of the proposed program, important in today's world, is an added benefit allowing students to customize their research to their specific interests. This approach reflects the current creative context and shifting framework typical of the ever-evolving field of dance and how dance practitioners collaborate, investigate, and are inspired across sectors. This type of framework makes the program attractive also to non BC/Canadian highly skilled, motivated, international talents which will further inspire and expand the discourse within the field locally, and within the sector-overall.

Looking beyond the positive impacts on the artistic and research side, one must also consider that in today's market and increasingly in the labour force of tomorrow (World Economic Forum Report, 2016), individuals and companies that will succeed are those who can be flexible, adaptive and with transferrable skills. These are already by virtue embedded in the creative industry! However, with this proposed program current practitioners as well as those completing their MA's and MFA's are given the opportunity of a much needed framework which promises to propel BC's and Canada's creative sector into the future and resulting in a new pool of leadership talent.

The Dance Centre, which works with an average of 125 artists and over 30 dance companies and organizations at the core of its members, recognizes this proposal as one of exceptional value. We believe that it offers greater layering of the professional field, and a building up of current artistic research, practices and findings. It provides the much-desired new rigour to an increasingly dynamic, innovative sector, providing it with new and inspiring challenges and a focus on new ways of affirmation of artistic practices as such, and also for the sector overall within our academic as well as economic communities and society overall.

We salute the proposed program and look forward to its roll-out!

Sincerely

A handwritten signature in black ink, appearing to read "M. Zagar". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Mirna Zagar  
Executive Director

Vancouver, April 6, 2020

May 19, 2020

The School for the Contemporary Arts  
Simon Fraser University  
Goldcorp Centre for the Arts  
149 West Hastings Street  
Vancouver, BC V6B 1H4

**RE: Letter of support for SFU's new PhD in Contemporary Arts**

I am writing to express my support and endorsement of the concept and design of the proposed PhD program in Contemporary Arts at SFU.

In my role as Managing Director of Cultural Services at the City of Vancouver, I am deeply invested in transforming how art and culture are integrated into every facet of our lives, leveraging the potential of our cultural ecosystem, and finding new ways to support and stabilize the sector with an equity and decolonization lens.

In September 2019, Vancouver City Council approved our new 10-year culture plan: *Culture/Shift: Blanketing the City in Arts and Culture*. Through our community engagement process, we surfaced both Vancouver-specific and sector-wide needs, and developed a comprehensive set of City-wide policies to respond to these issues. Some of these issues include the need to: elevate the role of art and increase investment, ensure affordable and secure spaces, support right relations between non-Indigenous and Indigenous Peoples, and foster opportunities to build community networks and partnerships.

As part of this work, we need academic institutions to play a critical role in addressing the acute issues we are seeing in the sector. I see this program as a pathway towards this. I hope that this program integrates an explicit commitment to cultural equity and accessibility and challenges Eurocentric norms about art. I hope that it will integrate critical learning and discourse on how to create more reciprocal relationships with Indigenous Nations and people who have nurtured deep arts and cultural practices and relationships with these lands and waters since time immemorial.

I believe that a graduate with a PhD in Contemporary Art will be seen as a leading candidate to work through the complexities related to arts and culture management, policy development, and infrastructure planning that we look for at the City of Vancouver. We need more creative thinkers to tackle root causes - not just symptoms - and I see this program as an opportunity to invest in building towards this.

Thank you for the opportunity to reflect on the value of this program. I hope to see it materialize and flourish.

Yours truly,



Branislav Henselmann  
Managing Director, Arts, Culture and Community Services

604.871.6455 | [branislav.henselmann@vancouver.ca](mailto:branislav.henselmann@vancouver.ca)



**Appendix 5 Details of program steering committee (if applicable)**

Governance of the PhD in Contemporary Arts will rest with the Graduate Program Chair of SCA and members of the Graduate Committee. The Graduate Committee is comprised of full-time SCA faculty members representing each of SCA's six areas of study. Composition of the Graduate Committee changes yearly, but will henceforth:

- a. Be determined with a view toward enacting the principles and best practices of equity, diversity, and inclusion in terms of membership complement;
- b. Include at least three women faculty members at any rank (Assistant Professor, Associate Professor, Professor);
- c. Include at least three research faculty members at any rank (Assistant Professor, Associate Professor or Professor) with PhDs.

For the purpose of developing this Full Program Proposal, an ad-hoc Advisory Committee was formed with the following membership; abbreviated CVs are provided on the following pages.

**Dr. Peter Dickinson**

Professor, School for the Contemporary Arts  
Graduate Program Chair (2019-present)

**Dr. Arne Eigenfeldt**

Professor and Interim Director, School for the Contemporary Arts (2019-20)  
Graduate Program Chair (2012-2019)

**Dr. Claudette Lauzon**

Assistant Professor, School for the Contemporary Arts  
Curriculum Chair

**Dr. Laura Marks**

Grant Strate University Professor, School for the Contemporary Arts  
MA Program Coordinator

**Dr. Denise Oleksijczuk**

Associate Professor, School for the Contemporary Arts  
MA Program Coordinator

**Dr. Chris Pavsek**

Associate Professor, School for the Contemporary Arts  
Associate Director (2018-19)

**Dr. Eldritch Priest**

Assistant Professor, School for the Contemporary Arts

**Appendix 6 Abbreviated curriculum vitae for faculty**

**Henry Daniel** (Professor: Dance, Performance Studies, New Media Technologies)

Ph.D. '04      **Department of Drama: Theatre, Film, Television. Bristol University, UK**  
M.A. '95      **City University London, The Laban Centre for Movement and Dance, UK**  
BFA '76-77    **The Juilliard School (Dance). New York, NY., USA**  
BFA '76-76    **Boston Conservatory of Music (Dance). Boston, Mass., USA**

**Research Interests:** Art-as-Research; Performance-as-Research; Research/Creation; Dance;  
Performance Studies; New Technologies in Performance; Diasporic Performance;  
Transdisciplinary Research; Art/Science Research

**Multi-Year Funded Projects** (Principal Investigator/Choreographer & Director)

**I. Contemporary Nomads**, 2017-2021. SSHRC Insight Grant

<http://www.henrydaniel.ca/contemporary-nomads>

**II. Project Barca**, 2011-2014. SSHRC Research/Creation Grant

<http://www.henrydaniel.ca/project-barca/>

## **PUBLICATIONS**

### BOOKS

***Going West to find East/Going East to find West: Re-Choreographing Cortical and Cartographic Maps.*** Monograph under contract with Intellect Books, Bristol, UK. Forthcoming in 2020

### BOOK CHAPTERS

**"Fitting Out-Fitting In"**, in H Wright, A Ibrahim, M Smith, T Kitossa (eds.), *The Nuances of Blackness in the Canadian Academy*. University of Toronto Press. Forthcoming in 2020

**"Performing the now: Mingus' *Pithecanthropus Erectus*"** in *Jazz Cosmopolitanism from East to West*. Yui Hui & Tony Whyton (Editors) Zhejiang University Press, 2017, pp. 42-57

**"The Futurist Condition"** in *Futurismus. Kunst, Technik, Geschwindigkeit und Innovation zu Beginn des 20. Jahrhunderts.*, Irene Chytraeus-Auerbach, Georg Maag, (Hrsg.): LIT Verlag Dr. W. Hopf, Berlin 2016, pp. 175-181

### CHOREOGRAPHY

***In the middle...somewhat dislocated*** June 4, 2019, Theater/Film Prod., Bldg., UBC  
***nómadas excerpts***, a revisioning of the 2017 performance. September 28-29, 2018. SFU, GCA

***nómadas*** (the installation) Nov. 22-25 and Dec. 2, 2017, SFU, GCA

***nómadas***, - the live performance. Nov. 22-25 Nov 29-Dec 2 2017, SFU GCA

***Kafka's Report...reproduced*** - 16-17 September, 2016. SFU, GCA

***Tango la femme*** - 16-17 September, 2016. SFU, GCA

***Encounters Bristol*** - November 16th, 2016 Wickham Theatre, Drama Department

***Songs*** - Premiered June 21<sup>st</sup> 2014. Roy Barnett Hall, University of British Columbia

***Isabella's & Dream*** - Premiered May 22-25 2014. Nelson Hall (University Club Patio), UC Davis.

***144*** - Premiered April 2nd 2014. SFU, GCA

***Here be dragons-Non plus ultra*** - Premiered January 10-12, 2013. SFU, GCA

### REFEREED ARTICLES

**"Performing ideas... expertly"**- in *Performance Matters* Vol 2, No 2, 2016. pp. 123131.

**“Ambos lados: deconstructing identity, performing memory”**. Daniel, Henry., Ezpeleta, R.  
Estudis escènics | Editor: Josep Arenas Ponsa. Traducció i correcció: Daniel, H., Ezpeleta, R.  
Addenda, 2015. pp. 78-86.

**“Project Barca: A Case Study on the Impact of Performance as Research, Parts I & II”**.  
in *The Impact of Performance as Research. Proceedings of CARPA 3-Colloquium on  
Artistic Research in Performing Arts*. Helsinki, Finland. March 4-6, 2013. Editor, Annette  
Arlander. ISSN 2341-9679. ISBN 978-952-6670-36-2.

#### FELLOWSHIPS

**IAS BENJAMIN MEAKER FELLOWSHIP, 2016.** *Presentations:* .i) Bristol University  
December 9<sup>th</sup>., 2016. Graduate School of Education. IAS 'Provocation'; ii) London South  
Bank University - November 30<sup>th</sup>., 2016. School of Arts & Creative Industries; iii) Brunel  
University - Nov. 23<sup>rd</sup>., 2016. Bristol University - November 16<sup>th</sup>. Wickham Theatre, Drama  
Department; iv) Coventry University - November 11<sup>th</sup>., 2016. C-DaRE

**GRANADA ARTIST-IN-RESIDENCE, 2014.** Department of Theatre & Dance UC Davis, CA,  
USA.

#### CONFERENCE PAPERS/PRESENTATIONS/COLLOQUIA

***nómadas the installation.*** i) **Mediating Performance Experiences: Cultures and Technologies in  
Conversation.** Department of Theatre, University of Ottawa, April 25 – 27, 2019. ii) 10<sup>th</sup>  
SAR International Conference on Artistic Research, Zurich University of the Arts March 21-  
23, 2019. iii) IAST Interactive Art, Science, and Technology in Western Canada, University  
of Lethbridge, October, 25-27 2018. 2018

**“Embodying and Reflecting upon Postmarginality on Stage and in Rehearsal Halls” (Curated  
Panel)** Canadian Association for Theatre Research. UBC, June 4<sup>th</sup>, Congress 2019

**Decolonizing Bodies: Engaging Performance** Keynote speech, 3<sup>rd</sup> Biennial International Dance  
Conference. The University of the West Indies, Errol Barrow Center for Creative  
Imagination, Cave Hill Campus, Barbados, May 23-26, 2018

**Migration/Representation/Stereotypes Conference, 28-30 April 2017,** University of Ottawa.  
Keynote: *Praxis-Presentation” Présentation-performance: Contemporary Nomads*  
Workshop: *Exodus: Movement, Culture, People*

**International Symposium on Practice-as-Research (ISPaR) December 4-6, 2017,** “*Performing  
Ideas...expertly: New Voyages of Discovery*”, Hong Kong Academy for the Performing Arts,  
Hong Kong, China

**Going West to find East: Canada in the Americas, Canada in the Americas** Conference. McGill  
University, Montreal, QB, Canada. October 2-3, 2015

**Continuing Conversations - (Organizer) A Stuart Hall Colloquium.** Sept. 9-10 2015. SFU, GCA  
**Mingus’ Pithecanthropus Erectus** International Symposium: Jazz Cosmopolitanism from East to  
West, Ningbo University College of Arts, Ningbo, China. 9-12 January 2015

**Ambos Lados/Encounters 3 - a video paper.** *World Dance Alliance-Americas Conference and  
Festival, Evolve + Involve: Dance as a Moving Question.* Vancouver, Canada. August 2013

**Ambos Lados: Deconstructing Identity, Performing Memory.** Daniel H, Ezpeleta R. FIRT/IFTR  
Re-Routing Performance/Re-Caminant L’Escena. Institut Del Teatre, Universitat Autònoma  
de Barcelona, Spain. July 2013

**Project Barca: Talking and Walking: PBR/PaR Design, Methodology, Articulation.** @ the  
edge/a la fine pointe. *Canadian Association for Theatre Research Conference*, Victoria,  
BC, Canada. June 2013.

**Project Barca: A Case Study on the Impact of Performance as Research, Parts I and II.** *CARPA  
3: The Impact of Performance as Research.* Helsinki, Finland. March 2013

## **PETER DICKINSON**

Professor and Graduate Program Chair, School for the Contemporary Arts, Simon Fraser University  
Director, Institute for Performance Studies, SFU  
Associate Member, Department of Gender, Sexuality, and Women's Studies, SFU

## **EDUCATION**

PhD, University of British Columbia, 1997  
MA, University of British Columbia, 1993  
BA (Hons), University of Toronto, 1990

## **RESEARCH AND TEACHING INTERESTS**

Performance Studies • Modern Drama and Theatre Studies • Dance Studies • Film Studies • Queer Theory and Gender Studies • Comparative Canadian Literary and Cultural Production

## **SELECT RECENT GRANTS AND AWARDS**

- 2019 SFU Dean of Graduate and Postdoctoral Studies Award for Graduate Supervision, 2019
- 2019 SFU Research Services Bridging Grant, "On Lecture Performance" (principal applicant, \$10,000)
- 2019 SFU Publication Fund: *My Vancouver Dance History* (principal applicant, \$5,000)
- 2019 ASPP Grant, Humanities and Social Sciences Federation of Canada (principal applicant, \$8,000)
- 2018 SSHRC Institutional Grant: "Normate I Mien" (co-applicant, \$10,000)
- 2018 SSHRC Partnership Grant: "Archive/Counter-Archive: Activating Canada's Moving Image Heritage," led by Janine Marchessault, York University (collaborator, \$2.499 million)
- 2016 SSHRC Connection Grant: "Queer Theatre & Performance in Canada" (principal applicant, \$30,642)
- 2014 SSHRC Connection Grant: "The Life and Death of the Arts in Cities after Mega-Events" (principal applicant, \$24,976)
- 2012 SSHRC Insight Grant: "The Theatre of Dance-Theatre: History, Politics, Feeling" (principal applicant, \$93,994), 2012-2016

## **PUBLISHED BOOKS (LAST TEN YEARS)**

- Peter Dickinson, *My Vancouver Dance History: Story, Movement, Community* (Montreal: McGill-Queen's University Press, 2020), xiv, 384 pp, 38 photos.
- Peter Dickinson, C.E. Gatchalian, Kathleen Oliver, and Dalbir Singh, eds. *Q2Q: Queer Canadian Theatre and Performance*, New Essays in Canadian Theatre, Volume Eight (Toronto: Playwrights Canada Press, 2018), x, 336 pp.
- Peter Dickinson, C.E. Gatchalian, Kathleen Oliver, and Dalbir Singh, eds. *Q2Q: Queer Canadian Performance Texts* (Toronto: Playwrights Canada Press, 2018), iv, 312 pp.
- Peter Dickinson, Kirsty Johnston, and Keren Zaiontz, eds. *Mega-Events Cities: ART/AUDIENCES/AFTERMATHS*. Special issue of *PUBLIC* 53 (Spring 2016): 1-199.
- Peter Dickinson, Kirsty Johnston, and Keren Zaiontz, eds. *Vancouver after 2010*. Special issue of *Canadian Theatre Review* 164 (Fall 2015): 1-110.
- Peter Dickinson, Anne Higgins, Paul St. Pierre, Diana Solomon, and Sean Zwagerman, eds. *Women and Comedy: History, Theory, Practice* (Madison, NJ: Fairleigh Dickinson University Press, 2014), xxxviii, 250 pp, 17 halftones.
- Peter Dickinson, *World Stages, Local Audiences: Essays on Performance, Place, and Politics*, "Theatre: Theory, Practice, Performance" series (Manchester and New York: Manchester University Press, 2010), xii, 260 pp, 26 halftones.

## **SELECTED PUBLISHED ARTICLES (LAST SIX YEARS)**

- Peter Dickinson, "Performing Archives/Archives of Performance: On Helen Goodwin, Justine A. Chambers, and Evann Siebens," forthcoming in *Beginning with the Seventies: Radial Change*, ed. Lorna Brown (Vancouver: Morris and Helen Belkin Art Gallery, 2020).
- Peter Dickinson, "The Films of Simone Rapisarda Casanova," *Anthropologica* 61.2 (2019): 345-49.

- Peter Dickinson “Narrative Pivots: On the Matter of Text and Movement in Crystal Pite’s Dance-Theatre,” in *Narrative in Performance*, eds. Barbara Sellers-Young and Jade McCutcheon (London: Palgrave, 2019), 241-282.
- Peter Dickinson, “The Curatorial Chronotope,” in *Curating Live Arts: Global Perspectives*, eds. Dena Davida, Jane Gabriels, Véronique Hudon and Marc Provost (New York: Berghahn Books, 2019), 71-77.
- Peter Dickinson, “‘Still (Mighty) Real’: HIV/AIDS, Queer Public Memories, and the Intergenerational Drag Hail,” in *Viral Dramaturgies: HIV and AIDS in Performance in the Twenty-First Century*, eds. Dirk Gindt and Alyson Campbell (London: Palgrave, 2018), 113-131.
- Peter Dickinson, “Choreographies of Place: Dancing the Vancouver Sublime from Dusk to Dawn,” in *Performance Studies in Canada*, eds. Laura Levin and Marlis Schweitzer (Montreal: McGill-Queen’s University Press, 2017), 90-114.
- Peter Dickinson “Vancouverism and its Cultural Amenities: The View from Here,” *Canadian Theatre Review* 167 (Summer 2016): 40-47.
- Peter Dickinson, “Elephants in the Room: An Introduction to *Salome’s Clothes*,” in *Performing Back: Postcolonial Theatre*, New Canadian Drama Series, ed. Dalbir Singh (Playwrights Canada Press, 2015), 71-75.
- Peter Dickinson, “Showing Support: Some Reflections on Vancouver’s Dance Economics,” *Canadian Theatre Review* 162 (Spring 2015): 10-15.
- Peter Dickinson, “Cédric Andrieux: With Bel, Benjamin, and Brecht in Vancouver,” *TDR: The Drama Review* 58.3 (T223) (2014): 162-69.
- Peter Dickinson, “Textual Matters: Making Narrative and Kinesthetic Sense of Crystal Pite’s Dance-Theatre,” *Dance Research Journal* 46.1 (2014): 61-83.
- Peter Dickinson, “Murdered and Missing Women: Performing Indigenous Cultural Memory in British Columbia and Beyond,” *Theatre Survey* 55.2 (2014): 202-232.
- Peter Dickinson, “PuShing Performance Brands in Vancouver,” *Theatre Research in Canada* 35.2 (2014): 130-50.

### **PERFORMANCES, PLAY PRODUCTIONS, WORKSHOPS AND STAGED READINGS**

- The Bathers* (1926): a commission for Zee Zee Theatre’s NYET Again: A Cabaret of Canadians Concerned about Chechnya, Vancouver East Cultural Centre’s Historic Theatre, May 8, 2017.
- Long Division*: Gateway Theatre, Richmond, November 17-26, 2016; Annex Theatre, Vancouver, April 26-30, 2017; <http://www.pitheatre.com/long-division>.
- Bus Dance*, a “Laughing Matters” Imaginings Project, Centre for Imaginative Ethnography, <http://imaginativeethnography.org/imaginings/laughing-matters/bus-dance>, October 2014.
- Positive ID*, 7<sup>th</sup> Annual InspiraTO Festival of Ten-Minute Plays, Alumnae Theatre, Toronto, June 1-10, 2012.
- Counting to Infinity*, SOLO FLIGHTS 2012, Studio 1398, Vancouver, April 23, 2012.
- The Objecthood of Chairs*, SFU Woodward’s Studio T, Vancouver, September 8-18, 2010.

### **GRADUATE SUPERVISIONS (2012-PRESENT)**

- PhD, Daisy Thompson, Contemp. Arts, SFU, 2016-Present
- PhD, Jennifer Chutter, Graduate Liberal Studies, SFU, 2015-Present
- PhD, Carolyne Clare, English, SFU (**SSHRC Vanier Scholar**), 2015-Present
- PhD, Kelsey Blair, English, SFU (**SSHRC Doctoral Fellow**), Defended, 2019
- MFA, Sasha Ivanochko, Contemp. Arts, SFU (**SSHRC MA Fellow**), Defended 2017
- MA, Nathan Flaig, GSWS, SFU (**SSHRC MA Fellow**), Defended 2017
- MA, Hannah Celinski, English, SFU, Defended 2017
- PhD, Alana Gerecke, English, SFU (**SSHRC CGS Doctoral Fellow; Trudeau Fellow**), Defended 2016
- PhD, Nico DiCecco, English, SFU (**SSHRC CGS Doctoral Fellow**), Defended 2015
- PhD, Christopher Ewart, English, SFU (**SSHRC Doctoral Fellow**), Defended 2014
- MLS, Edward Whittall, Graduate Liberal Studies, SFU, Defended 2012

### **ADDITIONAL GRADUATE SUPERVISORY SERVICE (2012-PRESENT)**

- Member of 10 PhD Thesis committees, 2012-Present (8 completed; 2 ongoing)
- Member of 19 MA or MFA Thesis or Project committees, 2012-Present (16 completed; 3 ongoing)

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# Curriculum Vitae

## Dr. Arne Eigenfeldt

Email : arne\_e@sfu.ca  
www.sfu.ca/~eigenfel  
Birthplace: St. Boniface, Manitoba

### Educational Background

1993 D.Mus Music (Composition) Northwestern University, USA  
1988 M.Arts Music (Computer Music / Composition) Simon Fraser University, Canada  
1985 B.Mus Music (Composition) University of British Columbia, Canada

### Employment History at Academic Institutions

September 2014 -  
Full Professor (with tenure), Contemporary Arts, Simon Fraser University

September 2009 - August 2014  
Associate Professor (with tenure), Contemporary Arts, Simon Fraser University

September 2003 - August 2009  
Assistant Professor, Contemporary Arts, Simon Fraser University

September 2002 - August 2003  
Senior Lecturer, Contemporary Arts, Simon Fraser University

September 2000 - August 2002  
Lecturer, Contemporary Arts, Simon Fraser University

September 1998 - August 2000  
Laboratory Instructor II, Contemporary Arts, Simon Fraser University

September 1994 - August 1998  
Laboratory Instructor I, Contemporary Arts, Simon Fraser University

### Research Interests

Live Electroacoustic Music Performance, Interactive Systems, Algorithmic Composition, Metacreation, Digital Art, Computational Creativity

### Graduate Supervision since 2012

3 PhD students (committee member)  
1 PhD student (co-supervisor)  
1 PhD external examiner  
1 MMus external examiner  
2 MSc students (committee member)  
10 MFA students (senior)  
5 MFA students (committee member)

## Peer-reviewed Publications since 2012

1 book chapter  
6 journal publications  
23 first author conference publications  
4 second author conference publications  
11 publications with students  
5 edited books and proceedings  
27 referred paper presentations  
23 completed compositions  
74 public performances (national and international)  
9 non-conference (invited) presentations  
6 workshop presentations  
4 panel discussions  
11 chaired conference paper sessions  
44 peer review (many multiple) of conference and journal papers  
20 peer review (many multiple) of festival artworks

## Research/Project Funding since 2012

2019	VPR Insight Bridging Grant	\$9,953 (PI)
2018	SSHRC Institutional Grants Program	\$6,608 (PI)
2017	SSHRC Insight Creation SFU/Griffith University	\$160,000 (CI) \$14,622 (PI)
2016	SSHRC Insight	\$109,225 (PI)
2015	SFU/Griffith University	\$9,976 (PI)
2014	SSHRC Institutional Grants Program SSHRC Insight Canada Council Travel	\$9,999 (PI) \$260,768 (CI) \$1,500 (PI)
2013	SSHRC Insight VPR SSHRC 4A SFU/Griffith University Canada Council Travel	\$285,155 (CI) \$9,995 (PI) \$13,500 (CI) \$1,500 (PI)



## Professional History

### Academic positions

2016-present	Assistant Professor, Contemporary Art History, Simon Fraser University
2011-2016	Assistant Professor, Modern and Contemporary Art and Theory, OCAD University
2014-2015	Associate Dean, Liberal Arts & Sciences, OCAD University
2010-2011	Postdoctoral Fellow, Department of Art, Cornell University

### Education

2009	PhD in Art History, McGill University
2003	MA in Art History, Carleton University
1994	Honours BA in English and History, University of Toronto

## Selected Publications

### Books

*Eyes in the Sky, Bodies on the Ground: New Materialisms of Art and War*, in progress.  
*Through Post-Atomic Eyes* (co-edited with John O'Brian), under review at McGill-Queen's UP.  
*Sustainable Tools for Precarious Times: Performance Actions in the Americas* (co-edited with Natalie Alvarez and Keren Zaointz). London: Palgrave Macmillan, forthcoming in spring 2019.  
*The Unmaking of Home in Contemporary Art*. Toronto: University of Toronto Press, 2017.

### Peer-reviewed articles and book chapters

"Stranger Things: Drones and Other Objects of War," *Drone Imaginaries* special issue, ed. Kathrin Mauer, under consideration.  
"To See through Post-Atomic Eyes" (with John O'Brian). In *Through Post-Atomic Eyes*, under review at McGill-Queen's University Press.  
"On Sustainable Tools for Precarious Times: An Introduction" (with Natalie Alvarez and Keren Zaointz). In *Sustainable Tools for Precarious Times: Performance Actions in the Americas* (New York: Palgrave, forthcoming in 2019).  
"Giving Loss a Home: Doris Salcedo's Melancholic Archives." *Memory Studies* 8, no. 2 (April 2015): 197-211.  
"Relics from the Mansion of Sorrow': Melancholic Traces of Home in Recent Art." In *Breaking and Entering: The House Cut, Spliced and Haunted in Contemporary Art*, edited by Bridget Elliot, 19-32. Montreal: McGill-Queen's University Press, 2015.  
"Reluctant Nomads: Biennial Culture and its Discontents." *RACAR (Revue d'art canadienne/Canadian Art Review)* 36, no. 2 (fall 2011): 15-30.  
"Monumental Interventions: Jeff Thomas Seizes Commemorative Space." In *Imagining Resistance: Visual Culture and Activism in Canada*, edited by Kirsty Robertson and Keri Cronin, 79-93. Waterloo: Wilfrid Laurier University Press, 2011.  
"In the Presence of the Absent': Rebecca Belmore's Art of Witness." In *The Politics of Cultural Memory*, ed. Lucy Burke et al, 75-90. London: Cambridge Scholars Press, 2010.  
"What the Body Remembers: Rebecca Belmore's Memorial to Missing Women." In *Precarious Visualities: New Perspectives on Identity in Contemporary Art*, edited by Olivier Asselin, Johanne Lamoureux, and Christine Ross, 155-79. Montreal: McGill-Queen's University Press, 2008.

## Selected Awards and Honours

2017	VP Research Travel Grant, SFU (\$1,500)
2017	University Publications Fund, SFU. Project: <i>Sustainable Tools for Precarious Times: Performance Actions in the Americas</i> (Palgrave Macmillan, 2019) (\$7,000)
2016	President's Research Start-up Grant, SFU, 2016-2018 (\$20,000)
2015	Principal Investigator, SSHRC Connection Grant. Project: "Through Post-Atomic Eyes"

- International Symposium,” October 2015 (\$21,697)
- 2014 Principal Investigator, SSHRC Insight Development Grant, 2014-2016. Project: “Drone Visions: Art and War in the Digital Age” (\$49,360)
- 2015 Federation for the Humanities and Social Sciences Aid to Scholarly Publications Program. Project: *The Unmaking of Home in Contemporary Art* (\$8,000)
- 2012 Invited residency, The Retreat: A Position of dOCUMENTA (13), in cooperation with Banff Research in Culture, August 3-21. Project: “The Image in Retreat: War, Art, Witness.”
- 2009 SSHRC Postdoctoral Fellowship, 2009-2011 (\$81,000)
- 2008 McGill University Principal Graduate Fellowship, 2008-2009 (\$5,000)
- 2007 Canadian Centre for Architecture Collection Research Fellowship (\$6,000)

## GRADUATE SUPERVISION

### **Primary supervisor:**

- Robert Sniderman, PhD by Special Arrangement in the School for the Contemporary Arts, SFU, “Site Work: Contemporary Art in Traumatizing Landscapes,” 2019- (application in progress).
- Amy Wilson, MFA in Interdisciplinary Studies, SFU, “Living Objects,” 2018- (in progress).
- Amy Meleca, MA in Interdisciplinary Art, Media and Design, OCADU, “Notes on an Eternal Return,” completed 2015.
- Jessica Cappuccitti, MA in Contemporary Art History, OCADU, “G.I. Jane Doe: Witnessing War in *Overlooked / Looked Over*,” completed 2013.
- Valerie Krizan, MA in Contemporary Art History, OCADU, “Now You See Me, No You Don’t: Lorna Simpson, a Pin-Up, and a Photograph,” completed 2013.
- Leanne Unruh, MA in Contemporary Art History, OCADU, “*Borders in the City*: Interventions in Control,” completed 2013.

### **Committee member:**

- Michelle Brewer, PhD by Special Arrangement in the Institute for the Humanities, SFU, “The Sacrifice of Woman in Dialectic of Enlightenment,” 2019- (application in progress).
- Yani Kong, PhD by Special Arrangement in the School for the Contemporary Arts, SFU, “The Reenchantment of the World: Radical Encounters with Art after 9/11,” 2016- (in progress).
- Micaela Kwiatkowski, MA in Comparative Media Arts, SFU, “Limits of Refusal and Representation in Juliana Huxtable’s Self-Portraits,” 2018- (in progress).
- Rose Anza-Burgess, MA in Comparative Media Arts, SFU, “Regimes of Control,” 2018- (in progress).
- Minahil Bukhari, MFA in Interdisciplinary Studies, SFU, “After Aftermath,” 2018- (in progress).
- Minah Lee, MA in Comparative Media Arts, SFU, completed 2017.
- Marsya Maharani, MA in Contemporary Art History, OCADU, “The Foreign Self in Migratory Culture: Jamelie Hassan and Vera Frenkel,” completed 2015.
- Marianne Fenton, MA in Contemporary Art History, OCADU, “Interrogating Accents: Brendan Fernandes, Katarina Zdjelar and Noline van Harskamp,” completed 2015.
- Rosalba Gutierrez, MA in Contemporary Art History, OCADU, “Rafael Lozano-Hemmer: Reconfiguring Participation in Interactive Media,” completed 2014.
- Rusiko Lomtadze, MA in Contemporary Art History, OCADU, “Spectacular Castration: Femininity and Self Negation,” completed 2014.
- Mimi Joh, MA in Contemporary Art History, OCADU, “The Art of Repetition: Manifestations of Mental and Emotional Disorders in Contemporary Art,” completed 2012.

### **External examiner:**

- Trista Mallory, PhD in Art and Visual Culture, Western University, “Standing for Something Not Present: Contested Representations in Contemporary Art,” completed 2015.
- William Lottering, MA in Interdisciplinary Studies, York University, “Staging the Artist: Subjectivity, Reflexivity and Performativity in Wim Delvoye’s *Cloaca* and *Art Farm*,” completed 2012.

Laura U. Marks  
Grant Strate University Professor of Art and Culture Studies  
School for the Contemporary Arts  
lmarks@sfu.ca      www.sfu.ca/~lmarks

### Education

1996 Ph.D. in Visual and Cultural Studies, University of Rochester.  
1994 M.A. in Visual and Cultural Studies, University of Rochester.  
1987 B.A. with High Honors, Art History and Sociology/Anthropology, Swarthmore College.

### Employment

2011-present Professor and Grant Strate University Professor, SCA, SFU

### Research interests

Experimental media art; Media and philosophy; Low-tech media; Media archaeology; Theories of embodiment and affect; Deleuze and related philosophers; Islamic philosophy; Cross-cultural approaches to media art; Arab cinema; Islamic art

### Publications since 2013

*Hanan al-Cinema: Affections for the Moving Image*. MIT Press, 2015.

### Two encyclopedia entries

18 chapters in books

7 refereed articles

2 major non-refereed articles

6 catalogue essays

5 shorter essays and reviews

56 programs for festivals and artist-run centres, including two major (week-long, with 10 or more guests) programs

12 works translated or reprinted

8 talks at refereed conferences

55 keynote or distinguished lectures

10 curated screenings, including “The Scent of Places—الامكنه عطر,” for the Robert Flaherty Seminar, Colgate, NY, June 13-19, 2015. A week-long program with 12 invited artists and approximately 150 attendees

2 short films

### Graduate supervision since 2002:

2 PhD students supervised to completion at SFU and Auckland University of Technology

4 PhD students in progress at SFU; senior supervisor of 2, co-senior supervisor of 1

10 MFA students (with thesis project) supervised to completion

24 MA students (no thesis) supervised to completion

Funding highlights (I am Primary Investigator on all):

Ongoing Grant Strate University Professor. CAD 40,000/year

2017 SSHRC "Travels of the Abstract Line: Intercultural Deep Histories of New Media Art." CAD  
CAD 290,656

2017 SFU International Engagement. CAD 4,971

2015 SFU Institute for Teaching and Learning in the Disciplines. CAD 5,000

Career total funding: CAD 1,387,230

## CURRICULUM VITAE: Denise Blake Oleksijczuk

Denise Oleksijczuk's research and teaching takes a broad view of nineteenth century British visual and material culture, exploring paintings, prints, photographs, and other media in relation to questions of vision, representation, science, gender, and political culture. Her award winning book, *The First Panoramas: Visions of British Imperialism* (published in 2011 by the University of Minnesota Press), examines the exhibition of panorama paintings and illusionistic spectacles within the context of the Revolutionary and Napoleonic Wars with France and the global expansion of the British Empire. A new book project explores the relations between visual representation and political resistance in Indigenous carvings and material culture from the Northwest coast. Her writings on nineteenth-century British visual culture and on contemporary art have appeared in several anthologies. In 2019, Professor Oleksijczuk will lead The President's Dream Colloquium on "Creative Ecologies."

### Education

- 2002 Ph.D. Art History, University of British Columbia, Vancouver, BC.  
The Dynamics of Spectatorship in the First Panoramas: Vision, the Body, and British Imperialism, 1787–1820
- 1986 M.A. Art History, University of Toronto, ON.

### Teaching Appointments

- July 2003–present Associate Professor, Art and Culture Studies,  
Simon Fraser University, Vancouver, B.C.
- 2017- Co-Director, London/Lake District Field School, SFU.  
Summer term
- 2019 Director, President's Dream Colloquium, SFU.  
"Creative Ecologies." Fall term

### (Select) Fellowships and Awards

- 2013 Historians of British Art Book Prize
- 2011 SSHRC (Small), Simon Fraser University
- 2007 Paul Mellon Research Fellowship, Yale Centre for British Art
- 2006 Publication Grant, Simon Fraser University
- 2005 Millard Meiss Publication Grant, College Art Association
- 2003-4 Post-doctoral Fellowship, Paul Mellon Centre, London

### Museum Appointments

- May 1989–June 1992 Assistant Curator of Contemporary Art, Vancouver Art Gallery
- March-May 1988 Internship, Peggy Guggenheim Collection, Venice, Italy

## Select Publications

### BOOKS

*The First Panoramas: Visions of British Imperialism*. Minneapolis: University of Minnesota Press, 2011.

### ARTICLES AND CHAPTERS IN BOOKS

"Movement, Ritual, and Nomadism in the Cyclorama of Jerusalem." In *Panoramic Visions*, ed. Tim Barringer and Katie Trumpener, New Haven and London: Yale University Press (Forthcoming 2020).

"'East is East, and West is West...': Finding Ones Bearings in the *Views of Constantinople*." In Gabriele Koller, ed., *International Panorama Anthology*, Amberg, Germany: Verlag. 2018.

"Miroslav Tichy: Rituals," *Eye to Eye*, Presentation House Gallery, Vancouver, special edition of *The Capilano Review*, 2016.

## **(Selected) Senior Supervisory Duties of a Thesis/Dissertation/Major Project**

Jason Margolis, *Virtual Possession: The Ownership of Transmedia Space*. MA, 2018

Yumna Iftikhar, *The Lion and the Lamb: A Molecular Analysis of the 'Reveal' Scene*. MA, 2018.

Jelena Beokovic, *Turbofolk Sculpture and Its Stars: Aleksandra Domanovic*. MA, 2017

Wendy Dallion, *Cinematic Narrative: Thinking Inside the Void*. MA, 2017

Dillon Ramsey, *Pure Psychotic Automatism: The Postmodern Subject and the (Re)turn to Surrealism*. James Finlay, "The Heffel Art Auction: Entrepreneurialism, National Identity, and the Group of Seven." MA, 2015.

Cherry Smiley, "Revolution Songs: Stories of Prostitution." MFA, 2014.

## **(Selected) Serving on a Committee of a Thesis/Dissertation/Major Project**

Laura Albert, *Positionality, Failure and Whiteness: Subverting the Coloniality of Power in Contemporary Dance*. MA, 2018.

Lee Gilad, Richter, Kippenberger, and Bergemann: *Capitalist and Communist Memories of the Holocaust*. MA, 2017.

Elysia Bourne, *The Sense Image and the Resurrection of Cultural Memory: Elements of Haptic Image, Duration, and Objecthood in Sergei Parajanov's The Colour of Pomerantes (1968)*. MA, 2016.

Molly Grant, *Dynamics of Experience: Visual Ethnographies and the Politics of Representation in "The Enclave"*. MA, 2016.

Rebecca Karpus, *Defining Ballerina: Degas, Shonibare, and Ballerina Media*. MA, 2015.

Alison Dean, *Framing the Photographer*, PhD (Passed with Distinction) 2015.

Andrew Czink, *Sound Means: Towards an Epistemology of Auditory Experience*, MLS, 2014.

# MAURICIO PAULY

[mauriciopauly.com](http://mauriciopauly.com) / 1224 E Georgia St., Vancouver, BC, V6A 2B1  
[mauricio.pauly@gmail.com](mailto:mauricio.pauly@gmail.com) / 604 721 3127

## DEGREES

2011 University of Manchester (UK) - PhD in Music  
2006 Royal Dutch Conservatory, The Hague (Netherlands) - Sonology Diploma  
2004 Boston University (USA) - Masters in Music Composition  
2002 Florida International University (USA) - Bachelor in Music  
Composition & Minor in Jazz Electric Bass

## TEACHING

2018-20 Simon Fraser University - School of Contemporary Arts, Vancouver (Canada)  
Term Appointment Assistant Professor"  
since 2012 Architectural Association School of Architecture, London (UK)  
Interprofessional Studio Lecturer: Spatial Performance and Design MFA  
**Graduate supervision of 22 MFA and MA students between 2015 and 2019**  
since 2008 Royal Northern College of Music, Manchester (UK)  
Senior Lecturer & Coordinator for the Masters Degree in Popular Music  
**Graduate supervision of +25 MA candidates**  
**Graduate supervision of 3 PhD candidates - in progress**

## OTHER ROLES

DISTRACTFOLD Ensemble, Co-Artistic Director & Founder  
BBC3 Cut & Splice Festival 2017, Curator and Producer  
ALTAVOZ Composers, Co-Artistic Director & Founder

## AWARDED RESIDENCIES

2018 Civitella Ranieri Artistic Residence, Umbria (Italy)  
2016 Villa Romana, Composer in Residence, Florence (Italy)  
2014-15 Radcliffe Institute for Advanced Study, Harvard University, Cambridge (USA)

## RECENT VISITING LECTURES

2019 Musica in Prossimità Festival guest lecture (Italy)  
2019 University of Victoria, SALT Festival & Symposium (Canada)  
2019 Brussels Royal Conservatory of Music (Belgium)  
2018 Huddersfield University (UK)  
2018 Bath Spa University (UK)  
2016 McGill University (Canada)  
2015 Harvard University (USA)  
2015 Longy School of Music of Bard College (USA)  
2015 Boston University (USA)  
2015 New York University (USA)

## GRANTS & AWARDS

2020 Arts Council England - for Distractfold Ensemble  
2016 Mixed Electronic Music Composer of the year -  
Costa Rican Authors & Composers Association (Costa Rica)  
2016 Artist International Development Fund - Arts Council UK & British Council (UK)  
2014 Artist International Development Fund - Arts Council UK & British Council (UK)

## RELEASES (publications)

- 2020 The Threshing Floor — scapegoat & Renee Gladman - New Focus, NY (USA)  
2020 HECAYODO, a novel — with Gabriel Montagné, Independent, Berlin (Germany)  
2020 Charred Edifice Shining — Distractfold, Distractfold Projects #2, Manchester (UK)  
2019 Bruno Porter: chuís Parece áRBOt - 20th Anniversary Remastered Double Vinyl, La Flaca Recordings, San José (Costa Rica)"  
2016 Patrulla Reliquia — Mabel Kwan: One Poetic Switch, Milk Factory (Chicago)  
2014 Multiple works — Fonema Consort (Chicago), New Focus, NY (USA)  
2014 Its Fleece Electrostatic — Karin Hellqvist: Warsaw Autumn 2013, ForTune Recordings  
2013 Every new volition a mercurial swerve — JACK QUARTET, New Focus, NY (USA)  
2009 Clinamen clinamen clinamen — Altavoz Composers No. 1, Independent release

## CURRENT PROJECTS

- 2020 Theory for Moving Houses 1 — with Renee Gladman, Seattle Art Museum.  
2020 Theory for Moving Houses 2 — with Renee Gladman, Polygon Gallery, Vancouver.  
2019-20 Duo with Eve Egoyan — Recording & performance project incorporating live electronics + extended piano.  
2019-20 Collaboration with James Long, Marcus Youssef & Cande Andrade. New work based on historic propaganda footage found at Vancouver's East Side Russian Hall.

## RECENT WORKS

*FREAM AD WALL* (2019), for amplified percussion trio, live electronics & 2-channel video projection

*HECAYODO* (2017-19), for amplified trio (clavichord, electric guitar, voice) video projection & electronics

*HOMICONMADOABLO* (2019), for amplified accordion, electric guitar & live electronics

*The Difference is the Buildings Between Us #2* (2018), for amplified ensemble, synths & live electronics

*LULU: Eine Monstretragedie* (2017), Salzburg Festival 2017 - Athina Rachel Tsangari, director

*The Difference is the Buildings Between Us* (2016), for amplified mixed quintet & live electronics.

Commissioned by Bludenzer Tage zeitgemäßer Musik 2016 for Ensemble Phace (Austria)

*La Caza La Pesca El Pillaje El Pastoreo* (2016), for electric guitar, accordion, percussion, live electronics and 2-channel video. Evening-length concert performance commissioned by Villa Romana, Florence, Italy.

*Charred Edifice Shining* (2016), for amplified string trio & electronics. Commissioned by Distractfold (Manchester) & Darmstadt Festival 2016.

*Patrulla Reliquia* (2015), for amplified piano, live electronics & recordings of dry leaves dragged and crushed over ceramic slabs. Commissioned by Mabel Kwan (USA).

*El teléfono en reposo pero atento* (2015), for amplified sextet and live electronics. Commissioned by Ensemble Interface (Frankfurt) and Arts Council UK

*The Threshing Floor* (2014), for amplified duo (saxophone and percussion) and live electronics. Commissioned by scapegoat (Canada/France)

*Sky Destroys Dog* (2014), for electric guitar

*Vs. el monopolio de la memoria* (2013, rev 2014), for violin, tenor saxophone and piano

*Otra máquina célibe* (2013), for amplified mixed quintet and electronics. Commissioned by Ensemble Vortex (Geneva, Switzerland)



## Christopher P. Pavsek

School for the Contemporary Arts  
Simon Fraser University  
149 West Hastings Street  
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Canada

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Vancouver, BC V5N 1X4  
Canada

Phone: (778) 782-4672  
email: cpavsek@sfu.ca

Phone: (604) 251 5638

### EMPLOYMENT

2012-present Associate Professor of Film, School for the Contemporary Arts, Simon Fraser University, Vancouver, BC.

2013-2016;  
2018-2019 Associate Director, School for the Contemporary Arts, Simon Fraser University, Vancouver, BC.

Associate Director, School for the Contemporary Arts, Simon Fraser University, Vancouver, BC.

### EDUCATION

Ph.D. Duke University, Program in Literature, 1995.  
Dissertation: "The Utopia of Film: The Critical Theory and Films of Alexander Kluge." Director: Fredric Jameson.

Free University in Berlin, Germany. Visiting student in *Germanistik*, 1990 - 1991; 1992-1993.

Middlebury College, Summer Program in German, 1988.

MRM (in progress) School of Resource and Environmental Management. Thesis: First Nations Cultural Values in Natural Resource Conservation Scenarios. Defence date: June 2020.

B.A. Cornell University, German Literature, 1986.

### PUBLICATIONS

#### Book:

*The Utopia of Film: Cinema and Its Futures in Godard, Kluge and Tahimik*. New York: Columbia University Press, 2013.

#### Articles:

"Philipp Ekhardt's *Toward Fewer Images*." *Alexander Kluge Jahrbuch* (5), 2019. Peer reviewed.

"The Utopia of Reading," *Alexander Kluge Jahrbuch* (2): 2016. Peer reviewed.

"The Experience of Sensory Ethnography: Lucien Castaing-Taylor and Véréna Paravel's *Leviathan*." *Visual Anthropology Review* (31: 1) 2015. Peer reviewed.

"The Impertinence of Saying 'I': Sylvia Schedelbauer's *Erinnerungen*." In *The Autobiographical Turn in Germanophone Documentary and Experimental Film*, ed. Angelica Fenner and Robin Curtis (Elizabethtown, NY: Camden House, 2014). Peer reviewed.

"The University Does Not Think," in *About Academia*, ed. Antoni Muntadas and Sabine Bitter (Vancouver: line books, 2013): 91-98.

"The Black Holes of History: Raoul Peck's Two Lumumbas," *Framework* 50.1 (May 2009). Peer reviewed.

"Harun Farocki's Images of the World," *Rouge* 12 (2008).

"Alexander Kluge: The Stubborn Optimist," *Cinema Scope* 32 (Summer, 2007).

"What has come to pass for Cinema: Utopia in Late Godard," *Discourse* 28.1 (Winter 2006; actual publication: December, 2007). Peer reviewed.

"*History and Obstinacy*: Negt and Kluge's Redemption of Labor," *New German Critique* (Summer, 1996). Peer reviewed.

"Introduction." In Alexander Kluge, *Learning Processes with a Deadly Outcome*, (Durham: Duke University Press, 1996). Peer reviewed.

"Afterword." In Alexander Kluge, *Learning Processes with a Deadly Outcome*, trans. Christopher Pavsek (Durham: Duke University Press, 1996). Peer reviewed.

"The Storyteller in the Age of Mechanical Reproduction," *Found Object* 2 (Fall 1993): 83-92. Peer reviewed.

### Major Translations:

Alexander Kluge, *Learning Processes with a Deadly Outcome*, (Durham: Duke University Press, 1996).

### AWARDS and FELLOWSHIPS

- |      |   |
|------|---|
| 2019 | Social Sciences and Humanities Research Council. To support production of "Deseret, Communautaire." Experimental documentary. In post-production. |
| 2013 | Social Sciences and Humanities Research Council. To support research and production on "The Iridium Anomaly." \$7,000                             |

### GRADUATE SUPERVISION

- |      |   |
|------|---|
| 2019 | Supervisor, extended MA essay, SCA, Lea Hogan.            |
| 2019 | Second reader, MA thesis, Communication, Zachary Williams |
| 2018 | Second reader, extended MA essay, SCA, Diego Slosse       |
| 2017 | Second reader, extended MA essay, SCA, Michele Martin     |
| 2016 | Supervisor, extended MA essay, SCA, Wendy Dallian         |
| 2016 | Supervisor, MFA thesis, SCA, Kevin Doherty                |
| 2015 | Supervisor, MFA thesis, SCA, Barbara Adler                |

# ELDRITCH PRIEST

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Assistant Professor · School for the Contemporary Arts · Simon Fraser University · 149  
West Hastings · Vancouver, BC · V6B 1H4 · epriest@sfu.ca

## Research and Teaching Fields

Sound art & aesthetics; Affect theory; Philosophy of experience; Experimental music; Media theory dealing with aurality, embodiment, subjectivity, prosthesis; Avant-Garde film; Modernism & Postmodernism; music composition.

## PROFESSIONAL APPOINTMENTS

- 2016- Assistant Professor, School for the Contemporary Arts, Simon Fraser University  
2015-16 Visiting Assistant Professor, Department of Music, New York University  
2015 Scholar-in-Residence, Centre for the Study of Theory and Criticism, Western University  
2013-15 SSHRC Postdoctoral Fellow, Department of Communication, University of Montreal  
2013-15 Sessional lecturer, OCAD University

## EDUCATION

- 2011 PhD, Institute for Comparative Studies in Literature, Art & Culture, Carleton University  
2009 Visiting Student, Society for The Humanities, Cornell University  
2004 MMus in Composition, University of Victoria  
1999 BMus in Jazz Studies, St. Francis Xavier University

## PUBLICATIONS

### Manuscripts

*Earworm and Event: music, daydreams and other imaginary refrains* (under consideration at Duke University Press for the series “Thought in the Act,” eds. Brian Massumi and Eric Manning)

*Ludic Dreaming: Listening Away from Contemporary Technoculture*. London & New York: Bloomsbury, 2017—co-authored w/ David Cecchetto, Marc Couroux, and Ted Heibert.

*Boring Formless Nonsense: Experimental Music and the Aesthetics of Failure*, London & New York: Bloomsbury, 2013.

### Peer-reviewed journal articles

“Melodies, Moods, and The Zone as a Hole,” *AM Journal of Art and Media Studies* (forthcoming).

“Earworms, Daydreams, and Cognitive Capitalism,” *Theory, Culture & Society* 35, no. 1 (2018): 141–162.

“Obscurity and the Poetics of Non/Sense in the Writings of Raymond Roussel and Fernando Pessoa.” *Mosaic: A Journal for the Interdisciplinary Study of Literature* 43, no. 2 (2012): 117.

“Listening to Nothing in Particular: Boredom and Contemporary Experimental Music.” *Postmodern Culture* 21, no. 2 (2011).

“A Sprawling Mess: The Poetics of Recent Experimental Music.” *Radical Musicology* 4 (2009), <http://www.radical-musicology.org.uk/2009/Priest.htm>

### **Chapters in Edited Books**

“Auditory Hallucination,” and “The Sonic Egregor.” *Unsound: Undead*, edited by Toby Heys, Steven Goodman, and Eleni Ikonaidou, in (Falmouth: Urbanomic, 2019)—Co-written w/ David Cecchetto, Marc Couroux, and Ted Hiebert.

“Felt as Thought (or, musical abstraction and the semblance of affect),” in *Sound, Music, Affect: Theorizing Sonic Experience*, edited by Marie Thompson and Ian Biddle (London: Bloomsbury, 2013), 45-63.

“Listening Aside: An Aesthetics of Distraction in Contemporary Music,” in *Resonances: Noise and Contemporary Music*, eds., Michael Goddard, Benjamin Halligan and Nicola Spelman (London; New York: Bloomsbury, 2013), 209-221. (Co-authored with David Cecchetto).

### **SCHOLARSHIPS, RESEARCH FELLOWSHIPS AND ARTS GRANTS**

2019	Social Sciences and Humanities Research Council of Canada Insight Development Grant (\$59, 967)
2019	University Publications Fund, Rapid Response (\$2000)
2018	FCAT Rapid Response Fund, SFU (\$1000)
2017	VPR Travel Grant, SFU (\$1500)
2016	President’s Research Start-up Grant, SFU (\$20,000)
2015	Co-Applicant, Social Sciences and Humanities Research Council of Canada (SSHRC) Connections Grant (\$22,500)
2013-15	Social Sciences and Humanities Research Council of Canada Postdoctoral Fellowship (\$81,000)

### **SUPERVISION**

#### Post-Doctoral Fellow

Dr. Armando Castro (CECULT - UFRB - Brazil)

#### Graduate

Supervisor, Matthew Horrigan, PhD in Individualized Interdisciplinary Studies, SFU (2019-)

Co-supervisor, Tobias Ewé, PhD in Art History, UBC (in progress)

Supervisor, Lief Hall, MFA in Interdisciplinary Studies, SFU (in progress)

# SABRINA SCHROEDER

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1224 East Georgia Street, Vancouver, BC, Canada

## EDUCATION

- 2009-2016 Harvard University – PhD in Music Composition  
Professors: Chaya Czernowin, Hans Tutschku, Steven Kazuo Takasugi
- 2004-2006 Wesleyan University – Master of Arts in Music Composition  
Professors: Alvin Lucier, Anthony Braxton
- 1997-2001 University of Victoria – Bachelor of Music in Composition and Theory  
Professors: Christopher Butterfeld, Michael Longton

## TEACHING

- 2017-Current Assistant Professor, Simon Fraser University School for the Contemporary Arts (Vancouver, Canada)  
Teaching undergraduate and graduate students in Music Composition and Performance; Non-standard instruments; Interdisciplinary practice  
**Senior supervisor of 5 MFA projects; committee member on 2 other MFA projects**
- 2017, 2018, 2019 Resident Faculty, Banff Centre for Arts and Creativity Summer Music Programs (Banff, Canada)  
Composition lessons and classes; Lectures; Ensemble coaching
- 2016-2017 Lecturer, Royal Northern College of Music (Manchester, UK)  
Graduate and undergraduate composition; Theory and musicianship; Special topics seminars
- 2012-2015 Teaching Fellow, Music Composition, Harvard University (Cambridge, USA)  
Seminars and private lessons for undergraduate composers; Rehearsal coaching; Workshop direction

## GRANTS, FELLOWSHIPS, AND HONOURS (selected)

- 2019 Awarded Music on Main's Composer in Residence 2019-2021 (Vancouver, Canada)
- 2018 Civitella Ranieri Foundation – Funded summer residency (Umbria, Italy)
- 2016, 2018 Experimentalstudio des SWR Freiburg – Two funded research/development residencies with technical support team (Freiburg, Germany)
- 2016 Génération National Audience Award (ECM+ Génération Tour 2016)
- 2015 Cité Internationale des Arts – Full-year awarded residency fellowship (Paris, France)
- 2015 Canada Council for the Arts – Project Grant to Professional Musicians (full-year subsistence grant)
- 2002-2015 Canada Council for the Arts – Travel Grants to Professional Musicians

## COMMISSIONS (since 2013)

- 2020 *New work* commissioned by Gaudeamus Festival (Amsterdam, Netherlands)
- 2020 *New work* commissioned by Architek Percussion (Montreal, Canada)
- 2020 *New work* commissioned by Ensemble Chartreuse (San Francisco, USA)
- 2020 *New work* commissioned by NO HAY BANDA (Montreal, Canada)
- 2019 *New work* commissioned by Music on Main (Vancouver, Canada)
- 2019 *Thruline* commissioned by Thin Edge New Music with theatre director Jenna Harris (Toronto, Canada)
- 2018 *UNDERROOM* for string quartet + live electronics commissioned for JACK Quartet by TIME SPANS Festival (New York, USA) in collaboration with Experimentalstudio des SWR (Freiburg, Germany)
- 2018 *Love Machine* for bassoon + electronics commissioned for Rebekah Heller by Banff Centre for the Arts (Banff,

Canada)

- 2018 *Another Arrow Now from the Little Quiver* for pianola, ondes martenot, percussion, harp, and double bass commissioned by Americas Society (New York, USA)
- 2017 *DARKHORSE* for large chamber ensemble commissioned by ICE Ensemble (New York, USA)
- 2017 *Stircrazer | CURL* for bass duo commissioned by Michelle Lou and Scott Worthington (Los Angeles, USA)
- 2016 *Bone Games – Shy Garden* for large ensemble with transducers commissioned by Ensemble Contemporain de Montréal (Montréal, Canada)
- 2016 *Bone Games* for mixed ensemble + integrated electronics commissioned by Distractfold (Manchester, UK)
- 2016 *Stircrazer IIb* for bass clarinet with electronics commissioned by Rocío Bolaños (London, UK)
- 2014 *Stircrazer | Hammer + Flutter* for ensemble commissioned by Vertixe Sonora (Santiago de Compostela, Spain)
- 2013 *Stircrazer I (2015)* for solo percussion with electronics commissioned by Dirk Rothbrust (Cologne, Germany)

### SELECT PERFORMANCES (Since 2016)

- 2019 *Thruline* performed in 3-show run by Thin Edge New Music Collective at The Theatre Centre (Toronto, Canada)
- 2019 *Stircrazer II* performed by Liam Hockley at SALT Festival (Victoria, Canada)
- 2018-2019 *UNDERROOM* for string quartet + live electronics performed by JACK Quartet at TIME SPANS Festival (New York, USA), Vancouver New Music Festival (Vancouver, Canada), and Banff Centre for Arts and Creativity (Banff, Canada)
- 2018 *Another Arrow Now from the Little Quiver* premiered at the Americas Society (New York, USA)
- 2018 *Bone Games | Shy Garden* performed by San Francisco Contemporary Music Players (San Francisco, USA)
- 2018 Solo performance co-presented by NO HAY BANDA and Suoni Per Il Popolo at La Sala Rossa (Montreal, Canada)
- 2018 *DARKHORSE* for mixed ensemble + electronics performed by ICE Ensemble at Constellation as part of Frequency Festival (Chicago, USA)
- 2018 *He Cuts Snow* performed by oh ton ensemble at Theater Wrede (Oldenberg, Germany)
- 2018 *Slip Trains* performed by JACK Quartet at Winnipeg New Music Festival (Winnipeg, Canada); DiMenna Centre (New York, USA); Festival Vértice (Mexico City, Mexico); Kammermusik Basel (Basel, Switzerland); Slowind Music Society (Ljubljana, Slovenia)
- 2018 *Fox Bride* performed by Ensemble Paramirabo at Chapelle historique du Bon-Pasteur (Montreal, Canada)
- 2017 Solo performance for Tidal~Signal festival at Val Villa (Vancouver, Canada)
- 2017 *DARKHORSE* for mixed ensemble + electronics premiered by ICE Ensemble at National Sawdust (Brooklyn, USA)
- 2017 *Bone Games | Shy Garden* performed by Ensemble Evolution (Banff, Canada)
- 2017 *Stircrazer II* performed by Helen Newby and Ben Roidl-Ward (Banff, Canada)
- 2017 *Stircrazer IIb* performed by Scapegoat at BKA Theater Unerhörte Musik (Berlin, Germany)
- 2017 *Stircrazer II* multiple performances by Ensemble Tzara at Bern, Lichtspiel; Basel, Stadtkino; Zurich, Uto-Kino; Ilanz, Cinema Sil Plaz (Bern, Basel, Zurich, Ilanz, Switzerland)
- 2017 *Stircrazer II* performed by Ensemble Container at Open Fonderie Kugler (Geneva, Switzerland)
- 2016 Solo performance in Mechanical Music series at Vancouver New Music Festival (Vancouver, Canada)
- 2016 *Stircrazer III* performed by Noam Bierstone at New Music Edmonton (Edmonton, Canada)
- 2016 *Bone Games – Shy Garden* for large ensemble + transducers toured by Ensemble Contemporain de Montréal (Banff; Lethbridge; Edmonton; Victoria; Vancouver; Montreal; Quebec; Toronto; London; Ottawa)

### OTHER PROFESSIONAL EXPERIENCE

- 2017- current Elected member of BC Advisory Council for the Canadian Music Centre (Vancouver, Canada)
- 2011-2014 Director, Harvard Group for New Music (Cambridge, USA)

# Ryan D. Tacata

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Dr. Ryan Tacata specializes in creating, teaching, and researching performance, devised theater, and contemporary art. With over ten years of professional experience in the broad field of performance, his work uniquely combines methods of scholarly research with creative practice.

**Research Fields:** Performance and Theater; History & Theory of the Avant-garde (CA, West Coast); Conceptual Art & Ephemera; Practice-Based-Research; Performance Archives.

## Education

- 2009 - 2015 PhD Theater & Performance Studies. Stanford University, CA.  
2007 - 2008 (Partial) MFA Queer Activist Performance Art. Experimental Performance Institute, New College of California. (School ceased operations 2008).  
2005 - 2007 BFA Performance, Critical Theory, and Art History. School of the Art Institute of Chicago, IL.  
2003 - 2005 AA Theater Arts. California State University, Fresno.

## University Teaching

- 2020 Asst. Professor (Performance Creation). School of Contemporary Art. Simon Fraser University. Vancouver, BC.
- 2018 - 2020 Lecturer. Immersion in the Arts: Living in Culture. Stanford University, CA.  
- An integrated learning environment focused on art history, theory, and practice. Teaching and learning take place where the students live, as well as on art related field trips to San Francisco and Los Angeles.
- 2016 - 2017 Visiting Faculty. Department of History and Theory of Contemporary Art. San Francisco Art Institute, CA.  
- Graduate seminars-studios on 1970s Bay Area conceptual performance art; the sporting event and theater.
- 2016 Visiting Faculty. MFA Program in Theater and Performance Making. California Institute of Integral Studies (SF) and University of Chichester (UK).  
- Advised cohort of MFA Practice-Based-Research students on thesis research and writing, and staging of thesis productions.  
- First accredited course taught on-site at Burning Man.
- 2014 - 2015 Visiting Faculty. Department of History and Theory of Contemporary Art. San Francisco Art Institute.  
- Undergraduate and Graduate seminar-studios on 1970s Bay Area conceptual performance art; sports and theater.
- 2012 - 2013 Teaching Assistant. Stanford University. NovoEd MOOC, Department of Theater and Performance Studies. Prof: Leslie Hill and Helen Paris.

- Co-taught and administered the first Massive Open Online Course dedicated to practice based research in the arts. Over 2,000 international students participated; course on directing and dramaturgy; co-designed and taught performance course at Hope House for previously incarcerated women.

### University Service

- 2016 *Dancing With The So Called Dead*. Festival Curator, California Institute for Integral Studies, San Francisco, CA.
- MFA Outside Reviewer; Recruitment Coordinator for MFA Program in Theater and Performance Making.

### Publications

- 2019 “In repose we can hold the room: Adam Linder’s Full Service.” *Performa Magazine*. Interview with Adam Linder.  
 “In the Weeds.” *TDR/The Drama Review*. 63(1).  
 “Brief Hauntings.” *Curious Methods*. Leslie Hill and Helen Paris. Forthcoming.  
 “The Voice from the 10<sup>th</sup> Row: Carl Weber and the Berliner Ensemble.” *TDR/The Drama Review*. 62(3).
- 2018 “Notes on the Occasion.” *OpenSpace*. San Francisco Museum of Modern Art.
- 2017 “La Mamelle: Archiving Performance Art in the San Francisco Bay.” *Performa Magazine*.
- 2012 “Phlegmatic Humor.” Stanford MFA Exhibition Catalogue Ellen Tani, Yvette Deas.

### Select Performance Work

- 2020 *First Things First*. For You. The Momentary. Bentonville, AR.
- 2019 *a minor repair*. goat island archive—we’ve discovered the performance by making it. Chicago Cultural Center, IL. Commissioned by the City of Chicago.  
*Crummy Sheets*. Berkeley Art Museum and Pacific Film Archive. CA.
- 2018 - Curr. Theater/Theater. W/ Erika Chong Shuch. ODC Theater, SF.
- 2017 *Lolas*. Asian Art Museum of San Francisco. San Francisco, CA.
- 2016 - Curr. *For You*. Lead Collaborator. YBCA; Headlands Center for the Arts. CA
- Creative Capital Award, 2016; New England Foundation for the Arts, 2019. Work with Dementia patients and care-partners forthcoming.
- 2016 *Archive Live*. Museum of Performance and Design. San Francisco, CA.
- 2015 *The Balcony*. Actor, Collected Works, San Francisco, CA.
- 2014 - Curr. *Doggie Hamlet*. Dancer. Choreographed by Ann Carlson.  
*The Magical Order ...* Collaborator with Julie Tolentino. YBCA In Community. San Francisco, CA.



**Appendix 7 Budget for the proposed program (financial and personnel)**

We envision budget requirements for the program devolving primarily onto the following areas: 1) financial support for admitted students; 2) financial support for students' graduation projects; 3) a potential increase in the salary of SCA's Graduate Program Assistant (GPA); 4) a potential extra course release for the Graduate Program Chair (GPC); and 5) additional staff and technical support to handle increased doctoral-level programming and production.

1) As the PhD program in SCA will, over time, augment our Base Allocation Support for Students (BASS) funding, while ensuring that new doctoral admits are not seen to be competing for resources that also need to be distributed to MA and MFA students, we do not anticipate any difficulties in meeting commitments to new PhD students in terms of financial assistance to cover the costs of their studies. Indeed, PhD students will be eligible for a range of additional university-level entrance scholarships, fellowships, and other awards not currently available to our MA and MFA students. PhD students who are Canadians or permanent residents will also be required to apply for SSHRC Doctoral Fellowships and Canada Graduate Scholarships (\$20,000-\$35,000/year). As per the recommendation in SCA's most recent External Review, we will also be exploring other external sources of funding for our students, including through the MITACS program. RA stipends supported by faculty members' multi-year research grants will provide another source of funding. Finally, PhD students will be eligible for TAships and, especially because of their extensive professional experience, sessional teaching appointments in the School. Based on these sources, we anticipate being able to offer robust multi-year funding for our PhD recruits.

2) There is room within the existing Graduate Program budget of SCA to subvent PhD students' practice-based graduating projects, assuming assistance of \$1800/project at 2-3 projects per year. MFA students currently receive \$450 for their first-year project and \$900 for their graduating projects.

3) Currently SCA's GPA is a 0.6 FTE CUPE Grade 6 position. The starting salary for this position is \$24,375. If the position were to increase to 1.0 FTE, the salary would be \$40,625. Thus, the additional budget cost would be approximately \$16,250.

4) If the GPC were to be given an extra course release for overseeing the two new professional development seminars being envisioned, the cost of a replacement sessional instructor would be \$7,206 (including benefits), assuming 3 contact hours/week.

5) We anticipate, over time, needing to hire additional technical support staff to help facilitate the increased graduate student programming and production that will come with adding PhD practice-based projects to our existing MFA graduating projects. Our SCA Production Coordinator position, currently remunerated through an RA appointment, will be made a permanent CUPE position as of summer 2020. Assisting the School's Technical Director and Production and Design faculty, this hire will help to offset the immediate time and resource impacts of the new PhD program. In the longer term, however, we envision needing to hire additional full-time technical support staff.

As no new faculty will need to be hired to run the program, and as we will be using existing space within the Goldcorp Centre for the Arts and the 611 Alexander Street Visual Arts Studios to resource our students' material requirements, the immediate additional net costs of this new PhD program would be approximately \$23,000/year. These costs may, however, be lower, as the GPA's hourly pay grade may not need to rise to full-time, and course release for the GPC may be administered on a bi-annual basis.

**Proposed tuition and other program fees including a justification**

Tuition will be charged on a per-term basis, consistent with SFU's schedule of fees for regular (research based) graduate programs.