

University of Regina

MAP – INTERDISCIPLINARY GRADUATE PROGRAMS

ACADEMIC UNIT REVIEW SELF STUDY REPORT

2019-2020

The University of Regina is situated on Treaty 4 lands with a presence in Treaty 6. These are the territories of the nêhiyawak, Anihšînāpēk, Dakota, Lakota, and Nakoda, and the homeland of the Métis/Michif Nation. Today, these lands continue to be the shared Territory of many diverse peoples from near and far.

Background

It has been suggested that almost all graduate programs that are part of a comprehensive university are inherently interdisciplinary. Aspects of interdisciplinarity at the University of Regina grew out of many grassroots movement, often lead by a handful of colleagues sharing expertise in research and teaching. In the Faculty of Fine Arts, one of the earliest stirrings of interdisciplinarity within the faculty was evidenced by the development of the Introduction to Fine Arts course. This course, taught by Dr. C. Ramsay (film), Prof. D. Garneau (visual art), Prof. W. Pearce (theatre) and Dr. S. McClatchie was a multi-disciplinary examination of Hamlet. To embolden such ventures, Vice-President Kathy Heinrich created a small fund (Transdisciplinary Project Fund) from which a number of creative and scholarly works emerged including, *Canadian Cultural Poesis* (Eds. Sherbert, Gerin, Petty, 2006) and *Expressions culturelles des francophonies* (Eds. Ellen Chapco, Nicole Côté, Peter Dorrington et Sheila Petty, 2008). There are examples of other larger projects in the Faculty and across the university. In 2002, around the time the “Hamlet” class was being offered on a regular basis, Dr. Sheila Petty was awarded an Innovation Award of over 1.3 million dollars through the Canada Foundation for Innovation to create the New Media Studio Lab (de-commissioned in 2015), a knowledge space which brought together nine researchers from Fine Arts, Computer Science, and Engineering, who were all committed to a common, foundational, shared philosophy of generating theory and research at the interstices of art and technology. Interdisciplinarity became a means to sustainability, in terms of infrastructure, and sharing of equipment and dedicated labs and space became the means to create shared courses and publish interdisciplinary research papers. Almost twenty years later, Interdisciplinary programs are a vital element of the University of Regina and of MAP and yet the utopic, and perhaps naïve, vision that was the impetus for many of these initiatives is unfilled; it remains a contested area celebrated by many, and still questioned by others. Despite these moments of doubt there has been demonstrated development, growth, and successes accompanied by setbacks and obstacles within the distinct area of Interdisciplinary (IDS) Graduate Programs.

The first iteration of the IDS graduate program was developed in 2001/2002 and the first graduate of the program was Vern Slipetz (2004) whose project, William Walton’s *The Bear: A Unification of Lighting Design and Conducting in the Production of a Chamber Opera* was awarded the President’s Distinguished Graduate Student Award. Since that time, 32 students have graduated from the program with a range of MA and MFA degrees covering a wide and broad range of topics. As one can imagine, although the IDS graduate programs are relatively new, in the fifteen years since Mr. Slipetz graduated from the program the focus and nature of the program(s), curriculum, faculty, funding models, organizational and structure and priorities of the university have also changed. The Statement of Interdisciplinarity [Appendix 1] was developed as a response to these changes, capturing the evolution of interdisciplinarity within the faculty and to celebrate its place as a vibrant and engaging program within MAP.

The planning and curricular templates of the IDS Graduate Program were developed by Dr. Stephen McClatchie (Associate Dean, Fine Arts) in consultation with all areas of the faculty¹. Dean Kathryn Laurin was a champion of the idea(s) of multi/interdisciplinarity across the faculty as was Dean Sheila Petty who followed. Interdisciplinarity programs at the undergraduate and at the graduate levels grew while Dr. Petty was Dean (2004 – 2014) and in budget years 2013/14 and 2014/15 was able to secure new money from the university to support Interdisciplinary programs (primarily undergraduate). The growth of IDS graduate programs and the development of policy, procedures and structures to address the needs of the areas have primarily been guided by Dr. Randal Rogers (Associate Dean, Research and Grad Studies), Dr. Kathleen Irwin (AD, R&G – present), Dr. Carmen Robertson, Dr. Rebecca Caines and Dr. Christine Ramsay all three have, at various times, served as Interdisciplinary Programs Coordinator. Under Dean Rae Staseson (2014 – present), the Faculty of Fine Arts was rebranded Media, Art, and Performance and enrollments in our undergraduate interdisciplinarity programs (specifically creative technologies) have increased dramatically, given limited resources in the next few years

growth management in some IDS programs will become crucial. Since the re-brand there has also been considerable, at times very challenging, changes in the organization and structure of interdisciplinary programs.

The challenge with writing the self-study for Interdisciplinary Graduate Programs is that the unit exists only as an organizational entity and so much of what happens in the “unit” is vastly different from what happens in a traditional academic unit. As a unit, IDS Graduate Programs has almost no physical teaching or research space or resources, none of the research or research dissemination done by faculty who teach and supervise in the IDS programs is funded by the unit, and in a similar vein the “unit” receives very little money from most research grants/contracts the faculty obtain. None of the is a criticism but an attempt to situate this nebulous program into a reporting structure that better represents more traditionally structured and organized academic units.

This self-study will capture some of the nature of that change but the focus of the study is not on the past but on the present in order to understand, plan and guide the nature of our IDS Graduate programs for the next decade or so.

¹ The Faculty of Fine Arts was rebranded the Faculty of Media, Art, and Performance in March 2016.

Faculty and Staff

Unlike a traditional graduate program that would be directly connected to a complimentary undergraduate program and served by the same teaching faculty and staff members the Interdisciplinary Graduate Program draws upon faculty members from across Media, Art, and Performance for both teaching and supervisory duties. The chart below lists faculty members who through their work with the IDS Grad Committee or substantial supervisory experience with IDS students have direct and ongoing contact with the IDS Graduate program but it is not the complete list of all faculty who have taught or supervised in the IDS Grad Program.

Name	Position and Rank	Notes
Dr. Art Babyants	IDS Committee/Assistant	CV # 1
Prof. Kathryn Bracht	Supervisor/Associate	CV # 2
Dr. Rebecca Caines	IDS Committee/Supervisor/Associate	CV # 3
Dr. David Dick	IDS Committee/Assistant	CV # 4
Dr. Sherry Farrell-Racette	Supervisor/Associate	
Dr. Francesco Freddolini	Supervisor/Associate	CV#5
Dr. Leanne Groeneveld	Supervisor/ Associate	CV#6
Dr. Risa Horowitz	Supervisor/ Associate	
Dr. Kathleen Irwin	Associate Dean, Graduate and Research/Supervisor/Professor	CV#7
Dr. Charity Marsh	IDS Committee/Supervisor/Associate	CV#8
Prof. Wes Pearce	Associate Dean IDS Programs/Supervisor/Professor	CV#9
Dr. Sheila Petty	Supervisor/Professor	CV#10
Dr. Helen Pridmore	Supervisor/Associate	CV# 11
Dr. Christine Ramsay	IDS Graduate Coordinator/Supervisor/Professor	CV# 12
Dr. Randal Rogers	IDS Committee/Supervisor/Associate	CV# 13
Prof. Gerald Saul	IDS Committee/Associate	CV# 14
Dr. Megan Smith	IDS Committee/Supervisor/Associate	CV# 15
Rita Racette	Administrative Assistant	

Resources - Teaching Spaces

The IDS Graduate programs have few physical teaching or physical research resources that belong exclusively to the unit. With the exception of RC 040.3 IDS graduate programs and IDS graduate students nor the researchers who comprise the unit have dedicated space for teaching or research nor specialized equipment dedicated just to the unit. That being said, IDS Graduate students have access to a wide range of spaces and equipment that are used by other areas. Inevitably there has been, is currently and always will be some friction around space or specific equipment or opportunities but developing policy and the occasional work arounds have reduced some of these tensions. See Appendix II for a partial list of physical spaces and equipment that may be available to Interdisciplinary Graduate Students

Room	Capacity	Function
RC 040.3	12	Shared Studio Space
RC 080.2		Shared Office/Work Space

Specialized teaching equipment and instrumentation

IDS Grad students may have access but it is shared.

Equipment/Instrumentation	Location	Notes

Resources – Research Spaces

Neither of these research spaces should be defined solely as serving IDS Graduate students and as Appendix II makes clear almost all research and teaching spaces and equipment is shared by the Creative Technologies program or other areas of MAP.

Room	Function	Principal Investigators	Funding agency
	Voice Lab	Astonished! and K. Irwin	CFI, Mitacs
Regina Improvisation Studies Centre	Space for faculty, graduate students, community& industry partners	Rebecca Caines	SSHRC

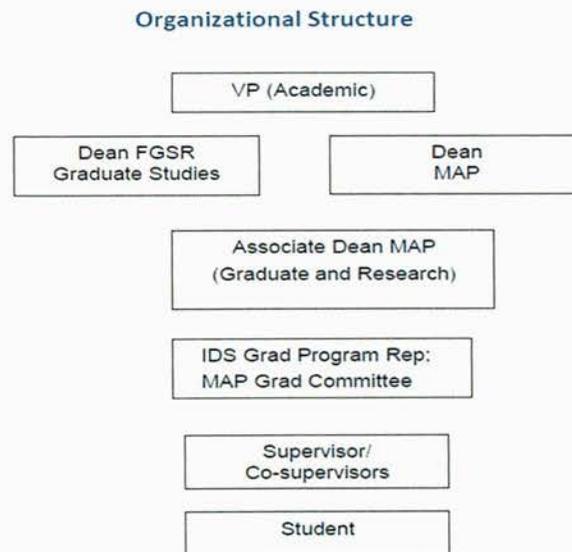
Specialized research equipment and instrumentation

Equipment/Instrumentation	Location	Funding agency	Notes

ORGANIZATIONAL STRUCTURE¹ and PROCESSES

The chart below outlines in the broadest terms the organizational structure of the IDS Graduate Programs and the text provides an overview of some of the challenges and benefits of this structure. Like the IDS graduate programs, the organizational structure and the processes developed around admission, review and continuance have changed over the last fifteen years. The chart below outlines the current organizational structure.

Administrative Structure of Program:



Working with the IDS Graduate Program Coordinator, the IDS Grad Committee seems essential to the successful running of the IDS Graduate Programs. The Grad Studies committee was developed under Associate Dean Grad and Research Randal Rogers to discuss and create IDS Graduate Policy and vet incoming applicants (Appendix VIII 2012). Eventually, this committee, with these terms of reference, was decommissioned and was replaced with the Grad Studies Committee and the Grad Research Committee. In 2015, Dr. Carmen Robertson (Interdisciplinary Programs Coordinator) implemented the Interdisciplinary Studies Committee (Appendix VIII, 2015) which was responsible for undergraduate and graduate interdisciplinary programming. With growth, this became an increasingly large portfolio and seemed, to some, untenable. Between 2015 and 2018, there were, and continue to be, conflicting opinions on how the program should be structured. In 2018, the Dean's Office implemented a new governance model, that then underwent consultation and adaptation at special meetings, resulting in the implementation of the current structure (Appendix VIII, 2018). The purpose of the present committee is “to oversees the development of the Faculty’s Interdisciplinary graduate programs....[Ensuring] that the Interdisciplinary graduate programs and curriculum are in keeping with the strategic and long-term Faculty plans and priorities....[and] develops and provides vision for Interdisciplinary graduate programs. The committee has been restructured at least three times in less than ten years and this speaks to a committee that is fundamentally important to the unit but in pragmatic and realistic terms extremely difficult to operationalize. Further, there is still areas of jurisdiction that overlap and gaps in leadership between the currently configured roles of the Associate Dean Interdisciplinary Programs and Special Projects, the Associate Dean Grad and Research and the Interdisciplinary Programs Coordinator.

¹Appendix III provides terms of reference for key positions and Appendix IV provides terms of reference for the IDS Graduate Committee.

Research Highlights of the Unit

- Babayants, A.** “Resisting the Monolingual Lens: Queer Phenomenology and Multilingual Dramaturgy.” *Dramaturgy of Migration: Staging Multilingual Encounters in Contemporary Theatre*. Ed. Yana Meerzon and Katharina Powny. Routledge (2020).
- Babayants, A. & Moosavi, M.** Moments of Encounter: Canadian-Iranian Immigrant Theatre. *Performing Canadian Frontiers. Theatre and (Im)migration. New Essays on Canadian Theatre. Vol 9*. Ed. Yana Meerzon. Playwrights Canada Press (2019).
- Babayants, A. & Nolette, N.** (Eds.) Bousculer la scène unilingue. *Theatre Research in Canada/Les Recherches théâtrales au Canada* 38.2 (2017).
- A. Babayants, & Fitzsimmons-Frey, H.** (Eds.). *Theatre and Learning*. Cambridge Scholars: Newcastle upon Tyne, England (2015).
- Bracht, K.** Director - *Escaped Alone*, Western Gold Theatre, Vancouver. (2019)
- Bracht, K.** Playwright – *Seed*, Women Playwright’s International Festival Santiago, Chile (2018).
- Bracht, K.** “Homeless on the Range” *Canadian Theatre Review* Number 154 (2013).
- Caines R. J. Harley, M. Stewart, & H. Pridmore** (research team): Multi-Play: Digital community-engagement with Canadian improvisers (ongoing)
- Caines, R.** “Resonant Pedagogies: Exclusion/Inclusion in Teaching Improvisation and Sound Art in Communities and Classrooms” *Contemporary Music Review* (2019).
- Caines, R.** “Embodied Echoes and Improvised Community Sound [e]Scapes.” *Negotiated Moments: Improvisation, Sound, and Subjectivity* N.C.: Duke University Press (2016)
- Caines, R.** R. Viader Knowles, and J. Anderson. “QR Codes and Traditional Beadwork: Augmented Communities Improvising Together.” *Augment. Spec. issue of MC: Media and Culture* 16.6 (2013).
- Caines, R.** and A. Heble (eds.). *The Improvisation Studies Reader: Spontaneous Acts*. New York: Routledge (2014). Archibald Barber, J. and **K. Irwin** (eds.). *Performing Turtle Island: Perspectives on Current Practice*. Regina: University of Regina Press (2019).
- Dick, D.** Ninth season as the principal trombone player of the Regina Symphony Orchestra. Regina Symphony Orchestra: approx. 80 masterworks, 60 pops concerts, and 20 children’s concerts
- Dick, D.** Solos: Premiere at Andover Educator Conference (June 2019).
- Dick, D.** Solo: Premiere at International Trombone Festival, (July 2019)
- Dick, D.** Principal trombone performances (national tours): *Chicago*, 2015 and 2018; *The Book of Mormon* (2019).
- Freddolini, F.** “Storie di Marmi e di Famiglie: I Ritratti di Giulio e Francesco Maria Spinola,” in *I monumenti di Giulio e Francesco Maria Spinola*, ed. Farida Simonetti and Gianluca Zanelli. Genoa: Sagep (2018).
- Freddolini, F.** “Denmark and the International Mobility of Sculpture, c. 1709-1723: Frederick IV and Giovanni Baratta,” in *Sculpture and the Nordic Region*, ed. Sara Ayres and Elettra Carbone. New York and London: Routledge, (2017).
- Freddolini, F.** Marketing Nineteenth-Century Italian Sculpture across the Atlantic: Artists, Dealers, and Auctioneers, ca. 1800-1840,” *Nineteenth-Century Art Worldwide* 14, no. 1 (Spring 2015),
- G. Feigenbaum and **F. Freddolini**, eds., *Display of Art in the Roman Palace, 1550-1750* (Los Angeles: Getty Research Institute (2014).
- Freddolini, F.** and A. Helmreich, Guest Editors, *Inventories and Catalogues: Material and Narrative Histories*, special section of the *Journal of Art Historiography* 11 (2014),
- Groeneveld, L.** “The York Bakers and Their Play of the Last Supper.” *Early Theatre* 22.1 (2019).
- Groeneveld, L.** “Modernist Medievalism and the Expressionist Morality Play: Georg Kaiser’s *From Morning to Midnight*.” *Acta Universitatis Sapientiae*, 16 (2019).
- Groeneveld, L.** ‘lyke unto a lyvelye thyng’: the Boxley Rood of Grace and Medieval Performance.” *Medieval Theatre Performance: Actors, Dancers, Automata, and Their Audiences*. London: Boydell and Brewer (2017). **Groeneveld, L.** “‘He showed Himself in response to your longing’: Women Spectators at the Oberammergau Passion Play.” *Women Rewriting Boundaries: Victorian Women Travelers*, Cambridge: Cambridge Scholars Publishing (2016).
- Irwin, K.** “Mapping Culture: Communities, Sites and Stories.” *The Art of Cultural Mapping*. London & New York: Routledge (2018).
- Irwin, K.** “Scenographic Agency: A Showing-Doing and a Responsibility for Showing-Doing.” *Scenography Expanded: An Introduction to Contemporary Performance Design*. London & New York: Bloomsbury Press (2017).
- Marsh, C.** *Girls Rock and the Ripple Effect*. Documentary 60 mins. (2020).
- Marsh, C.** *We Still Here. Hip Hop North of the 49th Parallel*. (Co-edited with Campbell, M). McGill/Queen’s University Press. (2020).

- Marsh, C.** "Queering Musicking: An Introduction," in *MUSICultures: Journal of the Canadian Society for Traditional Music*. Eds. C. Marsh and C. Jennex (2020).
- Marsh, C.** "When She Plays We Hear A Revolution: Girls Rock Regina - A Feminist Intervention," in *IASPM Journal* 8/1. (Fall 2018).
- Marsh, C.** "In the Middle of Nowhere: Little Miss Higgins Sings the Blues in Nokomis, Saskatchewan," in *Mind the Gap: Saskatchewan's Cultural Spaces*. Eds. R Rogers and C. Ramsay, Regina: University of Regina Press (2014).
- Marsh, C.** "Bits and Pieces of Truth: Storytelling, Identity, and Hip Hop in Saskatchewan," in *Aboriginal Music in Contemporary Canada: Echoes and Exchanges* McGill/ Queen's University Press. (2012).
- Pearce, W.** "(Im)possible Spaces in the Plays of Sharon Pollock" in *Etudes: A Theatre & Performance Studies Online Journal* (2019).
- Pearce, W.** "'The art a seein' the multiple realities': Fragmented Scenography in Sharon Pollock's Plays" in *Sharon Pollock: First Woman of Canadian Theatre* Donna Coates ed. (Calgary: University of Calgary Press) (2015).
- Pearce, W.** "Rewriting Self and Memory in *The Soldier Dreams*" in *Daniel MacIvor: New Essays on Canadian Theatre* Richie Wilcox ed. (Toronto: Playwrights Canada Press) (2015).
- Pearce, W.** *Out Spoken: Perspectives on Queer Identities* (co-edited with Jean Hillabold) Regina: The University of Regina Press (2013).
- Petty, S.** and B. Stefanson (eds.). *Directory of World Cinema: Africa*. Bristol, UK/Chicago, USA: Intellect Books/University of Chicago Press (2015).
- Petty, S.** "Epistolarity, Voice, and Reconciliation in Recent North African Documentaries". *Área Abierta. Revista de comunicación audiovisual y publicitaria* 19 (3). (2019)
- Petty, S.** "Memory as Engagement: the Importance of Personal Histories in sub-Saharan African Cinema," in *African Film Cultures: Contexts of Creation and Circulation*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing (2017).
- Pridmore, H.** *Sor Juana and the Silences* (self composed vocal performance); Regina, Mexico City (2018-19).
- Pridmore, H.** *Undivine Comedy* (composer M. Finnissy) with Aventa Ensemble; Victoria (2018).
- Pridmore, H.** *Goya: A Techno-Opera*, with WL Altman & Ian Campbell; Mexico City, March (2016).
- Ramsay, C.** "Haunted Geographies in Atom Egoyan's *Calendar* and *Return to the Flock*." *To Turn to Testimony: Engaging Common Ground*. The Netherlands and Boston: Brill (2019).
- Ramsay, C.** Guest Editor *Curating Expanded Cinema in Canada: Discourse, Space and Contexts of Display*, Special Issue of the *Canadian Journal of Film Studies* (2018).
- Ramsay, C.** and **R. Rogers** (eds.). *Overlooking Saskatchewan: Minding the Gap*. Regina: University of Regina Press (2014).
- Rogers, R.** "Into a Wilderness of Mirrors: "Tinker Tailor Soldier Spy's Queer Nostalgia," *Queer Studies in Media and Popular Culture* (2017)
- Rogers, R.** "A Monster We Love: Dexter's Reproductive Futures," *Journal of Literature and Art* (Sept. 2016)
- Rogers, R.** and **C. Ramsay** (eds.). *Overlooking Saskatchewan: Minding the Gap*. Regina: University of Regina Press (2014).
- Saul, G.** and C. Ells "Shadows Illuminated: understanding German Expressionist Cinema through the lens of contemporary filmmaking practices" in *Acta Universitatis Sapientiae*, Vol. 16, Sapientia Hungarian University of Transylvania Scientia Publishing House (2019).
- Hampton, **Saul**, Bourassa, Goodwill, McKenna, McKay-McNabb, Baydala. *Sharing Stories through Video: Aboriginal Elders Speak About End of Life, Innovations in Knowledge Translation: the SPHERU KT Casebook*, Saskatoon, Saskatchewan Population Health and Evaluation Research Unit (2014).
- Hampton, Baydala, Bourassa, McKenna, **Saul**, McKay-McNabb, Goodwill, Clark, Christiansen, *Seven Years of Completing the Circle: End-of-Life Care With Aboriginal Families*, *CJNR*, McGill University School of Nursing (2011).

Funding Highlights

Principal Investigator(s)	Funding Agency	Total Amount (% Assigned To Unit)	Dates
Rebecca Caines	Canada Council for the Arts	60%	2019 -
Rebecca Caines	SSHRC	40%	2017 - 2019
Rebecca Caines	SSHRC	20%	2013 -
Francesco Freddolini	SSHRC	10%	2019 -
Francesco Freddolini	SSHRC	20%	2018 -
Kathleen Irwin	SSHRC	15%	2014 - 2016
Kathleen Irwin	CFI	100%	2017 - 2019
Kathleen Irwin	Maitacs	100%	2018 -
Kathleen Irwin	Maitacs	100%	2019 -
Charity Marsh	SSHRC	40%	2017 -
Charity Marsh	SSHRC	30%	2014-
Charity Marsh	CFI	30%	2013-2015
Charity Marsh	SISP	20%	2013-2015
Christine Ramsay	SSHRC	20%	2016-2017
Christine Ramsay	Saskatchewan Arts Board	15%	2016-2017
Christine Ramsay	SSHRC/Congress	10%	2018

Highlights of Community Service

A. Babayants

2018 - : Member of Reconciliation Action Committee, Interdisciplinary Graduate Committee, Interdisciplinary Undergraduate Committee (University of Regina).

2018: Organized workshop “Le Besoin d’être mal-armé’: Creating and Teaching Multilingually” Canadian Association of Theatre Research conference UBC.

K. Bracht

2019: Committee leader, The Regina Theatre Hub’s New Works and Networking Committees

2019: Adjudicator Book Publishing, Craft and Visual Arts Production, Live Performing Arts Production, Market and Export Development, and Business Capacity and Research for Creative Saskatchewan.

2019: Adjudicator for the Saskatchewan Arts Board Independent Artists program

2018: External Reviewer for Thornloe University at Laurentian's Theatre and Motion Picture Arts program.

2016: Producer/Creator: Navigating Home to Homeland, a national symposium featuring artist explorations on transcultural adoption through visual art, theatre, storytelling and spoken word, panel discussions and conference presentations

R. Caines

2015 – 2019: Member of the management team developing the new MA and PhD program in Critical Studies in Improvisation, at the University of Guelph.

2013 - : Director of the Regina Improvisation Studies Centre, University of Regina. (Regina site of the International Institute for Critical Studies in Improvisation (IICSI) research project, and University Research Centre).

-Member of the Executive Team managing the wider 2.5 million-dollar IICSI grant, across five universities

-Chair of the Digital Tools Committee and Emerging Technologies Research Area for the IICSI project, including assessment of internal proposals for funding.

2011- 2018: Lead for Creative Technologies at the University of Regina.

D. Dick

2018 - : Coordinator Prairielands Jazz Camp

2016-2017: Program Coordinator Saskatchewan Band Association, Regina, SK

2014: Co-Director Gregorian Institute of Canada, National Convention

2010 - : Music Director, Trinity Lutheran Church

F. Freddolini

2019 - : Director Humanities Research Institute (University of Regina)

2018 – 2019: Chair of the Council Committee on Undergraduate Admissions and Studies

2017-2018: University of Regina, Humanities Research Institute, Member, Board of Directors

L. Groeneveld

2015- : Idle Talk speaker series organizer series

2013-2016: Council Committee on Academic Mission (chair 2015-16)

2013-2014: Conference Steering Committee, Performing Turtle Island: Deconstructing Identities Conference

2009 – 2017: co-director of the Campion College Musica Sacra concert

K. Irwin

Repeatedly served on the national SSHRC Doctoral Scholarship Committee

2008 – 2015: Various positions on the Executive of the Canadian Association of Theatre Research including Scholarly Prizes Coordinator.

2005- : former Canadian Education Commissioner, co-chair of the Research Commission/OISTAT (International Organization of Theatre Technicians, Architects and Scenographers) and ongoing involvement with the Scenography Working Group, (OISTAT).

C. Marsh

2018: YWCA Women of Distinction, Circle of Friends, Girls Rock Regina.

2018: Conference Organize IASPM Canada Conference: "Gathering Diversities, Sounding Justice"

2018: Organized Conference for Canadian Society Traditional Music

2009: Arts and Learning - Lieutenant Governor’s Arts Award, Saskatchewan

W. Pearce

2019 - : Board of Directors Globe Theatre (Regina)

2018-2020: Co-chair Practice/Production symposium Mid America Theatre Conference

2018-2021: Editor of catalog for World Stage Design Calgary 2021

2008 – 17: Various positions on the Executive of the Canadian Association of Theatre Research including vice president.

S. Petty

2019 – 21: University Council Committee on Research
2013-2018: Pathways to Prosperity Board of Directors
2013-18: Editorial Board of *Cinema Journal*
2013-14: Deputy Minister's Policy Panel on Postsecondary Education in Saskatchewan
2009 - : Editorial Board of *Journal of African Cinemas* (Intellect Publishers)

H. Pridmore

2017: Jury, Preliminary round of the International Eckhardt-Gramatté Competition
2017: Presentation Selection Committee, International Symposium on Singing and Song, Memorial University of Newfoundland
2015 – 2017: Board of Directors Neutral Ground Contemporary Arts Forum
2015: Peer Review Committee, Artist Grants, Canada Council for the Arts

C. Ramsay

2018: Organized Roundtable - Nation to Nation, City to City: Curating Communities, Gathering Diversities as part of Congress 2018
2017 - : Board Member of Art Gallery of Regina
2006-2012: Chair Film Studies Association of Canada, Chair Regina Arts Commission and Chair Creative City Centre

R. Rogers

2019 -: University of Regina Council Committee on Budget
2015 – 2017: Associate Dean FGSR
2011-2013: Associate Dean Faculty of Fine Arts
2014-2016: Program Committee Sexuality Studies Association of Canada
2009-2014: Cultural Studies Association (USA), Visual Culture Division, Chair

G. Saul

2017-2019: Department Head Film
2016-2017: Eyes of Sorrow Moon, Dunlop Art Gallery
2016: Subject of the installation Anecdotal Evidence curated by Elizabeth Matheson and Christine Ramsay (Art Gallery of Regina)

M. Smith

2016-2017: Community lead on many of the activities related to Landmarks – Canada 150 Initiative
2015-2016: Launched and took the lead for the U of Regina's Women's Day Wikipedia Edit-a-thon
2015 -2010: Special Advisor to VP Research, Digital Future Research Cluster

PROGRAMS

The graduate programs in Interdisciplinary Studies in MAP were designed to accommodate students who are motivated to pursue innovative projects in a rigorous intellectual environment that is supported by a flexible framework of coursework and an expansive network of research links to the university community. The graduate programs in Interdisciplinary Studies in MAP include a studies-based **Master of Arts (MA)**; a practice-based **Master of Fine Arts (MFA)**; and an **Interdisciplinary PhD in Media and Artistic Research**.

The MA/MFA programs were introduced in 2002 and both programs have undergone significant curricular changes including a substantial revision in 2014 (MFA) and 2016 (MA) which saw the credit hour requirements for both degrees substantially reduced bringing both programs closer to the norms of comparator institutions. Almost all the students who have received an MA/MFA Interdisciplinary have been co-supervised which is an historic but contested notion.

Students seeking admission to the Master of Arts program must hold a four-year undergraduate degree from an accredited university or a similar recognized qualification from a comparable institution. Students entering the Master of Fine Arts program should in most cases hold a Bachelor of Fine Arts or a Bachelor of Music. Qualified applicants will be considered for admission to the program on the basis of academic standing and a proposal leading to an MA thesis or an MFA project. This proposal must clearly demonstrate the need for supervision in more than one area of knowledge and must indicate the availability of resources and supervision in these areas.

Students in the MA are expected to produce a substantial piece of written work in the form of a thesis and students in the MFA are expected to produce a substantial creative piece (exhibition, performance or production) along with a support paper.² In all cases, students are required to complete projects which integrate knowledge from two or three distinct traditional disciplines, one of which must be a MAP discipline (i.e.: film, media production, media studies, music, theatre, visual arts) or area (i.e.: creative technologies).

The PhD was introduced in 2019 and currently there are 5 students enrolled in the program. Prior to this date students who wished to pursue a PhD Interdisciplinary could only do so by submitting an administratively heavy and inflexible special case proposal. Although not as modern in its construction as many European models, the PhD incorporates other ways of knowing allowing for three possible paths of dissemination: Path A: Research on the Arts; Path B: Research in the Arts; and Path C: Research Through the Arts.

Students in the MA, MFA and PhD programs are eligible to fulfill some of their degree requirements through FA 899 (Professional Placement). This off-site internship offers students the opportunity to apply skills and gain experience related to their research focus by working with a partner organization in the community.

¹ Students are required to present a thesis on an approved topic (approximately 60-100 pages, not including bibliography) and complete and pass an oral examination on the thesis.

² A written engagement paper (a support document of approximately 40 pages, not including bibliography) that accompanies the exhibition, performance or production and complete and pass an oral examination on the exhibition, performance or production.

Service Teaching in Support of Other Areas

Unlike most of the junior interdisciplinary undergraduate courses, in particular 200 level CTCH and MAP classes (which satisfy requirements for students enrolled in those particular IDS programs, enrolled in other programs in MAP and enrolled in unrelated programs from across the university), IDS graduate courses have a smaller reach. There are, however, some IDS graduate courses that do support other areas. One of the initiatives that the faculty is proud of is the fact that FA 800 is a core class in all the other graduate degrees offered across the faculty,¹ while FA 803 is required in three other graduate degrees. FA 800 and FA 803 contribute significantly to the development of theoretical knowledge, productive critical practices, methodologies and analytical habits that are vital for the success of graduate students across the faculty and not simply graduate students who are studying interdisciplinarity.²

FA 804 and FA 810 AA-ZZ have been developed as more traditional service courses and are open to anyone at the grad level. For example, FA 810 AE: The Art of Writing was offered in spring 2019 and the majority of students enrolled in this three-week intensive course were from faculties other than MAP. The content of FA 810 AA-ZZ is typically connected to the research area of the instructor but with broad applications: Site-Specificity: Mobility/Static, Cultural Heritage in Screen Media, Walking as Art, Performance, and Fieldwork are some recent examples of such course offerings.

¹ Other graduate degrees offered include MFA in Media Production, MA in Media Studies, MFA in Visual Art, and MMus.

² Rather than two distinct courses, FA 800 and FA 803 have been conceived as a related set of ideas and issues in theory and methods that carry through both Fall and Winter semesters. As a result, graduate students gain experience in analyzing ideas and theoretical concepts as they are exposed to a range of modes of inquiry, while learning various approaches to academic communication with diverse audiences.

Student Successes

A partial list, highlighting some of the successes achieved by graduates of the Interdisciplinary Graduate Programs.

Janine Windolph (2011) is currently Associate Director of Indigenous Arts at the *Banff* Centre for Arts and Creativity and in October 2019 she and Trudy Stewart receive the University of Regina's Distinguished Professional Achievement Award. She has continued to produce , often with Trudy Stewart award winning feature films (including *The Land of Rock and Gold*), long form documentary (RIIS from *Amnesia: Recovering the Lost Legacie*) and shorts[(*Dancing the Space Inbetween* (Short Dance Experimental), *I Remember* (Music Video), and *I Am A Boy* (Short Documentary)].

Leisha Grebinski (2013) is the permanent host of CBC Radio One's weekday program *Saskatoon Morning*.

Brett Robinson (2013) is currently in the Interdisciplinary PhD Program at Brock University working on "The Cultural History of Professional Wrestling in North America".

Jorge Sandoval (2013) has recently been appointed faculty member to the University of Arts (London, UK) and had been Assistant Professor in the Drama Department University of Lethbridge.

Max Ferguson (2017) is currently pursuing their PhD at York University.

Lydia Miliokas (2017) is currently working with AKA – ARTIST RUN Centre in Saskatoon. Lydia received SSHRC funding for her MA.

John W. Q. Desnoyers-Stewart (2018) is currently pursuing his PhD in Interactive Art and Technology at Simon Fraser University.

Clinton Ackerman (2018) has recently served as Musical Director/Sound Designer/Composer for Shakespeare on the Saskatchewan, Persephone Theatre and Sum Theatre. He is also co-writing a musical based on the journey of Earnest Shackleton an early version was staged in 2019.

Luba Kozak (2019) published "Reclaiming Indigenous Identity through Animal Advocacy in Art: Adrian Stimson and Danda Claxton," in *Humanimalia* 10:2 (Spring 2019).

Sarah Wood-Gagnon (2020) has recently been accepted into McGill University's Library Sciences graduate program.

Enrollment Trends 2010 – 2020

Since the creation of the IDS Graduate programs in 2004 enrollments in both the MA and the MFA have fluctuated from year to year but have remained relatively stable and there is considerable, though unplanned, balance between the MA program and the MFA program.

IDS Enrollments¹ 2010 - 2019

Year (Fall Term)	MA	MFA	Total	PhD	Convocated MA/MFA
2010	7	4	11		0
2011	7	3	10		2
2012	6	5	11		1
2013	4	5	9	1 ²	5
2014	5	8	13	2 ²	2
2015	4	7	11	2 ²	2
2016	7	9	16	2 ²	0
2017	4	9	13	4 ²	4
2018	3	7	10	6 ²	6
2019	4	5	9	4	3

¹ Data provided by the University of Regina Office of Institutional Research

²Special Case

In post-secondary education, continual growth is understood, generally, as a good thing and certainly growing of programs is stressed as central to the health of an area. At present, however, there are a number of factors that suggest that there has been little growth in enrollments because the program is near, or at, capacity.

Although a majority of faculty in MAP have supervised IDS graduate students, served on student thesis committees, and led small directed studies courses there is a limit to how much an individual can be asked to do. Like in a vast majority of graduate programs across Canada most graduate level teaching/supervision in the IDS programs is done as an unpaid overload. The exceptions to this are FA 800 and 803 which are counted as part of a faculty member's teaching load and a negotiated clause in the MAP criteria document that provides an undergraduate course release after a member has led 45 hours of graduate teaching.³ There is a finite number of faculty willing to regularly teach and supervise in the IDS graduate programs and to try and demand uninterested faculty become involved or to overburden willing faculty members with too many students will undermine the integrity of the program.

³ Statement of Assessment re: Point System for Graduate Teaching

When a faculty member has accumulated 45 credit hours of teaching graduate courses beyond the member's normal teaching workload, 1 course release (3 credit hours) will be granted in consultation with the Department Head and Dean.

Each credit hour of graduate teaching, beyond the normal teaching load, counts towards the 45 credit hours. For example: a Directed Reading class with one student for 3 credit hours counts as 3 credits towards the 45 credits. A class with one student for 6 credit hours counts as 6 credits towards the 45 credits. A class with 3 students at 3 credit hours counts as 9 credits towards the 45 credits

.901 and/or 902 will not be counted within this system. The advising role is considered part of the normal workload and is not credited.

As addressed elsewhere in the self-study the IDS graduate programs have few financial or spatial resources. Given a very finite amount of available studio space and a finite discretionary budget trying to increase enrollments in the IDS MFA program beyond current levels might put unreasonable strain upon both the program and the Faculty of MAP. Given the lack of financial resources many of the innovative and engaging recruitment strategies that have been employed over the past fifteen years have necessarily focused on the local. The result is that large majority of students in the IDS graduate programs are alumni or mature students drawn from a relatively small catchment area and while the program has attracted students from further afield, generally speaking, there are a limited number of potential MA/MFA students to attract.

Budget

Interdisciplinary Graduate Program have no direct or separate line budget¹ and what monies are available to the program come from FOAPAL 2214 which covers all IDS programming.² Historically, monies that were needed by the IDS Graduate program were provided on an ad hoc basis from the Dean's Office or were provided, sometimes reluctantly, by the departments and "cobbled" together by the coordinator. In 2013, \$17,500 of new money from the central university budget committee was provided for interdisciplinary undergraduate programs (specifically the creative technologies program). In 2014 that was augmented to \$32,500. In 2016 at the direction of the Dean's Office, \$6000 of the FOAPAL 2214 budget was assigned to a line item budget for IDP student wages and this reduced the discretionary pool to \$26,500 [Appendix VII].

From 2013 until quite recently this budget was overseen by the Interdisciplinary Programs Co-ordinator and both the monies available for IDS graduate programs and the process for accessing this funding was rather ad hoc. In July 2018, budgetary oversight was transferred to the Associate Dean (Interdisciplinary Programs and Special Projects) and is administered through the Theatre/IDP office. In September 2019, the Undergraduate Interdisciplinary Committee and the Interdisciplinary Graduate Committee both passed motions that would see 30% of FOPAL 2214 be reserved for IDS programs (graduate and undergraduate programs like pop culture, photo minor and Explore Regina). In reality, this means that the IDS programs have \$7950.00 to split but with a majority of that money being reserved for IDS Graduate Programs.

As noted, all salaries and the course release are covered by other means and most of the discretionary funds (\$6000) are reserved for travel costs associated with MFA external examiners.³ Typically, external examiners for IDS MA defenses can be found on campus but often it is difficult to find an "internal" external examiner with enough expertise to satisfy all parties and so typically the area must be beyond the university. A vast majority of faculty involved in the IDS Graduate programs understand that it is essential that the external examiner be present for the exhibition, performance or production. The technology is not quite there to allow for a live-streaming wander through an art exhibition or real-time streaming of a performance. Further, in 2019 a policy was established that provides a small stipend (\$250.00) for PhD students in outcome paths B and C as well as MFA students to assist them in the mounting of their final exhibition/performance/production. These stipends also are drawn against the \$7950.00

¹All faculty and administrative support salaries are covered. The IDS Program Coordinator is given one course release per academic year and the fall in money for that is provided by the Dean's Office.

²This budget line (new money) was given to MAP (then Fine Arts) in 2013-2014 and was to support undergraduate interdisciplinary programs (primarily Creative Technologies). In 2020 that same base budget covers the Creative Technologies and Pop Culture concentrations and provides ongoing funding for the IDS Graduate Program.

³At present this has provided about \$1500 per student to cover travel costs of the external examiner. If, however there is a spike in enrollments and subsequent increase in the number of final exhibitions/performances/productions that need external examiners the amount of money available per student will necessarily be reduced

SWOT ANALYSIS

“The SWOT threads are all intertwined: creativity in the Faculty is a strength, but in a SWOT analysis can also be considered a weakness insofar as it often does not align with the University’s desire for faculty to attract Tri-Council funding for major projects. While the program has existed for some time, artist-researchers in MAP have yet to secure a major SSHRC Research Creation grant or a SSHRC Partnership Grant (a couple of faculty members have been co-investigators or collaborators on projects led by principal investigators at other institutions but no PI from MAP). The SSHRC awards (Insight/IDG/Connections) are being secured by the scholars in MAP (about 30% of the faculty complement). This has serious consequences for the attraction and retention of graduate students (both a weakness and an opportunity)”

As the above makes clear, it is impossible to consider the strands of the SWOT analysis individually or without substantial contextual background. The responses below were gathered from a variety of MAP faculty who are all connected to teaching/supervision/mentoring graduate students in the IDS program. Some comments have been edited for clarity but they are presented (more or less) verbatim and as such there is some repetition of ideas and sentiment but also substantial and fundamental contradictions within the analysis. More than anything the SWOT analysis seems to speak to programs that people are justifiably proud of but at the same time have been operationalized and supported in ways that do not always correspond with this enthusiasm. There are many opportunities but equally many threats and many of the threats are well beyond the purview or control of these programs, this Faculty or the University of Regina. That being said, many of the weaknesses are within the purview of these entities which allows, at least some of our fate to be in our own hands.

Strengths:

- a small cohort of increasingly strong students;
- dedicated studio spaces for students and faculty;
- faculty expertise and Over the past 15 years the IDS graduate programs have included almost all faculty members as supervisors;
- commitment to Indigenization through the MAP/MAG/Mitacs initiative;
- initiatives and innovations led by Associate Dean Irwin the new PhD program; championed the 3-Minute thesis competition; and instituted the annual Mini-Symposium for new and returning students in the Fall term;
- a small but vibrant Regina community arts scene, in which faculty and students are able to lead and participate in many ways (through exhibitions; service to arts organization boards);
- the FGSR website has been greatly improved in the past two years, so that information is now consolidated and clear;
- presence of other graduate programs in MAP, researchers drawn from across the campus, and who find a way to participate in the IDS programs;
- the interdisciplinary nature of the program allows for great possibilities for student work, collaboration with colleagues from across the university, and we have strong faculty members whose expertise is in Interdisciplinarity;
- FGSR manages almost all administration and academic guidance for MAP Graduate students. While we rely on MAP Admin. staff for liaison between the units and FGSR (and this is not insignificant), the bulk of the work falls to FGSR, who have become remarkably efficient and adept at handling requests and addressing issues that arise. Likewise, UR international is stepping up in support of international students at the Grad level. This is an incredible resource for the program;
- All of the non-departmentalized faculty often have additional SSHRC funding to support graduate students in the program;
- world class researchers and artists working on significant and recognized research and art projects;
- researchers with considerable experience and training in interdisciplinary methods;
- small and flexible classes and directed studies;
- access to some excellent equipment and resources;
- growing expertise in Indigenous research methods, community-engaged methodologies and approaches;
- small university allowing for unique lateral connections between disciplines and programs, including co-supervision for graduate students from across the university;

- studio spaces for Faculty and some grads that rival large scale universities;
- a space for innovative research approaches, methods, outcomes, and interventions;
- successful alumni;
- student awards (Tri-Council, Canada Council for the Arts, Saskatchewan Arts Board, and various internal and external scholarships and distinctions);
- strengthened relationships with First Nations University of Canada and Indigenous cultural and artistic organizations;
- a growing number of Faculty working on community-engaged work;
- unusual combination of students in graduate seminars provide unique research training possibilities (seminars can include a mix of visual/contemporary artists, musicians and DJs, theatre technicians, directors and writers, film makers, cultural and media analysts and theorists, social scientists, (ethno)musicologists and art historians amongst others). MA, MFAs, PhDs and Post-doctoral Research Fellows and Faculty members all share perspectives.

Weaknesses:

- lack of a coherent understanding/agreement of what interdisciplinarity means, which is confusing for students and difficult for faculty decision making and affects recruitment and retention;
- current program structure means that no one (faculty, departments, administration) needs to take responsibility for the program (owned by no one);
- lack of consultation on the structure of programs with Faculty, or conversely, over involvement of other units in the running of interdisciplinary programs;
- there is no grad lab and support and access to equipment and studio space and technical support is uneven;
- the organizational structure that has been implemented leaves room for little input from the non-departmentalized faculty;
- the program needs to be supported and managed more efficiently and with more gusto;
- financial support for students is tied to faculty members;
- the awkward structure and the uncertainty/confusion around reporting structures;
- lack of an independent and necessary line budget;
- a history of admitting some students who are not ready and have difficulty performing at the graduate level;
- lack of teaching and research resources (space and equipment) for both Faculty and graduate students as some problems remain with interdisciplinary students (and Faculty) accessing resources and training across the areas;
- lacking methods to support interdisciplinary administrative structures alongside disciplinary structures (administrative and technical support and/or these support staff taking too heavy loads and/or they support more than one program). Often it is unclear who in fact should be supporting the Faculty member and there is no documentation to refer to;
- the convoluted program and administrative structure, separating interdisciplinary graduates and undergraduates with different coordinators, and not having a clear chain of contact and communication for either Faculty or students;
- interdisciplinary work can be treated as a special project not subject to the same collegial consultation structures as other areas. At other times it is treated as a task for anyone, even those with no interdisciplinary background, who then make decisions over appointments, promotions, and program content and delivery that may not reflect best practices and current research priorities (or create the best results for our students);
- the website pages continue to have unclear information on interdisciplinary options at all levels;
- application processes remain opaque (simple how to guides are needed);
- there seems to be a very small pool of supervisors who do much of the supervision possibly excluding other faculty who might want to be involved in more supervision;
- lacking in effective ways to mix new and established interdisciplinary researchers, to support growth while recognizing expertise;
- all the IDS Grad programs have been designed to reach beyond MAP and allow students to work in disciplines across the University but the reality is, this is not always practical as other Faculties have different expectations of students, (for example, a radically different understanding of practice-based methodology[s]);
- the marketing of the program is too local (lack of resources);
- like all graduate programs in the faculty there is a willful refusal of the area to strategize around the optimum number of students in the program;
- time to completion rates are generally extraordinarily long in both masters and PhD (special case);
- after fifteen years there are still issues of territorialism and disciplinary silos (at time contested "ownership" of the program) but also challenges with integrating IDS graduate students with other MA and MFA students and courses;
- some faculty do not seem committed to the students they take on: or do not understand the processes and procedures for which they are responsible as grad student supervisors (this may partially speak to the time to completion concern);

- like almost any university faculty or department with graduate programs, some faculty members do not readily take on administrative roles or see their importance to the thriving and longevity of the programs;
- communication between FGSR and graduate units can be challenging and stressful and it sometimes feels we are working at cross-purposes; there is no real training for graduate coordinators;
- faculty members have numerous career priorities and yet for a program that is so underfunded, many faculty do not apply for SSHRC research creation grants in order to support students moving through the programs;
- community access to research spaces and equipment remains complex to arrange and some equipment is hardly used that would be wonderful for communities to access;
- Indigenization efforts remain project based and not Faculty wide;
- many faculty members do not understand what community-engaged art or research is;
- lack of mentoring for incoming or current students around applying for SSHRC themselves;
- woefully inadequate provincial funding opportunities for students;
- Lack of effective tracking of interdisciplinary work. Two examples are funding and teaching evaluation. (Funding amounts are often misrepresented or missed due to Faculty working across or between units, or where grants held outside the departments in which they research, or simple errors or omissions. Teaching evaluations or supervisory assignments can be declared not valid, or undervalued, due to co-teaching or collaborative approaches. This can lead to poor morale, and a lack of accurate information and reporting).

Opportunities:

- review of the PhD program and continuing to streamline it
- possibility of increasing recruitment of students from Mexican institutions, who are proving to be excellent candidates for advanced studies;
- with the new BFA in theatre moving forward it seems the time is right to cooperate and develop a permanent stream of IDS/performance/devised creation/improvisation courses which could serve both IDS and Theatre in dynamic ways;
- possibility of faculty teaching and research opportunities with Mexican institutions;
- with proper consultation and rigour, coupled with scholarships and proper publicity, the graduate programs including the new PhD could become successful due to their unique flexibility and the range of Faculty expertise;
- connections to research centres like the VOICE Lab, Regina Improvisation Studies Centre, IMP Labs, and Faculty's large-scale art and research projects can provide unique experiences to students, making them much more competitive and providing training not possible in larger universities;
- the development and offering of a specialized doctoral program aimed at an international professional population (a long-distance PhD) which brings radical new pedagogies and curricular discussions to MAP. This is not a short term opportunity and while there is demand such a program will require time for research, design and implementation;
- revisit the opportunity for another Canada Research Chair.

Threats:

- student demand is growing faster than program capacity or funding opportunities;
- as full-time faculty are replaced with term positions and sessionals, there are fewer faculty to teach, supervise, and mentor students and fewer persons to take on administrative roles;
- without a committee led and staffed by only interdisciplinary scholars/artists, or conversely, without a traditional departmental structure, some faculty feel there is less collegial support, less input on decisions, less formal departmental/program structures to help get IDS represented formally onto other committees, less routes to promotion, and less motivation to take leadership and build new initiatives;
- funded researchers are feeling pressure to employ other's grad students;
- faculty retention, with a lack of consultation and support, interdisciplinary expertise will leave;
- student recruitment and retention. With a perceived lack of support for interdisciplinary students, poor communication over appropriate methods and outcomes, a lack of experience in some supervisors, and a lack of access to funding, resources, spaces, and training in other areas, students will not apply, or stay;
- an increasing number of international students at both masters and PhD levels who want to study at the University of Regina but are sometimes financially challenged and have funding expectations beyond the resources of the U of R and MAP. Not surprisingly, strong students, international and domestic, are snapped up by other institutions with deeper pockets and this is the glass ceiling that will define the size of our program. Despite the fact that we have much to offer incoming students in terms of excellent facilities, great hands-on teaching and a welcoming environment, we are constrained by how much we can offer to attract and sustain the best;

- leadership around the program and a lack of communication of information, decision making, lack of input from core faculty being taken up or taken seriously;
- space challenges for a growing program (esp. the PhD maker students);
- funding (consistency and the need for grad packages)
- mental health protection and awareness is patchy;
- possible future shift in focus by the upper administration from research to teaching will cripple the graduate programs and the university's research enterprise. See:
https://www.caubo.ca/wp-content/uploads/2017/01/CAUBO_Winter2017.pdf
- possible continuation of cuts to provincial funding to the university;
- the proposed unionization of post-docs presents a threat as the costs to fund these positions may become prohibitive;
- difficulty recruiting excellent Canadian students from outside southern Saskatchewan
- the lack of discretionary budget has meant recruitment strategies have been extremely local and so despite some strong student successes there remains a lack of reputation and awareness of Regina and MAP on the national stage (if IDS programs are promoted it is almost always CTCH).

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Appendix I

Statement of Interdisciplinarity

When the Graduate Program in Interdisciplinary Studies (IDS) was first created in the MAP Faculty (then Fine Arts), there was an understanding that the term “interdisciplinary” meant to bring together two or three distinct disciplinary areas in MAP to create a unique object of study. However, given the many researchers who now engage in interdisciplinary research across campus, the term suggest new and nuanced meanings that involve a blending of methods and theoretical frames, as well as distinct disciplines. For example, it is possible to enter into an IDS MFA or PhD with a thematic topic related to social and community engagement, where knowledge, methods, and theory from Improvisational Studies, community-based research, and Performance Studies coalesce, so that the supervisors may be situated in Theatre, Education and Social Work. Students working interdisciplinarily will identify two or more main areas of concentration (i.e. Theatre and Education; Film and Women and Gender Studies; Creative Technologies and Computer Science; Music and Engineering, etc.), linked to the interdisciplinary nature of their project and their supervisors’ expertise, and appropriate courses will be identified from across the appropriate areas in addition to the core course requirements.

Appendix II

Shared Teaching and Research Resources

Shared teaching and research resources that may be available and accessible for IDS Graduate students.

Shared teaching spaces

Room	Capacity	Function
RC 033	20	Under renovation
Sound Studio ² ED 242		Teaching sound and sound art
CL 135 – “the Fishbowl”	18	Shared Mac computer lab with specialized software
RC 041	12	Primarily Digital Photo but has been used for ART 801-4, FA 803 & end of year reviews (IDS students)
RC 040 MakerSpace	20	Site of creative discovery

Shared teaching equipment and instrumentation

Equipment/Instrumentation	Location	Notes
Sound Studio- Octophonic speaker ring	ED 242	Includes eight speakers, two sub-woofers and specialized mixer and cabling
Makerspace Equipment	RC 040	Includes laser cutter, HTC Vive VR system, electronics prototyping, tools, soldering system, computers with specialized AV software
Epson 44” colour printer	RC 041	Used by students in Photo Minor and Grad Students
Epson 11000 Photo Scanner	RC 041	Used by students in Photo Minor and Grad Students
Epson 11000 Scanner	CL 135	Used by MAP and CS students

Specialized (shared) Research Spaces

Room	Function	Principal Investigators	Funding agency

Specialized (shared) research equipment and instrumentation

Equipment/Instrumentation	Location	Funding agency	Notes
MPC, turntables, media devices, computers with specialized software, audio devices and connectors	RC033	Canada Foundation for Innovation, SSHRC, CIHR	Equipment acquired through various funding agencies in support of former CRC

Terms of Reference (Program Governance)

- Associate Dean Graduate and Research
- Associate Dean Interdisciplinary Programs and Special Projects
- Interdisciplinary Program Coordinator

(2014 Posting)

**FACULTY OF MEDIA, ART AND PERFORMANCE (MAP)
ASSOCIATE DEAN (GRADUATE AND RESEARCH)**

The Associate Dean (Graduate and Research) is appointed by the Provost and Vice-President (Academic) on the recommendation of the Dean, and reports to the Dean of Fine Arts. The Associate Dean (Graduate and Research) coordinates the development and delivery of graduate programs in the Faculty; maintains close contact with the Faculty of Graduate Studies and Research; is an active member of the Council Committee on Research; and promotes and facilitates research, scholarship and creative activity in the Faculty of Fine Arts. She or he also works closely with the Associate Dean (Undergraduate) on administrative and collegial governance.

The Associate Dean (Graduate and Research) advises the Dean on matters relating to graduate programs, research and professional development in the Faculty. She or he chairs the Fine Arts Graduate and Research Committee and attends other Faculty and university meetings as required by the position. The Associate Dean (Graduate and Research) is responsible for the promotion of Faculty achievements within and beyond the University community, and also offers assistance and advice to the Dean as required.

The incumbent is also expected to teach and to maintain a research program.

Applicants for this position must hold a terminal degree in a Fine Arts or other relevant discipline and should be tenured at the rank of Assistant, Associate or Full Professor at the University of Regina. They must also have a successful record of research and teaching. Administrative experience in a university setting is an asset and experience in a fine arts discipline is preferred.

Key competencies for this position include in-depth knowledge of university graduate studies and research policies; team-building, leadership and decision-making skills; analytical and communication skills; mentorship skills; ability to work with faculty members, administrators, students, staff members, and members of the public; organizational skills; independent thinking; and the ability to consult appropriately.

(2018 POSTING)

**FACULTY OF MEDIA, ART AND PERFORMANCE (MAP)
ASSOCIATE DEAN (INTERDISCIPLINARY PROGRAMS AND SPECIAL PROJECTS)**

DRAFT TOR

DRAFT TOR

DRAFT TOR

Purpose

The Associate Dean (Interdisciplinary Programs and Special Projects) is responsible for providing leadership (oversight and management), vision and growth of all aspects of the undergraduate interdisciplinary programs (including Creative Technologies, BA in MAP (Popular Culture concentration) as well as special project (including aspects of internationalization and short term initiatives).

Reporting

The Associate Dean (Interdisciplinary Programs and Special Projects) reports directly to the Dean of Media, Art, and Performance and is an ex officio member of Dean's Executive Committee (MAP)

Roles & Responsibilities include, but are not limited, to the following:

1. Working closely and collaboratively with members of the Dean's Office, Dean's Executive, and faculty members this position provides leadership, management, support, and vision for all undergraduate interdisciplinary programs and special projects
2. Manages the IDS budget (FOPAL 2214) including working with the ADU (G&R) in terms of IDS graduate budget(s)
3. Collegially manages teaching loads, teaching schedules, room bookings as related to teaching assignments, short and long term planning and scheduling of all IDS programs (including CTCH)
4. Initial reviewer for all non-departmentalized faculty
5. Works closely with the ADU (undergrad) on new curricular and academic initiatives
6. Serves as Chair of the Interdisciplinary Programs Committee
7. Manages the undergraduate sessional requests, postings, and hirings in the Interdisciplinary area
8. As needed, serves as resource of various IDS sub committees
9. Working with the Dean's Office (MAP), UR International and other parties to vision, strategize and support various internationalization initiatives.
10. Will serve as a faculty liaison and provide leadership and guidance for long and short term projects as identified by the Dean/Dean's Executive
11. Reports updates, decisions and recommendations to the Dean and the Dean's Executive Committee.
12. Will serve on MAP and University of Regina committees (including Academic Leadership Group, Associate Deans Academic) as required

Resources

Dean's Office

Theatre/Creative Technologies Office

Other Responsibilities/Expectations

1. Teach a course each semester
2. Maintain, as appropriate, a research/creative-research program
3. Collegial participation at the faculty and university level
4. As appropriate, participate in public service

(2016 Posting)

FACULTY OF MEDIA, ART AND PERFORMANCE (MAP) (INTERDISCIPLINARY PROGRAMS COORDINATOR)

Position includes five key areas:

1. Working with the faculty administrator there is a responsibility for overseeing Interdisciplinary programs budget. The IPC is the primary liaison between non-departmental MAP Faculty and administrative assistant with regard to budget purchases and with the organizing and hiring of sessional appointments (CTCH and MAP).
2. Working closely with the Associate Dean (undergraduate) the IPC is responsible for scheduling undergraduate (MAP & CTCH) and graduate courses (FA core and FA 901/902 and directed studies offerings). Organizing and managing recruitment materials and posters for both Grad and Undergrad courses. Ensuring syllabi are collected and conform to Faculty standards. Ensuring course evaluations are carried out for each course. Committee duties include: member of ASP to ensure curricular changes to MAP/CTCH undergrad courses and programs move through Faculty; member of MAP Grad Committee to ensure IS grad issues and curricular changes take place and that funding for Grad students move forward; member of Dean's Executive; regular updates to Associate Dean of Undergraduate and Associate Dean of Grad and Research in MAP faculty; monthly meetings with Dean regarding issues raised by Interdisciplinary programs committees membership.
3. Working closely with the Associate Dean (undergraduate) the IPC is responsible for overseeing the growth and development of Interdisciplinary programs (including the newly established BA concentration in Pop Culture and a variety of newly established minors). Chair of Interdisciplinary Studies Committee (setting agendas and the organization of monthly meetings). As chair of the CTCH Committee the IPC continues to have responsibilities with the Creative Technologies (undergraduate program) [planning monthly meetings; scheduling CTCH courses; planning long-term course schedule in concert with, associate dean, faculty and other department heads. Primary liaison between the CTCH committee and the Associate Dean and Dean.
4. Working closely with the Associate Dean (Graduate & Research) the IPC also serves as the Interdisciplinary Grad Coordinator (includes overseeing all students in the program, updating program and handbook, organizing year-end reviews and facilitating scheduling and creation of courses to suit student programs). IS Grad Coordinator also oversees adjudication of applications to program, organizes orientations for incoming students, defense procedures, and works with Associate Dean and FGSR to discuss student and supervisor concerns, and support funding support for students through FGSR and Faculty and additional awards and bursaries.
5. A passion for and the ability to promote, engage, develop and celebrate the interdisciplinary programs within the faculty.

Terms of Reference (Committees)

2010

Terms of Reference (2010, 2012, 2015, 2018)

**FACULTY OF FINE ARTS
GRADUATE AND RESEARCH COMMITTEE
TERMS OF REFERENCE**

This committee will normally meet on the last Friday of every second month starting in January 2010.

There are ten members on the committee:

Associate Dean (Graduate & Research) – ex officio

Canada Research Chair – ex officio

One representative from each department (MPS, MU, TH, VA) – with a balance between studies and studio

One faculty member teaching interdisciplinary studies

One representative from the Faculty of Arts

Two current Grad Students (to be elected by the grad students – 1 from studies and 1 from production/performance)

Ad Hoc members as needed from the University community

The Associate Dean (Graduate & Research) chairs the committee.

Quorum is 5 (50% +1 – faculty members).

Terms of Reference

1. To promote and foster all forms of research, scholarship, creative activity, and graduate teaching and mentorship in the Faculty.
2. To increase the profile of scholarship and research, creation and performance in fine arts within the University of Regina and the wider community.
3. To advise the Dean and the Faculty on internal and external research and scholarship policies and matters related to research.
4. To advise the Dean on policies and procedures relating to the administration of the Interdisciplinary MA and MFA graduate programs.
5. To provide advice to the Associate Dean regarding the admission and progression of students in these programs. Such advice will include the adjudication of applications for admission (including the need for any qualifying courses), the establishment and monitoring of a student's program, and the approval of proposals for the final research project. Where appropriate, the Committee will seek input from

faculty members qualified to assess a student's application, and in all cases will ascertain the willingness of (a) faculty member(s) to serve as the primary/co-supervisor.

6. To make recommendations to the Faculty of Fine Arts concerning new graduate programs, course proposals and curriculum changes, as well as to examine new proposals involving the restructuring of graduate curricula by other faculties that could affect Faculty of Fine Arts courses or programs.

7. To assist in the coordination of graduate offerings within the Faculty of Fine Arts.

8. To advise the Dean on matters pertaining to the relationship between the Faculty of Fine Arts and the Faculty of Graduate Studies and Research.

9. Periodically to review academic graduate programs and procedures within the Faculty of Fine Arts to ensure that they are still meeting the needs of students and the Faculty.

10. To refer to the Dean's Executive all matters approved by this committee that have implications for Faculty resources, before presenting them to the Faculty of Fine Arts Council.

FACULTY OF FINE ARTS
GRADUATE AND INTERDISCIPLINARY PROGRAMS COMMITTEE
TERMS OF REFERENCE

Composition:

Associate Dean (Graduate and Research), *ex officio*

Department Heads (Music, Media Production and Studies, Theatre, Visual Arts)

One faculty member teaching in each program area of the faculty (Creative Technologies; Interdisciplinary Studies)

One graduate student representative

Length of Term:

Department Heads same term lengths as administrative role.

Meetings:

The committee will meet a minimum of two times per semester during the regular academic session.

Terms of Reference:

To promote and foster graduate programs in the Faculty of Fine Arts.

To develop recruitment and retention strategies for graduate students, locally, nationally and internationally.

To provide advice to the Associate Dean (Graduate and Research) regarding graduate programs.

To liaise with departments regarding graduate program development.

To review all proposals for changes to graduate curriculum in the Faculty of Fine Arts.

To review graduate programs, course offerings and procedures within the Faculty of Fine Arts.

To encourage and develop relations between departments and interdisciplinary initiatives related to graduate programs.

To adjudicate the Riddell Scholarship.

To develop policy for the Interdisciplinary Studies MFA/MA programs.

To provide advice to the Associate Dean (Graduate and Research) regarding student admissions and progress in Interdisciplinary Studies.

To adjudicate the University of Regina Alumni Association Dr. David Barnard Graduate Scholarship in Fine Arts and other scholarships as required.

FACULTY OF FINE ARTS
INTERDISCIPLINARY PROGRAMS COMMITTEE
TERMS OF REFERENCE

Interdisciplinary Committee the members include:

Chair: Interdisciplinary Studies Coordinator

Non-departmentalized Fine Arts faculty members: (standing)

One Appointed FA Member at Large (2 year term)

Interdisciplinary Grad Student Rep (1 year term)

Guests : When required by the committee (or any of the subcommittees) or as requested, guests will be invited to attend a particular meeting. Guests serve as informed resources for the committee and will be able to speak to initiatives, programs, courses, or other proposals but will not be allowed to make motions or to vote.

RESPONSIBILITIES

In consultation with ADU develops teaching schedules, course rotations and other curricular issues related to non-departmentalized Fine Arts academic programs and courses (excluding Creative Technologies specific programming)
In consultation with the Dean's office will provide necessary advice and recommendations related to budget requests and expenditures for non-departmentalized Fine Arts academic programs (excluding Creative Technologies specific programming)

Develops policies and procedures for Fine Arts Interdisciplinary Studies MFA/MA programs and Fine Arts Undergraduate programs.

Reviews proposals for changes to the Grad Interdisciplinary MA/MFA curriculum and works with Fine Arts Graduate Programs Committee and partner department/faculties as required.

Reviews (for approval) incoming Interdisciplinary Studies MA/MFA graduate applications to program.

Reviews (for approval) new Interdisciplinary Studies (FA) graduate seminar classes

Reviews (for approval) new Interdisciplinary Studies (FA) undergraduate course proposals

Works with the IS program coordinator to provide any necessary oversight and support for FA directed reading courses (graduate and undergraduate)

Work with the Student Program Centre to ensure representation for non-departmentalized programs on ASP and other faculty committees as appropriate

Provides advice to the Associate Dean (Graduate and Research) regarding student progress in Interdisciplinary Studies

Adjudicates the Interdisciplinary Studies Grad program applicants for scholarship funding such as University of Regina Alumni Association Dr. David Barnard Graduate Scholarship in Fine Arts

Highlighted text – Responsibilities to serve IDS Graduate Programs and were Terms of Reference carried over or very similar to the TOR from the Faculty of Fine Arts Graduate and Interdisciplinary Studies Committee

FACULTY OF MEDIA, ART AND PERFORMANCE (MAP)
INTERDISCIPLINARY GRADUATE PROGRAMS COMMITTEE

TERMS OF REFERENCE

Purpose

The Interdisciplinary Graduate Programs Committee oversees the development of the Faculty’s Interdisciplinary graduate programs. The Committee ensures that the Interdisciplinary graduate programs and curriculum are in keeping with the strategic and long-term Faculty plans and priorities. The committee develops and provides vision for Interdisciplinary graduate programs, and is responsible for their ongoing intersection with all MAP graduate programs.

Authority

Standing Committee and receives its mandate from the Dean. The Committee is advisory to the Dean via the Associate Dean (Graduate & Research). This is a

Composition

The Interdisciplinary Graduate Programs Committee is composed of up to 12 members:

Ex Officio

- Up to four (4) non-departmentalized faculty members in MAP (currently 4)
The minimum number of non-departmentalized faculty members required is 2
- Associate Dean (Interdisciplinary Programs and Special Projects) (non-voting)
- Associate Dean (Graduate and Research) (non-voting)
- Interdisciplinary Graduate representative

Appointed

- Up to four (4) departmentalized MAP faculty members with a history of teaching and/or an interest in Interdisciplinarity; appointed by their units
The minimum number of department representatives required is 2

Appointed

- One (1) Interdisciplinary Student Representative (graduate) appointed by the Chair (non-voting)

Term of Office

On creation of the committee, voting members will either be appointed to one or two year terms in order to facilitate a staggered rotation, and maintain continuity of the committee.
The student representative will serve a one year term.

Chair

Interdisciplinary Graduate representative.

The

Quorum

Simple majority of the voting members

Roles & Responsibilities

13. Takes recommendations to the MAP Graduate Programs Committee on incoming interdisciplinary graduate student applications and allocation of supervisors/co-supervisors.
14. In consultation with the Associate Dean (G&R), reviews and recommends to the MAP Graduate Programs Committee, new permanent interdisciplinary graduate courses (MAP, FA).
15. In consultation with the Associate Dean (G&R), reviews and recommends to the MAP Graduate Programs Committee, new permanent interdisciplinary graduate programs.
16. Reports its recommendations on a regular basis to the MAP Graduate Programs Committee via the Chair.

Resources

Theatre/Creative Technologies Office

Agendas & Minutes

Agenda is established by the Chair

A formal Decision Record for each meeting will be kept by the Chair

Conduct of Meetings

1. The Committee will meet a minimum of three times per year, or more frequently if required.
2. Meetings will be at the call of the Chair.
3. Business will be conducted by consensus.
4. Normally, the Chair will not vote, except when it is necessary to break a tie.
5. Decisions will require a simple majority of the voting members be present in person.
6. Voting will be required for recommendations that concern Interdisciplinary Graduate programs and courses.
7. A Decision Record will be kept by the Chair for all meetings and distributed electronically to all committee members, unit offices and the Dean's Office
8. The Chair may invite guests to a meeting for specific discussions. Committee members may make a request to the Chair request a special guest attend via the Chair. All special guests are invited at the discretion of the Chair.
9. Email voting may be conducted at the discretion of the Chair in the event that a regulatory timeline cannot be met.

FACULTY OF MEDIA, ART AND PERFORMANCE (MAP)

GRADUATE PROGRAMS COMMITTEE

TERMS OF REFERENCE

Purpose

The Graduate Programs Committee oversees development of the Faculty's graduate programs. The Committee ensures that graduate programs and curriculum are in keeping with the strategic and long-term Faculty plans and priorities.

Authority

This is a Standing Committee and receives its mandate from the Dean, in consultation with the Dean's Executive Committee. The Committee is advisory to the Dean via the Associate Dean (Graduate Studies and Research).

Composition

The Graduate Programs Committee is composed of 9 members:

Ex Officio

- Associate Dean (Graduate Studies and Research), Chair
- Associate Dean (Interdisciplinary Programs and Special Projects) (non-voting)
- Canada Research Chair (when MAP has an appointment)
- The graduate program representative from each of the following program areas:
 - Film
 - Music
 - Interdisciplinary Studies
 - Theatre
 - Visual Arts

Appointed

- One Graduate Student Representative appointed by the Chair

Term of Office

On creation of the Committee, two departmentalized faculty members will be appointed to one year terms to facilitate the staggered rotation.

The student representative will serve a one year term

Chair

Associate Dean (Graduate Studies and Research)

Quorum

Five (5) voting members

Roles & Responsibilities

- Oversees and disperses the FGSR annual allocation of the Graduate Scholarship Base Fund (GSBF).
- Oversees and disperses the FGSR annual allocation of Graduate Teaching Assistantships (GTA) between MAP graduate program areas.
- Recommends recruitment and retention strategies for graduate students.
- Reviews and approves new permanent graduate courses.

- Reviews and approves new permanent graduate programs.
- Reviews and recommends changes as needed to graduate program policies and procedures.
- Advises on the teaching rotation of MAP core graduate courses (the FA 800 series).
- Advises on new graduate program initiatives and projects
- Reports on a regular basis via the Associate Dean (Graduate Studies and Research) its decisions and recommendations to the Dean and the Dean's Executive Committee.

Resources

MAP Dean's Office

Agendas & Minutes

Agenda established by the Associate Dean (Graduate Studies and Research)
 Administrative Assistant Dean's Office acts as Recording Secretary.

Conduct of Meetings

The Committee will meet a minimum of two times per semester (Fall & Winter), or more frequently if required.

Meetings will be at the call of the Chair.

The Chair will aim to build consensus, however, final decisions will be made by voting.

Normally, the Chair will not vote, except when it is necessary to break a tie.

Decisions will require a simple majority of the voting members present in person.

Voting will be required for substantive decisions and for recommendations that concern MAP graduate programs, courses, and general pedagogy.

Minutes of all meetings will be taken by a recording secretary and distributed electronically to all members.

The Chair may invite external experts and consultants for specific discussions (e.g. the Dean of MAP, MAP Associate Dean(s), Academic Program Coordinator, Faculty Administrator). Other guests are invited at the discretion of the Chair.

The Chair may create ad hoc sub-committees to study or review any particular issue.

Email voting may be conducted at the discretion of the Chair in the event that a regulatory timeline cannot be met.

FACULTY OF MEDIA, ART AND PERFORMANCE (MAP)

INTERDISCIPLINARY GRADUATE PROGRAMS COMMITTEE

CURRENT COMMITTEE:

Christine Ramsay, IDS Grad Rep (Chair)
Kathleen Irwin, Assoc. Dean, G&R (ex officio)
Wes Pearce, Assoc. Dean IDS (ex officio)
Art Babayants (Theatre)
David Dick (Music)
Gerald Saul (Film)
Leesa Streifler - Retired - replaced by Ruth Chambers (Vis. Arts)
Rebecca Caines (MAP non-departmentalized Faculty)
Randal Rogers (MAP non-departmentalized Faculty)
Megan Smith (MAP non-departmentalized Faculty)
Charity Marsh (MAP non-departmentalized Faculty)

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FACULTY OF MEDIA, ART AND PERFORMANCE (MAP)

GRADUATE PROGRAMS COMMITTEE

CURRENT COMMITTEE:

Kathleen Irwin, Assoc. Dean G&R (Chair, Ex-officio)
Charity Marsh - Canada Research Chair (ex-officio)
Art Babayants* (Theatre)
Helen Pridmore (Music)
Christina Stojanova (Film)
(Visual Arts)
Christine Ramsay (IDS Grad Rep - MAP)
Kylie Dahlstrom (IDS Grad Student Rep)
*sabbatical replacement for Kathryn Bracht

Entrance and Graduation Requirements

Entrance Requirements and Application

Students entering the Master of Arts program must hold a four-year undergraduate degree from an accredited university or a similar recognized qualification from a comparable institution. Students entering the Master of Fine Arts program should in most cases hold a Bachelor of Fine Arts or a Bachelor of Music. Qualified applicants will be considered for admission to the program on the basis of academic standing and a proposal leading to an MA thesis or an MFA project. This proposal must clearly demonstrate the need for supervision in more than one area of knowledge and must indicate the availability of resources and supervision in these areas. In addition to the proposed program, applicants should submit appropriate supporting material (portfolio, sample of scholarly writing, etc.) and a proposed format for their graduation project. An audition and/or interview may be required. Once students have begun course work a more detailed, formal proposal will be submitted to the supervisors and IDS Graduate Committee for approval.

What to include in a proposal for an MA or MFA in Interdisciplinary Studies:

1. **Nature and Proposed Title of the Research Program and/or Thesis Project**

State clearly what degree you wish to obtain (MA or MFA).

2. **Proposed Areas of Research**

Outline the areas of research and investigation (and proposed subject areas) you wish to address in your program of study and what your goals are. What questions do you wish your program of study to address? If you have determined a thesis or project topic, briefly outline it here.

3. **Background/Rationale**

Situate your proposed program of study in relation to Fine Arts practices/concepts/theories. If you have begun research, indicate its extent.

4. **Statement on Interdisciplinarity**

State clearly the interdisciplinary nature of your program of study and justify the need to be supervised in more than one department. State succinctly why you wish to do an MA or MFA in Interdisciplinary Studies. Define what aspects of your training and background make you a suitable candidate for this program.

5. **Departments from which Supervision will be Required**

Most projects will require supervision from two departments or one department an an area. Occasionally supervision from a third department might be considered.

6. **Supervisors**

List proposed supervisors as well as their department affiliation. Note their academic strengths and what expertise they will bring to the thesis or project. State if you have contacted these faculty members.

7. **Examples of your work in support of the application** All forms of digital and analog materials will be considered, including writing and published materials. A sample of written work that demonstrates critical thinking must be included, for example, an artist's statement or an upper level undergraduate essay.

Residence Requirements

The student must be in residence for at least two consecutive semesters for the MA, and four consecutive semesters for the MFA, and all work toward the degree must be completed within five years. The workload of interdisciplinary degrees is typically heavier than in other graduate programs, and such programs frequently take longer than two years.*

Master of Fine Arts (MFA) in Interdisciplinary Studies

This is a professional, practice-based program requiring 42 credit hours of graduate work

FA 800	3
FA 803	3
FA 804 or FILM 804	3
One of: FA 899 ART 801-804	3
Elective	3
Courses related to two major areas of research	12
FA 902	15
FA 903 (Optional)	0
Total Credit Hours	42

Note:*In exceptional circumstances and with the permission of the Associate Dean (Graduate & Research), Faculty of MAP, and FGSR, a maximum of 3 credit hours of senior undergraduate courses (300-400 level) in a discipline of direct relevance to the student's proposed program of study may be taken.

Graduation Requirements

All the regulations of the Faculty of Graduate Studies and Research apply. Students are required to: a) Present an exhibition, production, or performance in a professional manner in a university or alternative urban arts space approved by the supervisors; b) Prepare a written engagement paper (a support document of approximately 40 pages, not including bibliography); and c) Complete and pass an oral examination on the exhibition, production, or performance.

Student progress will be reviewed each year at the end of Winter semester by the supervisors and the IDS Graduate Committee.

In keeping with the regulations of the Faculty of Graduate Studies and Research, the panel to examine the exhibition/production/performance of a Master of Fine Arts candidate will consist of the co-supervisors, the external examiner, two other members of the Faculty of MAP, and a Chair of Defense from outside the Faculty of MAP.

Master of Arts (MA) in Interdisciplinary Studies

This is a studies-based program requiring 30 credit hours

FA 800	3
FA 803	3
Courses in identified disciplinary areas	6
One of: FA 804 FILM 804 FA 899	3
FA 901	15
Total Credit Hours	30

Note:*In exceptional circumstances and with the permission of the Associate Dean (Graduate & Research), Faculty of MAP, and FGSR, a maximum of 3 credit hours of senior undergraduate courses (300-400 level) in a discipline of direct relevance to the student's proposed program of study may be taken.

Graduation Requirements

All the regulations of the Faculty of Graduate Studies and Research apply. Students are required to present a thesis on an approved topic (approximately 60-100 pages, not including bibliography) and complete and pass an oral examination on the thesis. In keeping with the regulations of the Faculty of Graduate Studies and Research, the panel to examine the thesis of a Master of Arts candidate will consist of the supervisor or co-supervisors, the external examiner, one or two other members of the Faculty of MAP, and a Chair of Defense from outside the Faculty of MAP.

INTERDISCIPLINARY PHD IN MEDIA AND ARTISTIC RESEARCH

Entrance Requirements and Application

The MAP Interdisciplinary PhD program in Media and Artistic Research aims to equip students with advanced research skills and extensive knowledge in a specialized area of research-creation and/or scholarship. The target audience for the program is primarily students who have completed their MFA and/or MA education and have a strong interest in a research-focused career in the arts and/or education with a clear understanding of the relationship between artistic research, artistic practice and reflection.

The program provides an opportunity to expand the role of arts-based research to include, for example, areas of technology and science; social history; pedagogy; Indigenous and non-Indigenous consciousness and identity; and curation. It encourages students to consider innovative research questions that investigate new terrain beyond the traditional disciplinary boundaries by combining multiple theoretical and methodological frames, or to focus on research that addresses the scope and bounds of one discrete discipline.

The MAP Interdisciplinary PhD program is also aligned with the University of Regina Strategic Plan 2015- 2020, *peyak aski kikawinaw: Together We Are Stronger*, as a catalyst for generating meaningful scholarly experience and research with impact based in our collective focus as treaty people on shared values, a wide vision for the future, and collaboration. To join this doctoral program means developing an artistic research project or thesis of high quality that is expected to contribute to the development of new knowledge and deepen and/or challenge existing practices within the artistic field—enjoying equal status with other forms of academic research that communicate together in a peer context. The doctoral candidate will work in an interdisciplinary environment where focus is on artistic processes/outcomes and reflection on their significance to their larger cultural, social and political contexts.

The degree has three possible paths:

1. **Path A: Research on the Arts:** Course/thesis-based investigations aimed at drawing valid conclusions about art practice from contemporary theoretical
2. **Path B: Research in the Arts:** Multi-modal research based in course and practice-based applied research. A written thesis is not required although another means of critical reflection must be agreed upon with the supervisory committee and in
3. **Path C: Research through the Arts:** Course/practice thesis-based investigations in which the artistic practice itself is an essential component of both the research process and the research results.

Students entering the PhD program must hold an MA or MFA from a recognized institution. Qualified applicants will be considered for admission to the program on the basis of academic standing and a proposal leading to a thesis (Path A), research-creation project (Path B), or hybrid research-creation/thesis project (Path C). The proposal must clearly demonstrate the need for supervision in more than one area of knowledge and must indicate the availability of resources and supervision in these areas. In addition to the proposal, applicants should submit appropriate supporting material (portfolio, sample of scholarly writing, etc.) and a proposed format for their graduation project. An audition and/or interview may be required. Once students have begun course work a more detailed, formal proposal will be submitted to the supervisors and IDS Graduate Committee for approval.

What to include in a proposal for an Interdisciplinary PhD in Media and Artistic Research

1. **Nature and Proposed Title of the Research Program and/or Thesis Project**
State clearly what degree you wish to obtain (PhD Path A, Path B, or Path C).
2. **Proposed Areas of Research**
Outline the areas of research and investigation (and proposed subject areas) you wish to address in your program of study and what your goals are. What questions do you wish your program of study to address? If you have determined a thesis project topic, briefly outline it here.
3. **Background/Rationale**
Situate your proposed program of study in relation to fine arts practices/concepts/theories. If you have begun research, indicate its extent.
4. **Statement on Interdisciplinarity**
State clearly the interdisciplinary nature of your program of study and justify the need to be supervised in more than one department. State succinctly why you wish to do a PhD in Interdisciplinary Studies. Define what aspects of your training and background make you a suitable candidate for this program.
5. **Departments from which Supervision will be Required**
Most projects will require supervision from two departments, or one department and an area. Occasionally supervision from a third department might be considered.
6. **Supervisors**
List proposed supervisors as well as their department affiliation. Note their academic strengths and what expertise they will bring to the thesis or project. State if you have contacted these faculty members.
7. **Examples of your work in support of the application**
All forms of digital and analog materials will be considered, as well as written and published materials. A sample of written work that demonstrates critical thinking must be included, for example, an artist's statement or graduate level essay.

Courses	Cr Hrs
FA 800 Seminar in Theory and Methods I	3
FA 803 Seminar in Theory and Methods II	3
FA 804 Studies in Media, ART, and Performance or	3
FILM 804 Critical Investigations in Film	
FA 805 Interdisciplinary Doctoral Symposium	3
FA 900 Comps (or studio equivalent)	0
Approved Graduate Electives (studio or theory)*	18
Thesis or Final Project:	30
FA 901 (thesis) or FA 902 (studio)	
Total	60

ART 820AA-ZZ, ART 830AA-ZZ, ART 840AA-ZZ, ART 850AA-ZZ, ART 860AA-ZZ, ART 870AA-ZZ, ART 884AA-ZZ, ART 890AA-ZZ, ART 880AB, ART 881, ART 881AA, ART 890AE
 FA 801, FA 810AD, FA 870AA, FA 890AO, FA 890AZ, FA 890BA, FA 890BB, FA 890BC, FA 890BD, FA 890BE, FA 899
 FILM 804, FILM 810AA, FILM 810AB, FILM 810AC, FILM 810AD, FILM 810AE, FILM 810AF, FILM 810AG, FILM 810AH, FILM 810AI, FILM 810AJ, FILM 810AK, FILM 810AL, FILM 810AM FILM 810AN
 FILM 810AO, FILM 810AP, FILM 810AT, FILM 820AN, FILM 831AS, FILM 890AA, FILM 890AB, FILM 890AC, FILM 890AD, FILM 890AO
 MU 809AI, MU 817 SOST 880AM
 THEA 810AB, THEA 820AA, THEA 820AD, THEA 820AE. THEA 820AQ

Graduation Requirements

All the regulations of the Faculty of Graduate Studies and Research apply. Students are required to: a) Present a thesis, research-creation, or thesis/research-creation hybrid project in a professional manner in a university or alternative urban arts space approved by the supervisors; b) Prepare a written thesis or research-creation support paper, as required by the PhD path in question; c) Complete and pass an oral and/or written comprehensive examination on the project.

Student progress will be reviewed each year at the end of Fall semester by the supervisors and the IDS Graduate Committee.

In keeping with the regulations of the Faculty of Graduate Studies and Research, the panel to examine the thesis, research-creation, or thesis/research-creation hybrid project of a PhD candidate will consist of the co-supervisors, the external examiner, two other members of the Faculty of MAP, and a Chair of Defense from outside the Faculty of MAP. Another committee member external to the university may be added where appropriate and with the approval of the supervisors and the Faculty of Graduate Studies and Research.

Course Descriptions

FA 800 - Seminar in Theory and Methods I

Seminar exploring and questioning the history, theory and aesthetics of Fine Arts, and the diverse and shifting conceptions of Fine Arts disciplines in relation to other social and cultural forms.

FA 803 - Seminar in Theory and Methods II

Seminar exploring diverse approaches to research in the Fine Arts, including studies-based and practice-based methods.

FA 804 - Studies in Media, Art, and Performance

This seminar course addresses thematic research strengths in the Faculty in order to provide students with a deeper exploration into topics within media, art and performance. Thematic seminar topics will relate to Popular & Visual Culture; Gender, Sexuality, and Culture; Social and Community Engagement; Indigenous Arts and Culture; or Curatorial Studies and Cultures of Display.

FA 805 – Interdisciplinary Doctoral Symposium

Students will engage in epistemological discussion on artistic research and the research problematics elaborated within the program.

FA 899 - Grad Level Professional Placement

The professional placement course serves as a more practical path towards completing their degree and will provide a research environment for case study investigation.

FILM 804 - Critical Investigations in Film

This course focuses on theoretical approaches to cinema and new media from aesthetic, cultural, anthropological, psychological and sociological viewpoints. It provides an understanding of the interrelationship between film/film-making and reality, other media arts, and the audience.

ART 801 – 804 Group Studio

Group seminar led by studio faculty to discuss and write about student's studio practice.

FA 901 – Thesis Research

Research supporting a studies-based program resulting in the writing and defense of a graduating thesis of 60-100 pages.

FA 902 – Thesis Project

Research supporting a professional, practice-based program resulting in the writing of a comprehensive critical engagement paper of 30 - 40 pages and the preparation and public presentation of a graduating project

FA 903 - Project Report Course

The student submits the final project or critical engagement paper.

Appendix VII

List of Current Students and Awards

Master of Arts:

Name	Program/	Start Date	Supervisors(s)	Awards	Amount
Bell, Mia	IDS (Thesis)	Winter 2020	Dr. R. Caines Dr. M Stewart*		
Dahlstrom, Kylie Rae	IDS (Thesis)	Winter 2018	Dr. F. Freddolini	Fall 2018 - UR Grad Scholarship Winter 2019 - UR Grad Scholarship Fall 2019 - FGSR Master GTA Scott Nicholson MAP Scholarship - Fall 2019 UR Graduate Scholarship - Winter 2019	2500 2500 2322 1000 2500
Wyatt, Brett	IDS	Fall 2019	Dr. C. Marsh	Fall 2019 Research Award -C. Marsh Fall 2019 - UR Graduate Scholarship Fall 2019 - University Prize in MAP	15000 3750 Plaque
*Wood-Gagnon, Sarah M	IDS	Fall 2016 Part Time	Dr. C. Robertson**	Fall 2016 - FGSR Graduate Teaching Assistant	2322

Master of Fine Arts:

Name	Program/	Start Date	Supervisors(s)	Awards	Amount
Burton, Layton	IDS	Fall 2018	G. Saul/Dr. C. Carter		
Egbeyemi, Oluwadamilola	IDS	Fall 2019	Dr. M. Smith Dr. G. Kratzig*	Fall 2019 - FGSR Master GTA Fall 2019 UR Graduate Scholarship	2322 2000
Hi, Berny	IDS	Fall 2017	L. Streifler/G. Saul	Fall 2017 - FGSR Indigenous Graduate Scholarship - kaskihtamasowak Fall 2018 - UR Graduate Scholarship Fall 2018 - Sask. Innovation & Excellence Graduate Scholarship Fall 2018 - FGSR GTA Fall 2018 - FGSR Indigenous Graduate Scholarship - kaskihamasowak Winter 2018 - UR Graduate Scholarship Winter 2019 - UR Graduate Scholarship Fall 2019 - UR Graduate Scholarship Fall 2019 - MAP Travel Award - Graduate	5000 2500 5000 2322 5000 4000 2000 4000 750
Loeppky, John	IDS	Fall 2016	Dr. L. Groeneveld (not original advisor)	Fall 2017 - UR Graduate Scholarship Fall 2019 - UR Graduate Scholarship	2500 2000
Rasmussen, Patrick	IDS (Research and Exhibition)	Winter 2020	W. Hales/W. Pearce		
Staples-Jetko, Sandra	IDS	Fall 2017	G. Saul Dr. S. Schroeter*	Fall 2018 - FGSR URGS	2000
*Urkow, Natasha	IDS	Winter 2018	K. Bracht/S. Abbott	Fall 2018 - UR Graduate Scholarship Winter 2019 - UR Graduate Scholarship Fall 2019 - UR Graduate Scholarship	2500 2500 2000
*Successfully defended thesis or production					

PhD:

Name	Program/ Case)	Start Date	Supervisors(s)	Awards	Amount
Culimore, Jason	IDS (Special Case)	Fall 2013	Dr. R. Caines Dr. D. Gerhard*	Fall 2013 - University of Regina Alumni Association Dr. David Barnard Graduate Scholarship in Fine Arts	<u>750.00</u>
				Fall 2013 - Saskatchewan Innovation and Opportunity Graduate Scholarship	<u>750.00</u>
				Fall 2013 - Faculty of Graduate Studies and Research Graduate Scholarship	<u>7000.00</u>
				Fall 2014 - Saskatchewan Innovation and Opportunity Graduate Scholarship	<u>7000.00</u>
				Winter 2014 - Saskatchewan Innovation and Opportunity Graduate Scholarship	<u>10000.00</u>
				Winter 2014 - Faculty of Graduate Studies and Research Graduate Teaching Assistantship	<u>2545.80</u>
				Fall 2015 - SSHRC Global Payment	<u>11666.68</u>
				Fall 2015 - Faculty of Graduate Studies and Research Graduate Teaching Assistantship	<u>11666.68</u>
				Spring/Summer 2015 - SSHRC Enhancement Award	<u>1000.00</u>
				Spring/Summer 2015 - SSHRC Global Payment	<u>1000.00</u>
				Spring/Summer 2015 - 3MT Conference Award	<u>7000.00</u>
				Winter 2015 - Saskatchewan Innovation and Opportunity Graduate Scholarship	<u>2584.56</u>
				Winter 2015 - Faculty of Graduate Studies and Research Graduate Teaching Assistantship	<u>2623.32</u>
				Fall 2016 - Faculty of Graduate Studies and Research Graduate Teaching Assistantship	<u>4000.00</u>
				Fall 2016 - SSHRC Global Payment	<u>11666.68</u>
				Spring/Summer 2016 - SSHRC Enhancement Award	<u>11666.68</u>
				Spring/Summer 2016 - SSHRC Global Payment	<u>11666.68</u>
				Winter 2016 - Graduate Student Travel Award	
				Winter 2016 - SSHRC Global Payment	<u>11666.68</u>
				Winter 2017 - SSHRC Global Payment	<u>4000.00</u>
				Spring/Summer 2017 - SSHRC Global Payment	<u>11666.68</u>
				Spring/Summer 2017 - SSHRC Enhancement Award	<u>11666.68</u>
				Fall 2017 - SSHRC Global Payment	<u>3000.00</u>
				Winter 2018 - SSHRC Global Payment	<u>1000.00</u>
				Winter 2019 - FGSREmergency Student Bursary	<u>2000.00</u>
				Winter 2019 - John Spencer Middleton & Jack Spencer Gordon Middleton Scholarship	
				Fall 2018 - The Sheila Petty & Vaughn Borden Graduate Scholarship in Media Studies	

Name	Program	Start Date	Supervisors(s)	Awards	Amount
Avison, Shannon	IDS Special Case		Dr. S. Petty Dr. K. Coates*		
Gao, Yujie	IDS Special Case	Spring 2018	Dr. R. Caines Dr. M. Smith	Fall 2018 - FGSR PhD Graduate Teaching Assistant Winter 2019 - UR Graduate Scholarship Winter 2019 - FGSR Doctoral GTA Fall 2019 - UR Graduate Scholarship Fall 2019 - FGSR Graduate Student Travel Award Fall 2019 - UR International Travel Fund Fall 2019 - MAP Travel Award - Graduate	2436.00 5000.00 2436.00 4000.00 750.00 1000.00 1000.00
Hemingway, Natalie	IDS Special Case	Health Deferral 2017	Dr. S. Farrell Racette Dr C. Riegel*	Fall 2002 - FGSR Teaching Fellowship Fall 2003 - FGSR Graduate Scholarship Winter 2003 - FGSR Graduate Scholarship Fall 2005 - FGSR Graduate Scholarship	3807.75 3750.00 3750.00 2500.00
Keating, Bridget M	IDS Special Case	Fall 2005 Full Time Maintenance	Dr. C Robertson** Dr. M. Anderson*	Fall 2006 - FGSR Graduate Scholarship Spring/Summer 2006 - FGSR Graduate Research Award Fall 2007 - Graduate Student Travel Award Fall 2012 - U of R Alumni Assoc. Dr. David Barnard Graduate Scholarship in Fine Arts Fall 2012 - Sask Innovation & Opportunity Graduate Scholarship Fall 2012 - FGSR Teaching Assistantship Spring/Summer 2013 - SSHRC Global Payment Spring/Summer 2013 - SSHRC Enhancement Award Winter 2013 - FGSR Graduate Research Award Fall 2013 - SSHRC Global Payment Spring/Summer 2014 - GSA - Graduate Student Travel Award Spring/Summer 2014 - SSHRC Global Payment Winter 2014 - SSHRC Global Payment Winter 2014 - Sask. Innovation & Opportunity Graduate Scholarship Winter 2014 - Doris and W.A. Riddell Graduate Scholarship in the Fine Arts Fall 2014 - SSHRC Global Payment Winter 2015 - SSHRC Global Payment Winter 2015 - Grad Student One Time Bursary Spring/Summer 2015 - SSHRC Global Payment Fall 2015 - SSHRC Global Payment Winter 2015 - SSHRC Global Payment Winter 2018 - FGSR Doctoral GTA	4500.00 4500.00 400.00 750.00 8000.00 2469.76 11666.68 5000.00 6000.00 11666.68 500.00 11666.88 11666.88 2250.00 2250.00 11666.88 11666.88 100.00 11666.88 11666.88 2436.00
Li, Sisi	PhD Media & Artistic Research	Fall 2019	Dr. F. Freddolini Dr. T. Sperlich	Fall 2019 - UR Graduate Scholarship	3750.00
McCallum, Felicia	PhD Media & Artistic Research	Fall 2019	Dr. S. Farell-Racette	Fall 2019 - UR Graduate Scholarship Fall 2019 - FGSR Indigenous Entrance Scholarship	5000.00 2369.75

Name	Program/	Start Date	Supervisors(s)	Awards	Amount
Ozog, Cassandra	IDS Special Case	Winter 2017	Dr. R. Rogers Dr. J. Conway*	Fall 2009 - FGSR Graduate Teaching Assistant Fall 2010 - FGSR Graduate Scholarship Spring/Summer 2010 - FGSR Research Award Winter 2011 - FGSR Graduate Teaching Assistant Fall 2017 - SSBRC Global Payment Fall 2017 - UR Graduate Scholarship Spring/Summer 2017 - SSHRC Global Payment Spring/Summer 2017 - SSHRC Enhancement Award Fall 2018 - UR Graduate Scholarship Fall 2018 - SSHRC Global Payment Spring/Summer 2018 - SSHRC Enhancement Award Spring/Summer 2018 - SSHRC Global Payment Winter 2018 - UR Graduate Scholarship Winter 2018 - SSHRC Enhancement Award Winter 2018 - SSHRC Global Payment Winter 2018 - FGSR Graduate Studies and Research Doctoral Graduate Teaching Assistant Winter 2019 - UR Graduate Scholarship Winter 2019 - SSHRC Global Payment Spring/Summer 2019 - SSHRC Enhancement Award Spring/Summer 2019 - SSHRC Global Payment Fall 2019 - UR Graduate Scholarship	2186.12 6000.00 5500.0 2298.12 6666.68 2500.00 6666.68 4000.00 2000.00 6896.61 3600.00 6053.69 5000.00 400.00 6590.10 2623.36 7049.67 4000.00 6745.35 4000.0
Raho, Annalisa	PhD Media & Artistic Research	Fall 2019	Dr. M. Smith Dr. Y. Harrison*	Fall 2018 - UR Graduate Scholarship Fall 2018 - Luther College Family Tuition - Graduate Scholarship Winter 2019 - Luther College Family Tuition - Graduate Scholarship Winter 2019 - UR Graduate Scholarship Winter 2019 - UR Graduate Scholarship Fall 2019 - Luther Family Tuition Grad Scholarship Fall 2019 - FGSR Travel Award Fall 2019 - UR Graduate Scholarship Fall 2019 - MAP Travel Award - Graduate	5000.00 500.00 2500.00 5000.00 500.00 750.00 4000.00 1000.00

Name	Program/	Start Date	Supervisors(s)	Awards	Amount
Wilson, Ken	IDS Special Case	Winter 2018	Dr. J. Daschuk* Dr. S. Farrell-Racette	Fall 2015 - Sask. Innovation & Opportunity Graduate Scholarship	3000.00
				Spring/Summer 2015 - FGSR Graduate Scholarship	6000.00
				Winter 2015 - Doris and W.A. Riddell Graduate Scholarship in the Fine Arts	2250.00
				Fall 2016 - Sask. Innovation & Opportunity Graduate Scholarship	10000.00
				Spring/Summer 2016 - FGSR Graduate Scholarship	6000.00
				Fall 2018 - UR Graduate Scholarship	3500.00
				Fall 2018 - U of R Family Scholarship	500.00
				Winter 2018 - FGSR URGS	5000.00
				Winter 2018 - U of R Alumni Association Dr. David Barnard Graduate Scholarship in Fine Arts	2000.00
				Winter 2019 - UR Graduate Scholarship	3500.0
				Winter 2019 - Doris and W.A. Riddell Graduate Scholarship in Fine Arts	3600.00
				Winter 2019 - UR Graduate Scholarship	5000.00
				Fall 2019 - FGSR Travel Award	750.00
				Fall 2019 - UR Graduate Scholarship	4000.00
				Fall 2019 - MAP Travel Award - Graduate	1000.00
*Co-supervisors from outside Faculty of MAP			**Former MAP faculty member now CRC Tier 1 at Carleton University		
Enrolment and awards data provide by Dean's Office (MAP)					

Appendix VIII

List of Graduates

2004

Slipetz, Vernon

Performance Title: William Walton's *The Bear*: A Unification of Lighting Design and Conducting in the Production of a Chamber Opera

Master of Fine Arts in Interdisciplinary

Supervisor(s): Professor K. E. Laurin, Professor W. D. Pearce

2007

Bell, Kenneth Eric

Thesis Title: Constructed Reality in Television News and Its Effect upon Representation and Credibility

Master of Arts in Interdisciplinary

Supervisor(s): Dr. C. E. Ramsay

Lutfi, Fazail Mustafa

Exhibition Title: Once Upon a Place... Eye Spied with My Little 'I's

Master of Fine Arts in Interdisciplinary

Supervisor(s): Prof. R. Viader Knowles, Prof. G. G. Saul

Sacramento, Rafael Dias

Thesis Title: Styles of Ethnographic Film and Associated Ethical Issues

Master of Arts in Interdisciplinary

Supervisor(s): Dr. C. E. Ramsay, Dr. C. Londono Sulkin

2008

Keating, Bridget Kathryn

Thesis Title: Raping Pocahontas: History, Territory and Ekphrasis in the Representation of an Indigenous Girl

Master of Arts in Interdisciplinary

Supervisor(s): Dr. R. A. Rogers, Dr. C. L. Robertson

2009

Ells, Chrystene Renée

Exhibition Title: SISU: The Death of Tom Sukanen

Master of Fine Arts in Interdisciplinary

Supervisor(s): Dr. M. A. Blackstone Prof. G. G. Saul Prof. L. S. Streifler

Paoli, Loretta Berenice

Exhibition Title: This Space of Translation

Master of Fine Arts

Supervisor(s): Prof. R. Y. Chambers, Dr. B. D. Galloway

2011

Marler, Regena

Thesis Title: (Un)Wanted Foreign Bodies: The Colonization of Psychic Space in Saskatchewan as Place
Master of Arts in Interdisciplinary

Supervisor(s): Dr. C. Ramsay Dr. Kathleen Irwin

2011

Windolph, Janine

Exhibition Title: More Questions than Ancestors: Oral Tradition of Storytelling as a Process of
Communication and Healing

Master of Fine Arts in Interdisciplinary

Supervisor(s): Prof. G. G. Saul Dr. C. L. Robertson

2012

Curry, Elizabeth Judith Dewar

Thesis Title: "When I Get There I Tend to Live There": Home and Community in Radio Cyberspace on CBC
Radio 3

Master of Arts in Interdisciplinary

Supervisor(s): Dr. C. Marsh, Dr. R. A. Rogers

2013

Cooper, Jamie

Exhibition Title: Whitney's Biennial

Master of Fine Arts in Interdisciplinary Studies

Supervisor(s): Dr. K. Irwin, Dr. C. E. Ramsay

Grebinski, Leisha Ann

Thesis Title: "That's the Life of a Gangster": Analyzing the Media Representations of Daniel Wolfe
Master of Arts in Interdisciplinary

Supervisor(s): Dr. C. Marsh, Dr. C. L. Robertson

Robinson, Brett

Thesis Title: Dexter in Love

Master of Arts in Interdisciplinary

Supervisor(s): Dr. C. E. Ramsay Dr. R. A. Rogers

Sandoval, Jorge

Exhibition Title: Peephole

Master of Fine Arts in Interdisciplinary Studies

Supervisor(s): Dr. K. Irwin, Prof. W. D. Pearce

Tashlikowich, Katrina Janine

Performance Title: Perpetual Motion: How Contact Improvisation Shifts the Boundary Between Dancer and
Spectator and Enhances Communication with Children

Master of Fine Arts in Interdisciplinary

Supervisor(s): Dr. K. Irwin, Dr. A. Kipling Brown

2014

Ollenberg, Phillip

Thesis Title: Prairie Audiences: An Investigation and Theoretical Contextualisation of Attitudes and Experiences of Theatre in Regina

Master of Arts in Interdisciplinary

Supervisor(s): Dr. K. Irwin Dr. L. Watson

Wilmink, Melanie

Thesis Title: Situating the Immersive Experience: Exploring Intermedial Situations in Art/Cinema Installations

Master of Arts in Interdisciplinary Studies

Supervisor(s): Dr. C. E. Ramsay Prof. R. V. Knowles

2015

Lague, Jeremy

Exhibition Title: *LAGUE CORP presents ANTI-SOCIAL MEDIA*

Master of Fine Arts in Interdisciplinary Studies

Supervisor(s): Prof. G. G. Saul Prof. R. Truskowski

Trinh, John David

Exhibition Title: *#ITSCOMPLICATED*

Master of Fine Arts in Interdisciplinary Studies

Supervisor(s): Prof. W. D. Pearce, Dr. R. Caines

2017

Rania Al-Harhi

MFA in Interdisciplinary Studies – Theatre and Creative Technologies Project: *The Way Home* Co-

Supervisors: Gerald Saul and Kathryn Bracht

Sarah Ferguson

MFA in Interdisciplinary Studies Project: *Monstrosities: Genderfluidity as Art Practice*

Co-Supervisors: Leesa Streifler and Claire Carter

McComb, Catherine Mary

Thesis Title: *Undressing an American icon: Addressing the representation of Calamity Jane through a critical study of her costume*

Master of Arts in Interdisciplinary Studies (2017, Spring)

Supervisor(s): Dr. K. Irwin

2017

Lydia Miliokas

MA in Interdisciplinary Studies

Thesis: *Through “The Forest of Things, Acts, And Signs” A Study of Edmonton’s The Works of Art and Design Festival and Nuit Blanche*

Co-Supervisors: Carmen Robertson and Christine Ramsay

2017 (cont.)

Jayden Pfeifer

MFA in Interdisciplinary Studies – Performance and Education

Project: *What's at Hand: Improvisation, Group Facilitation, and Agreement among Strangers*

Co-Supervisors: Kathryn Ricketts and Rebecca Caines

Gary Wasyliv

MFA in Interdisciplinary Studies

Thesis: *Relativity: Synchronesis in Art and Applied Science*

Co-Supervisors: Christine Ramsay and Rebecca Caines

2018

Clinton Ackerman

MFA in Interdisciplinary Studies

Exhibition: *Play it Loud: A Creative Music Program for Youth in Regina*

Critical Engagement Paper: Play it Loud: A Creative Music Program for Youth in Regina

Co-Supervisors: Helen Pridmore and Randy Johner

Chloe Chen

MA in Interdisciplinary Studies

Thesis: *An Analysis of Gay and Lesbian Representations on Sina-Weibo and Douban*

Co-Supervisors: Darlene Juschka and Sheila Petty

John W. Q. Desnoyers-Stewart

MFA Interdisciplinary Studies

Exhibition: *Transcending Perception: An Exploration into Virtual, Mixed and Expanded Reality*

Co-Supervisors: Megan Smith and David Gerhard

Jesse Goddard

MFA Interdisciplinary Studies Exhibition: *Re-Assembly of an Artist*

Critical Engagement Paper: Re-Assembly

Co-Supervisors: Rebecca Caines and Megan Smith

Paula Weber

MFA in Interdisciplinary Studies

Exhibition: *Inside Game: Embodying Resilience and Resistance Through Capoeira*

Critical Engagement Paper: Inside Game: Embodying Resilience and Resistance through Capoeira

Co-Supervisors: Charity Marsh, Helen Pridmore, Megan Smith

2019

Luba Kozak

MA in Interdisciplinary Studies

Thesis: *Unconventionality in Thomas Gainsborough's Portrait of Henry Scott: Rethinking the Representation of Dogs as Rational Subjects in Eighteenth-Century British Portraiture*

Supervisors: Francesco Freddolini and Randal Rogers

Appendix IX

BUDGET 2010 – 2020

<u>BUDGET YEAR</u>	<u>CTCH/IDS BUDGET¹</u>	<u>Student Wage Budget</u>	<u>IDS GRAD BUDGET²</u>	<u>IDS GRAD ACTUALS³</u>	<u>NOTES</u>
2009-2010					
2010-2011					
2011-2012					
2012-2013					
2013-2014	17,500				NEW money from U of R Budget
2014-2015	32,500				\$15000 more NEW money from UR
2015-2016	32,500				
2016-2017	26,500	6,000			\$6000.00 of total budget assigned to budget line for student salaries
2017-2018	26,500	6,000		6293	IDP - \$10,000 (capital investment from DO)
2018-2019	19,000/7500 ²	6,000	6375	1684	6,000 is carried because planned defences didn't happen.
2019 - 2020	18,520/7950	6,030	6757	1081 (to date)	Some of the 2018-19 defences look increasingly unlikely as are some of the 2019-20 defences.

¹As noted in the study the IDS Graduate Programs have no direct budget line. Until 2017 there was no expectation on the part of various committees charged with IDS graduate/undergraduate programming that the IDS budget should be used to cover any of the expenses of the IDS Graduate Programs. Expenses were covered in a very ad hoc manner.

² Budget Amount for IDS Programs and almost 85% of this figure is now set aside for IDS Graduate programs the rest is set aside for promotional material and to support the pop culture concentration.

³ It is difficult (if not impossible) to track expenses linked to IDS Graduate programs before 2017-18 because these monies were not used cover the expenses of an external examiner or help defray exhibition/performance costs.

Appendix X

Enrollments¹

IDS Enrollments 2010 - 2019

Year (Fall Term)	MA	MFA	Total	PhD	Convocated MA/MFA	Notes
2010	7	4	11		0	
2011	7	3	10		2	
2012	6	5	11		1	
2013	4	5	9	1 ²	5	
2014	5	8	13	2 ²	2	
2015	4	7	11	2 ²	2	
2016	7	9	16	2 ²	0	
2017	4	9	13	4 ²	4	
2018	3	7	10	6 ²	6	
2019	4	5	9	4	3	

²Special Case

IDS Enrollments compared to all other graduate registrations in MAP

Year (Fall Term)	MA/MFA IDS	MA/MFA OTHER MAP	TOTAL ALL MAP	Notes
2010	11			
2011	10			
2012	11			
2013	9			
2014	13	21	34	
2015	11	24	35	
2016	16	25	41	
2017	13	28	41	
2018	10	25	44	
2019	9	35	44	

IDS Graduate Credit Hours Taught

Year (End of Winter Term)	Combined MA & MFA	Notes
2009 -2010	156	
2010 - 2011	116	
2011 - 2012	132	
2012 - 2013	120	
2013 - 2014	192	
2014 - 2015	153	
2015 - 2016	123	
2016 - 2017	178	
2017 - 2018	177	
2018 - 2019	156	

¹ Enrollment figures and credit hours taught provided by the University of Regina Office of Institutional Research

FACULTY CVs

Dr. Art Babayants

Prof. Kathryn Bracht

Dr. Rebecca Caines

Dr. David Dick

Dr. Francesco Freddolini

Dr. Leanne Groeneveld

Dr. Kathleen Irwin

Prof. Wes D Pearce

Dr. Sheila Petty

Dr. Helen Pridmore

Dr. Christine Ramsay

Dr. Randal Rogers

Prof. Gerald Saul

Dr. Megan Smith

Some CVs have been edited to comply with the 3 page limit.

Unit Review Academic CV Guidelines

The unit review academic CV is a brief document that lists the major information that should be reported by every faculty member within the unit. The CV is limited to 3 pages.

Faculty members are asked to use this word document template to create their CV. All grey text should be deleted as the document is completed.

Art Babayants

Lecturer

Tel: 306 585 2400 Email: Art.babayants@uregina.ca

Education and Professional Development

- | | |
|------|--|
| 2017 | PhD in Drama, Theatre and Performance Studies, University of Toronto
Thesis: <i>"In Unknown Languages": Investigating the Phenomenon of Multilingual Acting.</i> |
| 2011 | MA in Second Language Education/Applied Linguistics
Ontario Institute for Studies in Education (OISE/UT)
Thesis: <i>Acting and Second Language Pragmatics: Pedagogical Intersections.</i> |
| 1997 | BEd. Teachables: English, Russian, Literature.
Moscow State Pedagogic University
Thesis: <i>The Motif of "the Feast in the Plague Times" in Russian and English Dramas of the Romantic Period.</i> |
| 1996 | BA in Philology
Moscow State Pedagogic University |

Employment History

- 2018-2020 Lecturer. Faculty of Media, Art and Performance. University of Regina
- 2012-2018 Lecturer. Graduate Centre for Academic Communication, University of Toronto
- 2012-2020 Artistic Director. Toronto Laboratory Theatre

2011-2020 Teacher Trainer. Canadian Centre for Language and Cultural Studies and Toronto District School Board.

2010-2011 Research Assistant to Prof. Kathleen Gallagher, Ontario Institute for Studies in Education/University of Toronto.

Teaching History

University Level

Course Instructor

2018-2020 *Professional Acting: The Modern Method. Spring Awakening and Epic Theatre. Production Dramaturgy. Introduction to Acting. Scene Study. Script Analysis. Directing Devised Theatre. Post-modern Dramaturgy.* University of Regina.

2009-2018 (Fall, Winter, Summer). *Academic Conversation Skills* course for graduate students. University of Toronto.

2015-2018 (Fall). *Oral Presentation Skills* course for graduate students. University of Toronto.

2006-2007 (Fall, Winter). *Introduction to Anglo-American Literature*, undergraduate course. Moscow State University

College Level

Course Instructor

2015 (Summer). Professional Development Course for Korean Elementary and High School Teachers. Humber College, Lakeshore Campus. July, 2015.

Student Supervision

Name	Position	Dates of supervision
Helen Gao, undergrad	Internship in Arts Management, University of Toronto	Sep 2019- present
Cristina Kindle, MFA	Dramaturg-Researcher, York University	May-July 2017

University Service

- 2018-2019 Member of Reconciliation Action Committee, Graduate Committee, Interdisciplinary Committee.
- 2013-2014 Treasurer, Drama Centre Student Union, University of Toronto.
- 2009-2010 Masters Student Representative, Department of Curriculum, Teaching and Learning, OISE, University of Toronto

Scholarly Research

2017. Babayants, A., & Nolette, N. (Eds.) Bousculer la scène unilingue. *Theatre Research in Canada/Les Recherches théâtrales au Canada* 38.2.
2015. Babayants, A., & Fitzsimmons-Frey, H. (Eds.). *Theatre and Learning*. Cambridge Scholars: Newcastle upon Tyne, England.
- 2020 Babayants, A. Resisting the Monolingual Lens: Queer Phenomenology and Multilingual Dramaturgy. *Dramaturgy of Migration: Staging Multilingual Encounters in Contemporary Theatre*. Ed. Yana Meerzon and Katharina Pewny. Routledge: 2019.
2019. Babayants, A. & Moosavi, M. Moments of Encounter: Canadian-Iranian Immigrant Theatre. *Performing Canadian Frontiers. Theatre and (Im)migration. New Essays on Canadian Theatre. Vol 9*. Ed. Yana Meerzon. Playwrights Canada Press.
2017. Babayants, A. The production of musicals in Russia at the turn of the twenty-first century: Navigating across socialism, capitalism, occidentalism and nostalgia. *The Palgrave Handbook of Musical Theatre Producers*. Eds. Willian Everett and Laura MacDonald. London: Palgrave.

Conference Presentations

2019. *Reflections on Multilingual Performance*. Paper presented at the Mediating Performance Experiences: Cultures and Technologies in Conversation conference. University of Ottawa.
2017. *Multilingual Dramaturgy for the Multilingual Anthropocene*. Paper presented at the CATR conference, University of Toronto.
2016. *Understanding a Multilingual Actor*. Paper presented at the CATR conference, University of Calgary.
2015. *Searching for a New Multilingual Dramaturgy: The Stumbles and Falls of Multilingual Theatre in English Canada*. CATR/SQET, University of Ottawa.

Kathryn Bracht

Associate Professor

kathryn.bracht@uregina.ca, (306) 585 -5590

Education and Professional Development

Bachelor of Fine Arts, The University of British Columbia, ACTING / THEATRE

Master of Fine Arts, The University of Alberta, DIRECTING / DRAMA

Employment History

ACADEMIC EMPLOYMENT: 2007: Associate Professor, Theatre, University of Regina

July 2008: Promotion to Associate Professor

July 31, 2013-Dec. 31, 2013 Acting Head of Theatre

July 31, 2015 – June 30, 2017, Department Head of Theatre

July 2017: Merit Granted (Teaching)

OTHER EMPLOYMENT/PROFESSIONAL CREATIVE WORK: SELECTED ACTING CREDITS: FILM 2007-Present

16 STAKELANDER 2	PRINCIPAL	Glass Eye Pix, Dan Berk, Robert Olsen
10 INSECURITIES "Randy"	PRINCIPAL	Verite Productions/Rob DeLint
09 RESURRECTION	PRINCIPAL	Lhasa Productions/Larry Bauman
07 LITTLE MOSQUE ON THE PRAIRIE "Rival Imam"	PRINCIPAL	CBC, Paul Fox
07 HOW I MARRIED MY HIGH SCHOOL CRUSH	PRINCIPAL	Be Careful What You Wish For Productions, David Winkler.
07 CORNER GAS "Kids Play"	PRINCIPAL	Verite/Prairie Pants, Jeff Beasley

SELECTED PROFESSIONAL ACTING CREDITS: THEATRE 2007-Present

18 TASTY BITS	VARIOUS	SASK PLAYWRIGHTS, ANDREW JOHNSTON
15 TASTY BITS	VARIOUS	SASK PLAYWRIGHTS, LAUREL GREEN
13 SOMEONE TO WATCH...	MARUSHKA	SASK PLAYWRIGHTS, GORDON PORTMAN
10 GAUDEAMUS	EILEEN	SASK PLAYWRIGHTS, JIM DEFELICE
09 DILLIGENCE	MARTHA	SASK. PLAYWRIGHTS, STEPHEN HEATLEY

OTHER SELECTED PROFESSIONAL CREDITS:

2019 <i>Escaped Alone</i>	Western Gold Theatre, Vancouver, <i>Director</i>
2018 <i>Seed</i>	Women Playwright's International (Workshop and staged reading) <i>Playwright</i> , <i>Santiago, Chile</i>
2012/13 <i>Raven Meets The Monkey King</i>	Axis Theatre, <i>Associate Director</i>
2012 <i>Don Juan</i>	Blackbird Theatre, Vancouver, <i>Assistant Dir.</i>
2012 <i>Demolotics</i>	Saskatchewan Playwright's Centre, <i>Director</i>
2011 <i>Gamma</i>	hyphen theatre, Regina <i>Director and Producer</i>
2007 <i>jenna-in-situ</i>	Sarasvati Productions, Winnipeg, <i>Playwright</i>

Teaching History

- WINTER 2009:** Thea 464 and Thea 468: Performance in Production RADIANT BOY by Daniel Macdonald
Thea 490 AG: Music Composition for Theatre (winter production – Director)
- SPRING 2009 / FALL 2009 Parental leave**
- WINTER 2010:** Thea 261: Second year Acting
Thea 262: Performance in Production: BY THE SEA, BY THE SEA, BY THE BEAUTIFUL SEA) (winter production – Director)
Thea 820AK: Graduate class, Directed Studies in Dramaturgy
Thea 902-001: Graduate class, Thesis project
- SPRING 2010:** Thea 902-002: Graduate class, research/reading course for EURYDICE
Thea 810AH: Graduate class, Pre-Production for the Director, THE UNSEEN
- FALL 2010:** Thea 376, Movement for Actors
Thea 261, Second Year Acting
- WINTER 2011:** Thea 464: Performance in Production
Thea 465: Performance in Production, THE QUEENS (winter production - Director)
- FALL 2011:** Thea 262: Second Year Acting
Thea 365BS: Performance in Production (supervision) EURYDICE
Thea 902: Final Thesis Project (supervision) EURYDICE
Thea 356AM: Acting for the Camera
Thea 261: Second Year Acting
Thea 363: The Art of the Monologue
- WINTER 2012:** Thac 465 AD: Performance in Production LOOKINGGLASS (winter production - Director)
Thac 464: Directing Actors TWO OLD WOMEN
Thac 809AG: Graduate Class, Projects in Dramaturgy
- SABBATICAL JULY 1 2012 – JUNE 30 2013**
- FALL 2013: ACTING DEPARTMENT HEAD, 1 COURSE RELEASE**
Thac 365A: Performance in Production
Thac 465: Performance in Production BACKSTORY (fall production - Director)
Thac 365AK: Directed Studies in Directing: The Assistant Director
- WINTER 2014:** Thac 460AM: Theatre for Young Audiences
Thea 820 AC: Graduate class, Projects in Dramaturgy
- FALL 2014:** Thac 260: Acting Theory and Practice
Thac 361: Acting for the Camera
Thea 810: Graduate class, Projects in Dramaturgy
- WINTER 2015:** Thac 260: Acting Theory and Practice
Thac 360 (Movement and Scene Study)
- SPRING 2015:** Thea 315: Theatre for Young Audiences in Production: THE NEW CANADIAN KID
- FALL 2015:** THAC 365: Performance in Production
THAC 465 REMEASURE (fall production – Adaptation and Direction)
- WINTER 2016: DEPARTMENT HEAD**
Thac 360: TYA

Course release (Department Head)

SPRING 2016: Thea 215: Acting Canada

Thac 260: Acting Theory and Practice

THAC 360: Solo Collective: Devising Personal Narrative

WINTER 2017: Thac 260: Acting Theory and Practice

Thea 315AI Directing (Brad McDougall)

FALL 2017: Thac 260: Acting Theory and Practice

Thac 360: Slings and Arrows: Decoding Shakespeare

Thac 365AX – MAKING TREATY 4 (Supervisor – Performance in Production)

WINTER 2018: Thac 365: Performance in Production

Thac 465: BONE CAGE (Double-cast fall production - Director)

FA 899 Graduate Student Professional Placement

SPRING 2018 Thea 810AE Disability and Performance

FALL 2018: Thac 260: Acting Theory and Practice

Thac 315AC: Theatre for Young Audiences

Thea 399AB Contemporary European Theatre / Travel class to Germany for UNIDRAM Festival

WINTER 2019: Thac 365: Devising/Performance in Production

Thac 465: Devising/ SECRETS FROM THE BORNE SETTEE Director, Creator thebornesettee.com

Student Supervision

Name	Position	Dates of supervision
Chrystene Ells	MFA Interdisciplinary Studies, Individual Supervision	2007
Regena Marler	MA Interdisciplinary Studies, Individual Supervision	2008
Daniel MacDonald	MFA Directing, Theatre, Special Case, Thesis Supervisor	2009-2011
Renee Lois Stephano	MA Education, Thesis Defense Chair	2011
Sophia Yannitso	MA Education, External Examiner	2011
Kelley Jo Burke	MFA Playwriting and Dramaturgy, Special Case, Individual Supervision	2010 and 2012
Sabbatical, 2012/13		
Johnny Trihn	MFA Interdisciplinary Studies, Individual Supervision	2013/15
Rania Al Harthi	MFA Interdisciplinary Studies Thesis Co-Supervisor	2015-17
Ken Wilson	MFA Playwriting, Special Case, Individual Supervision	2015-17
Natasha Urkow	MFA Interdisciplinary Studies, Thesis Co-Supervisor	2018-2020

University Service

2008 – 2010: External, Early Childhood Education Position, Education Department. Scholarship committee. B.F.A. Performance Committee

2011 -13: URFA Grievance Committee (to 2013), URFA Intellectual Property Committee, Scholarship Committee, Faculty Representative for the Centre of Continuing Education, External URFA Observer, search committee: University of Regina Copyright Officer(s), Peer Review Committee, Chair. Nominating Committee for Grievance Committee, Representative to CCE for FA, Academic Leadership Committee, Dean’s Search Committee, Fine Arts.

2014 - 17 : Faculty of Fine Arts Scholarship Committee, Peer Review Committee, Scholarship Committee, Graduate Committee MAP, Dean’s Executive, Committee.

2018-19: MAP Peer Review Committee, MAP Committee on Admissions, Studies, and Procedures, MAP Graduate Committee, Theatre B.F.A. Planning Committee.

2019- 20: Sabbatical

1. **Indicate your in-scope administrative positions (Program Chairs, Department Heads, etc.)**

Acting Department Head, Theatre, July 1, 2013 through December 31, 2013

Acting department Head: January 1 – 8, 2015 and June 1 – 26, 2015,

Department Head – July 1, 2015 – June 30, 2017 (Two year term.)

Other elected university and community service has included consulting (i.e. Blue Room Theatre Co.), Peer assessment for the Canada Council (i.e. Globe Theatre) grant assessment for The Saskatchewan Arts Board, at various points a board member, dramaturgical committee member, and fundraising co-chair for the Saskatchewan Playwright’s Centre, adjudicating/workshops for the Saskatchewan Drama Association and the Regina Little Theatre, membership in Canadian Actors Equity Association, ACTRA, board member for the Saskatchewan Playwright’s Centre and the Motherhood Initiative for Research and Community Involvement.

Scholarly Research

Please see Other Employment History for a brief summary of selected artistic practice/research.

Some publications have included: *Homeless on the Range* Canadian Theatre Review Number 154 Spring 2013

Review: *Wild Theatre: The History of One Yellow Rabbit* By Martin Morro The Canadian Theatre Review, Number 117, Winter 2004. Article: *First Rehearsals: Conversations with a three-year old*, Families with Children from Asia, Saskatchewan Chapter, Bi-monthly newsletter. Monologue: *jenna-in-situ* published by Sarasvati Productions Chapbook for the 5th annual International Women’s

Dr. Rebecca Caines

Associate Professor, Interdisciplinary Programs and Creative Technologies
rebecca.caines@uregina.ca, (306) 585 5520

Education and Professional Development

PhD-Performance Studies, University of New South Wales, Sydney, Australia
(Graduated September 2008). Supervisors: Professor Edward Scheer, Professor Meg Mumford
BA (Honours) in Theatre, University of New South Wales, Sydney.
(Graduated- First Class Honours, May 2001)

Employment History

Associate Professor, Faculty of Media, Art, and Performance.

Employed July 1, 2011.

Tenure and promotion, July 1, 2015.

Merit, Jul 1, 2013 and July 1, 2019.

Program Coordinator July 1, 2016- June 30, 2018.

Sabbatical July 1, 2017- June 20, 2018.

Visiting Research Fellow

Sonic Arts Research Centre, School of Arts, English and Languages

Queens University Belfast

(October 1, 2017- August 31, 2018).

Postdoctoral Research Fellow

Improvisation, Community, and Social Practice SSHRC Major Collaborative Research Initiative, University of Guelph, Canada. (2009- 2010 and 2010-2011)

Research Assistant

RA- Dr. Rosemary Galvin, at Murdoch University, Perth, Australia (Research project: Disability Studies and Identity). (2004-2006).

Teaching History

Faculty of Media, Art and Performance (formerly Fine Arts)

University of Regina, Regina, Saskatchewan (2011-current)

Graduate Courses

FA800- Seminar in Interdisciplinary Theory and Criticism I

FA803- Seminar in Interdisciplinary Theory and Criticism II

FA804- Graduate Studies in Media, Art and Performance: Socially-Engaged Art Practices

FA802- Interactive Media and Performance

FA890AD- Creative Technologies in Performance

FA890BF- Topics in Creative Technology I-III

FA899- Graduate Industry Placement

FA890AY- Socially Engaged Art
 FA890BG- Topics in Improvisation I-III
 THEA820AR- Improvisation Studio
 Graduate Sound Art Directed Studies (FA800L- Graduate Topics in Sound Art, FILM820AK- Mediated Sound, and FA890BB Interactive Audio)
 THEA820AQ- Critical Concepts in Performance

Undergraduate Courses

CTCH201 - Introduction to Sound Art co-taught with the Faculty of Engineering
 CTCH110- Introduction to Creative Technologies
 CTCH1110 Creative Technologies Processes
 CTCH499- Capstone Project
 CTCH202 The Tablet (iPad) Orchestra
 CH201- Introduction to Sound Art/Engineering Topics in Sound Art
 CTCH310 AA – Sound Art 2: Interactive Audio
 CTCH410- Interdisciplinary Improvisation
 FA400AD- Interactive Media and Performance (Undergraduate)
 FA400AB- Cultural Studies 1
 THAC360AE- Community-based Performance
 SW427- Expressive Arts in Social Work Practice

Student Supervision

SPECIAL NOTE: All supervision in the IDS area at MFA or PhD or across departments is shared between two supervisors in two different areas.

Name	Position	Dates of supervision
Jesse Goddard (MFA)	Supervisor (with Megan Smith)	Completed 2018
Paula Weber (MFA)	Supervisor (with Charity Marsh)	Completed 2018
Jayden Pfeifer (MFA)	Supervisor (with Kathryn Ricketts)	Completed 2017
Garry Wasilyw (MFA)	Supervisor (with Christine Ramsay)	Completed 2017
John Trinh (MFA)	Supervisor (with Wes Pearce)	Completed 2015
Amber Phelps Bondaroff (MFA)	Supervisor (with Rachelle Viader Knowles)	Completed 2014
Jason Cullimore (PhD)	Supervisor (with David Gerhard)	Will complete 2020
Gao Yujie (PhD)	Supervisor (with Megan Smith)	Scheduled to complete 2021
Elizabeth Curry (MA)	Committee member	Completed 2013
Clinton Ackerman (MFA)	Committee member	Completed 2018
Rowan Pantel (MFA)	Committee member	Completed 2014
Katrina Tasikowich (MFA)	Committee member	Completed 2013
Jorges Sandoval (MFA)	Committee member	Completed 2013
Trevor Tomesh (PhD)	Committee member	Completed 2019
Kevin O'Brien (PhD)	External committee member- University of Pittsburgh	Scheduled to complete 2021
David Lane (PhD)	External committee member- University of Guelph	Scheduled to complete 2024
Brent Rowan (MA)	External committee member- University of Guelph	Scheduled to complete 2021
I-Ying Wu	Postdoctoral Research Fellow	2015-2016
Stacey Bliss	Postdoctoral Research Fellow	2019-2021
Mathilde Meireles	Postdoctoral Research Fellow, Queen's University, Belfast, UK	2018
Koichi Samuels	Queen's University, Belfast, UK	2018

University Service

Program Development and Advising

Lead for Creative Technologies at the University of Regina. 2011-2018.

- Leading the development of a new interdisciplinary program working between Fine Arts/MAP and Computer Science, and including partnerships with other Faculties across the University.

Member of the management team developing the new MA and PhD program in Critical Studies in Improvisation, at the University of Guelph. 2015-current. First cohort, Fall 2019.

Directorship

Director of the Regina Improvisation Studies Centre, University of Regina. (Regina site of the International Institute for Critical Studies in Improvisation (IICSI) research project, and University Research Centre). 2013-current

- Management of research projects, funds, students, and assets for the Regina site.

Selected Academic Committees

University of Regina:

University Executive Council- member (2011, 2012, 2014, 2016)

University of Regina Faculty of Graduate Studies and Research Council- Member (2015-2017)

Faculty of MAP Search Committee- Canada Research Chair—member

University of Regina SSHRC CGS Masters Adjudication Committee—member (2019)

Scholarly Research

ACADEMIC PUBLICATIONS AND RESEARCH CONTRIBUTIONS

Peer Reviewed Books

Rebecca Caines and Ajay Heble, eds. *Spontaneous Acts: The Improvisation Studies Reader*. London; New York: Routledge, 2014. Print. (Role in co-edited work: Lead Author).

Peer Reviewed Book Chapters

Caines, Rebecca. "Fragile Devices: Improvisation as an Interdisciplinary Research Methodology" *Sonic Methodologies* Bloomsbury, 2019 (accepted).

Caines, Rebecca. "Embodied Echoes and Improvised Community Sound [e]Scapes." *Negotiated Moments: Improvisation, Sound, and Subjectivity*. Ed. Gillian Siddall and Ellen Waterman. Durham, N.C.: Duke University Press, 2016. 55-74. Print.

Caines, Rebecca. "Improvising Surprise: Opening Statements." *Spontaneous Acts: The Improvisation Studies Reader*. Ed. Rebecca Caines and Ajay Heble. London; New York: Routledge, 2014. 383-385. Print.

Caines, Rebecca and Ajay Heble. "Prologue: Spontaneous Acts." *Spontaneous Acts: The Improvisation Studies Reader*. Ed. Rebecca Caines and Ajay Heble. London; New York: Routledge, 2014. 1-6. Print. (Role in co-edited work: Lead Author).

Caines, Rebecca. "Haunted Voices in Everyday Spaces: The Community Based Hip-Hop of Australian "Guerrilla" Artist Morganics," *Community Performance: A Reader*, ed. Petra Kuppers and Gwen Robertson. London and NY: Routledge, 2007. 252-262. Print.

Caines, Rebecca. "Intimate Interactions: Spatializing a Postmodern Sociology of Theatre," in *Ethnicity and Identity: Global Performance* ed. Ravi Chaturvedi and Brian Singleton. New Delhi: Rawat, 2005. 162-173. Print

Peer Reviewed Journal Papers

Caines, Rebecca "Resonant Pedagogies: Exclusion/Inclusion in Teaching Improvisation and Sound Art in Communities and Classrooms" *Contemporary Music Review*, 2019.

Caines, Rebecca; Franziska Schroeder and Koichi Samuels. "Editorial: Special Issue on Improvisation and Inclusion." *Contemporary Music Review*, 2019.

Caines, Rebecca. "Fugitive Moments and Public Memory: An Improvised Memorial for Suspected Illegal Entry Vessel X in Canberra." *Participatory Urbanisms*. Berkley: Global Urban Humanities, University of California. (2015): Web and Print Editions.

Dr. David Dick

Assistant Professor, Department of Music

david.dick@uregina.ca, (306) 550-6927,

Education and Professional Development

Doctor of Musical Arts , <i>University of Memphis</i> , Memphis TN Trombone Performance, secondary emphasis: music theory. Dissertation: "The Trombone Parts in Heinrich Schütz's <i>Symphoniae Sacrae I</i> (1629): Style and Influences." (Dr. Kenneth Kreitner, supervisor)	2008
Master of Music , <i>McGill University</i> , Montreal QC, Canada Performance, orchestral training program.	2005
Bachelor of Music , <i>University of Regina</i> , Regina SK, Canada Performance, graduated with distinction.	2002
Jazz Studies , <i>Humber College</i> , Toronto ON, Canada One year of study, awarded distinction, Brass Player of the Year, and scholarship for further study.	1999

Employment History

University of Regina , Regina, SK <i>Assistant Professor</i> <i>Lecturer, Term position</i> <i>Sessional Lecturer</i>	2018-present 2017-2018 2010-2017
Regina Symphony Orchestra , Regina, SK <i>Principal Trombone</i> Part-time, permanent position performing with the symphony in the Regina area and throughout Saskatchewan several evenings and weekends each month from August through May.	2010-present
University of Regina Conservatory of Performing Arts , Regina, SK <i>Studio Teacher and Classroom Instructor</i> Private lesson instructor for low brass and music theory, as well as music theory classroom instructor	2010-present
Trinity Lutheran Church , Regina, SK <i>Music Director</i> Responsible for programming repertoire, directing weekly rehearsals, conducting 35-40 performances during the church year, as well as developing, maintaining and cataloguing the music library.	2010-present
Adjudicator - band, jazz, winds, brass, and percussion <i>Moose Jaw Band Festival</i> , Moose Jaw, SK <i>Alberta Music Festival Provincial Finals</i> , Edmonton, AB <i>Brandon Festival of the Arts</i> , Brandon, MB <i>Saskatchewan Music Festival Association Festivals</i> , Swift Current, SK Prince Albert, SK Mainline Music Festival, Indian Head, SK Quill Plains Music Festival, Wynyard, SK Yorkton, SK	2012-present 2019 2018 2018 2019 2018 2017 2016 2015 & 2019

Esterhazy, SK	2015
Redvers, SK	2015
Saskatoon, SK	2014
Estevan, SK	2014
Assiniboia, SK	2014
<i>Regina Catholic Schools Band Days Festival, Regina, SK</i>	2012
Prairielands Jazz Camp, Regina, SK	2018-present
<i>Coordinator</i>	
Program development, planning, and implementation of camp; budget planning; hiring of clinicians and staff; advertising; data collection and report writing.	
Saskatchewan Band Association, Regina, SK	2016-2017
<i>Program Coordinator</i>	
Program development, planning and implementation; budget planning; data collection and report writing; communications, including website and electronic newsletters; coordinating volunteers and committees; hiring of clinicians and staff; and conference planning.	
Co-Director	2014
<i>Gregorian Institute of Canada, National Convention, Regina SK</i>	
Responsible for acquiring venues for performances, meals, and accommodations; recruiting and collecting from local sponsors; recruiting and coordinating volunteers; and advertising.	

Teaching History

MU100 Introduction to Music
 MU101 Fundamental Music Skills
 MU 204 Jazz Appreciation Online
 MUEN 103 Jazz Band
 MUHI 203 Music History Survey (Luther College)
 MUHI 304 Contemporary Music History
 MUTB 131, 132, 231, 232, 241, 242, 331, 332, 341, 339, 441, 449 - Applied Music Trombone
 MUTU 131 Applied Music Tuba
 MUTH 121 Ear Training I
 MUTH 122 Ear Training II
 MUTH 221 Theory & Analysis of Music I
 MUTH 222 Theory & Analysis II
 MUTH 321 Theory & Analysis of Music III
 MUTH 322 Theory & Analysis of Music IV
 MUTQ186 Brass Techniques

Student Supervision

N/A

University Service

Music department faculty - meetings and committees	2017-present
Interdisciplinary Studies Grad committee	2019-present
MAP Faculty Council	2017-present
IDS undergrad committee	2019-present
Music department grad committee	2017-present
U of R Executive of Council	2019-present
Theatre department faculty search committee	2019

I continue to be an active performer in the Saskatchewan and Canadian music community. I am my ninth season as the principal trombone player of the Regina Symphony Orchestra. I am also active as a freelance trombone player for chamber music, jazz, blues, and theatre productions. The following is a summary of performance highlights over the last 10 years.

Regina Symphony Orchestra: approx. 80 masterworks, 60 pops concerts, and 20 children's concerts

Regina Jazz Orchestra: approx. 30 concerts

Big Sky Brass, an ensemble I co-founded with brass players of the RSO: approx. 30 concerts

Jack Semple Band: approx. 15 concerts in Regina, Saskatoon, Calgary, and Toronto

Broadway musicals on tour, performances in Regina at Conexus Arts Centre: Chicago, 2015 and 2018; the Book of Mormon, 2019

Solo: Premiere at Andover Educator Conference, June 2019; Premiere at International Trombone Festival, July 2019

Francesco Freddolini

Director, Humanities Research Institute, and Associate Professor of Art History (Luther College)
francesco.freddolini@uregina.ca, (306) 206 2100

Education and Professional Development

- 2008 University of Pisa, PhD, History of Art. Dissertation: *Giovanni Baratta (1670-1747). Dalla Toscana all'Europa al Servizio di Principi e Aristocratici* (awarded the 19th Lunigiana Storica Prize for the best doctoral dissertation)
- 2008 University of Pisa, Diploma di Specializzazione in Storia dell'Arte. Thesis: *Scultori, Diplomatici e Mercanti: Aspetti del Mercato della Scultura tra Toscana e Stati Uniti d'America, c. 1815-1860*. Final Grade: 110/110 cum laude
- 2002 University of Pisa, Laurea in Conservazione dei Beni Culturali (History of Art). Thesis: *Convenuto, Firmato et Accordato: Scultori, Cortigiani e Committenti a Firenze 1670-1743*. Final Grade: 110/110 cum laude

Employment History

- 2019- Director, Humanities Research Institute, University of Regina
- 2016- Associate Professor of Art History, Luther College, University of Regina
- 2012-2016 Assistant Professor of Art History, Luther College, University of Regina
 (Tenured since July 1, 2015)
 (Merit increments in 2014 and 2019)

Teaching History

ARTH100 Introduction to Art History (Winter 2013, Fall 2013, Fall 2015, Fall 2017); ART290AG Art: Histories and Practice I (Team taught with Sean Whalley, Sculpture, University of Regina, Fall; 2016, Fall 2017, Fall 2018)

ARTH210 Cultures of Display (Fall 2014); ARTH212 Renaissance Art and Architecture (Fall 2012, Fall 2013, Fall 2016, Fall 2018); ARTH213 Seventeenth-Century Art and Architecture (Winter 2013, Fall 2015, Winter 2018); ARTH 230 The Global Renaissance (Winter 2016, Winter 2018); ARTH290AH Encounters: Material and Artistic Exchanges across Cultures (Fall 2013); ARTH290AI Rome and Florence: The Cities of The Renaissance (Study Abroad Course, Spring 2014); ARTH 290AI Art and Architecture in Rome and Florence (Study Abroad Course, Spring 2016, Spring 2018); ARTH 301 Art Theory and Art Criticism (Winter 2016, Fall 2019); ARTH302 Collecting in Context (Fall 2012, Fall 2014, Fall 2016); ARTH313 The Business of Art (Winter 2014); ARTH390 Art and Religion, c. 1400-1600 (Directed Reading Course, Honours Program) (Winter 2013); ARTH490 Advanced Topics in Seventeenth-Century Art and Culture (Directed Reading Course) (Fall 2013); ARTH490AI Displaying Art in Public Institutions: Theory and Practice (Winter 2014); ARTH490AL Art and its Markets (Directed Reading Course, Honours Program) (Fall 2014); ARTH490AK

History of Collecting (Directed Reading Course) (Fall 2014); ARTH490AJ Display and Architecture (Directed Reading Course) (Fall 2014); ARTH890 Collecting and Display in the Museum (Directed Reading Course, Graduate Program) (Winter 2013); ARTH890AO Representing the Non-Human (Directed Reading Course, Graduate Program) (Fall 2016); ARTH890AP Collecting: History and Theory (Directed Reading Course, Graduate Program) (Winter 2018); FA804/MAP400AA Studies in Art, Materials, and Techniques (Graduate course, Fall 2017)

Student Supervision

Name	Position	Dates of supervision
Sisi Li	PhD Student	Fall 2019-
Kylie Dahlstrom	MA Student	Winter 2018 -
Luba Kozak	MA Student	Fall 2016 – Winter 2019
Emily Nestor	BA Honours	Fall 2019-
Rhea Rennenbohm	BA Honours	Winter 2020-
Alexa Heenan	BA Honours	2014-2015
Emma Morris	BA Honours	2013-2014

University Service

(Selected recent university service)

- 2019- University of Regina, Council Committee on Research, Member
- 2014- Luther College, University of Regina, President Research Fund, Member, Peer Review Committee
- 2018- University of Regina, Member, Search Committee, Art History and Cultures of Display, Tenure-Track Faculty Position
- 2016- University of Regina, Member, Council Committee on Undergraduate Awards
- 2013- University of Regina, Member, Visual Arts Department Scholarship Committee
- 2012- University of Regina, Faculty of Media, Art, and Performance, Member, Scholarship Committee
- 2018 University of Regina, Chair of the Council Committee on Undergraduate Admissions and Studies
- 2017-2018 University of Regina, Humanities Research Institute, Member, Board of Directors
- 2017-2018 Luther College, University of Regina, Chair of the Strategic Planning Oversight Committee
- 2017-2018 Luther College, University of Regina, Member, Search Committee, Computational Biology, Tenure-Track Faculty Position
- 2017-2018 University of Regina, Faculty of Media, Art, and Performance, Member, Search Committee, Indigenous Art History and Cultures of Display, Tenure-Track Faculty Position

Scholarly Research

Selected books and edited collections of essays:

- 2020 Francesco Freddolini and Marco Musillo, eds., *Art, Mobility and Exchange in Early Modern Tuscany and Eurasia* (New York: Routledge, 2020, accepted for publication)
- 2014 Gail Feigenbaum with Francesco Freddolini, eds., *Display of Art in the Roman Palace, 1550-1750* (Los Angeles: Getty Research Institute, 2014), ISBN: 978-1-60606-298-2
- 2014 Guest Editor, *Journal of Art Historiography* (special section): Francesco Freddolini and Anne Helmreich,

eds., *Inventories and Catalogues: Material and Narrative Histories*, special section of the *Journal of Art Historiography* 11 (December 2014), <http://arthistoriography.wordpress.com>, ISSN: 2042-4752 [eight essays]

- 2013 *Giovanni Baratta, 1670-1747. Scultura e Industria del Marmo tra la Toscana e le Corti d'Europa* (Rome: L'Erma di Bretschneider, 2013), ISBN: 978-88-8265-925-7
- 2010 *Giovanni Baratta e lo Studio del Baluardo. Scultura, Mercato del Marmo e Ascesa Sociale tra Sei e Settecento* (Pisa: Edizioni PLUS-Pisa University Press, 2010), ISBN: 978-8884927217

Selected recent articles and book chapters:

- 2018 "Storie di Marmi e di Famiglie: I Ritratti di Giulio e Francesco Maria Spinola," in *I monumenti di Giulio e Francesco Maria Spinola*, ed. Farida Simonetti and Gianluca Zanelli (Genoa: Sagep, 2018), 163-181
- 2017 "Denmark and the International Mobility of Sculpture, c. 1709-1723: Frederick IV and Giovanni Baratta," in *Sculpture and the Nordic Region*, ed. Sara Ayres and Elettra Carbone (New York and London: Routledge, 2017), 55-70
- 2016 "A Rediscovered Work by Domenico Pieratti: The Bust of Louis Hesselin," *Mitteilungen des Kunsthistorischen Institutes in Florenz* 58, no. 3 (2016): 411-420
- 2015 "Marketing Nineteenth-Century Italian Sculpture across the Atlantic: Artists, Dealers, and Auctioneers, ca. 1800-1840," *Nineteenth-Century Art Worldwide* 14, no. 1 (Spring 2015), <http://www.19thc-artworldwide.org>
- 2014 "“La Belle Liaison de La Sculpture”: Sculpture and the Decorative Fabric of Architecture,” in *Display of Art in the Roman Palace, 1550-1750*, ed. Gail Feigenbaum with Francesco Freddolini (Los Angeles: Getty Research Institute, 2014), 191-202
- 2014 "The Grand Dukes and their Inventories: Administering Possessions and Defining Value at the Medici Court," *Journal of Art Historiography* 11 (December 2014), <http://arthistoriography.wordpress.com>
- 2014 "Allestimenti e strategie narrative: collezioni e descrizioni a Firenze e Roma tra Cinque e Seicento," in *Inventari e Cataloghi: Collezionismo e Stili di Vita negli Stati Italiani di Antico Regime*, ed. Cinzia M. Sicca (Pisa: Pisa University Press

Dr. Leanne Groeneveld

Associate Professor, Theatre Studies, Campion College

Leanne.Groeneveld@uregina.ca (306) 359-1222

Education and Professional Development

1992 - 1997 PhD, English, University of Alberta, Edmonton, Alberta -- Accelerated Degree. Major Field: Medieval and Early Modern Literature, especially Theatre. Minor Fields: Modern Drama, Literary Theory. Dissertation: "The Medieval Theatre of Cruelty: Antonin Artaud and Corpus Christi Drama." Supervised by Dr. Garrett Epp.

1988 - 1992 BA, Honours English, University of Alberta, Edmonton, Alberta.

Employment History

1 July 2015 Promotion to the rank of Associate Professor at Campion College

Teaching History

THEA 454 (now THST 462) / ENGL 377, Staging the Passion

THEA 454 / ENGL 377, Theatre of Cruelty

THEA 450, Aesthetics of the Puppet

THST 382/ENGL 304AP, Comedies of Menace: The Plays of Harold Pinter

THST 358, THST 454 Studies in Expressionism and Epic Theatre

THST 302AA, Melodrama to Modernism

THST 301 AC, Dramaturging Shakespeare

THEA 353 (now THST 301), Golden Age of Spain and French Neo-classicism

THST 315AA, Sustainability and Mobility: Historical Strategies, Creative Methodologies, and Socially Engaged Practice (with Dr. Kathleen Irwin and Dr. Valerie Triggs)

THST 300 / ENGL 327, Medieval Theatre

ENGL 302, Shakespeare: Tragedies and Histories

THEA 252, Critical Perspectives

THST 200, Theatre History

THST 150 (now THST 250), Dramaturgy I (Introduction to Script Analysis)

THEA 100, Introduction to Theatre

ENGL 223, Drama

ENGL 100, Introduction to English

Student Supervision

Name

Position

Dates of supervision

John Loeppky	MFA Interdisciplinary student	Fall 2016 (ongoing)
Kirsten Bligh	Honours Theatre Studies undergraduate student	September 2012 to 21 April 2013

University Service

At Champion College at the University of Regina, I have been a member on the following committees: Search Committee, Campus Minister (2017-18); Idle Talk speaker series organizer (ongoing, from 2015); Scholarship Committee (2012-15, 2019-2022; Awards Officer 2014-15); Research and Sessional Appointments Committee (2014-17); Search Committee, Dean (2014); Search Committee, Math (2010); Committee on Student Retention and Orientation (2009-10); Committee to Review the Criteria Document (2008-9); Academic Review Committee (2007-8); Nash Lecture Committee (2007-8, 2019-2021). I also acted as co-director of the Champion College Musica Sacra concert series (two concerts each academic year) from 2009 until 2017.

At the University of Regina, I have been a member of the following committees: Search Committee, Theatre (2019-2020); Search Committee, Education (Arts Education) (2015-2016); Council Committee on Academic Mission (2013-2016, as chair of the committee 2015-16); Conference Steering Committee, Performing Turtle Island: Deconstructing Identities Conference, September 17 to 19, 2015. University of Regina; Executive of Council (2009-2011).

Scholarly Research

Chapters in books:

- ‘lyke unto a lyvelye thyng’: the Boxley Rood of Grace and Medieval Performance.” *Medieval Theatre Performance: Actors, Dancers, Automata, and Their Audiences*, edited by Phillip Butterworth and Kate Normington, Boydell and Brewer, 2017, pp. 197-214.
- “‘He showed Himself in response to your longing’: Women Spectators at the Oberammergau Passion Play.” *Women Rewriting Boundaries: Victorian Women Travelers*, edited by Dr. Precious McKenzie, Cambridge Scholars Publishing, 2016, pp. 133-66.
- “‘Pus for thy goode I schedde my bloode’: Violence and Beauty in the Late Medieval English Biblical Cycles.” *Beauty, Violence, Representation*, edited by Lisa Dickson and Maryna Romanets, Routledge, 2014, pp. 29-41.

Articles in Refereed Journals:

- “The York Bakers and Their Play of the Last Supper.” *Early Theatre* 22.1, 2019, pp. 37-70.
- “Modernist Medievalism and the Expressionist Morality Play: Georg Kaiser’s *From Morning to Midnight*.” *Acta Universitatis Sapientiae*, 16, 2019, pp. 81-101.
- “I felt as never before, under any sermon that I ever heard preached’: Word, Image, and the Oberammergau Passion Play, 1840-1900.” *Nineteenth Century Theatre and Film*, 43.2, 2016, pp. 131-59.
- “The Play of the Sacrament as Fifteenth-century Masochistic Christian Fantasy.” *Autopsia*, 1.1 (*Vox Redux*), 2010, pp. 112-42.

Book reviews in scholarly journals:

- Review of Marla Carlson’s *Performing Bodies in Pain: Medieval and Post-modern Martyrs, Mystics, and Artists*. *Speculum*, 87.1, 2012, pp. 191-3.

Papers Presented At Scholarly Conferences and to Professional Societies:

- “The York Bakers and Their Play of the Last Supper.” Annual meeting of the Canadian Society of Medievalists held at the Congress of the Humanities and Social Sciences, University of Regina, 28 May 2018.
- “Consider a door’: Henri Lefebvre and the Door as End, Door as Herald on the Stage.” *The Door: Site, Object and Threshold in Performance*. Conference supported by the British Academy, Leverhulme Trust, the Delfina Foundation, and the University of Surrey. Delfina Foundation, London, UK. 8 July 2014.
- “He showed Himself in response to your longing’: Women Spectators at the Oberammergau Passion Play, 1853-1905.” *Moving Dangerously: Women and Travel, 1850-1950*. School of English Literature, Language, and Linguistics, Newcastle University, Newcastle, UK, 14 April 2012.
- “I felt as never before, under any sermon that I ever heard preached’: English and American Responses to and Representations of the Oberammergau Passion Play, 1840-1900.” *Shared Visions: Art, Theatre and Visual Culture in the Nineteenth Century*, School of Theatre, Performance and Cultural Policy Studies, University of Warwick, Coventry, UK, 11 February 2012.
- “The Wounded Corpus Christi as Communal Body: The Passion Play and Social Trauma.” Culture Conference, Humanities Institute, University of Regina. Regina, SK, 18 March 2012

Paper Presented To Other Academic Bodies:

- “Early Twentieth-century Expressionist Theatre as Morality Play.” *The Caligari Project: Festival of German Expressionism*. Lectures, Symphony, Theatre, Dance, Exhibitions, Film, Puppetry. University of Regina, 6 October 2016.
- “Theatre of Blood: Violence and Beauty in the English Cycle Dramas.” Invited Talk. Classical, Medieval, and Renaissance Studies Research Group, St. Thomas More College, University of Saskatchewan, Saskatoon, SK, 22 January 2010.

Name: Kathleen Irwin

Position: Associate Dean Graduate Studies and Research
Kathleen.Irwin@uregina.ca, (306) 585 5519; cell 306 501 8762),

Education and Professional Development

DOCTOR OF ARTS

Design for Film Theater and Television (awarded Magna cum Laude, 2007)
Aalto University Art, Design and Architecture, Helsinki

MASTER OF ARTS / EUROPEAN SCENOGRAPHY (1995)

Central Saint Martin's College of Art and Design
London, England

DAMU Design Institute (1995)

Prague, Czech Republic

DESIGN DIPLOMA (1978)

National Theatre School, Montreal

BACHELOR OF ARTS IN FILM & DRAMA (1972)

Queen's University, Kingston

Employment History

CURRENT POSITION

1995 – 2003

ASSISTANT PROFESSOR

Theatre Department

University of Regina

2003 - 2009

Associate Professor, Theatre Dept.

Tenured: 2007

2009 – 2015

Professor, Head of Theatre Department

2015 – present

Associate Dean Grad Studies and Research,

Faculty of Media, Art, and Performance

PREVIOUS EMPLOYMENT

1987 - 1994

SESSIONAL LECTURER

Department of Theatre

University of Ottawa

Teaching History

List courses taught over the last ten years.

Student Supervision

Mitacs Master Intern: Mia Bell / Voice Lab 2020

Mitacs Postdoctoral Fellow: Dr. Chelsea Jones / Voice Lab 2018 /19

Graduate Students

Name and Program	Role	Year completed
Monica Reyes Aalto University Helsinki	Supervisory Committee For PhD	In progress
Carolina Santo University of Vienna	External Examiner PhD Defense	2018
Ken Wilson MFA Theatre University of Regina	Supervisor	2017
Jorge Sandoval Doctoral Candidate at Aalto University School of Arts, Design and Architecture	Co-Supervisor	In progress
Cathy McComb Interdisciplinary MA Media, Art, and Performance, University of Regina	Supervisor	2016
Kris Dueck -MA Arts Education University of Regina	On committee	2013
Phil Ollenberg Interdisciplinary MA / University of Regina	Co-Supervisor	2013
Jamie Cooper - Interdisciplinary MFA / University of Regina	Co-supervisor	2012
Jorge Sandoval - Interdisciplinary MFA / University of Regina	Co-supervisor	2012
Katrina Tashlikowich - Interdisciplinary MFA / University of Regina	Co-supervisor	2012
Marni Badham – PhD Centre for Cultural Partnerships, Victoria College of the Arts, University of Melbourne	External Reader	2011
Regena Marler -Interdisciplinary MA / University of Regina	Co-supervisor	2010

Daniel Macdonald – MFA Theatre	On Committee	2009
Jennifer delos Reyes MFA Visual Arts University of Regina	On Committee	2007

Undergraduate Students: 25 years of undergraduate teaching

Scholarly Research

2019

Irwin, K. Palgrave and MacMillan (forthcoming 2021). “Resistance Within the Academy” (eds. Lindelof, A.M., S. Janssen, and O. Harslof. *PERFORMING INSTITUTIONS: Reimagining their Places, Politics, Practices & Pedagogies: Place, Body, Event, Atmosphere, Commons, and Desire*, (forthcoming 2020).

Birch, A. and K. Irwin. “Embodied and En-sited Performance.” eds. P. Halferty and C. Leeney, *Performing Gender in Performance*. London, Palgrave, (forthcoming 2020).

Archibald Barber, J. and K. Irwin (eds.). *Performing Turtle Island: Perspectives on Current Practice* (University of Regina, 2019).

2018

Irwin, K. (Johner, Ricketts) (Co-I). *Difference and the Arts: Finding New Language for Curriculum Design*. President’s Research Seed Grant Program, University of Regina, 2016-2018.

Irwin, K. “Mapping Culture: Communities, Sites and Stories.” *The Art of Cultural Mapping*. London & New York: Routledge (2018).

Citation: Phil. Smith *Making Site-specific Theatre and Performance: A Handbook*. MacMillan International, 2018.

2017

Irwin, K. Peer Reviewer for Theatre and Performance Design Journal (Taylor and Francis Online).

Irwin, K. “Scenographic Agency: a showing-doing and a responsibility for showing-doing.” *Scenography Expanded*, Volume 1, Contemporary Perspectives in Performance Design, Bloomsbury Press.

Citation: Aronson, A. *The History and Theory of Environmental Theatre*. (New Edition, Bloomsbury Press 2018) (UMI Research Press, 1981).

Irwin, K. “Performing Turtle Island: Fluid Identities and Community Continuities.” *Global Performance Studies (GPS)*, Issue 1.1 (gps.psi-web.org/issue-1-1/fluid-futures/).

2016

Irwin, K. “Mapping Culture: Communities, Sites and Stories.” *The Art of Cultural Mapping*. London & New York: Routledge, (projected date, 2018).

2015

Irwin, K. External Reviewer for Rouse, R. *Technology on Stage: “Design and Analysis of Digital Technology in Theatre.”* MIT Press.

Irwin, K. Peer Reviewer for “The Expansion of Theatrical Space and the Role of the Audience.” *Journal of Nordic Theatre Studies*.

Irwin, K. Review for *The European Legacy*, Mary Elizabeth Anderson. “Meeting Places: Locating Desert Consciousness in Performance.” Vol. 20. No. 2, Amsterdam: Rodopi Press, 2015), 152 pp.