

University of Regina

MEDIA, ART, AND PERFORMANCE INTERDISCIPLINARY PROGRAMS UNDERGRADUATE

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, Anihšīnāpēk, 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.

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1. BACKGROUND

Unlike the growth of formal interdisciplinary programs in some institutions the undergraduate interdisciplinary programs were developed some years after the MFA and MA Interdisciplinary programs were established. The primary focus of IDS undergraduate programs has been Creative Technologies (launched in fall 2013) and a collection of allied courses exploring contemporary culture.¹ Within MAP, Interdisciplinary undergraduate “programs” can still be viewed as a contested term; the concentrations in Creative Technologies and Pop Culture represent the most recent iterations of interdisciplinarity at the undergraduate level. CTCH, is one of the most successful interdisciplinary undergraduate programs at the University of Regina and it needs to be recognized that both programs exist because of previous experiments and, in some cases, sheer will and brute strength of character.

Interdisciplinarity within the Faculty of Fine Arts/ Media, Art, and Performance² and across the University of Regina was a grassroots movement. In a discipline heavy/department structured faculty, interdisciplinary initiatives were led 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 undergraduate 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*. In 2001, the MA and MFA in Interdisciplinary Studies were launched and Vern Slipetz the first graduate of the program convoked in fall 2004. 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. To quote Dr. Petty, “[i]nterdisciplinarity 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...” In 2002, demonstrating her commitment to interdisciplinarity within the Faculty of Fine Arts, Dean Laurin moved forward with a tenure track position in Interdisciplinary Studies that was successfully filled by Dr. Randal Rogers who started July 1, 2004.

Given the partners and the goals of the New Media Studio Lab, it is not surprising that faculty members in Fine Arts, Science and Engineering started discussing what a program or programs that traded on the existing successes of research and pedagogy in the various areas might look like. Much of the discussion around undergraduate curricular development was spearheaded by Dr. Randal Rogers, Prof. Rachelle Viader Knowles (Visual Arts) and Dr. David Gerhard (Computer Science) and by 2011 the first draft of what would become the creative technologies program was conceived. The proposed program faced several challenges, including no one to teach most of the imagined program. In July 2012, artist/scholar Dr. Rebecca Caines joined the faculty and she was immediately tasked with curricular development, becoming the academic

lead for a program that didn't exist and entering into a number of candid discussions with department heads around space and equipment. The implementation of Creative Technologies degree was delayed when the Planning and Priorities Committee (the forerunner to the Council Committee on Academic Mission) recommended that the faculty undertake a feasibility study to see what interest there was in the program. It was felt that \$50,000 could be better spent and in 2012 the Creative Technologies program was approved as a concentration under the existing Bachelor of Arts in Media, Art and Performance degree and saw its first majors registered in 2013. Despite growth in faculty (Dr. Megan Smith, 2014), growth in majors, credit hours taught and graduates this is where the program remains situated in the faculty.

The planning and curricular templates of the Creative Technologies program was led by Wes Pearce (Associate Dean, Fine Arts/MAP). Dr. Caines, Professor Viader Knowles, Dr. Gerhard, Dr. Rogers, Dr. Pauline Minevich, Dr. Carmen Robertson in consultation with all areas of the faculty. 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). In 2009, and with financial support from Dr. Petty, the BA in Arts and Culture, a program unique to the University of Regina as it was administrated and offered as a partnership between the Faculty of Arts, the Faculty of Fine Arts and Luther College was launched and in budget years 2012 and 2013 she was able to secure new money from the university to support the Interdisciplinary programs (primarily undergraduate). The growth of IDS undergraduate programs and the development of policy, procedures and structures to address the needs of the areas have primarily been guided by Professor Wes Pearce (Associate Dean), Dr. Rebecca Caines, (Interdisciplinary Programs Coordinator), Dr. Carmen Robertson (Interdisciplinary Programs Coordinator), and Dr. Allison Hayford. Under Dean 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. In 2016, and with strong encouragement from Dean Staseson, work began on developing the concentration in Pop Culture which was introduced to replace the BA in Arts and Culture. During this time there has also been considerable change in the organization and structure of interdisciplinary programs. The challenge with writing a self-study for Interdisciplinary Undergraduate Programs is that 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.

¹ The first iteration of this was a BA in Arts and Culture that was jointly offered by the Faculty of Arts, the Faculty of Fine Arts and Luther College. This program was launched in 2009 and admission was suspended in 2013 and in 2017 the Faculty of Media, Art, and Performance launched a Bachelor of Arts in MAP with a concentration in Pop Culture.

² The Faculty of Fine Arts was rebranded the Faculty of Media, Art, and Performance in March 2016.

Staffing and Resources

1.1. Staffing - faculty, instructors, lab instructors, technicians, and support staff

Name	Position and Rank	Notes
Dr. Rebecca Caines	Non-Departmentalized Faculty, Associate	CV #1
Dr. Charity Marsh	Non-Departmentalized Faculty, Associate	CV #2
Prof. Wes Pearce	Associate Dean (Interdisciplinary Programs and Special Projects), Professor	CV #3
Dr. Sheila Petty	Departmentalized Faculty, Professor	CV #4
Dr. Helen Pridmore	Departmentalized Faculty, Associate	CV #5
Dr. Christine Ramsay	Departmentalized Faculty, Professor	CV #6
Dr. Randal Rogers	Non-Departmentalized Faculty, Associate	CV #7
Dr. Megan Smith	Non-Departmentalized Faculty, Associate	CV #8
Dr. Christina Stojanova	Departmentalized Faculty, Associate	
Rita Racette	Administrative Assistant	
Chris Zastrow	Dedicated IT support in MAP	Salary is covered by IS not MAP
SESSIONALS*		
WL Altman	CTCH	
Joanne Bristol	MAP	
Ben Halsall	CTCH	
Maqbool Hussain	MAP	CV #9
Cathy McComb	MAP	CV #10
Analisa Raho	CTCH	CV #11

*Sessionals who have taught regularly for the faculty and developed courses for MAP

1.2. Resources

1.2.1. Teaching Space

Room	Capacity	Function
SEE BELOW		

1.2.2. Research Space

Room	Function	Principal Investigators	Funding agency
RC040	Makerspace	Megan Smith, Rebecca Caines, Ian Campbell	Multiple SSHRC and Canada Council for the Arts projects, industry funded research
ED242	Sound Studio	Rebecca Caines, Helen Pridmore, WL Altman	Multiple SSHRC and Canada Council for the Arts projects, industry funded research
ED113	Film and Creative Technologies Multi-Use Classroom and Research Space	Film and Ctech Faculty, grad students	Multiple SSHRC and Canada Council for the Arts projects, industry funded research

1.2.3. Specialized teaching equipment and instrumentation

Equipment/Instrumentation	Location	Notes
Electronic prototyping, 5.1 sound, Mac computers with specialized software, PC computer with specialized software, HTC Vive headset, lasercutter, parametric speakers, smart lamps	RC040	
Octophonic speaker ring, 3 X sub woofers, additional monitor speakers, Mac computer, long throw projector	ED242	
7.1 sound, projectors, multiple inputs	ED113	

1.2.4. Research equipment and instrumentation

Equipment/Instrumentation	Location	Funding agency	Notes
SEE ABOVE			

1.2.5. Research institutes, clusters, or specialized labs

Digital Futures Cluster

Digital Future researchers are leading the way through innovation and creativity in computing and digital media. They are performing research in data mining, wise computing; visualization; data security & policy; design, creation and analysis of emerging technologies; and within the digital humanities. They are emphasizing effective, efficient and sensitive decision-making by working with new information accumulated from diverse sources in scaled quantities of heterogeneous, electronic data. The growth and continuous expansion of the data culture provides constant opportunities for our researchers to innovate, partner, develop and produce across fields such as commerce, science, education, healthcare, public administration, the arts and culture industries. Named faculty from IDS Undergraduate (CTCH) Programs: Dr. Caines, Dr. Smith, Dr. Rogers, I. Campbell, Dr. Gerhard, Dr. Hepting)

Regina Improvisation Studies Centre

In 2013, the University of Regina signed a MOU along with four other universities and one foundational partners to form a seven-year SHHRC funded partnership entitled the International Institute for Critical Studies in Improvisation(IICSI). Partners include University of Guelph, McGill University, University of British Columbia, Memorial University Newfoundland, and the Musagetes Foundation. In 2014, University of California, Santa Barbara was added to the partnership. Each site in the partnership established a local site for their research activities, and each site director represents their site on the national Management Team for the grant.

The Regina site has been hosted by the Faculty of Media, Art, and Performance (MAP-formerly Fine Arts) since 2013, and has been directed by Dr. Rebecca Caines, Associate Professor in Creative Technologies/Interdisciplinary Programs. The Regina research team includes ten researchers (most from MAP), and it has five formal community partners, as well as sustaining a number of informal artistic partnerships with local arts organizations. Many of the IICSI sites, including Regina, have established local centre names that distinguish the local activity to the wider public; in Regina, the site is known as the Regina Improvisation Studies Centre.

VOICE Lab

The VOICE Lab *Vocally Oriented Investigations in Creative Expression* is a studio space opened in 2019 where people with disabilities can think about and develop methods of creative self expression while having the support of people and technology. The project is a partnership between the Faculty of Media, Art, and Performance (MAP); the Faculty of Social Work; and Astonished! Inc. The University of Regina faculty associated with this research are: Dr. Helen Pridmore, Dr. Kathleen Irwin, and Dr. Randy Johnner. As we imagine soundscapes, beat creation, podcasts, and so much more in our future, we believe the VOICE Lab will make a significant contribution to the art and culture knowledge that is created by people with disabilities.

Funding for this research project is through MITACS: Mitacs builds partnerships between academia, industry, and the world – to create a more innovative Canada.

Creative Technologies “MediaLab Think Tank” Speaker Series

Research series featuring global artists and theorists working in Creative Technologies.

2. SCHOLARLY OUTPUT

2.1.1. Summary

- 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).
- Marsh, C.** *Girls Rock and the Ripple Effect*. Documentary 60 mins. (FORTHCOMING).
- Marsh, C.** *We Still Here. Hip Hop North of the 49th Parallel*. (Co-edited with Campbell, M). McGill/Queen’s University Press. (FORTHCOMING).
- 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).
- 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 Pub. (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).
- 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).
- Smith, M., J.** Desnoyers-Stewart & D. Gerhard. “Augmenting Virtuality with a Synchronized Dynamic Musical Instrument: A User Evaluation of a Mixed Reality MIDI Keyboard”. *Music Technology with Swing*. Geneva, Switzerland: Springer Nature (2018).
- Smith, M.** “Riding Through Walls: a computationally-touched journey.” *Anywhere*, v.2. S. Lowry & S. Douglas editors. Melbourne, Australia/New York City, New York: Project Anywhere (2018).
- Smith, M., J.** Desnoyers-Stewart & D. Gerhard. “Augmenting a MIDI Keyboard Using Virtual Interfaces”. *The Journal of the Audio Engineering Society Special Issue: Augmented and Participatory Sound and Music Interaction Using Semantic Audio* (2018).

2.1.2. Grants and Contracts

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 -
Charity Marsh	SSHRC	40%	2017 -
Charity Marsh	SSHRC	30%	2014-
Charity Marsh	CFI	30%	2013-2015
Charity Marsh	SISP	20%	2013-2015

3. COMMUNITY SERVICE INITIATIVES

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.

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*

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

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

4. PROGRAMS OFFERED

4.1. Programs

With the exception of the studio-based BA in Visual Arts and the studio-based BA in Theatre and Performance all of the BA degrees offered in MAP are essentially the same degree. Students studying interdisciplinary undergraduate programs graduate with a Bachelor of Arts in Media, Art, and Performance¹ with a concentration in Creative Technologies or Pop Culture.^{2,3} This works well as a structure for Pop Culture but as Creative Technologies has grown the program does not really work in this BA structure⁴. Led by Associate Dean Pearce, there has been some discussion about developing a Creative Technologies stand alone degree but there have been issues raised; budget, support, name, what kind of degree that this discussion has slowed. What is true is that Creative Technologies has become a vibrant cross faculty teaching, learning, and performance hub within the University of Regina.

The first iteration of the Creative Technologies program was offered in fall 2012 and it has undergone significant curricular change since then. The minor in Creative Technologies was introduced at the same time. The Bachelor of Science in Computer Science (Creative Technologies (Concentration) and a minor have since followed.

The first iteration of the Pop Culture concentration and minor was offered in January 2017. The concentration has since undergone curricular review and a re-focused version is being offered afresh in September 2020.

All students who wish to study Creative Technologies or Pop Culture must meet the requirements and be accepted by the University of Regina. Regardless of the concentration a student is seeking to study all admissions, be they high school or transfer, to the BA in Media, Art, and Performance are direct entry as there is no other requirements than to be a University of Regina student. Currently the admission average for both the University of Regina and the Faculty of MAP is 65%. Advising for the creative technologies is handled through the MAP student program centre and various faculty members, particularly Dr. Caines and Dr. Smith do a tremendous amount of one on one advising with senior CTCH students. Advising for Pop Culture is generally handled through the student program centre with some assistance from the Associate Deans. As students enrolled in the faculty of MAP students in both programs can partake in opportunities offered through the Professional Placement program (up to 15 credit hours can be satisfied by interning with an offsite agency/organization/company with supervision from the partner and the faculty of MAP).

¹ This change in structure and nomenclature happened in 2009 under Associate Dean Allison Hayford. This move brought several undersubscribed BA programs under one the shelter of a single degree so Fine Arts then had 1 BA programs with 7 students in it as opposed to 5 BA programs with 7 students spread out across those programs. However, graduating with a BA with a **MAJOR** in Media, Art, and Performance (and before that Fine Arts) and a concentration most students think is their major is confusing to faculty and students; possibly a name change would be of benefit to everyone.

² As present concentrations are also offered in Art History, Cultures of Display, Film Studies, or Music and there are BA Honours options for Art History, Film Studies and Music.

³ Currently, neither the Creative Technologies nor the Pop Culture concentrations offer a BA Honours.

⁴ The Creative Technologies concentration requires substantially more CTCH courses than the Art History concentration requires Art History courses and in that respect more closely resembles the structure of the BFA or BMus degrees.

Service teaching in support of other programs

The CTCH courses offered by MAP are essential to some computer science programs and although the BSc Computer Science (CTCH Concentration) and the BA Media, Art, and Performance (CTCH Concentration) are similar they are not the same degree nor do they have the same end goals. That being said, many courses offered by MAP are core to the BSc program. This would also apply to the BSc minor in Creative Technologies. CTCH courses are also required for the Creative Technologies Education (concentration)¹ as well as the General Music/Creative Technologies Music Education Minor (Faculty of Education). Not surprisingly, MAP courses comprise much of the content in the Certificate in Media, Art, and Performance which was developed as a retention initiative for student's transferring into the faculty and this certificate can then ladder into any BFA or BA program offered by MAP.

Many of the Creative Technologies and MAP courses, especially at the 200 level, are popular electives for students across the university. CTCH 203 (Introduction to Media and Communications) is so popular it is now offered face to face in the fall semester and an online version is offered in the winter semester and both sections are usually at capacity. With the exception of the Pop Culture concentration MAP 101 (Introduction to Pop Culture), MAP 203 (Musicals on Stage and Screen), MAP 205 (Hollywood and Fashion), MAP 206 (The Power of the Heel) and MAP 208 (The Business of Fashion) are not required by any program and yet are usually at (or close to) capacity. These MAP courses play an important role in sustaining, even increasing, the credit hours taught by MAP with very little cost to the unit.²

¹ One of the options in the Arts Education After Degree (BEAD) Program and other options include Dance Education, Drama Education, Literature Education (Elementary and Secondary), Musical Education and Visual Education.

² Evening and online courses offered through the Centre for Continuing Education that meet a pre-determined cost recovery target have the sessional stipend covered by CCE.

4.1. Enrollment trends

Creative Technologies is a relatively new program that is housed within a administrative structure that is not easy to understand and may deter some students from enrolling in the program. That being said, and with just one exception, the number of majors, the number of credit hours taught and the number of graduates has increased year over year.

CTCH Enrollments¹ 2013 - 2019

Year (Fall Term)	Major	Minor ²	Special Case	Total	Credit Hours Taught	Convocated BA
2013	2			2	216	
2014	7		1	8	300	
2015	8		1	9	684	
2016	19	2	1	21	546	
2017	28	6	1	34	1089	1
2018	32	10	1	43	1593	4
2019	33	9	1	43	1764	6

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

² Since 2015 12 students (from the faculties of Arts, Science and MAP) have graduated with the CTCH minor

In terms of capacity, there is little capacity at the 100 level as both CTCH 110 and 111 are typically full (and often wait-listed) and most of the 200 level courses run at (or very close to capacity). As with many small university programs there is a great deal of capacity in the 300 and 400 LVL courses; there aren't a lot of senior students in the program and students who are looking for electives are often scared off by an elective at the 300 LVL. We have tried seriously limiting the supply of courses at the 300 and 400 levels but it has often meant the one or two senior courses being offered don't align with schedules and students inevitably are asking for a directed studies course to be offered so they can finish the year or degree in a timely fashion.

FA/MAP Credit Hours Taught¹ 2010 – 2019

Year (Fall Term)	Credit Hours Taught
2010	291
2011	141
2012	354
2013	210
2014	273
2015	255
2016	312
2017	474
2018	618
2019	639

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

Given the mercurial nature of the undergraduate interdisciplinary program that is NOT Creative Technologies it is impossible to capture accurate enrolment numbers (not all Arts and Culture majors were registered in Fine Arts, a three year lapse between programs) but the chart indicates that there is growing interest and participation in MAP/Pop Culture courses. Again probably 95%+ of credit hours taught are to students not enrolled in the Pop Culture concentration. Now that the curricular changes, giving the program a stronger focus, it is easier to talk about the program and hopefully easier to market it.

Successes

Jacey Bells (Creative Technologies Concentration -2018) Released self-titled solo album featured by SaskMusic

Brett Wyatt Bells (Creative Technologies Concentration - 2019, current MFA candidate) – University Prize in Media, Art, and Performance; member of successful pop band Stepping Stone, worked on numerous SSHRC funded projects with Dr. Charity Marsh

Dami Egbeyemi (Creative Technologies Concentration -2019, current MFA candidate)- Started his own business in producing and working with EEG technologies on creative technologies projects, co-running a new social media site to support Canadian electronic musicians.

Kolby Kostyniuk (Creative Technologies Minor)- Feature films featured in Regina International Film Festival, Yorkton Film Festival

Joey Maciag (Creative Technologies Concentration 4th year)- Videographer for Ministry of Trade and Export Development, SK, own successful production company Joe Doodle

Chis Merk AKA DJ Merky Waters (Creative Technologies Minor)- Released six of his own albums featuring Saskatchewan music, started own successful music label, worked on numerous SSHRC funded projects with Dr. Charity Marsh

Jill Schmidt- (Creative Technologies Concentration) started own graphic design business

5. UNIT BUDGET

The interdisciplinary undergraduate programs have a direct budget line FOAPAL 2214 which covers all IDS programming.¹ As the interdisciplinary undergraduate programs began to be developed there was increasing concerns from the four departments about money from their discretionary pools to be used to support IDS. To counter-act this attack, Dean Petty prioritized new funding for interdisciplinary undergraduate programs within her budget requests. In 2013, \$17,500 of new money from the central university budget committee was provided for interdisciplinary undergraduate programs (generally understood as supporting 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.

From 2013 until quite recently this budget was overseen by the Interdisciplinary Programs Co-ordinator and that has resulted in some conflict as to which IDS programs are supposed to be funded by this budget. 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 programs² with the remainder being used as the budget for Creative Technologies.

Besides the discretionary pool which is centrally allocated Creative Technologies also derives revenue from class fees that are attached to some of the studio/technology/app heavy courses. These fees are designated for the maintenance or replacement of technologies used in the classroom. For instance, during the 2019-2020 academic year and using monies from the Dean's Office, some of the discretionary pool and the funds collected through class fees all 20 iPads in the CTCH area were replaced.

¹This 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.

²This is one of those areas where the current structure makes administrating the programs challenging as budget-wise the pool is split between CTCH and all other IDS programming ((graduate and undergraduate programs including pop culture, photo minor and Explore Regina) whereas for most other purposes IDS is usually split between graduate and undergraduate.

6. SWOT ANALYSIS (STRENGTHS, WEAKNESSES, OPPORTUNITIES, THREATS)

STRENGTHS

- CTCH is a unique program in Saskatchewan
- Drs. Caines, Marsh, Rogers, Petty and Smith are SSHRC funded. This means some unique and world class research is being undertaken and disseminated which also creates a situation which could provide excellent opportunities for students
- Unique co-taught classes with Engineering, Computer Science, Education, Music
- Despite some obstacles CTCH is a flexible and growing interdisciplinary program
- Successfully argued for new budget line for the program from the University
- MakerSpace which is one of a kind in Regina
- Increasing student numbers across junior level classes, providing unique electives and minors for students in other programs
- Small but growing interest in Creative Technologies specialization within the Interdisciplinary Graduate Degree attracting high calibre international graduates, and providing graduate pathways for Creative Technologies alumni
- Successful development and implementation of online classes (more could happen)
- Industry connections with arts organizations and professional associations, and with professionals in the field (many of whom have taught sessionally for the program)
- Creative Technologies has received some excellent media attention including “Program to Watch” in Macleans and featured “Future Program” in Canadian Art Magazine School Guide, as well as press interest in a number of classes and research projects such as the iPad (Tablet) Orchestra, and Dr. Smith’s RCMP VR research

WEAKNESSES

- CTCH Program lacks a set of common goals, there is no “elevator pitch” or singular vision which makes clear to students, parents, guidance counsellors and the public what CTCH is.
- Classes don’t always speak to each other. A number of classes developed and offered by both faculty and sessionals are often developed in isolation, or created based on the expertise of the developer rather than the needs or goals of the program which makes moving forward as a stand-alone degree challenging.
- The current technical support is a big step forward but he single-handedly covers the IT needs of the entire faculty (which can be a lot of needs). Further, he only supports computers and cannot support AV needs or other classroom supports that are not computer based.
- The IT support is greatly appreciated but there is no dedicated workshop support. All other departments have dedicated technicians to support Faculty with building structures, installing/maintaining and moving equipment, repairing electronics and in general ensuring that all the supports necessary for the delivery and completion of course work are functioning and in place.
- CTCH and some MAP courses, whether face to face or online, are often
- Too many core classes are taught by sessionals instead of faculty.
- Program coordination is spotty, many normal Departmental tasks are not done, left to the last second, or left to Faculty members to initiate.
- Equipment management is constantly an issue
- Name of the major and minor very confusing to students (Bachelor of Arts in Media, Art, and Performance- Creative Technologies Concentration), students have reported disappointment that Creative Technologies is not announced at convocation.
- Some CTCH classes would be much better fits with the Pop Culture concentration
- Limited willingness for some faculty to teach across the Creative Technologies program

OPPORTUNITIES

CTCH could become

CTCH has the potential for significant growth if proper supports put in place for research/teaching faculty and labs (potential to pursue sponsorships/naming rights)

CTCH needs to find a viable industry partner which would allow for internships, placements, coop work placements as well as opportunities for research and development. This would require support from the Dean's Office but importantly support from Office of Advancement and Communication

CTCH should be moving towards the development of more online courses, especially studio/hybrid at the 300 LVL which would allow for more distance learning but potentially take pressure off of the need to offer more undersubscribed face to face courses at that level.

CTCH has the potential for developing excellent connections to the University of Saskatchewan (digital arts) and Sask Polytechnic (digital and design classes).

Currently there is the potential for CTCH to make some interesting connections with the Virtual Reality work being done at the MacKenzie Gallery

THREATS

There is simply not enough person-power to begin to move on all (or possibly any) of the suggestions listed above let alone operationalize them.

Small number of faculty (although comparable to Theatre and Music) but if Faculty members leave (and are not replaced) then the program will be under threat.

Heavy reliance on sessional teaching to teach specialized core courses (it's not good pedagogy and if these particular sessionals leave it will be difficult to replace them). In the past sessionals have been involved in program development but this creates a curriculum that is course focused rather than guided by an over-all vision.

Intake from the catchment area is limited and with no marketing strategy for the program eventually the intake numbers will stagnate which could jeopardize the sustainability of the program.

The structural/governance problems are at present not necessarily threats, but could become so if different persons were hired. The Associate Dean has multiple portfolios/responsibilities, and the program has never been properly connected to the graduate program (in part because the graduate program was established first and had a much different vision of interdisciplinary than the vision that led to the development of the undergraduate IDS programs) which leads to confusion for Faculty and students.

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Appendix I

Program Profile

Creative Technologies: Where technology and art collide to create something new

Creative Technologies (CTCH) is an interdisciplinary program that is unique in the province of Saskatchewan. It encourages studies and research outside of and across traditional areas of study; bringing together artists, scientists, and cultural theorists to converge and explore innovative approaches to art making that re-imagine the impact and power of technology within the fine arts including visual and media arts, music, film, and theatre. Students may enter through the Faculty of Media, Art, and Performance and graduate with a BA (Fine Art) in Creative Technologies, or enter through the Faculty of Science, Department of Computer Science and graduate with a BSc (Computer Science) in Creative Technologies. Minors in Creative Technologies are also possible, as part of a major degree in another Faculty or area. CTCH offers courses from fine arts, computer science, and engineering, with opportunities to draw on courses from media and communications studies, education, and beyond. Our roster of courses encourages collaboration, experimentation, and lateral thinking. The program cultivates imaginative and innovative outcomes inspired by our changing technological landscape.

The Creative Technologies program is ideal for students who have specific interests in art, technology, culture, and interdisciplinary study. Our students are serious about gaining skills as artists, scientists, developers, theorists, entrepreneurs, and, practice-based scholars, and they learn to think about technology and the arts in new ways. Our students thrive in the exploration of digital culture while working in interactive media and installation, physical computing and creative computation, augmented performance and critical research into art and technology.

Imagine how a music course like the Tablet Orchestra broadens traditional music training by including new media; how real-time interactivity through the incorporation of custom electronics enriches the process of making installation, and sound art; how 3D modeling, laser cutting and rapid prototyping nurtures new avenues in sculpture; how a course in expanded cinema enhances approaches to animation; and how the development and programming of topic sensitive social media and mobile apps augment a course in performance theatre. For students of Creative Technologies, the possibilities are as open and flexible as are our ideas and engagements. Students are supported through an academic advising process that tailors their program of study to individual interests:

Students may focus interdisciplinary approaches by designing their course of study to engage in a breadth of inquiry (selecting from courses across all our areas of study)

Students may design their course of study to focus on a particular area of interest under the banner of Creative Technologies (clustering courses in visual practices, sound and audio, or interactive media software and media art development, for example).

Students taking BFA, BA or BSc degrees in a disciplinary area, may use CTCH courses to supplement their course of study through additional training in art and technology, as it relates to their fields.

Creative Technologies graduates have many options for continued study and employment. This unique specialization in art and technology gives students an edge in applying for graduate programs to pursue scholarly research at the master's and doctoral levels anywhere in the world. Graduates will be employable in the areas of interactive art design and display, mobile app design and development; animation; web content design and programming; and, interface and interaction design. Or graduates may choose careers in the creative sector working in the visual and media arts, film, music, or theatre; as digital and interactive media content designers; and, as online and social media producers or consultants.



Interdisciplinary Undergraduate Programs

Program Requirements
Course Descriptions

APPENDIX II

BA MAP (Creative Technologies Concentration)

Credit Hours	Bachelor of Arts in Media, Art, and Performance (Creative Technologies Concentration)
Critical Competency Requirements	
0.0	MAP 001
6.0	Communication in Writing
9.0	Culture and Society – including mandatory MAP 202
6.0	Social or Natural Sciences – including Math and Computer Science
3.0	Research and Methodology
9.0	Critical Competency Electives
Concentration Requirements	
3.0	CS 207
3.0	CTCH 110
3.0	CTCH 111
3.0	CTCH 203
3.0	ARTH 360
6.0	CTCH 200 or 300 LVL
3.0	CTCH 301
3.0	CTCH 304 or 305
3.0	CTCH 400 LVL
3.0	CTCH 499
3.0	ENGG 100 or ENGG 123
3.0	FILM 220 OR FILM 209
6.0	Two from the CTCH Recommended Courses from the calendar.
12.0	MAP Electives – Four (as per the requirements in the calendar)
30.0	Open Electives -
120 Total	70%_GPA required in program

MAP Minor in Creative Technologies

Credit Hours	Media, Art, and Performance Minor in Creative Technologies
3.0	CTCH 110
3.0	CTCH 203
3.0	CTCH 204 or CS 207
3.0	CTCH 300 LVL
3.0	CTCH 300 or 400 LVL
3.0	Approved elective as outlined in the Calendar
18.0	

CS 490DA Topics in Mobile Computing This course investigates one or more topics in mobile computing design in depth. Topics may include: touch interfaces, mobile networking, graphics, development environments, location-aware computing, wearable and sensor-based computing, ambient intelligence, ubiquitous computing.	3:0-1
CS 490DB Applications in Natural Sciences This course investigates one or more topics related to the application of Computer Science in research in the natural sciences, such as astronomy, biology, chemistry/biochemistry, geology, physics, etc. Projects may include: problem definition, requirements analysis, software design, implementation, experimental design, summarization of results, data analysis. Project presentation, demonstration, and report.	0-3:3-1
CS 490DE Topics in Cloud Computing This course investigates one or more topics in cloud computing in depth. Topics may include: definition, service models (infrastructure as a service, platform as a service, software as a service), deployment models (private, public, hybrid), architecture, scalability and elasticity, security and privacy, implementation and applications.	3:3-0
CS 491 Selected Topics/Directed Readings - an AA-ZZ series. A special topics course in which the student completes an independent study in computer science under the supervision of a faculty member in the department. ** The student and the supervisor must present a detailed outline of the proposed study to the head of the department for approval prior to registration. **	3:3-0
CS 491AA Scientific Visualization A course in special topics in which the student makes an independent study in computer science under the supervision of a faculty member in the department. ** The student and the supervisor must present a detailed outline of the proposed study to the head of the department for approval before registration. **	3:3-0
CS 491AL Operating Systems Programming Study of the UNIX operating system. Topics include virtual memory, threads, context switches, kernels, interrupts, system calls, interprocess communication, coordination, and the interaction between software and hardware. Assignments involve advanced programming in C and x86 assembly to implement enhancements to a small, but fully functional UNIX-like operating system. ***Prerequisite: A background in operating systems and computer system architecture comparable to the senior undergraduate level*** **Permission of the instructor to register**	3:0-0
CS 492 Selected Topics/Directed Readings - an AA-ZZ series. A special topics course in which the student completes an independent study in computer science under the supervision of a faculty member in the department. ** The student and the supervisor must present a detailed outline of the proposed study to the head of the department for approval prior to registration. **	3:3-0
CS 493 Selected Topics/Directed Readings - an AA-ZZ series. A special topics course in which the student completes an independent study in computer science under the supervision of a faculty member in the department. ** The student and the supervisor must present a detailed outline of the proposed study to the head of the department for approval prior to registration. **	3:3-0

CS 494 Selected Topics/Directed Readings - an AA-ZZ series. A special topics course in which the student completes an independent study in computer science under the supervision of a faculty member in the department. ** The student and the supervisor must present a detailed outline of the proposed study to the head of the department for approval prior to registration. **	3:3-0
CS 495 Selected Topics/Directed Readings - an AA-ZZ series. A special topics course in which the student completes an independent study in computer science under the supervision of a faculty member in the department. ** The student and the supervisor must present a detailed outline of the proposed study to the head of the department for approval before registration. **	3:3-0
CS 497 Digital Media Project To be taken in the final semester of the Digital Content Development program. An individual digital content development project will be completed under the direction of a faculty member. **Written approval of Department Head (or designate) is required to register. **	3:3-0
CS 498 Honours Oral All honours computer science students are required to register for this course in the semester in which they plan to do their oral examination. The course will be graded C (credit) or N (no credit).	0:0-0
CS 499 Honours Seminar This course is to be taken by all honours computer science students in both semesters of their fourth year. The student is required to attend all seminars and, in addition, to present a topic that will be determined in consultation with a faculty member in Computer Science.	0:1-0
CTCH	Creative Technologies
CTCH 110 Introduction to Creative Technologies This course investigates the creative use of technology. It explores how computer hardware and software, machinery and gadgets and devices, and networks (including social networks) are used in the production of works of visual art, music, theatre, film and new media; and how creativity shapes new technologies. No prerequisite. *Note: May not receive credit for both CTCH 110 and FA 169AA* *Note: Creative Technologies Program Option*	3:3-0
CTCH 111 Creative Technologies Processes This course investigates the creative uses of technologies and how various technologies are used in the production of visual arts, film, music, theatre and new media and how creativity shapes new technologies. Will include hands on activities *Note: Creative Technologies Program Option.*	3:3-0
CTCH 200 Selected Topics in Creative Technologies *Note: Creative Technologies Program Option*	0:6:6-6
CTCH 200AE The Electronic Voice: Beatbox, Looping, Vocal FX and Soundscapes This course explores the endless possibilities of the human voice in combination with technology. We will cover modules in song construction, beatboxing, looping, improvisation, vocal FX and live performance using various electronic equipment. This course is ideal for students with vocal interest, comfortable with solo singing.	3:0-0
CTCH 200AF Global Exploration in Creative Technologies Students will critically and experientially engage with creative technologies in global locations.	3:6:0-0

CTCH 200AG 3:0-0
Branding, Advertising and Design
 This course explores design practices for branding and advertising as they are developed in a professional environment. Through experiential learning process, lectures, case studies, and studio projects, students will gain practical and theoretical knowledge to create and understand the visual language underpinning brand identities and advertising campaigns.

CTCH 200AH 3:6-6:0
Global Exploration in Creative Technologies -2
 Students will critically and experientially engage with creative technologies in global locations.

CTCH 200AI 3:3-0
Rhythm, Riff, Remix: Electronic Dance Music Production
 This course introduces students to the basic elements, techniques and processes of electronic dance music, technologies and design, focusing on three key areas: beats and rhythm design, riff composition and combination, and remix strategies and production processes.

CTCH 200AJ 3:0-0
Music and the Computer: Listening for the Future
 Imagine a future where a button press unleashes a symphony, or everyone contributes to a global soundtrack. Music is evolving, and in this course students will explore the relationships between music, science, and technology, engaging with ideas of contemporary scholars and sonic artists, conducting creative projects, and questioning music's future.

CTCH 200AK 3:3-0
Visual Communication for the WEB
 This course focuses on skills, experience, and critical thinking related to the production of online-related experiences. While investigating case studies and visual communication principles, students will engage with projects including display/mobile advertising, as well as the design of a website.

CTCH 200AL 3:3-0
Visual Identity Design
 Visual Identity is key to make a difference. In this course you will design visual communication for business and non-profit organizations. Through a combination of projects, you will design and publish documents for internal and external publics, connecting with your audience through print and web media products.

CTCH 201 3:2-2
Introduction to Sound Art
 This course introduces the artistic practice of sound art. It covers a range of sound art practices including avant-garde sound, Musique Concrète, sound and 1960s art movements, electroacoustic music, sound sculpture, radio art, Acoustic Ecology, community-engaged sound art, sound art in performance, and new media. Includes practical exercises.
 Prerequisite: Successful completion of 15 credit hours, or permission of the instructor
 Note: Students may not receive credit for CTCH 201 and/or CTCH 200 AA and/or FA 269AB 001 and/or ENEL 496AD
 Note: Creative Technologies Program Option

CTCH 202 0:3-2:2
The Tablet Orchestra
 This class explores the potential of the tablet as a musical instrument, and as a tool to enhance music teaching, learning, composing, and performing. All enrolled students will participate in a new performance ensemble "The University of Regina Tablet Orchestra". Music students, computer science students and those interested in experimental performance are encouraged to enroll.
 Prerequisite: Successful completion of 15 credit hours, or permission of the instructor
 Note: Students may not receive credit for CTCH 200 AB and CTCH 202
 Note: Creative Technologies Program Option

CTCH 203 3:3-3
Introduction to Media and Communication
 Key topics in media and communication such as: theories of media and communication; technology as social practice; digital and interactive media; television and advertising; global media; online media; surveillance; alternative and tactical media; perceptual media.
 Note: Students may not receive credit for FA 269AC and CTCH 203
 Note: Creative Technologies Program Option

CTCH 204 3:3-0
Introduction to New Media Graphic Design
 This course investigates design strategies for creative technologies and new media.
 Prerequisite: Successful completion of 15 hours, or permission of the instructor
 Note: Students cannot receive credit for CTCH 200AD and CTCH 204.
 Note: Creative Technologies program option.

CTCH 205 3:3-0
Hip Hop Cultures, Politics, Identities
 This course is an exploration of local and global hip hop cultures, politics and identities. Students will be expected to engage in both critical analysis and hip hop cultural production.
 Note: Students cannot receive credit for CTCH 200AC and CTCH 205.
 Note: Creative Technologies program option.

CTCH 210 1:5-6:6
Selected Topics in Creative Technologies
 New studio course to be developed to allow for specialized topics/subjects as required for groups of undergraduates students.
 Note: Creative Technologies Program Option

CTCH 210AB 3:3-0
3D Animation: Art, Social Media
 An online real-time interactive software intensive course that addresses digital art, design, DE animation and modeling.

CTCH 210AC 3:0-0
Popular Music Performance and Politics in North America Post-World War II
 In this course we will explore the diverse popular musics that have dominated popular culture since the mid-1950s, including Country, Blues, Rock 'n' Roll, Soul, Motown, Heavy Metal, Disco, Hip-Hop, Rap, and Pop, among others. No previous background in music performance or musicology is required.

CTCH 211 0:3-3:3
Digital Studio Tools
 This studio course explores the creative opportunities available when working digitally in the areas of fine art, illustration and graphic design. Throughout this course students will work towards the production of a portfolio of digital works that will include digital painting, digital collage, vector illustrations, typography, layout design and photographic manipulations. Modules will include introductory and intermediate skills in Adobe Photoshop, Adobe Illustrator, and Adobe InDesign as well as learning how to incorporate scanned artwork or photography into works for both print and screen.
 Note: Students may only receive credit for one of CTCH 210AA and CTCH 211

CTCH 212 3:0-0
Audio Tools
 A basic course including practical guidance in the setup and use of audio and electronic equipment, and in learning to write and perform music using commercial, open-source and DIY audio tools with the computer. Designed to be useful to students regardless of literacy in music reading and notation, this course welcomes students of varied experience and background in music, creative sound and computers.
 Prerequisite: 30 credit hours or permission of instructor.

CTCH 220 3:3-0
Selected Topics in Creative Technologies
 New lecture course to be developed to allow for specialized topics/subjects as required for groups of undergraduates students.
 Note: Creative Technologies Program Option

CTCH 300 3:6-6:6
Selected Topics in Creative Technologies
 New course to be developed to allow for specialized topics/subjects as required for groups of senior undergraduates. Conceivably could be cross-listed with either CS or FA if required.
 Prerequisite: Successful completion of 30 credit hours or permission of instructor
 Note: Creative Technologies Program Option

CTCH 301 Play: interactions in new media Play is a hands-on studio course exploring participation and interaction in new media art practice. Students will build projects in the areas of interactive installation, data visualization and public intervention. ***Prerequisite: CS 207 or CTCH 202 or CTCH 204 or permission of instructor*** *Note: Creative Technologies Program Option*	3:3-0	*Note: Special permission of the instructor available for strong candidates with less credit hours completed.*
CTCH 302 Selected Topics in Creative Technologies New lecture course to be developed to allow for specialized topics/subjects as required for groups of senior undergraduates. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*	3:3-0	
CTCH 303 Technology and Culture The aim of this course is to understand technology as a social practice. It will focus on issues concerning the intersections between technology and social life from a multidisciplinary perspective. Topics include: the nature of technology; history of technology; theories of technology; technological determinism and fetishism; technology and bodies; gender and media; digital and interactive media; technology and representation. ***Prerequisite: CTCH 203*** *Note: Creative Technologies Program Option*	0-3:3-3	
CTCH 304 Media Empires This course offers an interdisciplinary approach to historical patterns of technological development, and the institutional, ideological, aesthetic and ethical changes they have prompted over the last hundred years in the most popular media of the day (film, TV, internet). *Note: Creative Technologies Program Option*	3:3-0	
CTCH 305 Expanded Screens This course looks at contemporary cinemas and the expanding and contracting screen in recent decades. Topic may include films as political vehicles, technological spectacles, accessories, and installation art. *Note: Creative Technologies Program Option*	3:3-0	
CTCH 310 Selected Topics in Creative Technologies New studio course to be developed to allow for specialized topics/subjects as required for groups of senior undergraduates. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*	1.5-6:6-6	
CTCH 310AA Sound Art 2: Interactive Audio This class focuses on creative explorations of interactive audio art. Students will work on a major practical project(s) or research projects depending on their interests. ***Prerequisite: 30 credit hours or permission of instructor***	3:3-0	
CTCH 310AB Wearables: Art and Body Tech This course explores "wearables" in art and technology. Students will create wearable projects and learn about critical concepts and histories of global wearable art, including emerging wearable trends. ***Prerequisite: 30 credit hours or permission of instructor***	3:0-0	
CTCH 310AC Video Hack: Web Video Tools This course mashes together traditional video creation skills with an emphasis on using contemporary tools to produce high quality digital outputs for the internet and emerging online platforms. Using widely available tools such as smartphones, tablets, action cameras, open source code & laptops this class will explore creative opportunities afforded by these new tools. Topics will include super short form videos for social media, video mashups from found video, code & video, time-lapse video & the evolution of camera placement. Editing projects for these new platforms will incorporate professional video editing applications, online tools and image editing applications. ***Prerequisite: 30 credit hours or permission of instructor.***	3-6:6-3	
CTCH 310AD Introduction to Computer Game and VR Design This course introduces computer game design using Unity and other industry standard software, through concept, pre-production, production and post-production; includes storyboarding and distribution. For game design, and virtual reality composition towards experimental art applications. Open to beginners and advanced students. ***Prerequisite: 30 credit hours***	3:3-3	
CTCH 320 Selected Topics in Creative Technologies New lecture course to be developed to allow for specialized topics/subjects as required for groups of senior undergraduates. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*	3:3-0	
CTCH 320AA Popular Music Cultures and Technologies The aim of this course is to study and understand the social, political, and cultural significance of popular music in the 20th and 21st Centuries. Topics include genres, individual artists and groups, stylistic trends, record labels and recording technologies, media representation and celebrity construction, as well as the role of race, class, gender, sexuality, and regional differences in the reception of popular music. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*	3:3-0	
CTCH 320AB Contemporary Performance/Technology This course investigates the use of new technology in live performance contexts. It covers technology in performance art, new theatre forms, and live sound and body work. Students will study contemporary artists and analyse their ideas and techniques working on either a major essay or a solo performance work. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*	3:0-0	
CTCH 320AC Spy Media As an examination of spies and spying in popular culture this course investigates; the spy genre in film and television; technologies of control; cultures of surveillance and resistance, media representations of espionage, security, transparency, secrets, conspiracy and paranoia.	3:0-0	
CTCH 402 Media, Censorship, Propaganda This advanced seminar course will introduce students to interdisciplinary critical approaches to the study of (self) censorship, propaganda and persuasion in contemporary media on the basis of films, television shows and other artefacts. *Note: Students cannot receive credit for Film 480AV and CTCH 402* *Note: Creative Technologies Program Option*	3:3-0	
CTCH 403 Advanced Communication A seminar in advanced communication. Individual seminar themes include but are not limited to: digital and interactive media; global media; television studies; media convergence and surveillance; alternative and tactical media; perceptual media, etc. ***Prerequisite: CTCH 303 or permission of the instructor*** *Note: Creative Technologies Program Option*	0-3:3-3	
CTCH 410 Selected Topics in Creative Technologies New studio course to be developed to allow for specialized topics/subjects as required for groups of senior undergraduates. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*	1.5-6:6-6	
CTCH 410AA Interdisciplinary Improvisation Investigates history and practice of improvisation in theatre, music, computer science, arts, and social practice; and its wider impact on interdisciplinary collaboration practices. Students choose either essays or applied/creative assignments. ***Prerequisite: Completion of 30 credit hours or permission of the instructor.***	3:3-0	
CTCH 420 Selected Topics in Creative Technologies New lecture course to be developed to allow for specialized topics/subjects as required for groups of senior undergraduates. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*	3:3-0	

CTCH 420AA 3:0-0
Popular Music: Theoretical and Methods
 In this course students are introduced to contemporary theoretical debates and methodological approaches in Popular Music Studies.

CTCH 499 3:3-0
Creative Tech Capstone Project
 This course focuses on the development of a major independent project or research paper in the area of Creative Technologies, for all students in the Creative Technologies Concentration.
 Prerequisite: 84 credit hours.

DAK	Dakota
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DAK 100 3:3-0
Conversational Dakota I
 Introduction to the Dakota language, with emphasis on oral expression, basic grammar, and writing in Roman orthography.

DAK 101 3:3-0
Conversational Dakota II
 A continuation of DAK 100. Further grammar and conversational practice for Dakota.
 *** Prerequisite: DAK 100 ***

DAK 104 3:3-0
Dakota Grammar and Orthography I
 This course is designed for students who speak some Dakota. Emphasis is on Roman orthography and basic grammar, with some attention to dialect variation.
 ** Permission of the Department Head is required to register. **

DAK 105 3:3-0
Dakota Grammar and Orthography II
 A continuation of DAK 104. Further study of the grammar and orthography. An introduction to short composition.
 *** Prerequisite: DAK 104 ***

DAK 202 3:3-0
Intermediate Dakota I
 This course is a continuation of the Dakota oracy and literacy skills introduced at the 100-level. Intermediate grammatical structures are introduced through oral practice and the study of oral and written literature.
 Prerequisite: DAK 101 or 105

DAK 203 3:3-0
Intermediate Dakota II
 A continuation of DAK 202. Further oral practice in Dakota with additional grammatical instruction and an introduction to short composition.
 Prerequisite: DAK 202

DAK 206 3:3-0
Dakota Linguistics
 Linguistic concepts for the scientific analysis of Dakota, with comparison to the closely related Nakota dialect. Application to language teaching.
 Prerequisite: DAK 101 or DAK 105 or permission of the department head.

DAK 225 3:3-0
Dakota Transcription and Writing
 Practice with the roman orthography for Dakota consisting of transcription exercises and short expository and creative compositions. ***Prerequisite: DAK 203***

DART	Didactique en art visuel
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DART 315 3:3-0
Didactique des arts à l'élémentaire
 Introduction à la didactique de l'éducation artistique au niveau élémentaire. Ce cours vise à intégrer les 5 disciplines (arts visuels, danse, expression dramatique, musique, et littérature) du programme du tronc commun de la Saskatchewan.
 *** Préalable : Être en troisième année du Bac élémentaire, acceptée au BEAD élémentaire ou avec la permission du Bac. ***

DART 498 1-3:0-0

DART Independent Study II

DART 499 1-3:0-0
DART Independent Study I

DEJE	Didactique éducation jeunes enfants
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DEJE 325 3:3-0
Éducation des jeunes enfants
 Principes du développement et de l'apprentissage des jeunes enfants. Applications à un environnement scolaire centré sur l'apprenant dans les écoles francophones et les programmes d'immersion.
 *** Préalable: Au moins un cours en prime enfance. ***

DEJE 498 1-3:0-0
DEJE Independent Study II

DEJE 499 1-3:0-0
DEJE Independent Study I

DEL	Développement et enrichissement langagiers en français
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DEL 150 3:3-0
Développement et enrichissement langagiers en français I
 Acquisition d'une méthode personnelle d'expression écrite et orale par la pratique et l'approfondissement des notions langagières acquises tant dans les autres cours qu'enseignées en classe.
 *** Préalable : Être admis.e au programme de première année du Bac ou avec la permission du Bac. ***

DEL 151 3:3-0
Développement et enrichissement langagiers en français II
 Continuation de l'acquisition d'une méthode personnelle d'expression écrite et orale par la pratique et l'approfondissement des notions langagières acquises tant dans les autres cours qu'enseignées en classe.
 *** Préalable: DELF 150 ou avec la permission du Bac. ***

DEL 498 1-3:3-0
DEL Independent Study I

DEL 499 1-3:3-0
DEL Independent Study II

DENE	Dene (Chipewyan)
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DENE 100 3:3-0
Conversational Dene I
 Introduction to the Dene language, with emphasis on oral expression and on writing in standard Roman orthography. Basic grammar and vocabulary. No prior knowledge of Dene is assumed.

DENE 101 3:3-0
Conversational Dene II
 A continuation of DENE 100. Further grammar and conversation practice for Dene.
 *** Prerequisite: DENE 100 ***

DENE 104 3:3-0
Dene Grammar and Orthography I
 This course is designed for students who speak some Dene. Emphasis is on standard Roman orthography and basic grammar, with some attention to dialect variation.
 ** Permission of the Department Head is required to register. **

DENE 105 3:3-0
Dene Grammar and Orthography II
 A continuation of DENE 104. Further study of grammar and orthography. An introduction to short composition.
 *** Prerequisite: DENE 104 ***

DENE 202 3:3-0
Intermediate Dene I
 This course is a continuation of the Dene oracy and literacy skills introduced at the 100-level. Intermediate grammatical structures are introduced through oral practice and the study of oral and written literature.
 Prerequisite: DENE 101 or 105

APPENDIX III

BA MAP (Pop Culture Concentration)

Credit Hours	Bachelor of Arts in Media, Art, and Performance (Pop Culture Concentration)
0.0	MAP 001
6.0	Communication in Writing
9.0	Culture and Society – including mandatory MAP 202
6.0	Social or Natural Sciences – including Math and Computer Science
3.0	Research and Methodology
3.0	MAP 101 – Introduction to Pop Culture
3.0	CTCH 203 – Introduction to Communications & Media
3.0	MAP 102 or 212
3.0	ANTH 240 – Popular Culture or ANTH 241 AA-ZZ or ANTH 243 AA –ZZ or ANTH 313 (Material Culture and Consumption (note prereq)
12.0	MAP 200 LVL
6.0	ARTH, CTCH Studies, Film Studies, MUHI, THST 200 LVL
12.0	MAP 300 LVL
6.0	Approved Courses ARTH, CTCH Studies, Film Studies, MAP, MUHI, THST or other at 300 LVL*
6.0	Approved Courses ARTH, CTCH Studies, Film Studies, MAP, MUHI, THST 400 LVL*
12.0	MAP Electives –Outside the Concentration (not to be chosen from the list of approved courses)
30.0	Open Electives -
120 Total	70% GPA required in program

MAP Minor in Pop Culture

Credit Hours	Media, Art, and Performance Minor in Pop Culture
3.0	MAP 101
6.0	MAP COURSES AT 200 LVL
6.0	Approved electives, ARTH, CTCH STUDIES, FILM STUDIES, MAP, MUHI or THST at 300 LVL*
3.0	Approved electives ARTH, CTCH STUDIES, FILM STUDIES, MAP, MUHI or THST at 400 LVL*
18.0	Total —70.00% GPA Required

Permission of the Coordinator of Linguistics or Head, Department of Indigenous Language, Arts, and Culture.

LING 485AD 3:0-0

Structure of Dakota and Nakota Languages

Investigation of the Dakota, Nakota and Siouan Languages: Phonology, Morphology, Syntax.

Permission of the Coordinator of Linguistics or Head, Department of Indigenous Language, Arts, and Culture.

LING 490 3:3-0

Directed Individual Research in Linguistics - an AA-ZZ series.

Courses designed as required for senior undergraduates.

*** Prerequisite: One of LING 410, LING 411, LING 412, or LING 413 ***

** Permission of the Coordinator of Linguistics or Head, Department of Indigenous Languages, Literatures, and Linguistics is required to register. **

LING 490AB 3:3-0

A Study in Historical Linguistics

An exploration of how languages change over time and how the earlier stages of a language can be reconstructed, up to the ancestor of any family of related languages. *Note: Students taking this course cannot have taken, or take LING 320 for credit. *

LING 490AC 3:0-0

Directed Siouan Linguistics Research

An exploration of the Nakota language, with regard to its historical-comparative place within the Siouan language family, through the study of selected articles.

LING 495 3:3-0

Directed Individual Research in Linguistics - an AA-ZZ series.

Courses designed as required for senior undergraduates.

*** Prerequisite: One of LING 410-413 ***

** Permission of the Coordinator of Linguistics or Head, Department of Indigenous Languages, Literatures, and Linguistics is required to register. **

LING 496 3:3-0

Topics in Descriptive, Theoretical, or Applied Linguistics - an AA-ZZ series.

Courses designed as required for groups of senior undergraduates.

** Permission of the Coordinator of Linguistics or Head, Department of Indigenous Languages, Literatures, and Linguistics is required to register. **

LING 497 3:3-0

Topics in Descriptive, Theoretical, or Applied Linguistics - an AA-ZZ series.

Courses designed as required for groups of senior undergraduates.

** Permission of the Coordinator of Linguistics or Head, Department of Indigenous Languages, Literatures, and Linguistics is required to register. **

LING 497AA 3:3-0

Neurolinguistics

This course explores the neurological basis of our ability to speak, understand speech, learn languages, and read and write. Interest in the information that makes these processes possible, how it is acquired and how it is represented in the cerebral cortex. ** Permission of the Coordinator of Linguistics or Head, Department of Indigenous Languages, Literature & Linguistics is required to register. **

LING 497AB 1-3:3-0

Pediatric Neurolinguistics

This course is about language and the brain, especially in relation to children. Topics include Acquisition and Use of Language beginning at birth (and even before), as well as "abnormal" situations including injury and disease and other developmental disorders. ** Permission of the Coordinator of Linguistics or Head, Department of Indigenous Languages, Literature & Linguistics is required to register. **

LING 497AC 3:3-0

Adolescent Neurolinguistics

This course is about language and the brain, especially in relation to adolescence. Topics include the normally developing brain and use of language, including language acquisition, beginning at puberty. As well, abnormal situations, including injury and disease and other harmful effects on the brain, will be studied. ** Permission of Coordinator of Linguistics or head, Department of Indigenous Languages, Literature & Linguistics. **

LING 498 3:3-0

Topics in Descriptive, Theoretical, or Applied Linguistics - an AA-ZZ series.

Courses designed as required for groups of senior undergraduates.

** Permission of the Coordinator of Linguistics or Head, Department of Indigenous Languages, Literatures, and Linguistics is required to register. **

LING 499 3:3-0

Topics in Descriptive, Theoretical, or Applied Linguistics - an AA-ZZ series.

Courses designed as required for groups of senior undergraduates.

** Permission of the Coordinator of Linguistics or Head, Department of Indigenous Languages, Literatures, and Linguistics is required to register. **

MAP

Media, Art, and Performance

MAP 001 0:2-0

Strategies for Success

A non-credit introductory seminar to the University and the Faculty of Media, Art, and Performance. Students will be introduced to the variety of resources and services available to them and their roles and responsibilities as members of the university and fine arts communities. The seminar will also provide students with degree and career possibilities. This required course must be completed within the completion of 30 credit hours of study. Students who are placed on academic probation before completing 60 credit hours of study or who have received a Must Withdraw academic action on their transcript must repeat this course.

Note: Normally offered in the fall semester only

Note: Indigenous Fine Arts students taking or who have taken INDG 104 are not required to take this course

Note: Students may only receive credit for one of FA 001 and MAP 001

MAP 100 3:3-0

Selected Topics

Selected topics in interdisciplinary studies in Media, Art, and Performance at the 100 level.

MAP 100AA 3:0-0

Explore Regina

The experiential course aims to introduce students to the numerous arts and culture activities taking place in the City of Regina. The goal of this course is to expose students to local cultural events and provide a deeper understanding of art and performance management.

MAP 101 3:3-0

Introduction to Pop Culture

This course will begin to map the terrain that is Pop Culture. The changing ground of pop culture has been mapped by different theoretical and methodological approaches in ways that are not historically fixed. This course provides an introduction to the theories, practices and evolving legacy of pop culture.

MAP 102 3:1-0

Exploring Cultural Regina

This course focuses on experiential learning. Students will visit a wide variety of cultural institutions across the city, exploring and critically interacting with many of Regina's creative organizations.

Note: Students cannot receive credit for both MAP 102 and MAP 212

Note: Pop Culture Option

Note: Cannot be taken after a student has completed more than 60 credit hours in residency at the University of Regina.

MAP 200 3:3-0

Selected Topics

Selected topics in interdisciplinary studies in Media, Art, and Performance at the 200 level.

MAP 200AB 3:0-0

Puppetry & Design: Animating Objects

This course teaches students the basic concepts of puppetry including - the animation of objects, puppetry construction and history. Emphasis on the importance for puppeteers to have a foundation in both construction and performance in order to succeed in the art form.

MAP 200AC 3:0-0

Examining the Construction of Identity through the Lens of Costume and Popular Culture

This class examines how and why we construct and define our identity by our dress. It is a historiographic survey of popular culture and dressing thru the lens of the subject matters of gender dressing, dress in subcultures, the history of fashion, and the influence of the media on dress.

MAP 200AD 3:0-0

Post-Punk: Style & Sound

From their origins and legacies to their visual style and sound, this course examines a diverse range of popular music genres - both mainstream and marginal, including EDM, new wave, goth, noise, industrial - that developed since the late 1970s and fall under the umbrella "post-punk."

MAP 200AE 3:3-0

The Story of the Imaginary Indian in North America

The "Indian" is work of colonial imagination, conjuring up a variety of racist and sexist characteristics. This course explores the creation and subsequent history of such constructions in Mexico, the United States, and Canada since 1492.

MAP 200AF 3:3-0

Visual Imaging: Looking Through the Lens

This course focuses on visual literacy through the "reading" of and creation of images. This course challenges students to think more critically about the images we see daily. Students will gain visual literacy in "reading" and creating images as seen through the "lens" of the viewer, the literal photographic lens, and the lens of society, critically engaging with fine art, commercial, and industry produced images.

MAP 201 3:3-0

Global Migrations

Globalization is an issue that traverses political, cultural and representational forms today. This course explores multiple interdisciplinary topics of importance to thinking globalization including: "wonder" of the new world; Africa the "dark continent"; voyages of "discovery"; colonial villages at early World Fairs; global terrorism; and contemporary art of "migration".

Note: Students may only receive credit for one of FA 201 and MAP 201

MAP 202 3:3-0

Indigenous Issues in the Arts

This course provides an overview of both pre-contact and contemporary issues related to Indigenous arts--visual, performance, music, film, theatre and storytelling. Further, the course will explore issues such as treaties, colonial issues, stereotypical representation and how artists and scholars have responded to such issues in the arts.

Pre-requisite: 24 credit hours or permission of the instructor

Note: Students may only receive credit for one of FA 202 and MAP 202

MAP 203 3:3-0

Musicals on Stage and Screen

This course examines the similarities and radical differences in the development of the spectacles of the American musical and the American movie musical. It places emphasis on issues of identity and social commentary as evidenced in some of the most important musicals of the past century. This course is NOT performance based.

Pre-requisites: completion of 24 credit hours or permission of instructor.

NOTE: Students may only receive credit for one of MAP 203, FA 203 or FA 300 AL

MAP 204 3:3-0

Prairie Gothic

This course will explore themes and tropes of prairie gothic across a variety of visual, performative and written texts.

Note: Pop Culture Option

MAP 205 3:3-0

Fashion and Hollywood

From the earliest days of movie making Hollywood positioned itself as the epitome of style. This course examines the connections between fashion and Hollywood and how with the rise of mass entertainment Hollywood became the runway of the people.

Note: Pop Culture Option

MAP 206 3:0-0

Shoes: The Power of the Heel

From foot binding to platform heels to the bird inspired stilettos of Alexander McQueen and Cinderella's glass slipper, this course examines the meaning of shoes as an outward signifier of personal identity and as social construct. *Note: Pop Culture Option*

MAP 207 3:3-0

Underwear and Social Meaning

From corsets and crinolines to thongs and briefs, underwear has played a major role in the construction of personal and social identity. This course will examine major trends in the development of underwear with a special focus on its historic role as framing, exploiting and containing sexual and gender roles.

Note: Pop Culture Option

MAP 208 1-3:3-0

The Business of Fashion

Who decides what we are wearing next season? How do the products arrive in stores? What happens to unsold stock and how to plan stock levels? Why some retailers are successful and others are not? The course introduces students to the fundamentals of the fashion cycle: marketing, merchandising and buying.

Note: Students may receive credit for one of MAP 200AA or MAP 208.

MAP 212 3:1-0

Engaging Cultural Regina

This course focuses on experiential learning. Students will visit a wide variety of cultural institutions across the city. Students will explore, respond, and critically engage with a number of Regina's creative/cultural organizations.

Prerequisites: Completion of 30 credit hours

Note: Pop Culture Option

Note: Students cannot receive credit for MAP 212 and MAP 102

MAP 299 1-3:3-0

Community Engaged Practice

This course gives students the opportunity to work in collaboration with the Michele Sereda Artist in Residence on an artistic/cultural project focused on social and community engagement.

Prerequisites: Completion of 30 credit hours or permission of Associate Dean (Undergraduate)

MAP 299AA 3:0-0

Socially Engaged Practice

This course examines socially-engaged art including community-based, activist, applied and relational practices. It focuses on social-engagement in visual art, performance and creative technologies in local, national and international contexts. It considers professional, ethical, aesthetic, and practical issues. Includes options for creative projects or final essays.

Prerequisite: Completion of 15 credit hours or the permission of the instructor(s)

MAP 300 3:3-0

Selected Interdisciplinary Topics in Fine Arts - an AA-ZZ series.

Interdisciplinary courses designed as required for groups of senior undergraduates.

Note: Students may only receive credit for one of MAP 300XX and FA 300XX

MAP 300AO 3:0-0

Collaboration and Spontaneity Across Disciplines

Explores collaboration and improvisation across artistic and other disciplinary boundaries. Examines histories of improvised and interdisciplinary art forms, informed by key theories in the area of critical studies in improvisation. Classes and assignments will include studio work and discussion seminars, students may choose to work on essays or practical assignments.

MAP 300AP 3:0-0

Marking the Land: Nature + Site + Histories

In this unique course site-specific and responsive studio projects will inform a national Landmarks project organized by Fine Arts Deans at universities across Canada to consider Canada's sesquicentennial celebration in June 2017. In this hybrid course, students will be introduced to concepts and methods focused on understanding, contextualizing, and responding to the human and animal act of creating and imaging landmarks.

MAP 301 3:3-0

Mapping Illness

What does it mean to represent the diseased body? What are the relations between health, illness, Other-ness and deviance in representation? As several interdisciplinary investigations of the body in crisis this course will look at how illness has been represented from the sixteenth century to the present.

Prerequisite: Completion of 30 credit hours

Note: Students may only receive credit for one of FA 301 and MAP 301

MAP 302 3:3-0

Queer: Cultures and Theories

An interdisciplinary investigation of contemporary queer theory and ideas. Partially based upon guest presentations from specialists in their fields, this course provides students with a critical framework for thinking about queer issues today. Topics: GLBTQ histories and theories; issues of representation; queer art, cinema, literature; queer issues in cross-cultural perspectives.

Prerequisite: Completion of 30 credit hours

Note: Students may only receive credit for one of FA 302 and MAP 302

MAP 303 3-6:6-0

The Politics and Performance of Food: Spectacle / Revenge / Abstinence

This course examines historic and current uses of food in performance, film and art - as an affective element of spectacle and as potent signifier. Students will approach this investigation through critical texts, the work of key artists in this area and through creative projects.

Note: Pop Culture Option

Note: Students cannot receive credit for both FA 300 AM and MAP 303.

MAP 400 3:0-0

Selected Topics in Media, Art, and Performance

Interdisciplinary courses designed as required for groups of senior undergraduates.

MAP 400AA 3:0-0

Studies in Art, Materials, and Techniques

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 and Visual Culture, Gender, Sexuality, and Culture; Social and Community Engagement, Indigenous Arts and Culture, or Curatorial Studies and Cultures Display.

Prerequisite: 84 credit hours.

MAP 400AB 3:3-0

Adv Sem - Cultural Studies I

Seminar exploring the fundamental themes and issues of cultural studies including the history, theory and aesthetics of modernity; the effect of mass society on social movements and personal identity; and the influence of capital on cultural production.

MAP 401 3:3-0

Arts Administration

This course will introduce students to basic concepts in arts administration, including the process of managing and marketing an arts organization, and examining models for funding arts organizations. The course will use a case-based approach to examine how film, music, theatre and visual arts organizations are run.

Prerequisites: 60 credit hours, BUS 260 and one of BUS 210, BUS 250, BUS 285

Note: Students may only receive credit for one of FA 401 and MAP 401

MAP 402 3:0-0

Theory and Photo-Based Practices

This seminar uses photography to develop familiarity with foundational social, philosophical, and ideological theories of representation and interpretation that have influenced fine arts practices since 1839. The seminar will inquire into the distinctive uses of photography as art/not art, highlighting the diversity of image practices within the fine arts.

Prerequisites: 60 credit hours or permission of the Instructor

Note: Art History Program Option

Note: Creative Technologies Program Option

Note: Cultures of Display Program Option

Note: Students may only receive credit for one of FA 402 and MAP 402

MAP 499 3-15:15-0

Professional Placement

The Professional Placement option is an experiential learning course giving students the opportunity to further their knowledge and skill set(s) within an institution related to their major. Typically the field work is done off campus. The project or terms of the placement will be developed through consultation between the home department, the student and the institution. Supervision is jointly undertaken by the host institution and a faculty member from the student's home department. Can be taken as a P/F only.

Prerequisites: Successful completion of 60 credit hours and permission of Department Head.

MAP 499BY 3-15:0-0

Professional Placement

Upon successful application and acceptance the student, through observation, analysis, research and participation, will be immersed in activities related to their field of study in a cultural or other organization approved by the Faculty.

Prerequisites: Successful completion of 60 credit hours and permission of Department Head.

MATH	Mathematics
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MATH 051 0:0-0

Mathematics Co-op Work Term

Four-month co-op work term approved by the department and arranged by the co-op coordinator.

MATH 052 0:0-0

Mathematics Co-op Work Term

Four-month co-op work term #2 approved by the department and arranged by the co-op coordinator.

*** Prerequisite: MATH 051 ***

MATH 053 0:0-0

Mathematics Co-op Work Term

Four month co-op work term #3 approved by the department and arranged by the co-op coordinator.

*** Prerequisite: MATH 052 ***

MATH 054 0:0-0

Mathematics Co-op Work Term

Four month co-op work term #4 approved by the department and arranged by the coop coordinator.

*** Prerequisite: MATH 053 ***

MATH 101 3:3-0

Introductory Finite Mathematics I

This is an introductory course intended to familiarize the students with the basic concepts of arithmetic, number theory, set theory, symbolic logic, and finite mathematics. Topics include logic, sets, numeration systems, arithmetic in non-decimal systems, system of integers, elementary number theory and modular arithmetic. There will be a strong emphasis on critical thinking, problem solving, understanding concepts and their applications.

Prerequisite: University Admission.

Note: Students who have received credit for any mathematical course (other than MATH 108) cannot take this class for credit, unless it is explicitly required in their program or they have received consent from the Head of the Department of Mathematics and Statistics.

MATH 102 3:3-1

Mathematical Modelling and Precalculus

A course in problem solving through the use of mathematical models involving algebraic, exponential, logarithmic, and trigonometric functions and their graphs. The purpose of this course is to enhance students' abilities to express, visualize, and model real-world problems through an understanding of common functions and their graphs.

Prerequisite: Any one of the following: Foundations of Mathematics 30, Precalculus 20, Math B30, Math C30, or AMTH 092

Note: Students who have received credit in Math 103 or 110 cannot take Math 102 for credit

MATH 103 3:3-1

Applied Calculus I

Differentiation of algebraic, exponential, and logarithmic functions. Optimization, curve sketching, and integration by substitution.

Prerequisite: Precalculus 30 or Mathematics B30 with a grade of at least 65% or AMTH 092 with a grade of at least 80%, or Math102

Appendix IV

Faculty of Media, Art, and Performance (MAP) Interdisciplinary Undergraduate Programs Committee Terms of Reference

Purpose

The Interdisciplinary Undergraduate Programs Committee oversees development of the Faculty's interdisciplinary undergraduate programs. The Committee ensures that interdisciplinary undergraduate 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 (Interdisciplinary Programs and Special Projects).

Composition

The Interdisciplinary Undergraduate Programs Committee is composed of 10 members:

Ex Officio

- Associate Dean Interdisciplinary Programs & Special Projects, Chair
- Associate Dean Graduate & Research (non-voting)
- Associate Dean Undergraduate (non-voting)
- Chair, Creative Technologies Sub-committee (non-departmentalized MAP faculty member)

Elected

- One (1) non-departmentalized MAP faculty member

One (1) member from each of the following units:

- Film
- Music
- Theatre
- Visual Arts

Appointed

- One (1) Interdisciplinary Student Representative (undergraduate) 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 non-departmentalized faculty member will serve a two-year term.

The student representative will serve a one-year term.

Chair

Associate Dean (Interdisciplinary Programs & Special Projects)

Roles & Responsibilities

1. In consultation with the Associate Dean, the Committee makes recommendations about upcoming interdisciplinary teaching schedules and course rotations.
2. Receives the recommendations for resource support from the Creative Technologies Sub-committee.
3. Working with the Associate Dean (IDP), the committee reviews resource needs for all interdisciplinary undergraduate courses and programs at the beginning of each fiscal year. This includes equipment and course budgets.
4. Reviews and approves new permanent interdisciplinary undergraduate courses (MAP, CTECH, and others as they are developed).
5. Reviews and approves new permanent interdisciplinary undergraduate programs.
6. Reviews and makes recommendations on any relevant undergraduate student awards, bursaries, and scholarships.
7. Reports on a regular basis via the Associate Dean (IDP) its decisions and recommendations to the Dean and the Dean's Executive Committee.

Resources

Theatre/Creative Technologies Office

Agendas & Minutes

1. Agenda established by the Associate Dean (Interdisciplinary Programs & Special Projects)
2. Administrative Assistant Theatre/Creative Technologies acts as Recording Secretary

Conduct of Meetings

1. The Committee will meet three times per year, or more frequently if required.
2. Meetings will be at the call of the Chair.
3. The Chair will aim to build consensus; however, final decisions will be made by voting.
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 substantive decisions and for recommendation that concern Interdisciplinary programs, courses and general pedagogy.
7. Minutes of all meetings will be taken by a recording secretary and distributed electronically to all members.
8. The Chair may invite external experts and consultants for specific discussions. Specific MAP staff members (e.g. Dean of MAP, Academic Program Coordinator, Faculty Administrator), are invited at the discretion of the Chair.
9. The Chair may create ad hoc sub-committees to study or review any particular issue.

APPENDIX V

Faculty of Media, Art and Performance (MAP) Creative Technologies Program Sub-committee TERMS OF REFERENCE

Purpose

The Creative Technologies (CTECH) program Sub-committee identifies and recommends curriculum and resource needs for the Creative Technologies program. The Committee ensures that the Creative Technologies program, pedagogy, and curriculum are in keeping with the strategic and long-term Faculty plans and priorities. The committee develops and provides vision for this area, and its ongoing intersection with MAP programs.

Authority

The Creative Technologies Sub-committee is a sub-committee of the Interdisciplinary Undergraduate Programs Committee and is advisory to that Committee. It receives its mandate from the Dean, in consultation with the Associate Dean (Interdisciplinary Programs and Special Projects).

Composition

The CTECH Sub-committee is composed of 9 members:

Ex Officio

- All non-departmentalized faculty members in MAP (currently 4)
- Associate Dean (Interdisciplinary Programs and Special Projects) (non-voting)
- Associate Dean (Undergraduate) (non-voting)

Appointed

- Up to four (4) departmentalized MAP faculty members *with a history of teaching and/or an interest in Interdisciplinarity*, appointed by their department

The minimum number of department representatives required is 2

Appointed

- One (1) member from the Faculty of Engineering
- One (1) member from the Department of Computer Science
- One (1) Interdisciplinary Student Representative (undergraduate) appointed by the Chair

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.

Appointed representatives from the Department of Computer Science and the Faculty of Engineering will serve a one-year term with the possibility of extension for a second year.

The student representative will serve a one-year term.

Chair

Associate Dean (Interdisciplinary Programs & Special Projects)

Quorum

Simple majority of the voting members

Roles & Responsibilities

1. In consultation with the Associate Dean (IDP & SP), determines the use of the annual assigned Creative Technologies program budget.
2. Takes recommendations to the Interdisciplinary Undergraduate Programs Committee on resource and support needs for the Creative Technologies program and its courses.
3. Provides the Interdisciplinary Undergraduate Programs Committee with an overview and context for future budget and resource planning for the Creative Technologies program.
4. Takes recommendations to the IDS UG Committee on pedagogy related to the Creative Technologies program and its courses.
5. Reports its decisions and recommendations on a regular basis to the Interdisciplinary Undergraduate Programs Committee via the Chair.

Resources

Theatre/Creative Technologies Office

Agendas & Minutes

1. Agenda is established by the Chair
2. 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 substantive decisions and for recommendation that concern Interdisciplinary programs, courses and general pedagogy.
7. Minutes of all meetings will be taken by a recording secretary and distributed electronically to all members.
8. The Chair may invite external experts and consultants for specific discussions. Specific MAP staff members (e.g. Dean, Academic Program Coordinator, Faculty Administrator), 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.

APPENDIX VI

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

LIST OF FACULTY CVs

Dr. Rebecca Caines
Dr. Charity Marsh
Prof. Wes Pearce
Dr. Sheila Petty
Dr. Helen Pridmore
Dr. Christine Ramsay
Dr. Randal Rogers
Dr. Megan Smith

LIST OF SESSIONAL CVs

Maqbool Hussain
Cathy McComb
Analisa Raho

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 Sandovel (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.

Charity Marsh, PhD

2251 McTavish Street, Regina, SK, Canada S4T 3X3
306-541-5808
charity.marsh@uregina.ca

Academic Qualifications

Ph.D., (Popular Music Studies/Ethnomusicology), York University, Toronto, Ontario, 2005.

"Raving Cyborgs, Queering Practices, and Discourses of Freedom: The Search for Meaning in Rave Culture"

Master of Arts, (Women and Gender Studies), York University, Toronto, Ontario, 1999.

"Disrupting Dichotomies in Electronica: Björk's Fusion of Nature's Goddess and Technology's Cyborg"

BA, Women and Gender Studies, University of Ottawa, Ottawa, Ontario, 1998.

BMus, University of Ottawa, Ottawa, Ontario, 1997.

Employment

University of Regina

Associate Professor, Interdisciplinary Studies, Faculty of Media, Art, & Performance, 2008-present

Canada Research Chair Tier II in Interactive Media and Popular Music, 2013 - 2019

Canada Research Chair Tier II in Interactive Media and Performance, 2007-2012

Director, Interactive Media and Performance (IMP) Labs, 2008-present

Assistant Professor, Interdisciplinary Studies, Faculty of Media, Art, & Performance, 2007-2008

Assistant Professor, Department of Music, Faculty of Media, Art, & Performance, 2004-2006

University of Windsor

Assistant Professor, School of Music, 2006-2007

Trent University

Limited Term Appointment, Department of Cultural Studies, 2001-2004

York University

Teaching Assistant, Social Sciences, Women's and Gender Studies, 1998-2004

Artist Profile

Abrupt Dystopia (bass player)

DJ Charity Bombe!

Awards/ Recognition for Research

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

Canada Research Chair Tier II, Interactive Media and Popular Music, 2012-2019

Arts and Learning - Lieutenant Governor's Arts Award, Saskatchewan, 2009

Teaching and Learning Scholar – President's Award, University of Regina 2009

Canada Research Chair Tier II, Interactive Media and Performance, 2007-2012

The President's Dissertation Scholarship, York University, 2003/04.

Funded Research

SSHRC Connections Grant, Co-Investigator, 2017-2018 (\$33,763)

Title: "Improvise and Mobilize: Addressing Social Isolation through Applied Research and Arts Practices"

SSHRC Insight Grant, Principal Applicant, 2014-2021 (extended due to 2 maternity leaves) (\$406,335)
Title: "Hip Hop Indigenized: Imagined Communities, Diasporic Identities, and Global Youth Empowerment"

Saskatchewan Health Research Group Grant, Co-Applicant, 2013-2016 (\$750,000)

Social Sciences and Humanities Research Council of Canada, International Institute for Critical Studies in Improvisation, Co-Applicant, 2013-2018 (\$2,500,000)

Saskatchewan Innovation and Science Fund, Principal Applicant, 2013-2014 (\$61,417)

Canada Foundation and Innovation Fund, Principal Applicant, 2013-2014 (\$61,417)

Canada Research Chair Tier II, 2012-2017 (\$500,000)
Title: CRC in Interactive Media and Popular Music

Social Sciences and Humanities Research Council of Canada (\$69,990)
Title: "Audio-Mobile: Understanding Eco-Territories through Mobile Technologies," Co-Applicant, 2011-2013

Social Sciences and Humanities Research Council of Canada (\$32,500)
Title: "Spaces of Violence, Sites of Resistance: Music, Media and Performance," Principal Applicant, 2010

Canada Research Chair Tier II, 2007-2012 (\$500,000)
Title: CRC in Interactive Media and Performance

Saskatchewan Innovation and Science Fund, Principal Applicant, 2007-2009 (\$315,996)

Canada Foundation and Innovation Fund, Principal Applicant, 2007-2009 (\$115,996)

Social Sciences and Humanities Research Council of Canada (\$85,186)
Title: "Negotiating Traditional and Contemporary Experience in Canadian Aboriginal Hip-Hop," Principal Applicant, 2007.

Social Sciences and Humanities Research Council of Canada (\$33,000)
Title: "Spanning the Distance: Regionalism and Reflections on Popular Music in Canada," Principal Applicant, 2006.

Ontario Graduate Scholarship (OGS), 2003/04. (\$18,000)

Social Science and Humanities Research Council of Canada, Doctoral Fellowship, 2000-03. (\$54,000)

Publications

Under Review/ Forthcoming/ In Press

Girls Rock and the Ripple Effect. Documentary 60 mins. January 2020.

Indigenous and Diasporic Reverberations: Hip Hop in Canada. (Co-edited with Campbell, M). McGill/Queen's University Press. 2020.

"Hip Hop Culture in Canada: An Introduction," in *Indigenous and Diasporic Reverberations: Hip Hop in Canada*. (Co-edited with Campbell, M). McGill/Queen's University Press. 2020.

"Celebration, Resistance, and Action - Beat Nation: Hip Hop as Indigenous Culture," in *Indigenous and Diasporic Reverberations: Hip Hop in Canada*. (Co-edited with Campbell, M). McGill/Queen's University Press. 2020.

"The Hip Hop We See. The Hip Hop We Do.: Powerful and Fierce Women in Hip Hop in Canada," in *Indigenous and Diasporic Reverberations: Hip Hop in Canada*. (Co-edited with Campbell, M). McGill/Queen's University Press. 2020.

"Queering Musicking: An Introduction," in *MUSICultures: Journal of the Canadian Society for Traditional Music*. Eds. C. Marsh and C. Jennex. Fall 2020. (with C. Jennex)

"Imagining Queer Resistance: Raves as a Site for Pleasure, Friendships, and Resistance - A Case Study," in *MUSICultures: Journal of the Canadian Society for Traditional Music*. Eds. C. Marsh and C. Jennex. Fall 2020.

Journal Articles, Book Chapters, and Reviews In Print

"When She Plays We Hear A Revolution: Girls Rock Regina - A Feminist Intervention," in *IASPM Journal* 8/1. Fall 2018, pp. 88-102.

"Profile of the Interactive Media and Performance (IMP) Labs - Interview with Dr Charity Marsh," in *Critical Studies in Improvisation/ Études critiques en improvisation*, Vol 10, No 1 (2014). By Dr. Rebecca Caines.

"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, pp. 413-441.

"Hip Hop as Methodology: Ways of Knowing," in *Canadian Journal of Communication*. Vol. 37, 2012, pp. 193-203.

"Bits and Pieces of Truth: Storytelling, Identity, and Hip Hop in Saskatchewan," in *Aboriginal Music in Contemporary Canada: Echoes and Exchanges*. Eds. A. Hoefnagels and B. Diamond. Montreal/ Kingston: McGill/ Queen's University Press, 2012, pp. 346-371.

"Keepin' it Real?: Masculinity, Race, and Media Representations of (Gangsta' Rap in) Regina," in *Making it Like a Man: Masculinities in Canadian Arts and Culture*. Ed. C. Ramsay. Wilfred Laurier Press. Spring 2011, 149-170.

"What it feels like for a girl: Metaphor, Transgression, and the Triumph of Madonna's Imaginary Cyborgs," Reprint in *Canadian Perspectives in Sexuality Studies*. Ed. D. Naugler. Oxford University Press, 2012, pp. 340-348.

"Spaces of Violence and Sites of Resistance: Music, Media and Performance: An Introduction," in *MUSICultures: Journal of the Canadian Society for Traditional Music*. Eds. C. Marsh and G. Smith. Vol. 38, 2011, pp. 1-6. With G. Smith.

"Globalization, Identity, and Youth Resistance: Kenya's Hip Hop Parliament," in *MUSICultures Journal of the Canadian Society for Traditional Music*. Vol. 38, 2011, pp. 132-147. With S. Petty.

"Don't Call Me Eskimo: The Politics of Hip Hop Culture in Nunavut," In *MUSICultures: The Canadian Journal for Traditional Music*. Fall, 2010, pp. 110-129.

"Flux CrossFit and Hip Hop: Considering the Relationship between Arts and Athleticism," In *CrossFit Kids Journal*. Issue 52. March 2010, pp. 16-19.

"The Politics of Academic Fandom." In *Studies in Music*. London: University of Western, Serge Lacasse, Ed. Fall 2010.

"Interview with Saskatchewan Hip Hop Artist Lindsay Knight (a.k.a. Eekwol)," in *Canadian Folk Music*. 43.1 Spring 2009.

"What it feels like for a girl: Metaphor, Transgression, and the Triumph of Madonna's Imaginary Cyborgs," in *Atlantis: A Women's Studies Journal*. 34.1, 2009, pp. 111-120.

Wes D Pearce

Professor/Associate Dean (Interdisciplinary Programs and Special Projects)

wes.pearce@uregina.ca, (306) 585 5571

Education and Professional Development

1996 - MFA- Theatre Design (University of Calgary)

Designing As You Like It – Conceptualization, Process & Creation

1992 – BFA [Distinction] -Theatre Design (University of Regina)

1988 – BA – English/History (University of Regina)

Employment History

August 2018 – present Associate Dean, Interdisciplinary Programs and Special Projects (MAP)

July 2014 - present Professor, Theatre Department

July 2010 – July 2018 Associate Dean, Undergraduate (Fine Arts/MAP)

July 2001 – June 2014 Associate Professor, Theatre Department

Teaching History

THEA 100 (Introduction to Theatre), THDS 121 (Introduction to Theatre Design), THDS 222 (Model Making), THDS 304 (Designing Shakespeare), THDS 232 (Costumes and Contexts), THDS 332 (Costume Style and Genre), THDS 337 (Designing Commedia dell'arte) THST 365, THDS 425 & THDS 435 (supervision of various practicum projects) THST 380 (Canadian Theatre) THST 310 AA (Reading Sharon Pollock) THST 425 (Queer Theatre), MAP 203 (Musicals on Stage and Screen), MAP 205 (Hollywood and Fashion) a number of graduate directed reading courses on a variety of topics: Canadian War Drama, Contemporary Scenography, Audience Development in the Cultural Sector, GLBTQ Theatre in the 20th Century, Sexual Identity and Cultural Production, Historical Lighting Design, Bibliography and Research.

Student Supervision

Name	Position	Dates of supervision
Johnny Trinh	MFA Co-Supervisor	January 2011 – May 2015
Nicole Poncsak	BFA Practicum Supervisor	April 2014 – March 2015
Taylor Wirll	BFA Practicum Supervisor	April 2012 – March 2013
Jorge Sandoval	MFA Co-Supervisor	September 2009 – March 2012
Kim Yaskowitch	BFA Practicum Supervisor	January 2010 – November 2010

University Service

For the University of Regina

July 2017 – present **Council Committee on Student Appeals (Chair 2017-2019)**

July 2017 – present **Council Nominating Committee**

July 2014 – July 2018 CCUAS University Regulations Subcommittee

July 2011 – June 2018 Research Ethics Review Board

July 2009 – June 2018 Council Committee for Admissions, Studies & Procedures

July 2009 – July 2018 Council Committee for Undergraduate Awards

July 2006 – June 2019 University of Regina Executive of Council

For the Theatre Department (*productions designed for the department I do not claim as research*)

(*Supervising a senior practicum student who was designing another design element)

- 2018 Set & Costume Design – **Blood Relations** – Mark Claxton (Director)
Design Coordination – **The Borne Settee** (devised) – Kathryn Bracht (Director)
- 2017 Set & Costume Design – **Antigone** – Kelly Handerek (Director)
- 2015 Set & Costume Design – **ReMeasure** – Kathryn Bracht (Adaptor and Director)
Costume Design* – **The Stag King** – Joey Tremblay (Adaptor and Director)
- 2013 Set Design* – **The Birds** – Kenn MacLeod (Director)
- 2012 Set & Costume Design – **Much Ado About Nothing** – Kelly Handerek (Director)
- 2010 Costume Design – **Radiant Boy** (World Premiere) – Kathryn Bracht (Director)
Set Design* – **String of Pearls** – Gerald Lenton-Young (Director)

For the World

- 2019 - Globe Theatre Board of Directors
- 2018-21 Catalog Editor for World Stage Design Calgary 21
- 2018-20 Co-Chair Practice & Production Symposium (Mid America Theatre Conference)
- 2015-19 Executive Saskatchewan Association of Theatre Professionals Executive
- 2009-17 Executive Canadian Association of Theatre Research
- 2009-17 Board of Directors Saskatchewan Drama Association
- 2010-14 Board of Directors Associated Designers of Canada
- 2009-13 Board of Directors South Saskatchewan AIDS Projects (Chair 2010 - 2013)

Scholarly Research

SELECTED PEER REVIEWED PUBLICATIONS (2011 - present)

- 2019 “(Im)possible Spaces in the Plays of Sharon Pollock” in Etudes: An Theatre and Performance Studies Online Journal
- 2018 “Visual Dramaturgy: Problem Solver or Problem Maker in Contemporary Performance Creation” in Theatre/Practice: The Online Journal of the Practice/Production Symposium of the Mid America Theatre Conference
- 2015 “‘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)
“Rewriting Self and Memory in *The Soldier Dreams*” in Daniel MacIvor: New Essays on Canadian Theatre Richie Wilcox ed. (Toronto: Playwrights Canada Press)
- 2013 *Out Spoken: Perspectives on Queer Identities* (co-edited with Jean Hillabold) Regina: The University of Regina Press.
- 2013 “I won’t discuss who I’m dating”: Same-Sex Gossip as Social Control” in *Out Spoken: Perspectives on Queer Identities* Wes D. Pearce and Jean Hillabold Eds. (Regina: The U of R Press)
- 2011 “Elements of Prairie Gothic in Dan Macdonald’s *MacGregor’s Hard Ice Cream and Gas*” Moira Day ed. (Regina: The Canadian Plains Research Center)

SELECTED PROFESSIONAL DESIGN PROJECTS (2011 – present)

- 2018 Set & Costume – **Us** - Globe Theatre (Regina) – Valerie A Pearson (Director)
- 2017 Costume – **Bittergirl: The Musical** - Globe Theatre (Regina) – Greg Ochitwa (Director)
 Set & Costume – **Key Change** – Globe Theatre (Regina) – Stephanie Graham (Director)
- 2016 Set & Costume – **Million Dollar Quartet** – Globe Theatre - Danny Balkwill (director)
 Set & Costume – **The Secret Mask** - Marti Maraden (director)
- 2015 Set & Costume – **Ring of Fire** - Valerie A Pearson (director) Globe Theatre
- 2014 Costume – **It's A Wonderful Life***- Persephone Theatre (Saskatoon) - Peter Jorgenson (director)
 Costume – **Leading Ladies*** - Persephone Theatre (Saskatoon) Johnna Wright (director)
- 2012 Costume – **The 39 Steps***- Persephone Theatre (Saskatoon) - Robert Metcalfe (director)
 Costume – **A Christmas Story***Persephone Theatre (Saskatoon) Johnna Wright (director)

*Nominated for Saskatoon and Area Theatre Award for Outstanding Costume Design

SELECTED CONFERENCE PAPERS (2011 - present)

- 2019 I Am Here: Canada's Performance and Theatrical Histories Re-imagined in *Come From Away*
 Association for Canadian Studies in the United States (Montreal, PQ)
 "Come From Away: (Re)inventing Reality for Musical Theatre" Song, Stage, Screen XV
 (University of Leeds, Leeds, UK)
 "Summertime Shakespeare as Tourist Destination" 2019 Shakespeare Theatre Conference
 (University of Waterloo and the Stratford Festival)
- 2018 "Canada 150, Riel and the Animated City" Canadian Association Theatre Research (Queen's
 University, Kingston ON)
 "'The Wheel is Come Full Circle': Shakespeare, Summertime and Popular Culture" Popular
 Culture Association of Canada (Brock University, St. Catherine's, ON)
 Gay for P(l)ay: Commercialization, Gay Theatre and the Death of Lady Bright
 Mid America Theatre Conference (Milwaukee, WI)
- 2017 "Sharon Pollock: Telling the Stories We Didn't Want to Hear and Showing us the Canada We
 Didn't Want to See!" – Association for Canadian Studies in the United States (Las Vegas, NV)
 "Andrew Lloyd Webber And John Napier: Mega musicals With Spectacle Both Seen and Heard"
 ATHE (Las Vegas, NV)
 The Rise and Fall of *The Ecstasy of Rita Joe*: The Vexing Problems with Canada's 'First' Play
 Mid American Theatre Conference [History Symposium] (Houston, TX)
- 2016 "Cabaret and the Aesthetics of Revision and Reinvention" ATHE (Chicago, IL)
 "Fierce Drag and Culture Clashes: *Priscilla's* Troubled Ride on Broadway - Song, Stage and
 Screen XI (New York City, NY)
 "*Romeo and/or Juliette*: Reflections Upon 'Canadiana' Shakespeare, Theatrical Practice and
 Identity" - Shakespeare + Canada Symposium (Ottawa, ON)
- 2015 "Sharon Pollock at the Stratford: Space as Meaning Maker" - South East Theatre Conference
 Symposium (Atlanta, GA)
- 2014 "Leave My Body, Embryo of Hope": Queer(ed) Canadian Gothic in Michel Marc Bouchard's *The
 Madonna Painter* ATHE (Phoenix, AZ)
- 2013 "Yvette Nolan's Re-Visioning of Aristophanes' *The Birds*: Revision on the Fly" Mid America
 Theatre Conference (Cleveland, OH)
- 2012 "In the Mind's Eye: Staging the Radical Scenography of Sharon Pollock" - Sharon Pollock: First
 Woman of Canadian Theatre Celebration (Calgary, AB)
- 2011 "Creating Artistic Identity: How the Early Years of the Globe Theatre School Tour Shaped a
 Province and Changed a Nation" - CATR (University of New Brunswick [Fredericton])

Sheila Petty

Professor of Film Studies

Sheila.Petty@uregina.ca, (306) 585-4188

Education and Professional Development

D. ès L. Doctorat en Littératures et Civilisations d'Expression Française. Centre International d'Etudes Francophones, Université de Paris IV-Sorbonne, Paris, France, 1987. Dissertation title: "La femme dans le cinéma d'Afrique Noire." Mention: Très Honorable.

DEA. Diplôme d'Etudes Approfondies en Littératures et Civilisations d'Expression Française. Centre International d'Etudes Francophones, Université de Paris IV-Sorbonne, Paris, France, 1984.

M. ès L. Maîtrise de Lettres Modernes. Centre International d'Etudes Francophones, Université de Paris IV-Sorbonne, Paris, France, 1983. Thesis title: "Le fleuve et sa raison d'être dans *Les Voitures d'Eau* de Pierre Perrault." Mention: Très Bien.

B.A. (High Honours in French), University of Saskatchewan, Saskatoon, Canada, 1982.

L. ès L. Licence de Langues Vivantes Etrangères, Université de Nantes, Nantes, France, 1982.

Employment History

2012-2014: Directrice par intérim/Acting Director, Institut français, University of Regina

2004-09; 2009-14: Dean, Faculty of Fine Arts, University of Regina, Canada.

2011-2016: Guest Professor, Faculty of Design and Art, Xiamen University of Technology, Xiamen, China

2010-2015: Associate Member of the Faculty of Engineering and Applied Science, University of Regina, Canada

2003 - 2010: Adjunct Scientist (New Media), TRILabs, Regina, Canada.

2000 - continuing: Professor of Film Studies, University of Regina, Canada.

Teaching History

Film 100; CTCH 305: Expanded Screens; FILM 380 AO: African Cinema; Film 380 AQ: Indigenous Voices in World Cinema; Film 480BH: Advanced Documentary Studies; Film 480BK: Arab Cinema; Film 480BL: Afrofuturism; FA 800: Interdisciplinary Seminar in Theory and Criticism; Film 804: Indigenous Voices in World Cinema; FA 810AH: Cultural Heritage in Screen Media; Film 890: Advanced Screenwriting

Student Supervision

Name	Position	Dates of supervision
Shannon Avison	PhD (co-supervision)	2019-
Sabrina Chaabi	MA Media Studies	2017-
David Gane	MFA Screenwriting	2011-2013
Jirayu Uttarakorn	MFA	2007-2009
Zaheer Shahid	MFA Screenwriting	2013-2016
Elian Mikkola	MFA (co-supervision)	2016-2018
Joy Adesuyi	MA Film Studies	2014-2018
Peter Kosanovich	MA Film Studies	2017-2019
Shloka Kalpeshkumar Doshi	MFA (co-supervision)	2019-
Shahrukh Hussnain	MA (co-supervision)	2015-2019

Shiyu Chen	MA Interdisciplinary Studies (co-supervision)	2015-2018
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University Service

2018-19: Saskatchewan Book Awards Board of Directors
 2012-14: Association des universités de la francophonie canadienne (AUGC)
 2012-14: Consortium national de formation en santé (CNFS)
 2013-18: Editorial Board of *Cinema Journal*
 2009 - : Editorial Board of *Journal of African Cinemas* (Intellect Publishers)
 University Council Committee on Research (2019-2021)
 Pathways to Prosperity Board of Directors (National – 2013-2018)
 University SSHRC and CIHR doctoral and masters adjudication committees (2016, 2017)
 University Promotions Committee (2017-2019)
 Deputy Minister's Policy Panel on Postsecondary Education in Saskatchewan (2013-14)
 University Faculty Appeals Committee (2012-13)
 Mayor's Arts and Business Awards Adjudication Committee (2012-13)
 Associate Dean of Graduate Studies and Research Reappointment Advisory Committee (Chair – 2011-12)
 Dean of Luther College Search Committee (2011-2012)
 Director of Centre for Continuing Education Reappointment Advisory Committee (2011)
 President's Advisory Committee on Art (Interim Chair, 2011)
 Mayor's Arts and Business Awards Nominating Committee (2010-2012)
 University of Regina Academic Program Review Steering Committee (2010-2012)
 University Faculty Appeals Committee (Chair 2009-2010; 2011-2012)
 University Policy Review Committee (2009-2011)
 APT Classification Committee – Management Representative (2009-2011)

Scholarly Research

Books

Directory of World Cinema: Africa. Bristol, UK/Chicago, USA: Intellect Books/University of Chicago Press, 2015, (co-editor with Blandine Stefanson), 420 pages.

Book Chapters

"Relational Histories in African Cinema" *A Companion to African Cinema*, First Edition. Edited by Kenneth W. Harrow and Carmela Garritano, New Jersey: Wiley-Blackwell, 2019: 423-443.
 "Memory as Engagement: the Importance of Personal Histories in sub-Saharan African Cinema," in *African Film Cultures: Contexts of Creation and Circulation*, Eds. W. Mano, B. Knorpp, A. Agina, Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2017: 14-30.
 "All that is Canadian": Identity and Belonging in the Video and Performance Artwork of Camille Turner," in *Desire Change: Contemporary Feminist Art in Canada*, ed. Heather Davis, Kingston/Montreal : McGill-Queen's University Press and MAWA, 2017: 169-181.
 "Postcolonial Transformations: from *Emitai* (Sembène) to *Moodaade* (Sembène)," in *Ousmane Sembène: Writer, Filmmaker, and Revolutionary Artist*, eds. Ernest Cole and Oumar Chérif Diop, Trenton: Africa World Press, 2015: 219-236. REPRINT.
 "We All Invented Our Own Algeria: Habiba Djhanine's *Lettre à ma Soeur*" in *Post 1990 Documentary: Reconfiguring Independence*. Eds. Judith Pernin and Camille Deprez, Edinburgh University Press, 2015:125-137.
 "Digital Video Films as "Independent" African Cinema" in *The Meaning of Independence: Independent Filmmaking around the Globe*. Eds. Erickson/Baltruschat, U of Toronto Press, 2015: 255-269.
 "Digital Melancholia: Archived Bodies in Carmin Karasic's *With Liberty and Justice for All*" in *Embodied Politics: Visual Autobiography*, eds. Sarah Brophy and Janice Hladki, Toronto: University of Toronto Press, 2014: 225-243.
 "Relational Constructs: Discourses of Gender in *Taafé Fanga*" in *Critical Approaches to African Cinema Discourse*. Ed. N. Frank Ukadike, Lanham, MD: Lexington Books, 2014:193-208.
 "Interpretive Strategies for Analyzing Digital Texts," S. Petty, L. Benedicenti, in *Information Systems and Technology for Organizations in a Networked Society*, eds. Tomayess Issa, Pedro Isaías and Piet Kommers. Hershey, PA: IGI Global, 2013: 53-66.
 "African Frameworks of Analysis for African Film Studies," in *De-Westernizing Film Studies*. Eds. Will Higbee and Saer Maty Ba. London and New York: Routledge, 2012: 67-79.

“Frameworks for Effective Screen-Centred Interfaces,” L. Benedicenti, S. Petty, C. Riegel and K. Robinson *Advanced Information Technology in Education*, Springer-Verlag, Berlin/Heidelberg, 2012: 295-301.
 “The ‘Hood’ Reconfigured: Black Masculinity in *Rude*,” by D.L. McGregor and Sheila Petty, in *Making it Like a Man*. Ed. Christine Ramsay, Waterloo: Wilfrid Laurier University Press, 2011:133-147.

Journal Articles

“‘Qui fait la France?’: reconstructing French identity in Louiza Benrezzak’s *Terre Mère*,” *Traversées. Frontières et circulations dans les films d’Afrique et de sa diaspora – Écrans* 2018, 2, No. 10. (Classiques Garnier).
 “Epistolarity, Voice, and Reconciliation in Recent North African Documentaries. *Área Abierta. Revista de comunicación audiovisual y publicitaria* 19 (3), 2019: 347-361.
 “Trans-Indigenous Aesthetics and Practices in Moroccan Amazigh Film and Video” (with Brahim Benbouazza), *Expressions maghrébines* (special issue on transnational Moroccan cinema) Vol. 18, n° 1, summer 2019: 47-62.
 “Performing the Historical Moment: Nadia Seboussi’s *Hidad*,” *Cahiers d’Études africaines*, (2018), LVIII (2), 230, pp. 455-467.
 “Unsilencing History: Reclaiming African Cultural Heritage in *Kemtiyu – Séex Anta*,” *Black Camera*, Vol. 9, No. 2, (Spring 2018), pp. 414-426.
 “Authoring Terrorism in Aziz Sâadallah’s *Le Temps du Terrorisme*,” *Studies in French Cinema* (2018), pp. 1-13. Published online Feb. 14, 2018. DOI: 10.1080/14715880.2017.1411576
 « Espaces de mobilité et identités transvergentes dans *Bedwin Hacker* de Nadia El Fani » *Identité/Identités. Nouveaux Cahiers de Marge* - Université Jean Moulin Lyon III, January 2018. <https://revues.univ-lyon3.fr/marge/index.php?id=160>
 “Excavating Memory And History in the *Turtles’ Song, A Moroccan Revolution*,” *Critical Interventions*, (2017) 11:3, 236-247, DOI: 10.1080/19301944.2017.1401379
 « Le cinéma marocain comme vecteur de mémoire politique » in *CinémaAction* 163, (2017): 143-49.
 “Interpretive Strategies for Screen-Based Creative Technologies,” S. Petty and L. Benedicenti, *International Journal of Information System Modeling and Design*, Vol. 7, Issue 1 (Jan-Mar 2016): 32-48.
 « Interstices. Exil, émigration et représentation de la mémoire dans *La Langue de Zahra* », *Diogenes*, n° 245, janvier-mars 2014: 53-67. Reprint as « Spaces in-Between: Exile, Emigration, and the Performance of Memory in *Zahra’s Mother Tongue*” *Diogenes*, 2016, DOI: 10.1177/0392192116666993 dio.sagepub.com
 “Reterritorialization in African Documentary Films: *Sacred Places* and *Arlit: Deuxième Paris*”, *NKA Journal of African Art*, No. 32, Spring 2013: 70-79.
 “Aesthetic and Narrative Strategies in the Films of Selected African Women Directors,” *Journal of African Cinemas*, Vol. 4., No. 2, (2012): 145-155.
 “New Theories and Methods for Screen-Centred Interfaces: a Pilot Study,” Petty, Benedicenti, Riegel, Robinson. *Scholarly and Research Communication*, 3 (3):7 pp., 2012. www.src-online.ca
 “Globalization, Identity, and Youth Resistance: Kenya’s Hip Hop Parliament”, co-Authors: Charity Marsh, Sheila Petty, *MUSICultures* 38, 2011: 132-143.
 “Postcolonial Transformations: from *Emitai* (Sembène 1971) to *Moolaadé* (Sembène 2004),” *International Journal of Francophone Studies*, Vol. 14, No. 3 (2011): 323-338.
 “Self-Styling Identities in Recent African Screen Media,” *Critical Interventions* 8, (Spring 2011): 25-35.
 “Embracing and Living World-Sense,” report in *Canadian Journal of Communication*, Special Issue on Race, Ethnicity, and Intercultural Communication. Vol. 34, No. 4, 2009: 731-33.
 “The Rise of the African Musical: Postcolonial Disjunction in *Karmen Gei* and *Madame Brouette*” in *Journal of African Cinemas*, Vol. 1, no. 1, 2009: 93-110.
 “The Influence of Ubiquity on Screen-Based Interfaces,” S. Petty and L. Benedicenti, *Lecture Notes in Computer Science*, 2010, Volume 6335/2010, pp. 191-199, DOI: 10.1007/978-3-642-15470-6_21.
 “Pugnacité et pouvoir: la représentation des femmes dans les films d’Ousmane Sembène,” *Présence Francophone*, no. 71, 2008: 20-39. Reprinted in *Un voyage pour l’éternité : Hommage à Ousmane Sembène*. Dakar, Editions Papyrus Afrique, 2010 : 17-52.

Helen Pridmore

Associate Professor of Music

helen.pridmore@uregina.ca (306) 585-5540 www.helenpridmore.ca

Education and Professional Development

Doctor of Musical Arts (Performance and Literature), Eastman School of Music of the University of Rochester, New York, 1996

Master of Music (Voice Performance), University of Toronto, 1992

Licentiate Diploma (Piano Performance), Trinity College of Music, London, UK, 1984

Bachelor of Music (Voice Performance), University of Saskatchewan, 1983

Employment History

Associate Professor, University of Regina. Appointed with tenure July 2014

Associate Professor, Mount Allison University, 1999-2014. Tenure granted 2003

Acting Director of Drama Studies, Mount Allison University, 2009-10

Teaching History

2009-10: Applied Voice; Vocal Health and Physiology; Chamber Music; Chamber Opera; Vocal Pedagogy; Opera Workshop (please note: 2009-20014 I was faculty at Mount Allison University, NB)

2010-11: Sabbatical

2011-12: Applied Voice; Vocal Pedagogy; Musicianship; Opera Workshop

2012-13: Applied Voice; Cage and Experimentalism; Musicianship; Advanced Aural Skills; Opera Workshop

2013-14: Applied Voice; Musicianship; Opera Workshop

2014-15: Applied Voice; Vocal Techniques; Tablet Orchestra; Opera Workshop

2015-16: Applied Voice; Electronic Voice; Vocal Techniques; New Music Ensemble, Tablet Orchestra; directed studies course for graduate student in vocal improvisation

2016-17: Applied Voice; Vocal Techniques; New Music Ensemble; Tablet Orchestra; Opera Workshop; directed studies course for graduate student in improvisation and social practice

2017-18: Applied Voice; Vocal Techniques; Tablet Orchestra; New Music Ensemble

2018-19: Applied Voice; Vocal Techniques; Tablet Orchestra; New Music Ensemble; Graduate course in Chamber Music; Graduate course in Opera; Opera Workshop; Vocal Literature

2019-20: Applied Voice; Tablet Orchestra; New Music Ensemble; Vocal Literature; directed studies courses for graduate students in a) Expanded Voice; b) Interactive Audio Art

Student Supervision

Name	Position	Dates of supervision
Andrea Corder	M.Mus. Voice Performance	2018-2020
Melissa Wood	M.Mus. Voice Performance	2018-2020
Clinton Ackerman	MFA-Interdisc.	2016-2018
Paula Weber	MFA-Interdisc.	2016-2018
Yujie Gao	Ph.D. Interdisc.	2018-ongoing

University Service

For Mount Allison University: Chief Negotiator for Collective Bargaining, 2013-14; Equity Panel; student newspaper Board of Directors; Music Dept. Performance Committee

For University of Regina: Executive of Council, 2016-19; MAP Performance Review Committee; Creative Technologies Sub-Committee; MAP Graduate Studies Committee; Music Dept. Scholarship Committee, Curriculum Committee, URFA Council of Representatives, 2017-18; various Search Committees for MAP

Scholarly Research

Over the last ten years I have performed as a solo singer and chamber musician in the following provinces: Newfoundland, Nova Scotia, New Brunswick, Québec, Ontario, Manitoba, Saskatchewan, Alberta and British Columbia. I have also performed in the USA (including a solo performance at Carnegie Hall), Japan, and Mexico. In 2013 my CD with a clarinetist colleague was awarded Best Classical Recording at the East Coast Music Awards. I released another CD, solo, in 2013 and a duo CD with electronics colleague in 2015. It is impossible to fit into three pages all the performances I have given. For full information, please visit my website at www.helenpridmore.ca

Helen Pridmore

Associate Professor of Music

helen.pridmore@uregina.ca (306) 585-5540 www.helenpridmore.ca

Education and Professional Development

Doctor of Musical Arts (Performance and Literature), Eastman School of Music of the University of Rochester, New York, 1996

Master of Music (Voice Performance), University of Toronto, 1992

Licentiate Diploma (Piano Performance), Trinity College of Music, London, UK, 1984

Bachelor of Music (Voice Performance), University of Saskatchewan, 1983

Employment History

Associate Professor, University of Regina. Appointed with tenure July 2014

Associate Professor, Mount Allison University, 1999-2014. Tenure granted 2003

Acting Director of Drama Studies, Mount Allison University, 2009-10

Teaching History

2009-10: Applied Voice; Vocal Health and Physiology; Chamber Music; Chamber Opera; Vocal Pedagogy; Opera Workshop (please note: 2009-20014 I was faculty at Mount Allison University, NB)

2010-11: Sabbatical

2011-12: Applied Voice; Vocal Pedagogy; Musicianship; Opera Workshop

2012-13: Applied Voice; Cage and Experimentalism; Musicianship; Advanced Aural Skills; Opera Workshop

2013-14: Applied Voice; Musicianship; Opera Workshop

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2015-16: Applied Voice; Electronic Voice; Vocal Techniques; New Music Ensemble, Tablet Orchestra; directed studies course for graduate student in vocal improvisation

2016-17: Applied Voice; Vocal Techniques; New Music Ensemble; Tablet Orchestra; Opera Workshop; directed studies course for graduate student in improvisation and social practice

2017-18: Applied Voice; Vocal Techniques; Tablet Orchestra; New Music Ensemble

2018-19: Applied Voice; Vocal Techniques; Tablet Orchestra; New Music Ensemble; Graduate course in Chamber Music; Graduate course in Opera; Opera Workshop; Vocal Literature

2019-20: Applied Voice; Tablet Orchestra; New Music Ensemble; Vocal Literature; directed studies courses for graduate students in a) Expanded Voice; b) Interactive Audio Art

Student Supervision

Name	Position	Dates of supervision
Andrea Corder	M.Mus. Voice Performance	2018-2020
Melissa Wood	M.Mus. Voice Performance	2018-2020
Clinton Ackerman	MFA-Interdisc.	2016-2018
Paula Weber	MFA-Interdisc.	2016-2018
Yujie Gao	Ph.D. Interdisc.	2018-ongoing

University Service

For Mount Allison University: Chief Negotiator for Collective Bargaining, 2013-14; Equity Panel; student newspaper Board of Directors; Music Dept. Performance Committee

For University of Regina: Executive of Council, 2016-19; MAP Performance Review Committee; Creative Technologies Sub-Committee; MAP Graduate Studies Committee; Music Dept. Scholarship Committee, Curriculum Committee, URFA Council of Representatives, 2017-18; various Search Committees for MAP

Scholarly Research

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Dr. Christine Ramsay

Professor of Film Studies, Media Studies and Creative Technologies

Christine.Ramsay@uregina.ca, (306) 585 4210

Education and Professional Development

Post-Bach in Studio Art Visual Arts, University of Regina (2018-present and ongoing).

Ph.D. Program in Social & Political Thought, York University, Toronto, Canada, 1998.

Master of Arts Program in Social & Political Thought, York University, Toronto, Canada, 1992.

Bachelor of Arts (Highest Honours) Film Studies, Carleton University, Ottawa, Canada, 1991.

Library Technician Diploma Algonquin College, Ottawa, Canada, 1981.

Employment History

Professor, Department of Film, University of Regina (2017-present)

Associate Professor, Department of Film, University of Regina (2002-2017)

Teaching History

Undergraduate Courses

FILM 100	The Art of Cinema
FILM 240	History of Film: Cinema and Urban Cultures
FILM 241	Contemporary Cinema: The Political Screen
FILM 254	Documenting Reality
FILM 286AE	The Revisionist Western
FILM 345	Canadian Cinema
FILM 380AK	Screening the City
FILM 390AI	Place in Prairie Film
FILM 390AJ	Aboriginal Cinema in Canada
FILM 390AK	Editing the Prairie
FILM 390AL	Cinema of John Cassavettes
FILM 391	Films of Atom Egoyan
FILM 480AQ	Stardom and Celebrity
FILM 482	Masculinities in Contemporary Cinemas
FILM 483	Stardom in Film History
FILM 480AF	Cronenberg Anyone?
FILM 480AU	Culture of Cities
FILM 480BJ	Advanced Expanded Cinema
FILM 480BM	Atom Egoyan's Diasporic Cinema
FILM 490	The Films of Jean Claude Lauzon
Film 490AH	Post 911 Anxiety in Contemporary Cinema
CTCH 305	Expanded Screens

Graduate Courses

FILM 804	Mapping the City, Navigating the Urban
FILM 810AC	Masculinities in Contemporary Cinemas
FILM 810AF	Traditions in Ethnographic Documentary
FILM 810AM	Documenting the Self in New Media
FILM 810AN	Identities in a Global Context: Readings in Identity and Hybridity
FILM 810AN	Identities in a Global Context: Readings in Bakhtin and Levinas

FILM 810AP	Memory in Contemporary Film and Cultural Theory
FILM 810AS	Canadian Cultural Identities: Diasporic Identities in Atom Egoyan
FILM 810AV	Bakhtin in Art and Culture
FILM 890AM	Art and Film Installation
FILM 890AR	Masculinities, Cultures, Art
FILM 890AU	Gendering Media
FILM 890AV	Iranian Women's Cinema
FA 800	Seminar in Interdisciplinary Studies: Theory and Criticism I (team taught)
FA 801	Seminar in Interdisciplinary Studies: Theory and Criticism II (team taught)
FA 801	Seminar in Interdisciplinary Studies: Theory and Criticism II: The Culture of Cities
FA 890AB	Space/Place: Interdisciplinary Theory
FA 890AF	Cultural Landscapes
FA 890	Urban Culture and Performativity
FA 890AX	Art and Trauma

Student Supervision

Name	Position	Dates of supervision
CURRENT		
Negar Shakour	Supervisor, MA, Media Studies	2017-present
Seema Goel	Co-supervisor, MFA, Interdis	2019-present
Dianne Ouellette	Committee, MA, Interdis	2017-present
Yujie Gao	Committee, PhD, Interdis	2018-present
Bridget Keating	Committee, PhD, Special Case	2015-present
DEFENDED		
Mazin Saffou	Supervisor, MA, Media Studies	2012-2014
Kenneth Bell	Supervisor, MA, Media Studies	2004-2006
Sarah Wood-Gagnon	Co-supervisor, MA, Interdis	2016-2019
Garry Wasyliv	Co-supervisors, MFA, Interdis	2015-2017
Lydia Miliokas	Co-supervisor, MA, Interdis	2014-2017
Saqib Noman	Co-supervisor, MFA, Film	2013-2015
Melanie Wilmlink	Co-supervisor, MA, Media St	2012-2013
Brett Robison	Co-supervisor, MA, Interdis	2011-2013
Trevor Grant	Co-supervisor, MFA, Film	2011-2012
Jamie Cooper	Co-supervisor, MFA, Interdis	2009-2012
Regena Marler	Co-supervisor, MA, Interdis	2008-2010
14 students	Committee, MA and MFA across Film and Interdis	2010-2020

University Service

Most of my research projects in the past ten years have employed SSHRC-funded student research assistants and have been situated in and of service to the Regina arts and culture community, such as Nation to Nation, City to City: Curating Communities, Gathering Diversities (URegina, Congress 2018, May 30, 2018); Meet in the Middle: Stations of Migration and Memory Between Art and Film (2014-2016) (URegina and MacKenzie Art Gallery, 2011-2016); Atom Egoyan: Steenbeckett (URegina and MacKenzie Art Gallery, 2016); Arts Action in Regina's Downtown, leading to the creation of the Creative City Centre (2011). I have served on dozens of university, faculty and departmental committees; as a reader and assessor on many manuscripts and journal articles; in many capacities for the Film Studies Association of Canada. Finally, I have also served in leadership roles on many arts and culture organizations in Regina; as a film curator; on arts juries; and as a volunteer, etc.

Scholarly Research

Books and Anthologies

Atom Egoyan: Steenbeckett. Ed. Timothy Long, Elizabeth Matheson and Christine Ramsay. London: Black Dog, 2018.

Overlooking Saskatchewan: Minding the Gap. Ed. Randal Rogers and Christine Ramsay. Regina: University of Regina Press, 2014.

Making It Like A Man: Canadian Masculinities in Practice. Ed. and Introduction. Christine Ramsay. Canadian Cultural Studies Series. Waterloo: Wilfrid Laurier University Press, 2011.

Chapters in Books and Encyclopedia Entries

"Haunted Geographies in Atom Egoyan's *Calendar* and *Return to the Flock*." In *To Turn to Testimony: Engaging Common Ground*. Ed. Rob Fisher. The Netherlands and Boston: Brill, 2019. 257-292.

"Introduction." In *Atom Egoyan: Steenbeckett*. With Timothy Long. London, UK: Black Dog, 2017.

"Greyson, Grierson, Godard, God: Reflections on the Cinema of John Greyson." In *The Perils of Pedagogy: The Work of John Greyson*. Ed. Thomas Waugh, Brenda Longfellow and Scott Mackenzie. Montreal and Kingston: McGill-Queen's University Press, 2013. 180-195. Invited reprint from *North of Everything: English Canadian Cinema Since 1980*. Ed. Jerry White and Bill Beard. Edmonton: University of Alberta Press, 2002. 192-205.

"'I Love Regina . . . and its 'Infinite Horizons': The Art of a Small Prairie City." *Overlooking Saskatchewan: Minding the Gap*. Regina: University of Regina Press, 2014. 1-27.

"Life Without Death? Space, Affect and Masculinity in the Work of Frank Cole." *Making It Like A Man! Canadian Masculinities in Practice*. Ed. Christine Ramsay. Waterloo: Wilfrid Laurier Press, 2011. 281-295.

"Regina's *Moccasin Flats*: A Landmark in the Mapping of Urban Aboriginal Culture and Identity." In *Indigenous Screen Cultures in Canada*. Ed. Sigurjon Baldur Hafsteinsson and Marian Bredin. Winnipeg: University of Manitoba Press, 2010, 105-126.

Special Issues of Scholarly Journals

Guest Editor, *Curating Expanded Cinema in Canada: Discourse, Space and Contexts of Display*, Special Issue of the *Canadian Journal of Film Studies*, 2018. Refereed journal.

Articles in Scholarly Journals

"Introduction," *Curating Expanded Cinema in Canada: Discourse, Space and Contexts of Display*, Special Issue of the *Canadian Journal of Film Studies*, 27:1 (2018). Refereed journal.

"#3CityLink: Disrupting learning through a translocal art/pedagogy exchange project." In *International Journal of Art and Design Education*. Co-author with Rachelle Viader Knowles, Jacqui Speculand, Katherine Wimpenny. 2018. Refereed journal.

Exhibition Catalogues and Programs

"Mkrtich Tonoyan: Forays in Military Art." Station 7 of Meet in the Middle: Stations of Migration and Memory Between Art and Film, edited and co-curated with Elizabeth Matheson (Strandline Curatorial Collective), 5th Parallel Gallery (October 17-28, 2016), MacKenzie Art Gallery (November 4-5, 2016); and Dunlop Art Gallery (December 10, 2016-January 15, 2017).

"Armenian Film Series." Station 8 of Meet in the Middle: Stations of Migration and Memory Between Art and Film, edited and co-curated with Elizabeth Matheson (Strandline Curatorial Collective), Dunlop Art Gallery/RPL Film Theatre, November 2-3, 2016. Regina: Epic Art and Design, 2016. 9 p

"Anecdotal Evidence: The Work of Gerald Saul." Station 5 of Meet in the Middle: Stations of Migration and Memory Between Art and Film, edited and co-curated with Elizabeth Matheson (Strandline Curatorial Collective), Art Gallery of Regina, July 6-August 27, 2016. Regina: Epic Art and Design, 2016. 28 p.

Randal Arthur Rogers

2700 Wallace St., Regina, SK, S4N 4B8

Office: (306) 585.4746; Mobile: (306) 591.3023

Randal.A.Rogers@gmail.com

Employment

University of Regina

- Associate Dean, Faculty of Graduate Studies and Research, 1 Jan. - 31 Dec. 2016
- Associate Dean (Acting), Faculty of Graduate Studies and Research, 1 Jan. - 31 Dec. 2015
- Associate Dean (Research and Graduate Studies), Faculty of Fine Arts, July 2011-Dec. 2013
- Program Coordinator, Interdisciplinary Studies, July 2004-June 2012
- Associate Professor, 2009-
- Assistant Professor, 2004-09

Concordia University

- PhD lecturer, 1999-2004

Education

- PhD (Art History), Concordia University, 2004
- MA (Art History), Concordia University, 1999
- BA (Art History), University of British Columbia, 1992

Professional and Administrative Development

- Certificate in University and College Administration (Level I), Centre for Higher

Education

Research and Development, University of Manitoba (Jan. 2013 – Apr. 2014)

Classes: Mission, Culture and Governance; Working with Cultural Differences; Effective Communications; Powerful Communications Through Writing; Key Performance Indicators; Role of the Student and Student Needs; Strategic Planning; Financial Management and Budgeting

- Canadian Association of Graduate Studies, Toronto, 3-4 Nov. 2016
- Western Canadian Deans of Graduate Studies Conference, Victoria, 28-29 January 2016

- Canadian Association of Graduate Studies, Calgary, 30 Oct.- 1 Nov. 2015
- Western Canadian Deans of Graduate Studies Conference, Victoria, 29-30 January 2015
- Canadian Association of Graduate Studies, 3-6 November 2013
- Western Canadian Deans of Graduate Studies Conference, Victoria, BC, 7-9 March 2013
- Canadian Association of Fine Arts Deans, Lethbridge, AB, 27-29 September 2012
- International Conference of Fine Arts Deans, Washington, DC, 26-29 October 2011

Research

Refereed Publications

- “Altered States: Drugs, Bipolarity, Affect, and the Limits of Heroism in *Homeland*,” *Capacious: Journal of Emerging Affect Inquiry* (under review)
- “Into a Wilderness of Mirrors: “*Tinker Tailor Soldier Spy*’ s Queer Nostalgia,” *Queer Studies in Media and Popular Culture*, 2, 2 (Summer 2017): 183-97 – journal article
- “A Monster We Love: Dexter’ s Reproductive Futures,” *Journal of Literature and Art*, vol. 9, no. 6 (Sept. 2016): 1027-37 – journal article
- “Imagining Canada’ s Future: Summary of Round Table Discussions with Graduate Student Researchers,” Canadian Association of Graduate Studies/SSHRC (Fall 2015) – report (responsible for UoR contribution to report [see link in report].
- *Overlooking Saskatchewan: Minding the Gap* (URPress, Nov. 2014). Editors, Randal Rogers and Christine Ramsay – book
 - Review of *Overlooking Saskatchewan*: Robert M. Zecker in *Transnational Literature*, vol. 9, no. 1 (Nov. 2016) (Australia) at <http://fhrc.flinders.edu.au/transnational/home.html>
- “Thinking Through Blood in Post-9/11 Visual Culture: The Passion of the Christ and Bobby” , *Outspoken: Perspectives on Queer Identities*, Wes Pearce and Jean Hillabold, eds. University of Regina Press, 2013: 181-99 – book chapter
- “Sanguine Disavowals or Impossible Invisible Blood” , *Blood*, Meredith Jones and Suzanne Boccalatte, eds. with introduction by Jeff Lindsay, Trunk Books: Sydney, Australia, 2012: 41-45 – book chapter
- “Everyday Violence and Violence, Every day” , *Diabolique*, Dunlop Art Gallery Regina, Canada, July-September 2009: 52-61. Tour: Galerie de l’ UQAM, Montreal, QC, 14 Jan. 13 Feb. 2010; Oakville Galleries, Oakville, ON 18 Sept. -14 Nov. 2010, The Military Museum, Calgary, AB, 28 July – 13 November 2011 – exhibition catalogue

- “The circle and the abyss, that would be the title...if it were...the title...that is...” catalogue essay for *The Circle and the Abyss*, co-written with JG Hampton, Neutral Ground Artist Run Centre, Regina, Canada, May 2009: 1-15 – exhibition catalogue
- “Archeologies of the Past, Present and Future: Claybank as Palimpsest” in, *Sighting. Citing. Siting*. Andrew Houston and Katherine Irwin, eds. Regina: CPRC Press, 2009: 81-89 – book chapter
- “Colonial Imitation and Racial Insubordination: Photography from the Louisiana Purchase Exposition, St. Louis, 1904” *History of Photography* 32, 4 (2008): 347-67.
- “The Canada Complex: A Perfectly Spaced Out Nation” , *BlackFlash*, Special Issue, Expo(sé) 67 (vol. 22, 2: Winter 2005): 12-15 – journal article
- “50°25’ 55” N, 104°39’ 57” W” , *Regina’ s Secret Places: Love and Lore of Local Geography*, Beug, Lorne, Anne Campbell, Jeannie Mah, eds., Regina: CPRC Press (2006): 185-86 – book chapter
- “A Few of My Favourite Things” , *Splice* (Fall 2005): 13-15 – review article
- “The Racial Drape,” *Visio: The Journal of the International Association for Visual Semiotics*, Special Issue: The State of the Image, vol. 5, no. 4 (Winter 2000-01 [Fall 2004]): 41-50 – journal article

In Progress

- *Tinker Tailor Soldier Spy: Adaptations, Histories, Legacies* (book prospectus submitted to Routledge (Espionage and Culture Series).
- *Into a Wilderness of Mirrors: Spies and Queer Subjects in Visual Culture*
- “Chelsea’ s Coming Out: Spies and Sexes in the Age of Trans/parency”

Refereed Conference/Series Presentation and Organization

- ‘Hiding in Plain Sight: Spies and Queers in Early Espionage Film,’ International Association for Media and Communication Research, Madrid, Spain, 7-11 July 2019.
- ‘Homeland, Technoecutics, Affect,’ Cultural Studies Association, New Orleans, USA, 29 May – 2 June 2019.
- ‘Looking Back(ward): Spies and Other Queer Subjects in Film,’ Sexuality Studies Association annual meeting, Congress of the Humanities and Social Sciences, Regina, Canada, 27-29 May 2018.
- ‘Ubiquitous Surveillance,’ organizer and chair, graduate student panel, Canadian Communication Association annual meeting, Congress of the Humanities and Social Sciences, Regina, Canada, 28 May – 1 June 2018. Sponsored by the Humanities Research Institute, University of Regina.

Dr. Megan L. Smith

Associate Professor, Creative Technologies, Faculty of MAP

Megan.Smith@uregina.ca, (306) 585 5554,

Education and Professional Development

- 2005 – 2011 **PhD Philosophy**, School of Contemporary Art & Graphic Design – Leeds Beckett University, UK.
 Thesis: "Claiming the Portable Home/Creative Acts of Identity Placemaking within the Networked Digital Domain" <http://megansmith.ca/mls30193241/phd-research-leeds-metropolitan-university/>
- 2003 – 2004 **MA Sculpture**, Winchester School of Art – Southampton University, UK
- 1998 – 2001 **BFA Honours Visual Arts**, York University, Canada.

Employment History

- 2019 – 2020 **Fellow**, Centre for Collaborative Safety & Justice, Regina, SK.
- 2018 – present **Associate Professor**, Creative Technology & Visual Arts, Faculty of Media+Art+Performance, University of Regina, SK.
- 2018 Achieved tenure and promotion to Associate Professor, University of Regina, July 1.
- 2014 – 2018 **Assistant Professor**, Creative Technology & Visual Arts, Faculty of Media+Art+Performance, University of Regina, SK.
- 2013 **Sessional Professor**, 'Art & New Technologies/ART3116', University of Ottawa, ON.
- 2009 – 2011 **Associate Lecturer**, Leeds College of Art, Graphics, Illustration & Digital Media, UK.
- 2010 **Visiting Lecturer**, School of Architecture, Landscape & Design, Leeds Metropolitan University, UK.

Teaching History

GRADUATE COURSES AT UNIVERSITY OF REGINA

Winter 2020	FA 902 - 6 credits, FA 890BI
Fall 2019	FA 902, FA 890BF
Spring 2019	FA 890AG, FA 890AV
Winter 2019	FA 890AH, FA 890BF
Fall 2018	FA 890BF
Winter 2018	FA 902
Fall 2017	FA 902 – Research Project
Spring 2017	FA 902 – Research Project, FA 890AG – Cultural Landscapes [Syllabus]
Winter 2017	FA 902 – Research Project, FA 890BF [Syllabus] , FA 890 BI – Topics in Creative Technology II

Fall 2016	FA 890BF – Topics in Creative Technology [Syllabus]
Winter 2016	FA 890BF – Topics in Creative Technology [Syllabus]
Fall 2015	FA 890 BI – Topics in Creative Technology II
Spring 2015	FA 902 – Research Project, ART 870AC – Process and Content: The Technical and Conceptual in Print Media
Winter 2015	ART 870AB, ARTH 890AK – Expanding the Moving Image

UNDERGRADUATE COURSES

Winter 2020	CTCH 204
Fall 2019	CTCH 110 (84 students), CTCH 301
Spring 2019	CTCH 200AF, CTCH 200 AH
Winter 2019	ARTH 360, CTCH 499
Fall 2018	CTCH 310AB, CTCH 110 (90 students)
Winter 2018	CTCH 499
Fall 2017	CTCH 310AB, CTCH 110
Spring 2017	CTCH 200AH – Global Exploration in Creative Technologies 2 [new] [Syllabus]
Winter 2017	CTCH 204, MAP 300AP – Marking the Land: nature + site-specificity + histories [new]
Fall 2016	ARTH 360 – Curating the New, CTCH 110 – Introduction to Creative Technologies [Syllabus]
Spring 2016	CTCH 200AF – Global Explorations in Creative Technologies [new] [Syllabus Link]
Winter 2016	CTCH 204, CTCH 301 – Play: interactions in new media [new] [Syllabus]
Fall 2015	CTCH 110 – Introduction to Creative Technologies [Syllabus]
Winter 2015	ARTH 380AI – Curating Time-based Art [Syllabus] [Comments] , CTCH 200AD
Fall 2014	ART 280 – Introduction to Intermedia, FILM 386AB – Intermediate Intermedia [Syllabus]
Winter 2013	ART 3116 – Art + New Technologies (University of Ottawa)

Student Supervision

Name	Position	Dates of supervision
Jesse Goddard	Co-Supervisor	2015-2018
John Desnoyers-Stewart	Co-Supervisor	2016-2018
Yujie Gao	Co-Supervisor	2017-2020
Annalisa Raho	Supervisor	2017-2020
Alain Mober Crotte	Committee member	2020
Kylie Rae Dahlstrom	Committee member	2019-2020

University Service

2015 – ongoing	Special Advisor to VP Research, Digital Future Cluster, University of Regina, SK.
2015 – Ongoing	Many Department, Faculty and University committees

Scholarly Research

2019	Megan Smith, John Desnoyers-Stewart, "Riding Through Walls: A journey of physical computing through Google Street View", Paper. Electronic and Visual Arts, British Computer Society.
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- Megan Smith, John Denoyers-Stewart, and Gregory Kratzig. "Designing Virtual Reality Tools: making simulated interventions feel and act like their real counterparts". Paper. Interservice/ Industry Training, Simulation and Education Conference.
- 2018 John Denoyers-Stewart, David Gerhard, and **Megan Smith**. "Augmenting Virtuality with a Synchronized Dynamic Musical Instrument: A User Evaluation of a Mixed Reality MIDI Keyboard". Chapter. *Music Technology with Swing*, Springer Nature Switzerland AG.
- Megan L. Smith. "Riding Through Walls: a computationally-touched journey." *Anywhere*, v.2. Edited by Sean Lowry and Simone Douglas. Paper. Project Anywhere, 2018.
- John Denoyers-Stewart, David Gerhard, and **Megan Smith**. "Augmenting a MIDI Keyboard Using Virtual Interfaces". Paper. *The Journal of the Audio Engineering Society* (JAES) Special Issue: Augmented and Participatory Sound and Music Interaction Using Semantic Audio
- 2017 John Denoyers-Stewart, David Gerhard, and **Megan Smith**. 2017. "Mixed Reality MIDI Keyboard." In *Proceedings of the 13th International Symposium on CMMR*, Porto, Portugal, September 25–28, 2017, 11 pages.
- John Denoyers-Stewart, David Gerhard, and **Megan Smith**. 2017. "Mixed Reality MIDI Keyboard Demonstration." In *Proceedings of AM '17*, London, United Kingdom, August 23–26, 2017, 5 pages. DOI: 10.1145/3123514.3123560
[\[Manuscript\]](#)
- 2018 **Riding Through Walls** [installation & performance], *IAST 2018*, University of Lethbridge, Lethbridge, AB, October 25 – 27.
- Riding Through Walls** [installation & workshop], *Ignite*, Saskatchewan Science Centre, Regina, SK, October 4.
- Riding Through Walls** [installation], *URL/IRL*, Dunlop Art Gallery, Regina, June 1 – September 15.
- The Ottawa River** [video], *À disòkàmagàn - Nous connaître un peu nous-mêmes - We'll all become stories*, Ottawa Art Gallery, Ottawa, January 20 - September 1.
- 2017 **Being Adrift** [digital photography], *RiverRoute Pop-Up*, AIR Artists Image Resource, Pittsburgh, USA, June 14.
- 2016 **Moose Jaw to Regina** [live-feed 'Riding Through Walls], 6-hour durational performance, November 8, 2016.
<http://ridingthroughwalls.megansmith.ca/>
- Riding Through Walls** [web project], *ProjectAnywhere*, Global Exhibition, Feb 18, 2016 - December 31, 2016.
<http://www.projectanywhere.net/>
- Being Adrift** [drawings], *Yukon Riverside Arts Festival*, Klondike Institute of Art & Culture, Dawson City, Yukon, August 11-14, Program: <https://www.iomag.com/magazine/2016-riverside-arts-festival-1/0881560001470066375?short>
- 2015 **Adrift** [installation], *Channel Surf*, Gallery 101, Ottawa, June 27 – July 7, 2015
- As I become an avatar and Edwige becomes me** [video], *In Transit: Mediated Identities in Space*, The Works Art & Design Festival, Edmonton, June 19 - July 1.
- Birds, eyes, drones, [web-based project]**, *NetArtizens*, online exhibition by Randall Packer & Furtherfield, *Art of the Networked Practice*, March 2 – April 2.
- 2013 **Landline** [web application], *Electric Fields*, Artengine, Ottawa, September.
- Pst! microCONTROL**, *Conversations Electroniques*, La Panacée, Montpellier, France, June - December.
- 2012 **ArtWiki member**, *7th Berlin Biennale*, Berlin, April 27- July 1.
- 2010 **As I become an avatar and Edwige becomes me** [video]. *Sanctioned Array – Specify Others – 100*, White Gallery, New York, USA, November.

Catherine M McComb

Sessional Lecturer

mccomb3c@uregina.ca, (306) 530-4559

Education and Professional Development

2017 Master of Arts Degree – Interdisciplinary Studies – University of Regina

1991 Bachelor of Fine Arts Degree- Theatre Design – University of Regina

1983 Dance Performance Program – Grant MacEwan University, Edmonton

1981 Bachelor of Arts – History- University of Regina

Employment History

2002-2020 Sessional Lecturer – University of Regina Theatre and MAP Departments

Teaching History

2020 – MAP 207 – Underwear and Social Meaning – University of Regina

2002-2020 – Theatre Design 231- Costumes and Contexts – University of Regina

2019 – MAP 206 – The Power of the Heel: Shoes and Popular Culture – University of Regina

2014-2019 – Theatre Design 121 – Introduction to Theatre Design – University of Regina

University Service

2015-2018 - Workshops for Saskatchewan Drama Association

Scholarly Research

2017- Master of Arts Thesis, Interdisciplinary Studies, University of Regina

Thesis topic: Undressing an American Icon: Addressing the Representation of Calamity Jane Through a Critical Study of Her Costume

2016 – Federation of International Theatre Researchers Conference – Stockholm, Sweden

Paper: Buffalo Bill Cody's Wild West Show: A Theatrical Vision of the American Frontier

2015 – Prague Quadrennial – Prague, Czech Republic

Performance and Costumes: Cooking Miss Julie

2015 - Critical Costume Conference- Helsinki, Finland

Paper: Calamity Jane: Undressing an American Frontier Icon

2014 – Federation of International Theatre Researchers Conference – Warwick, United Kingdom

Paper: The Costumes of Margie Gillis Featuring the Regina Cyclone Project

Maqbool Hussain

Sessional Teacher

maqbool.hussain@uregina.ca/tipumac@yahoo.com, (306) 216 9391

Education and Professional Development

Education

- **Master of Business Administration (Major in Marketing & HR)** Ateneo Graduate School of Business, Manila 2000-2003 (Honors - magna cum laude)
- **Fashion Marketing & Design** (Cavendish College, London, UK 2004-2005)
- **Bachelor Of Arts** (Abbottabad, 1995-1998)

Training Certificates and workshops

- Marketing skills training
- Negotiations skills workshop
- Sales Management training workshop
- Leadership & management training

Employment History

Director, Damara Day Spa (Hotel Saskatchewan & Harbour Landing (Regina July 2016 - present)

- Achieving marketing and sales operational objectives by contributing marketing and sales information and recommendations to strategic plans and reviews; preparing and completing action plans; implementing productivity, quality, and customer-service standards; resolving problems; identifying trends; determining system improvements; implementing change.
- Accomplishing human resource objectives by recruiting, selecting, orienting, training, assigning, coaching, and counselling employees; communicating job expectations; planning, monitoring, appraising, and reviewing job contributions; planning and reviewing compensation actions; enforcing policies and procedures.

Sessional Teacher, Business of Fashion, University of Regina (2016-present)

- Deliver lectures, student-driven class discussions, and guided work in small groups to produce a learning situation in which the students can comfortably share and discuss their ideas and interpretations.

- Assess students course work and material.
- Provide mentoring, advice and support to students

Manager Sales, Bell Canada (Regina 2014 - present)

- Identifying marketing opportunities by identifying consumer requirements; defining market, and by analyzing competitor's strengths and weaknesses.
- Meet and exceed monthly sales targets.
- Demonstrate initiative in learning and understanding new products, services and promotional offerings.
- Act as an ambassador by professionally representing the Bell brand.

Owner & Director, CAVA Handbags (Manila 2011-2014)

- Tracked trends in consumer consumption, through trenstop and tradeshow to determine which products should be carried.
- Developed marketing strategies in line with company objectives.
- Planned and implemented promotional campaigns with sales activities.
- Identified potential markets to direct efforts for current and future products.
- Overall responsibility for brand management and corporate identity.
- Researched suppliers and negotiated contracts.
- Frequently travelled to China & Korea for product development and sourcing.
- Approved orders and ensure inventory is properly distributed.
- Monitored stock transfers between stores to push sales and control stock concentration.

Lecturer Fashion Buying & Merchandising, Fashion Institute (Manila 2007-2014)

- Involved in the research and designing of new courses and materials.
- Assessed students course work and material.
- Involved in the set-up of exams and the marking of results.
- Responsible for the departmental administrative tasks.
- Provided mentoring, advice and support to students on a personal level.

Brand Strategy Manager, BANO Clothing (Manila, 2011-2014)

- Created and implement seasonal line plan, ensuring properly balanced style/SKU breakdown to achieve seasonal product strategies and meet financial objectives.
- Planned and implemented short and long-term brand strategy.
- Improved product marketability and profitability by researching, identifying, and capitalising on market opportunities; improving product packaging; coordinating new product development.
- Established concise assortment, merchandising, pricing and shelving strategies.
- Partnered with design team to build a balanced women's wear assortment based on empirical data and sales analyses, as well as trend and brand awareness.
- Planned and created seasonal visual guidelines for stores including store layouts and window displays.



Teaching History

- The Business of Fashion (2016 – present, University of Regina)
- Fashion Buying (2007 – 2014, Fashion institute of Philippines)
- Fashion Merchandising (2007– 2014, Ateneo De Manila University & Fashion Institute of Philippines)
- Fashion Merchandising Seminars
- Visual Merchandising training & seminars for Robinson Department Stores, Philippines.

Student Supervision

NA

University Service

Volunteered and supported university and students prepare & organize their annual student fashion show every year.

Scholarly Research

NA



Catherine M McComb

Sessional Lecturer

mccomb3c@uregina.ca, (306) 530-4559

Education and Professional Development

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1983 Dance Performance Program – Grant MacEwan University, Edmonton

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Employment History

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2002-2020 – Theatre Design 231- Costumes and Contexts – University of Regina

2019 – MAP 206 – The Power of the Heel: Shoes and Popular Culture – University of Regina

2014-2019 – Theatre Design 121 – Introduction to Theatre Design – University of Regina

University Service

2015-2018 - Workshops for Saskatchewan Drama Association

Scholarly Research

2017- Master of Arts Thesis, Interdisciplinary Studies, University of Regina

Thesis topic: Undressing an American Icon: Addressing the Representation of Calamity Jane Through a Critical Study of Her Costume

2016 – Federation of International Theatre Researchers Conference – Stockholm, Sweden

Paper: Buffalo Bill Cody's Wild West Show: A Theatrical Vision of the American Frontier

2015 – Prague Quadrennial – Prague, Czech Republic

Performance and Costumes: Cooking Miss Julie

2015 - Critical Costume Conference- Helsinki, Finland

Paper: Calamity Jane: Undressing an American Frontier Icon

2014 – Federation of International Theatre Researchers Conference – Warwick, United Kingdom

Paper: The Costumes of Margie Gillis Featuring the Regina Cyclone Project

Annalisa Raho

Sessional Instructor

annalisa.raho@uregina.ca, (306) 550-6284,

Education and Professional Development

- 2019- **PhD Student**, Interdisciplinary Studies, Faculty of MAP, University of Regina
Comprehensive Exam planned for May 2020
- 2018-2019 **MFA Interdisciplinary Studies**, Faculty of MAP, University of Regina (transferred to PhD in 2019)
- 2018 **University Teaching Certificate**, University of Regina
- 2010 **Certificate in Pedagogy, Evaluation, Didactics**, Consorzio Interuniversitario For.Com., Rome, Italy
- 2009 **Master in Education**, School for Design, Descriptive Geometry and Scenography. Thesis: Principles of Perspective Projection and the Method of the Perspective Plan. Final Grade: 60/60. Accademia di Belle Arti di Firenze, Italy
- 2005 **Certificate in Exhibition Design**, Artedata, Florence, Italy
- 2005 **Master of Architecture** (Laurea Magistrale in Architettura), University of Florence, Italy

Employment History

2015- current Sessional Instructor

Teaching History

ART290AC	Introduction to Graphic Design (Fall 2015, Winter 2017, Winter 2018, Winter 2019, Winter 2020)
CTCH200AG	Branding, Advertising and Design (Fall 2017, Fall 2018, Fall 2019)
CTCH200AK	Visual Communication for the Web (Fall 2018, Fall 2019)
CTCH200AL	Visual Identity Design (Winter 2019, Winter 2020)

Student Supervision

N/A

University Service

UNIVERSITY SERVICE (Luther College and University of Regina)

2018-	Nonprofit & Voluntary Sector Studies Network, Advisory Committee Member
2019-	Interdisciplinary Grad Committee, IDS Grad Student Representative
2019	Office of Indigenization, Logo Design Service
2019	Guest lecture and student supervision on Visual Communication, CTCH 111, taught by Dr. Rebecca Caines
2019	Guest lecture on Data Representation in CTCH 110, taught by Dr. Megan Smith
2020	Guest Lecture on Visual Communication, CTCH 111, taught by Jeremy Lague

SERVICE TO THE COMMUNITY

2019-	Regina Musical Club, Design Consultant and Student Supervisor/Mentor
2019-	Regina Women Network, Design Consultant and Visual Communication Designer
2019-	Briarpatch Magazine, Board of Directors Member

Scholarly Research

CONFERENCE PAPERS

2019	"Design for the Non-Profit Sector: When Scale Matters," paper presented at the Universities Art Association of Canada Conference, October 24-27, 2019
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