FACULTY OF
MEDIA+ART+
PERFORMANCE

DEPT OF FILM REGINA

MFA AND MA PROGRAMS IN MEDIA PRODUCTION AND STUDIES
DEPARTMENT OF FILM
2022-2023

Magdaleena, by Elian Mikkola, MFA, 2018-19

It's Good for You by An An, MFA, 2016

DEPARTMENT OF FILM – UNIVERSITY OF REGINA

This handbook is intended to assist students in the MFA and MA programs in the Department of Film. Students are encouraged to consult the website of the Faculty of Graduate Studies and Research (FGSR) for further information. If there are discrepancies between information provided in this handbook, and the FGSR website, the FGSR website information will be considered to be the official version. http://www.uregina.ca/gradstudies/

All official email communication will be sent to the student's University of Regina email account. It is essential that students regularly monitor their accounts.
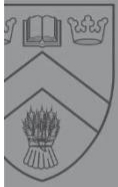
FILM Graduate Coordinator
Dr. Philippe Mather
CM 502
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Tel: 306-359-1229 (office)

TOGETHER WE ARE STRONGER   peyak aski kikawinaw

University of Regina's
Statement of Commitment
in Response to the
Truth and Reconciliation Commission

The University of Regina is situated on Treaty 4 lands with a presence in Treaty 6 territory. These are the territories of the nêhiyawak (Cree), Anihšināpēk (Saulteaux), and Dakota, Lakota, and Nakoda, and the homeland of the Métis. Today, these lands continue to be the shared territory of many diverse peoples from near and far. We recognize the contribution that engaging in Reconciliation brings to our life as a campus community that is situated on these lands. The University is committed to making Reconciliation a part of all interactions amongst Indigenous and non-Indigenous students, staff, and faculty and with our neighbours off-campus.

To address Reconciliation at the University of Regina, we rely on the work of the Truth and Reconciliation Commission of Canada (TRC). Its Report discusses the history of colonialism in Canada and how this history continues to operate and inform Canadian society and its institutions. The TRC was born of the resilience and courage of Indian Residential School survivors. It provided a safe space for survivor and inter-generational survivor truth-telling and to memorialize the many children who did not survive. It also asked the nation to listen and bear witness to these truths. The TRC forced this nation to cease ignoring the history of the Indian Residential School system and the continued impacts that this system has ingrained into the daily lives of all Canadians. The TRC also offers a vision of Reconciliation based on hope – a vision which is held alike by many survivors and intergenerational survivors, Indigenous peoples, and non-Indigenous populations, that we can address the resulting systemic colonialism together. The TRC's 94 *Calls to Action* provide a framework to transform this hope into reality through the concrete actions of Reconciliation, which is a responsibility of all Canadians.

Much like other post-secondary institutions, the University has a history of developing and applying knowledge, constructing space, and interacting with Indigenous peoples and communities in ways that have been framed by Western-based practices. Today, many universities are addressing these practices in an effort to transform themselves so that non-Indigenous populations can study, work, and live in a good way with Indigenous peoples. To address this history and shift these practices, the process of Indigenization has been implemented at the University. Our institution understands Indigenization as the inclusion of Indigenous ways of knowing, voices, and critiques in our practices such as teaching, research, governance, and in our physical spaces. This includes, especially, those Indigenous nations upon whose lands the University is situated. In addition to Indigenization efforts, Reconciliation will require new, complementary, and additional efforts for the University to meet its collective and campus-wide responsibility.

As we did in December of 2016 in a joint response with the University of Saskatchewan, we at the University of Regina acknowledge the TRC's Calls to Action. The Calls were addressed to all who live in Canada, especially those in positions of privilege and power resulting from colonialism.

The *Calls* require two parties – Indigenous and non-Indigenous peoples – to come together to form mutually respectful relationships and transform practices that exclude Indigenous peoples and knowledge systems, a practice that creates barriers to respect and mutuality. The *Calls* are an invitation to join Reconciliation. The *Calls* beckon us to respond, listen, engage, and live together. They are an invitation to learn together and from each other. It asks all non-Indigenous peoples across Canada to follow the generous lead of the First Peoples whose lands they share. Georges Sioui of the Wyandot-Huron nation and past Associate Professor of Indian Studies and Dean of Academics of the Saskatchewan Indian Federated College reminds us that since European nations first began to settle, sign treaties, colonize, and claim the lands, Indigenous peoples have offered knowledge and goodwill, shared land and resources, and stood resilient in the face of European and later Canadian colonialism.

In response to the *Calls to Action* we recognize that, at this point in time, Reconciliation is in larger part a treaty responsibility of non-Indigenous peoples. Specifically, non-Indigenous peoples are asked to take part in Reconciliation because many Indigenous people have already been conciliatory. The TRC's *Calls to Action* seek to address this imbalance in commitment and respect that has, to date, framed the relationship between Indigenous and non-Indigenous peoples.

The University's commitment to Reconciliation is based on five goals. The members of the Response to the University of Regina's Truth and Reconciliation Commission Working Group suggest that every faculty, unit, and division also commits that each and every student, staff, or faculty member will have the tools for Reconciliation, or mutual respect, through:
- Knowledge of treaties, specifically of Treaties 4 and 6;
- A basic understanding of Canada's history with and the continuance of colonialism, including of the Indian Residential Schools and the Indian Act;
- An awareness of Indigenous ways of knowing and how these relate to their program of study;
- Knowledge of the key elements of the Final Report of the Truth and Reconciliation Commission and its *Calls to Action*, the Royal Commission on Aboriginal Peoples, and the United Nations Declaration on the Rights of Indigenous Peoples; and
- An understanding of the role they can play in Reconciliation on the basis of the knowledge and skills they will have acquired at the University of Regina.

With any responsibility comes a requirement for accountability. To assist in the creation of such initiatives, the University's TRC Working Group has *prepared A Guide to Implementing the Truth and Reconciliation Commission of Canada's Calls to Action at the University of Regina*. All faculties, units, and divisions share this common responsibility of Reconciliation and must take it upon themselves to take up one or more *Calls*. A list of initiatives toward Reconciliation will be created and will be maintained as faculties, units, and divisions report their activities associated with Reconciliation to the President's Office. Above all, the members of the University's TRC Working Group invite every faculty and staff member, every student, and everyone who interacts with the University to take up this responsibility – these *Calls to Action* – as their own.

Released December 2018 with the support of University leadership.

University of Regina

WELCOME FROM THE ASSOCIATE DEAN GRADUATE AND RESEARCH

Welcome to the University of Regina, and to the Graduate programs in the Faculty of Media, Art and Performance, "Where Makers Meet." I am very pleased to have you pursuing your advanced research with us.

In grad school you are presented with an open horizon for discovery, innovation and creativity as you develop new knowledge, original practice and participate in the kinds of social change that universities inspire. Our small size and vibrant arts and culture scene will provide you with an intimate and friendly environment, while you pursue your thesis projects. Opportunities abound to become involved in our many local arts organizations, whether for academic credit through our Professional Placement program, or by attending and participating in their various exhibitions, concerts, screenings, performances and events.

There are over 50 students enrolled across Interdisciplinary Programs, Media Production, Media Studies, Music, Theatre and Visual Arts programs, whom you will meet in your various courses. The MAP faculty and your supervisors look forward to working with you in your core courses, in directed studies, in group studio settings and in supporting and mentoring your research-creation and thesis work.

Please also support your fellow students and faculty by attending their performances, shows, events, exhibits and talks to help build the grad community in MAP, across the University of Regina campus, and throughout the City of Regina's arts and culture scenes. Be sure to check out Art for Lunch, which happens periodically throughout the academic year.

The MAP Presentation Series, which profiles faculty research, is scheduled on the third Friday of the month. Finally, the DRS: Doctoral Research Showcase is a new event in MAP beginning in 2021-2022 to profile our PhD students' research, and it will be scheduled periodically, in partnership with the Humanities Research Institute. You are warmly encouraged to attend these events.

In Fall 2021, most events will continue to be held via Zoom, and advertised through your program areas and the campus Research and Events listservs.

I will be contacting each of you in mid- to late August to invite you to a MAP Grad Town Hall to open the academic year. I very much look forward to meeting you, and hearing about your projects, goals and aspirations.

Sincerely,

Christine Ramsay
Associate Dean Graduate and Research, MAP

MEDIA PRODUCTION AND STUDIES GRADUATE PROGRAM

MISSION STATEMENT

The Department of Film at the University of Regina is dedicated to teaching film and digital media in an interdisciplinary environment. Through our commitment to quality education, we strive to engender creative and inquiring minds in our students by exposing them to a wide range of learning experiences and practices in production and studies. Our programs prepare students to realize their unique paths and become emerging film and new media artists, critics, historians, educators, curators and craftspeople in the media industries.

The Department of Film (FILM) at the University of Regina is the only university department between Toronto and Vancouver to offer degree programs in both film/media production and film/media studies. At the graduate level we offer the **MFA in Media Production** and the **MA in Media Studies** while at the undergraduate level we offer the **BFA in Film Production** and the **BA/BA Honours in Film Studies** as a concentration in MAP.

FILM has partnered in hosting several national and international conferences and workshops, in which our graduate students have had opportunities to present their research and participate in organizing large-scale leading-edge academic events: *17th Graduate Studies FSAC Colloquium on Propaganda and New Media* (2015); *Pow! In the Eye of the Moon/ Pan! Dans l'oeil de la lune* (2012); *The Flatland Scratch Seminar/ Workshop Series* and *Son Image: The Legacies of Jean-Luc Godard* (2010); the annual conference of the International Association for the Study of Popular Music (2010); *AIS2: Creative Forum and Conference* (2007); *Spaces of Violence, Sites of Resistance: Music, Media and Performance*; *Making It Like a Man! Masculinities in Canadian Arts and Cultures* (2004); *The Art of Immersive Soundscapes* (2004). In 2015, FILM hosted the Film Studies Association of Canada (FSAC) Graduate Colloquium.

Graduates from FILM have gone on to award-winning careers in Saskatchewan, across Canada and internationally. They work as independent filmmakers and producers; as directors, screenwriters, editors, and cinematographers in series television and on national and international fiction and documentary productions; as festival programmers, researchers, web designers, archivists and educators.

FACULTY AND STAFF

Dr. Sarah Abbott holds a BA Honours in Film Studies and Drama from Queen's University, an MFA in Art Media Studies from Syracuse University, and an interdisciplinary Doctorate of Social Sciences from Royal Roads University as a Vanier Scholar. Her doctoral research on the sentient relationality of trees integrated public ethnography, Indigenous research methodologies, ontological emergence theory, plant science, and philosophies associated with the nonhuman turn. Her intertwined research interests include issues and rights of being for trees and plants, nonhumans and humans, ethics, community, Indigenous ways of knowing, decolonization, environmental health, and the climate crisis. Sarah teaches a multidisciplinary MAP course in climate change that is open to graduate students. She has been making films for over 20 years across documentary, fiction, experimental, and dance genres. Her work has received numerous grants, awards, television broadcasts and international festival selections. Sarah's feature documentary *Tide Marks* (2004) examines aspects of post-apartheid South Africa. Her film *Out In The Cold* (2008) was inspired by the freezing deaths of Indigenous men allegedly at the hands of Saskatoon police, and *This Time Last Winter* (2010) centers on violence in young relationships, interracial relationships, and the healing potential of talking circles. For these two half-hour dramatic works, Sarah developed a teaching model wherein Film production students work alongside industry professionals in a rigorous professional set environment. Sarah received the City of Regina's 2009 Mayor's Arts and Business Award for Innovation in the Arts, and the 2012 Saskatchewan Lieutenant Governor's Arts Award for Arts and Learning in recognition of these teaching initiatives and her passion for the power of media to engage the public on social issues. Sarah played a key role in the founding of *mispon – A Celebration of Indigenous Filmmaking* film festival and advocacy collective, and developed an 8-week community media literacy course for vulnerable Indigenous youth.
Contact: Sarah.Abbott@uregina.ca; www.sarahabbott.ca; ED 239.8

Kyath Battie is a filmmaker with specific interests in mysteries, landscapes, and sound design. Her work often explores nocturnal spaces and fictionalized encounters, examining the duality of realism and fantasy, through hybrid fiction and intimate non-fiction portraits. Her work has been shown at festivals and galleries internationally, including Ji.Hlava IDFF (Prague), L'Alternativa Film Festival (Barcelona), Oberhausen Kurzfilmtage Oberhausen (Germany), Edinburgh International Film Festival, Images Festival (Canada), Rotterdam IDFF, National Screen Institute (NSI Canada), and The Singapore Art Science Museum. She completed her BFA at Emily Carr University and MFA at York University and has taught film production, film history, and screen writing courses at several Canadian and US universities including the University of Regina, McMaster University, Denison University (USA) and Cornish College of the Arts (USA).

Contact: Kyath.Battie@uregina.ca; ED 239.3

Ian Campbell is FILM's Lab Instructor for the undergraduate BFA program and is available to workshop graduate students on FILM equipment and facilities. Ian holds a BFA in Studio Arts from the University of Victoria and an MFA in Studio Arts Open Media from Concordia University. He is primarily interested in the collision of art and technology and ideas of machine/human consciousness expressed through an interdisciplinary practice. He has shown new media art across Canada and Internationally including exhibitions at the Winnipeg Art Gallery, The Mendel Art Gallery, CCA (Glasgow), 300m3 (Gothenburg), and the Parisian Laundry (Montreal). His short experimental digital films have screened at Antimatter (Victoria), WNDX (Winnipeg), Club Saw (Ottawa), and the Museum of London.
Contact: Ian.Campbell@uregina.ca; ED 239.3

Dr. Philippe Mather, <u>Graduate Program Coordinator for the Department of Film</u>, has taught film studies for Campion College since 1996. He holds degrees from Concordia University, the University of Iowa and La Sorbonne Nouvelle (Paris III). His PhD dissertation

is titled "Cognitive Estrangement: Towards a Semiology of Science Fiction Film." He specializes in genre theory, authorship and film music. He has published a monograph on the photojournalistic work of Stanley Kubrick and co-edited a collection of essays on French Science Fiction. His current research focuses on Orientalism and the cinema of Singapore.

Contact: Philippe.Mather@uregina.ca; CM 502

Dr. Sheila Petty is professor of media studies, SaskPower Research Chair in Cultural Heritage and Fellow of the Royal Society of Canada. She received her Doctorat ès Lettres in 1987 from Université de Paris IV-Sorbonne, Paris, France. She has written extensively on issues of cultural representation, identity and nation in African and African diasporic screen media, and has curated film, television and digital media exhibitions for galleries across Canada. Over the course of her career, she has advocated for the "de-westernizing" of African film studies in favor of thinking about how time and space arise from the artist's cultural heritage, values and identity, thus foregrounding Indigenous voices in theoretical and methodological approaches.

Sheila Petty is author of Contact Zones: Memory, Origin and Discourses in Black Diasporic Cinema, (Wayne State University Press, 2008); editor of A Call to Action: the Films of Ousmane Sembene, (Greenwood/Praeger/Flicks Books, 1996) and co-editor of Expressions culturelles des francophonies (Éditions Nota bene, 2008); Canadian Cultural Poesis, (Wilfrid Laurier University Press, 2006) and Directory of World Cinema: Africa (Intellect Books, 2015). Her current research focuses on Amazigh and North African cinemas, and issues of citizenship and immigration in French cinemas, film festivals and decolonizing methods in film festival research. She is currently writing a book on Algerian feminist filmmaker, Habiba Djahnine (Edinburgh University Press). She was the recipient of the 2001 University of Regina Alumni Association Award for Excellence in Research and was a University of Regina President's Scholar (2002-2004).

Contact: Sheila.Petty@uregina.ca; ED 239.12

Dr. Christine Ramsay, Associate Dean Graduate Studies and Research (MAP), completed her Honours BA in Film Studies at Carleton University and her MA and Ph.D. in Social and Political Thought at York University, where she received an award for her thesis on David Cronenberg. Her teaching, research and community service are in the areas of Canadian and Saskatchewan cinemas, masculinities in film and popular culture, philosophies of identity, the culture of small cities, and curating expanded cinema. She recently published *Atom Egoyan: Steenbeckett*, co-edited with Timothy Long (London UK: Blackdog, 2018), and *Overlooking Saskatchewan: Minding the Gap*, co-edited with Randal Rogers (University of Regina Press, 2014). In 2012 she was Visiting Scholar at the graduate program in Canadian Studies, University of Edinburgh. She serves on the editorial boards of *Topia: Canadian Journal of Cultural Studies* and *Imaginations: Journal of Cross Cultural Image Studies*; and is President of the Board of the Art Gallery of Regina. She is a past President of the Film Studies Association of Canada, past Chair of the Regina Arts Commission and hosted Prairie Night at the Movies on SCN. Christine has also served on the Advisory Board of the Dunlop Art Gallery and as Co-Chair of Regina's ArtsAction Inc., a project designed to contribute to the role of arts and culture in revitalizing Regina's downtown, which led to the establishment of Regina's Creative City Centre. She teaches in the areas of Film Studies, Media Studies, Interdisciplinary Studies and Creative Technologies.

Contact: Christine.Ramsay@uregina.ca; ED 239.5

Mike Rollo, Department Head, teaches Film production courses. His photochemical practice explores alternative approaches to non-fiction cinema. Mike's films are place-based, focusing on landscape, rural industry, and communication cultures, with ecological thinking and mindfulness of the shifts, conflicts, and negotiations to themes of obsolescence, age, and decay. He is a founding member of Montreal's experimental film collective Double

Negative and Independent Visions in Regina (SK) and has curated film programs at national and international festivals. His films have screened at the Ann Arbor Film Festival, Edinburgh International Film Festival, International Festival of Documentary and Short Film of Bilbao, International Film Festival Oberhausen, Los Angeles Film Forum, San Francisco Cinematheque, and Rotterdam International Film Festival. Mike's recent works include Farewell Transmission (2017), Eidolon (2020) and P L U M E (2022). Eidolon received Best Short Film at the Saskatchewan Independent Film Awards and a Golden Sheaf Award (Yorkton Film Festival) for Experimental Film.
Contact: Mike.Rollo@uregina.ca; ED 239.10; 306-585-4569/4948

Gerald Saul teaches production courses at both the graduate and undergraduate levels. He holds a BFA from the University of Regina and an MFA in Film Production from York University. He is a prominent member of the Saskatchewan Filmpool and has produced many films ranging from feature narrative to abstract shorts. Saul has written extensively on avant-garde film in Saskatchewan and Canada. At the University of Regina, he has taught courses on film production, animation, photography, screenwriting, and experimental filmmaking. As a filmmaker, he specializes in alternative narrative strategies, hand-processed film, animation, puppet films, super-8, and traditions and aesthetics of amateur cinemas. His recent interests include surrealism, German Expressionism and media archaeology.
Contact: Gerald.Saul@uregina.ca and www.geraldsaul.com; ED239.11

Dr. Christina Stojanova completed her interdisciplinary PhD in film, media, and political economy at Concordia University. Her areas of specialty and research include theories of new media narratives; history of Central and Eastern European cinema; philosophical, psychoanalytic and religious approaches to identity formation; theoretical, aesthetic and philosophical approaches to propaganda and persuasion, as well as phenomenology of horror and mysticism. During the last ten years, she has published over twenty chapters in anthologies, and her work has been translated into many languages. She is co-editor of the critical anthologies *Wittgenstein at the Movies* (Lexington Books, 2011), *The Legacies of Jean-Luc Godard* (Wilfrid Laurier UP, 2014), and the editor of *The New Romanian Cinema* (Edinburgh UP, 2019). She is currently working on her book about Canadian animator Caroline Leaf for Toronto UP. Christina has sat on numerous FIPRESCI juries at international film festivals, and has delivered a number of key-note presentations at prestigious national and international fora.
She teaches in the areas of Film Studies, Media Studies, and Creative Technologies.
Contact: Christina.Stojanova@uregina.ca; ED 239.7

Mark Wihak, teaches production courses. His films have screened around the world and have been acquired by broadcasters across Canada. His work has explored a range of formal approaches including dramatic, experimental, broadcast documentaries and film-based installation. Born and raised in Saskatchewan, he has a BFA from the University of Regina, an MFA from Concordia University in Montréal and he is an alumnus of the Canadian Film Centre in Toronto. In 2004, his documentary on the Emma Lake Artists' Workshops, *Between the North Pole & New York City* debuted on Bravo! His feature film *River* made its festival debut in the fall of 2007 and garnered national and international awards and he was one of the initiators and Executive Producers of the 2010 anthology feature film *I Heart Regina*. In 2016, he released the feature-length examination of tourism, *Vous êtes ici*. Mark is in current production with his feature-length dramatic project *Resting Potential.*
Contact: Mark.Wihak@uregina.ca; ED 239.6

Technicians:

Ron Jacobs is the Department of Film technician. He is a film craft-person, thinker and problem solver whose experience spans over three decades working with and in support of independent and commercial film-making (shorts, series and theatrical) in Saskatchewan and nationally. Ron has worked for organizations and companies such as William F. White International and the Saskatchewan Filmpool Cooperative. His extensive knowledge of traditional analog, video and digital technologies as well as the more physical aspects of grip, lighting and camera and a very approachable attitude make him a valuable source of advice, fixes and opinions on just about any aspect of film-making.

Contact: Ronald.Jacobs@uregina.ca; ED 152; 306-585-4857

Mike Garcia is an IT professional for over 15 years and has worked with companies such as APPLE Service Centre in Singapore and DELL in the Philippines. He has worked with numerous IT Infrastructures, AV and cloud-based projects during his 5 year employment with Lasalle College of the Arts in Singapore. On weekends, he teaches Computer and Technology courses at the Centre for Continuing Education – University of Regina. He enjoys sharing his knowledge and likes to initiate ways to improve productivity through technology.

Contact: Mike.Garcia@uregina.ca; ED 149.1; 306-585-5061

Administrative Assistant:

Andrea Stachowich
Contact: Andrea.Stachowich@uregina.ca; 306-585-4796; ED 243

FACILITIES AND RESOURCES

The Department of Film is in the Faculty of Media, Art, and Performance (MAP), which has facilities in the Education Building and the Riddell Centre.

Graduate students in FILM share an office (ED 239.4) with our Sessional Lecturers. The office is located near faculty members' offices and the Department Office (ED 243). The office is keyed and offers access to a desktop computer and three individual workstations. Keys can be arranged through the Graduate Programs Coordinator and the Department Secretary.

Graduate Students have mailboxes in the Department mailroom, ED 243. Graduate Students are expected to monitor their U of R email accounts for all official communication from the department.

Students interested in working in a shared studio space should contact the Film Graduate Coordinator.

FILM has 4K, HD and 16mm film camera packages, digital editing systems, lighting & grip gear, a Production Studio with green screen and lighting grid, audio production and post-production facilities and a traditional wet photography darkroom. (For equipment and facility booking policies and procedures, see Appendix IV)

The Faculty of MAP' facilities include a 425-seat proscenium theatre, and an environmental theatre, the Shumiatcher Open Stage (The Shu-Box Theatre), with flexible stage and seating for up to 150. Each theatre is equipped with a computerized sound and lighting board and a lighting grid.

The Dr. John Archer Library houses the University of Regina's collections of DVDs, Blu-Rays, books, journals, government documents and microforms. The Dr. John Archer Library provides seating for 760 readers and there are computer workstations with printing access and full office productivity software for student use on its main floor. The Archer contains bookable AV viewing facilities.

The University of Regina Graduate Students' Association provides support and information for graduate students. http://www.ureginagsa.com/

REGINA'S CULTURAL COMMUNITY

Regina has a vibrant cultural community of filmmakers, visual artists, actors, musicians, writers, performers, and curators, supported by a number of galleries, artist-run organisations and cultural hubs, including the **Regina Public Library Film Theatre and Rainbow Cinemas/Studio 7** – Regina's homes for screenings of Canadian, international and independent cinema: http://www.reginalibrary.ca/filmtheatre/new/
https://www.rainbowcinemas.ca/A/index.php?

FILM has close collaborations with the Regina Public Library Film Theatre, the Saskatchewan Filmpool Cooperative, Queer City Cinema, Mispon–A Celebration of Aboriginal Filmmaking, the MacKenzie Art Gallery, the Dunlop Art Gallery, Pile of Bones Underground Film Festival, and the professional film and television production community in Regina.

Saskatchewan Filmpool Cooperative:
The Filmpool is Regina's premiere venue for independent filmmaking. Many of our graduates, faculty members and students are Filmpool members and have taken advantage of the resources of the cooperative. http://www.filmpool.ca

Artesian: http://www.artesianon13th.ca/
Art Gallery of Regina: http://www.artgalleryofregina.ca/
Artful Dodger: http://www.artfuldodgerarts.com/
Commonweal Community Arts: http://commonweal-arts.com
Creative City Centre: http://www.creativecitycentre.ca/
Creative Saskatchewan: http://www.creativesask.ca/
Curtain Razors : http://www.curtainrazors.com/
Dunlop Art Gallery: http://www.dunlopartgallery.org
Globe Theatre: http://www.globetheatrelive.com/
Mackenzie Art Gallery: http://mackenzieartgallery.ca
Mata Gallery: http://www.matagallery.ca
mispon:http://misponfestival.com/
National Film Board of Canada – http://onf-nfb.gc.ca/en/produce-with-the-nfb/our-studios/north-west-centre-english/
Neutral Ground Contemporary Art Forum: http://www.neutralground.sk.ca/
New Dance Horizons: http://www.newdancehorizons.ca/
Prairie Dog Magazine: http ://www.prairiedogmag.com/
Queer City Cinema: http://www.queercitycinema.ca/
Rainbow Cinemas/Studio 7
Regina Folk Festival: http://reginafolkfestival.com/
RPL Film Theatre: http://www.reginalibrary.ca/filmtheatre/new/
Sâkêwêwak Artists' Collective: http://www.sakewewak.ca/
Saskatchewan Arts Board: http://www.artsboard.sk.ca/
Saskatchewan Media Production Industry Association (SMPIA): http://smpia.sk.ca
Studio 7: http://www.rainbowcinemas.ca/A/?theatre=Regina&
Regina International Film Festival & Awards: http://riffa.ca/

MFA Program Description

The Master of Fine Arts (MFA) in Media Production is a 42-credit hour program designed for advanced studies in the art of media production. Students may approach various forms of media of their choice such as dramatic, documentary, animation and experimental film; through a range of artistic, aesthetic, technical, and theoretical skills and knowledge. Courses offer a combination of general and specialized study in media arts production. An intensive investigation of issues in media arts theory to develop the student's level of cultural and artistic discourse at an advanced level will contribute to the shaping of sophisticated and versatile graduates from this program.

MFA Admission Criteria

Candidates for the MFA program must hold a BFA degree in Film/Media Production or a related field. They must submit a proposal (three to five pages) clearly stating the degree to be obtained and describing the intended focus of study. The proposal should provide a synopsis of the primary MFA Research Project, (a film/media project of any genre) and the critical context for its undertaking. They must provide support material of their previous film/media work, preferably via a secure online link.

The following will be taken into consideration:
- ➢ Quality of the intended focus of study
- ➢ Artistic merit of the support material - Details must be provided about the applicant's role in the support material (writer, director, producer, editor etc.).
- ➢ Undergraduate academic record of achievement (minimum GPA of 75%)
- ➢ Professional/Independent production experience
- ➢ Ability of the student to succeed at an advanced level
- ➢ Reference letters
- ➢ Willingness of the faculty to supervise at an advanced level

Applications must meet all the requirements listed under *Application Procedures* on the Faculty of Graduate Studies and Research website:

http://www.uregina.ca/gradstudies/future-students/application-requirements.html

Applications are submitted on-line:
http://www.uregina.ca/gradstudies/future-students/application-process.html

Deadline for applications and the arrival of all support material is January 15th.

Relevant media-based support material (not to exceed 30 minutes) should be posted online via YouTube or Vimeo.

Note: English Language Requirements – The Department of Film's minimum English Proficiency scores for students required to submit them are listed in the "Media Studies & Media Production" section of this FGSR website: https://www.uregina.ca/gradstudies/future-students/Eligibility/International/english-requirements.html

Graduate Program Requirements

42 Total Credit Hours

Course Name:	Credit Hours:
MAP 800	3
MAP 803	3
FILM 830	3
FILM 831	3
FILM 804	3
FILM 890AA-ZZ	3
Two of the following: ART 801-804 MAP 899 MAP 804 Open Elective	6
FILM 902	18
	TOTAL 42

FILM 902 HOURS and SEMESTER

SEMESTER	CREDIT	TOTAL
Committee Members		
External Examiner		
Projected Defense		

Note: All first year MFA students must complete the non-credit GRST 800 - *Academic Integrity Tutorial*, in their first semester**.**

The Academic Integrity online tutorial will inform graduate students regarding how academic integrity is defined, rules for proper referencing/citing, acceptable use of others' ideas/words and how plagiarism is defined. The University's policies and the Faculty's regulations will be discussed. This tutorial is compulsory for new graduate students and is to be completed within the first semester of enrolment.

http://www.uregina.ca/gradstudies/about-us/news/grst-800aa.html

Note: In exceptional circumstances and with the permission of the Supervisor(s) and the Department Head, a maximum of 3 credit hours of senior undergraduate courses (300-400 level) in a discipline of direct relevance to the student's proposed program of study may be taken.

Note: Use of one's own writing and research derived from one's work submitted for graduate courses is acceptable as part of one's Critical Engagement Paper. However, it is not acceptable to submit writing and research derived from one graduate course as original writing and research for any other graduate course; each course requires distinct individual response in terms of materials submitted.

MFA GRADUATE STUDIES TEMPLATE AND FUNDING SOURCES

Faculty of Media Art & Performance
Graduate Student Program Tracking Form

Date:	
Graduate Program: MFA in Media Production	
Student Name:	**Student ID #:**
Program Entry Date:	
Telephone:	**Email:**
Program Supervisor(s):	

Requirements	Semester	Professor	Credit Hours	Grade	Credits Earned
CORE (18)					
GRST 800AA: Grad Thrive	First		Pass/Fail		
MAP 800			3		
MAP 803			3		
FILM 830			3		
FILM 831			3		
FILM 804			3		
FILM 890AA-ZZ			3		
ELECTIVES (6)					
ART 801-804					
MAP 899					
MAP 804					
Open Elective					
RESEARCH (18)					
FILM 902					
COMMITTEE					
EXTERNAL					
REVIEW					
DEFENSE					
Total Credit Hours/ Total Credits Earned			42		

* use Table formulas to calculate Credit Hours and Credits Earned

Student Name: _____   Graduate Program: _____

FUNDING (please refer to the terms of reference of each source at the FGSR website):

A) Guaranteed Financial Support from Proposed Supervisor

   a) Salary (work for hire; employment)
           Amount $ _____

   b) Stipend (research award; allowance)
           Amount $ _____

> **Note:** For your reference, the cost for Graduate Study in Regina is posted on the FGSR web-site at: https://www.uregina.ca/gradstudies/current-students/tuitionfees/index.html

	Primary Supervisor:	Co-Supervisor:
Printed Name:		
Signature:		
Date:		

TOTAL Amount from Supervisor(s): $ _____ **(A)**

B) Guaranteed Financial Support from Department/Faculty

Specify sources of this support (for current rates refer to: https://www.uregina.ca/gradstudies/scholarships/fgsr-funding.html

By indicating that funding will come from any of the Graduate Studies and Research sources, you are committing award(s) *from your department allocation*.

   a) Departmental Teaching Assistantship (TA):   Amount: $ _____

   b) FGSR Graduate Teaching Assistantship (GTA):   Amount: $ _____

   c) FGSR UR Graduate Fellowship (URGF): (*choose number of years applicable*)

Year 1 Amount: $____; Year 2 Amount: $____; Year 3 Amount: $____;

   d) FGSR UR Graduate Award (URGA): (*choose number of years applicable*)

Year 1 Amount: $____; Year 2 Amount: $____; Year 3 Amount: $____;

   e) FGSR UR Graduate Scholarship (URGS): Amount: $_____

   f) Other:_____   Amount: $_____

Total from Department/Faculty: $ _____ **(B)**

Total Funding from Specified Sources: $ _____ **(A + B)**

Department/Faculty: _____
Head/Designate (please print): _____
Head/Designate (signature):   _____   Date: _____

MA Program Description

The Master of Arts (MA) in Media Studies is a 30 credit program designed for advanced studies in cinema and media history, theory, and methods, emphasizing current concepts, issues, and trends. Students can complete all their required course work in two semesters, followed by the writing of the Thesis, which will require a minimum of one semester. Avenues of exploration could include national and transnational cinemas, directors, genres, or other contemporary approaches (Feminist, Post-colonial, Indigenous) across the full range of media such as dramatic, documentary, animation and experimental cinema; broadcast media; new media and interactive media; and expanded cinema. The program aims to develop broad expertise and critical thinking while enabling students to focus their interests through core courses in theory and methods, seminars, and specialized directed readings.

MA Admission Criteria

Candidates for the MA must hold a BA Honours degree in Film or Media Studies, or the equivalent, and must submit a proposal (three to five pages) stating clearly the degree to be obtained and describing the intended focus of their thesis. The proposal should provide a synopsis of the thesis topic and provide the background, rationale, and a review of the relevant literature.

The following will be taken into consideration:
- Quality of the intended focus of study
- Undergraduate academic record of achievement (minimum GPA of 75%)
- Ability of the student to succeed at an advanced level
- Reference letters
- Willingness of the faculty to supervise

Applications must fulfill all the requirements listed under Application Procedures on the Faculty of Graduate Studies and Research website:

http://www.uregina.ca/gradstudies/future-students/application-requirements.html

Applications are submitted on-line:
http://www.uregina.ca/gradstudies/future-students/application-process.html

Deadline for applications and the arrival of all support material is January 15th.

Note: English Language Requirements – The Department of Film's minimum English Proficiency scores for students required to submit them are listed in the "Media Studies & Media Production" section of this FGSR website: https://www.uregina.ca/gradstudies/future-students/Eligibility/International/english-requirements.html

COURSE REQUIREMENTS

REQUIRED:		credit hours
MAP 800 Seminar in Theory and Methods I		**3**
MAP 803 Seminar in Theory and Methods II		**3**
FILM 804: Critical Investigations in Cinema, Television, and New Media		**3**
MAP 804 Studies in Media Arts and Performance		**3**
Film 890 AA – ZZ Directed Readings in Film or Elective		**3**
Film 901 THESIS / RESEARCH PROJECT:		**15**

FILM 901 /902 HOURS and SEMESTER

SEMESTER	CREDIT	TOTAL
Committee Members		
External Examiner		
Projected Defense		

Note: All first year MFA students must complete the non-credit GRST 800 - *Academic Integrity Tutorial*, in their first semester**.**

The Academic Integrity online tutorial will inform graduate students regarding how academic integrity is defined, rules for proper referencing/citing, acceptable use of others' ideas/words and how plagiarism is defined. The University's policies and the Faculty's regulations will be discussed. This tutorial is compulsory for new graduate students and is to be completed within the first semester of enrolment.

http://www.uregina.ca/gradstudies/about-us/news/grst-800aa.html

Note: In exceptional circumstances and with the permission of the Supervisor(s) and the Department Head, a maximum of 3 credit hours of senior undergraduate courses (300-400 level) in a discipline of direct relevance to the student's proposed program of study may be taken.

Note: Use of one's own writing and research derived from one's work submitted for graduate courses is acceptable as part of one's Critical Engagement Paper. However, it is not acceptable to submit writing and research derived from one graduate course as original writing and research for any other graduate course; each course requires distinct individual response in terms of materials submitted.

MA GRADUATE STUDIES TEMPLATE AND FUNDING SOURCES

Faculty of Media Art & Performance
Graduate Student Program Tracking Form

Date:		
Graduate Program: MA		
Student Name:	**Student ID #:**	
Program Entry Date:		
Telephone:	**Email:**	
Program Supervisor(s):		

Requirements	Semester	Professor	Credit Hours	Grade	Credits Earned
CORE (15)					
GRST 800AA: Grad Thrive	First		Pass/Fail		
MAP 800			3		
MAP 803			3		
FILM 804			3		
MAP 804			3		
FILM 890AA-ZZ; or Open Elective			3		
RESEARCH (15)					
FILM 901					
COMMITTEE					
EXTERNAL					
REVIEW					
DEFENSE					
Total Credit Hours/ Total Credits Earned			30		

* use Table formulas to calculate Credit Hours and Credits Earned

Student Name:_____**Graduate Program:** _____

FUNDING (please refer to the terms of reference of each source at the FGSR website):

A) Guaranteed Financial Support from Proposed Supervisor

a) Salary (work for hire; employment)
Amount $ _____

b) Stipend (research award; allowance)
Amount $ _____

> **Note:** For your reference, the cost for Graduate Study in Regina is posted on the FGSR web-site at: https://www.uregina.ca/gradstudies/current-students/tuitionfees/index.html

	Primary Supervisor:	**Co-Supervisor:**
Printed Name:		
Signature:		
Date:		

TOTAL Amount from Supervisor(s): $ _____ **(A)**

B) Guaranteed Financial Support from Department/Faculty
Specify sources of this support (for current rates refer to: https://www.uregina.ca/gradstudies/scholarships/fgsr-funding.html
By indicating that funding will come from any of the Graduate Studies and Research sources, you are committing award(s) *from your department allocation*.

g) Departmental Teaching Assistantship (TA):   Amount: $ _____

h) FGSR Graduate Teaching Assistantship (GTA):   Amount: $ _____

i) FGSR UR Graduate Fellowship (URGF): (*choose number of years applicable*)

Year 1 Amount: $____; Year 2 Amount: $____; Year 3 Amount: $____;

j) FGSR UR Graduate Award (URGA): (*choose number of years applicable*)

Year 1 Amount: $____; Year 2 Amount: $____; Year 3 Amount: $____;

k) FGSR UR Graduate Scholarship (URGS): Amount: $_____

l) Other:_____   Amount: $_____

Total from Department/Faculty: $ _____ **(B)**

Total Funding from Specified Sources: $ _____ **(A + B)**

Department/Faculty: _____
Head/Designate (please print): _____
Head/Designate (signature): _____   Date: _____

MFA suggested sequence of courses

Year One

FALL	WINTER	SPRING
MAP 800	MAP 803	Film 890aa-zz
Film 830	Film 831	Elective or FA 899 - Professional Placement
or		
Art 801 or MAP 804	Film 804	Approved 3xx or 4xx

Year Two

Film 902 (18 CR) - Research Project production and defense. Time until completion depends on scope of project

MA suggested sequence of courses

Year One

FALL	WINTER	SPRING
MAP 800	MAP 803	FILM 901- 15 Credits
MAP 804	FILM 804	Thesis Completion and Defense
Film 890 AA – ZZ Directed Readings in Film/ Elective/ Approved 3xx or 4xx		

COURSE DESCRIPTIONS

MAP 800 Seminar in Theory and Methods I (3)
Seminar exploring and questioning the history, theory and aesthetics of Fine Arts and the diverse and shifting conceptions of Fine Arts disciplines in relation to other social and cultural forms.

MAP 802 Seminar/Studio in Interdisciplinary Theory and Practice (3)
Seminar / studio course situating, analyzing and producing interactive media and performance. Theoretical, socio-cultural, historical and political contexts of interactive media and performance will be explored.

MAP 803 Seminar in Theory and Methods II (3)
Seminar exploring diverse approaches to research in Fine Arts, including studies-based and practice-based students.

MAP 804 Studies in Media, Art, and Performance (3)
This courses focuses on theoretical approaches to cinema and new media from aesthetic, cultural, anthropological, psychological and sociological viewpoints. It provides an understanding of the interrelationship between film/film-audio/visual artefacts (cinema, television, new media) and reality, other media arts, and the audience. Topics include Post-Colonialism, Art/Film Installation, Expanded Cinema, Narrative Theory, Arab/African Cinema, Censorship, Propaganda/Surveillance, and Psychoanalysis.

MAP 870AA-ZZ Special Topics in Practice and Theory (3)
This set of special topics courses explores both practice and theory in Media, Art and Performance.

MAP 899 Professional Placement (3)
This practical professional placement course offers an opportunity for students to apply skills and gain experience related to their research focus.

FILM 804 Critical Investigations in Film (3)
This courses focuses on theoretical approaches to cinema and new media from aesthetic, cultural, anthropological, psychological and sociological viewpoints. It provides an understanding of the interrelationship between film/film-making and reality, other media arts, and the audience. Topics include Post-Colonialism, Art/Film Installation, Expanded Cinema, Narrative Theory, Arab/African Cinema, Censorship, Propaganda/Surveillance, Psychoanalysis.

FILM 810AA-ZZ Topics in Film Studies (Variable Credit 3 - 6 credit hours)
Selected topics in Film Studies. May be repeated for credit if the topic is different.

FILM 820AA-ZZ Topics in Film Production (Variable Credit 3 - 6 credit hours)
Selected topics in Film Production. May be repeated for credit if the topic is different.

FILM 830 Production Studio (3 credit hours)
This course brings together all students in the MFA Media Production program to work on creative aspects of media production.

FILM 831 Production Studio (3 credit hours)
This course brings together all students in the MFA Media Production program to work on creative aspects of media production.

FILM 890AA-ZZ Directed Course in Film (Variable Credit 3 - 6 credit hours) Directed individual production or reading course under the supervision of a faculty member**.**

FILM 901 - Thesis Research
Research supporting media studies resulting in the writing and defense of a graduating thesis of 50-80 pages.

FILM 902 - Research Project
Research, preparation and presentation of graduating media production project, and writing of the comprehensive critical engagement paper of 25-40 pages.

REGISTRATION PROCEDURES

Students should consult the FGSR website for information on Registration procedures and policies:

http://www.uregina.ca/gradstudies/grad-calendar/reg-rules.html

Students taking a minimum of 6 Credit Hours per semester are considered Full-time; students taking less than 6 Credit Hours per semester are considered Part-time. Students should be aware that not being registered Full-time might have implications on scholarship and funding opportunities.

3 Credit Hours does not meet the definition of Full-time registration unless these credit hours pertain to the last requirements of the program.

All International students on student visas/study permits are required by Canadian Immigration to be students in good standing, which is defined by the University of Regina. International MA and MFA students must be registered Full-time in the Fall and Winter semesters (minimum 6 credits hours) and at minimum, Part-time (minimum 3 credit hours), in the Spring/Summer semester.

SUPERVISION

Graduate program supervision involves several faculty members. Each student has a Supervisor or Co-Supervisors who are designated at the time the student enters the program and who have responsibility for helping the student ensure that her/his program is progressing in a satisfactory manner. For general matters pertaining to such things as applications for scholarships, students work with the FILM Graduate Coordinator. In addition, students often work closely with individual faculty members by taking classes with them.

Students work regularly with their Supervisor(s) and with individual instructors. Each student has an Examination Committee to assess the student's thesis project and participate in the oral defense. Discussions on the membership of the Examination Committee are usually conducted at the beginning of the student's second year of study, or whenever their thesis project is clearly defined.

Supervisors
The Department assigns Supervisors to incoming students as part of the admission process. The role of the Supervisor is to assist the student in the overall determination of a program of study, to counsel the student with regard to coursework, and to direct the student toward the appropriate realization of his/her work. Supervisors will guide students through the program and offer advice as necessary. For MFA students, at least one of the Supervisors must be a production

faculty member. Supervisors can be changed through application to the Graduate Coordinator and vetting through the Film Graduate Committee and Faculty of Graduate Studies and Research. Supervisors/ Department of Film will retain all relevant documents (original application; updated student course templates; thesis or research project proposal once approved by the supervisors) and keep the Graduate Coordinator/secretary apprised of all changes.

The Supervisor is also responsible for identifying potential external examiners and making other arrangements for the oral defense in collaboration with the FILM Graduate Coordinator. For a more complete description of the role of the Supervisor, please go to:
http://www.uregina.ca/gradstudies/thesis-defense/thesis/supervisor-responsibilities/responsibilities.html

FILM Graduate Coordinator
The FILM Graduate Coordinator has responsibility for the graduate programs at the department level on behalf of the FILM Graduate Program Committee. While the FILM Graduate Coordinator does not work individually with students in the program (unless acting as a Supervisor or teaching a course), all students are encouraged to meet with the Coordinator to discuss their programs and to ask for advice and support in dealing with problems at the departmental level.

The FILM Graduate Coordinator chairs the FILM Graduate Program Committee and arranges and chairs Formal Reviews. The Graduate Coordinator is responsible for a wide variety of elements with respect to the graduate programs, including but not limited to:
- Being the liaison on academic matters between graduate students, the Department and the MAP Associate Dean - Graduate and Research;
- In collaboration with the Supervisor(s) helping to coordinate oral defenses, including: selecting chairpersons; selecting external examiners; working with graduating students to coordinate arrangements for graduation exhibitions.
- Working with students, Supervisor(s) and the Associate Dean to ensure that students meet FGSR deadlines for submission of work (comprehensive support paper, examples or records of work prepared for the graduation exhibition) and for submission of materials (e.g. revised support materials) after successful completion of the oral defense.
- Making sure that a final copy of the MA thesis is provided to the University Library; discussing with MFA graduating students what record of their research project they will provide to the University, and ensuring that the work is submitted to FGSR.
- In collaboration with the Associate Dean - Graduate and Research, Faculty of MAP manages the promotion, recruitment and admissions process for the MFA and MA programs.

FILM Graduate Committee
The FILM Graduate Committee is constituted of all tenured and tenure-track FILM faculty members accredited by the Faculty of Graduate Studies and Research. It is chaired by the FILM Graduate Coordinator. The FILM Graduate Coordinator may appoint smaller subcommittees to work on specific issues relating to the programs or to specific students.

The FILM Graduate Committee is responsible for the overall administration of the

graduate program, including but not limited to:
- Reviewing applications to the graduate programs
- Assessing the progress of individual students at end of semester reviews and notifying students when progress appears unsatisfactory
- Reviewing and revising the MFA and MA curriculum;
- Monitoring standards and equity for students in the programs.

Faculty of MAP Associate Dean - Graduate and Research
The Associate Dean - Graduate and Research has the overall responsibility for graduate programs and research activities in the Faculty of MAP. The Associate Dean chairs the Faculty of MAP Graduate Studies Committee, spearheads funding initiatives within the Faculty, organizes new student orientations and represents the program to the FGSR, the University and beyond. All students are encouraged to meet with the Associate Dean to discuss their programs and funding opportunities, internal and external.

Course Supervision (Instructors)
Students work with Instructors in a variety of studio, studies, or seminar courses. In each course undertaken, the expectation of both the student and the instructor must be stated clearly from the outset. In the case of a seminar course, these expectations and evaluation criteria must be clearly stated on the syllabus. In other situations, they must be clearly stated on the *Directed Reading/Special Topic Class Form*, which the student completes in consultation with the Instructor, and which constitutes an agreement on the content, the workload and the grading criteria for the course.

Examining Committee
The Examining Committee assesses the student's thesis defense. It is made up of the student's Supervisor(s), two faculty members from the University of Regina (at least one of whom should be from the Department of Film), an External Examiner and a non-voting Chair. In the MFA program, the membership of the Examining Committee is generally discussed after the completion of the first 3-credit hours of Film 902. In the MA program, the membership of the Examining Committee is generally discussed after the completion of the student's first 12 months of study.

EVALUATION

The University of Regina uses a percentage system for grading purposes. In order to stay enrolled in the program, students must pass the courses in their area of specialization as well as their electives with minimum grades of 70%. Students are expected to complete all assigned course work in a timely manner.

Students who encounter problems that make it difficult for them to complete course work should discuss their situation immediately with their Instructors, Supervisors and the FILM Graduate Coordinator. In some cases, students in such situations are eligible for a grade of IN (incomplete) or DE (deferred). These grades are assigned by the Registrar, and students who seek such grades must apply to FGSR, and will normally be required to provide documentation in support of their requests. Students should make such applications only with the full knowledge and support of their Supervisors and Instructors. Students who fail to complete course work might

receive the grade of "No Paper" (NP). NP is a failing grade; a student who receives an NP becomes ineligible for FGSR scholarships, awards and assistantships.

A student who receives two failing grades (NP or below 70%) is Required to Discontinue (RTD) from the program.

For additional information on the grading system, reassessment and appeal procedures:
http://www.uregina.ca/gradstudies/current-students/grad-calendar/grading-system.html

FORMAL REVIEW OF STUDENT PROGRESS

Students will be formally reviewed by the Film Graduate Committee at least once as they progress through the program. This will usually take place in April, at the end of the student's first year. Supervisor(s) may recommend that a second formal review is required.

Students will be notified by email about the dates and sign up process. Please do not make travel plans until the review date has been set.

Faculty members in attendance will include the following: Supervisor(s), Members of the Film Graduate Committee, the FILM Graduate Coordinator. The Supervisor(s) may invite other faculty members to attend. Students may also appoint a note taker.

Review Guidelines

Students will do a twenty-minute presentation outlining the research and work completed during the period under review.
Presentations must include:
Visual presentation of new work and research (when appropriate);
Context of the research;
Theoretical questions and issues;
Proposed trajectory for the next term.

Presentations are followed by up to 30 minutes of questions from the reviewers. Following the question period, the reviewers will discuss student progress *in camera*, after which the Supervisor and the FILM Graduate Coordinator will stay to discuss progress with the student.

One failed review will result in a probationary term in which the student must demonstrate the ability to complete their program of study. A letter will be sent to the student, placed in the student's file in the Dean of MAP office and the Dean of FGSR will be notified. A second failed review will result in the student being withdrawn from the FILM Graduate Program. A letter from the Dean of FGSR will inform the student of their status as Required to Discontinue (RTD).

RIGHTS & RESPONSIBILITIES

Students should be aware of FGSR's policies on the rights and responsibilities of graduate students.

The Graduate student is ultimately responsible for ensuring that the program of study is consistent with the approved program as defined in the letter of acceptance and in the respective section in the [Graduate Calendar](#)*.* **The student is expected to read the Graduate Calendar and any other relevant documents, including the [FGSR web page](#) in order to become familiar with all regulations and deadlines relating to their programs and the production of their graduating projects, critical engagement papers and theses***.* *The fundamental responsibilities of students include:*

- *Registration is accurate and does not lapse.*
- *Submission of appropriate forms to the department for signature and processing.*
- *Paying all fees required by the deadline dates set out in the Graduate Calendar.*
- *Students are also ultimately responsible for the ethical and academic process and outcome of their research.*

Detailed information can be found on the FGSR website, ***and students are expected to read this material in their first semester of study.***

http://www.uregina.ca/gradstudies/grad-calendar/rights-and-responsibilities.html

CONFLICTS BETWEEN STUDENTS AND SUPERVISORS

Any student experiencing a problem should:
- Discuss it first with their supervisors.

If respectful mutual resolution to the problem or conflict cannot be found, the student should:
- Discuss it with their committee.

The committee is tasked by FGSR with "managing any concerns or conflicts between the supervisor and the student" and "recommending changes to the student's program or research as needed." In addition, the FILM Grad Coordinator is tasked by FGSR in "ensuring that the supervisor and committee are working well." If the student, with the advice of the committee, cannot find satisfactory and respectful mutual resolution, or if committee membership is not yet struck, the student should:
- Bring it to the FILM Grad Coordinator

The FILM Coordinator will inform the MAP Associate Dean Grad and Research to help guide and finalize a suitable resolution. Irresolvable issues will typically lead to a change of supervisor.

If a change of supervisor is recommended, the student should:
- Submit the request directly to FGSR on the Change of Graduate Supervisor(s) Form.

In cases that cannot be solved within the faculty, they will be forwarded to the Dean of Grad and Research in FGSR.
See: **https://www.uregina.ca/gradstudies/current-students/Thesis_and_Defense/Before_You_Start/Supervisor%20and%20Committee.html#Roles**

GUIDELINES FOR MFA RESEARCH PROJECT

For students in the MFA program, the culmination of their studies is the production of the Research Project and Critical Engagement paper. The Research Project and Critical Engagement paper are undertaken in the 18 credit hours of Film 902. Students are expected to complete their required course work before embarking on their Research Project. The Research Project can take the form of a film of any genre, an installation, or a feature length screenplay. The Research Project must be approved by the Supervisor(s) before the student begins work on it.

Research Project Proposal

The first 3-credit hours of Film 902 are used to write the Research Project proposal. The proposal must be approved by the Supervisor(s) before further 902 credit hours can be taken. The Research Project proposal will be a maximum length of 2500 words. It will contain four separate sections. Section I: A detailed project description; Section II: Context of Thesis; Section III: Theoretical Framework; Section IV: Methodological Approaches.

Section I will include a detailed description of the Research Project. Section II will outline its broader social and cultural contexts and the questions raised/addressed by it. Section III will address the specific theoretical framework and critical resources used in the project. Section IV will discuss the ways that you approach the project and will suggest the possible outcomes of your research or creative practice.

Critical Engagement Paper (MFA)

The Critical Engagement Paper is presented as part of a MFA Research Project defense. The Critical Engagement paper has a recommended length of 30–40 pages (excluding bibliography and end notes), with a 50-page maximum. It should be delivered in Times New Roman, 12 pt. font, double-spaced, paginated, with descriptive title. The Critical Engagement Paper consists of the following sections: the description, critical context, theoretical framework, methodological approaches of the project. The Critical Engagement Paper is evaluated as 1/3 of the oral defense and the media work is evaluated as 2/3.

Recommended Timelines for MFA defense

The Critical Engagement Paper must be formally approved by members of the Examining Committee and submitted to FGSR at least 6 weeks before the date of the defense, to give time for the External Examiner to read and approve it. To achieve this, students work with their Supervisor(s) and Examining Committee members to make an individualized timeline to completion, based upon the following recommendations:

1st draft of critical engagement paper due to Supervisor 5 ½ months before proposed defense date.
2nd draft of paper due to Supervisor 4 ½ months before proposed defense date.
3rd draft of paper due to Supervisor 3 ½ months before proposed defense date.

Final draft due to FULL COMMITTEE 2 ½ months before proposed defense date.

The completed paper, approved and signed by the Examining Committee, is submitted to FGSR at least 6 weeks before the proposed defense date.

Defense Procedures

MFA in Media Production

All documentation for the MFA in Media Production will be completed by the FILM Graduate Coordinator and the FILM Administrative Assistant. The Supervisor(s) in consultation with the Film Graduate Coordinator will strike an Examining Committee after the student's completion of the first 3 credit hours of Film 902.

Students are required to do the following in order to meet their degree requirements:

1. Submit the written Critical Engagement Paper. The title page of the Critical Engagement Paper must list the concentrations of study. A Critical Engagement Paper of 30–40 pages (max 50) consists of the following: the description, critical context, theoretical/methodological approaches of the project. Weighting of the Critical Engagement Paper is 1/3 of defense evaluation.

The required Supervisory Committee Release Form must be signed once the Examining Committee has deemed the project ready for defense. Materials are then submitted to FGSR by the Film Graduate Coordinator. The student must supply a digital copy of the Critical Engagement Paper to the Film Graduate Coordinator who will provide copies to the Examining Committee.

2. Presentation of the media work in a public screening/exhibition/forum. This public presentation must be arranged by the student and their Supervisor(s). Weighting of the media work is 2/3 of defense evaluation.

3. Undertake an oral defense of the research project.

4. Upon successful completion of the oral examination, students must submit the following to the FILM Graduate Coordinator:

A digital copy and two physical copies of the final media work on appropriate media (e.g. DVD, Blu-Ray).

A digital copy and two paper copies of the final Critical Engagement Paper.

IMPORTANT: *A copy of media work (final project) and the Critical Engagement Paper will be provided to the on-line MAP Digital Repository at the Archer Library. Please consult the submission policy in Appendix IV – Policies, p. 42 of the Handbook.*

Procedure for the Oral Defense of the MFA in Media Production

The Chair introduces the candidate and all members of the Examining Committee and outlines the examination procedures.

The candidate will provide a 15-minute overview of the Research Project and the Critical Engagement Paper. The overview describes the project, critical context of the project, and methodological approaches. No questions are allowed at this time.
The Supervisor(s) will be asked if the candidate has omitted any major points in the overview.

The External Examiner, who is expected to have the longest single period of questioning, will begin the examination. This portion of the examination takes a maximum of 60 minutes. The External Examiner is expected to address major matters of importance in the project, leaving non-substantive matters such as concerns about style, typographical errors, spelling, etc. for subsequent action from the Examining Committee.

The other members of the Examining Committee then question the candidate. The Supervisor(s) are the last examiners.

After the first round of questioning is complete, the Chair will invite further questions. When the second round of questions is completed, the candidate and all individuals who are not members of the Examining Committee will leave the room. The candidate will wait nearby while deliberations of the committee take place.

The Examining Committee discusses the research project. The Chair polls the committee, beginning with the External Examiner and indicates the responses in three categories.

The vote of the Examining Committee is that:
The Media Work
Passes
Fails --***If the media work fails, it is not possible to pass the defense***

The Critical Engagement Paper:
Passes without revision
Passes with minor revision
Passes with substantial revision
Must be rewritten and redefended
Fails --***If the* Critical Engagement Paper *fails, it is not possible to pass the defense***

The Defense:
Passes
Fails and may be repeated
Fails
The Examining Committee must provide the candidate with clear written instructions that reflect the discussions of the committee about any revisions to the Critical Engagement Paper. The revisions must be forwarded to FGSR before the end of the semester immediately following the defense.

If the Critical Engagement Paper and/or defense are required to be re-written and re-defended, each member of the Examining Committee will provide a brief rationale to the FILM Graduate Coordinator, who will forward the statements to the Associate Dean.

GUIDELINES FOR THESIS (MA)

For students in the MA program, the culmination of their studies is the research and writing of a thesis. The thesis is undertaken in the 15 credit hours of Film 901, and is completed in one or more semesters, after the student has completed their required courses.

Thesis Proposal

The first 3 credit hours of FILM 901 will be used to complete the thesis proposal, which must be approved by the student's Supervisor(s) before further 901 credit hours can be taken. The department recommends that students are ready to begin their 901 credits in their third semester of study.

The thesis proposal will be a maximum length of 2500 words. It will contain three separate sections. Section I: Context of Thesis/Project; Section II: Theoretical Framework; Section III: Methodological Approaches. Section I will include a description of the thesis, outline its broader social contexts and the questions raised/addressed by it. Section II will address the specific theoretical framework and critical resources used in the thesis. Section III will discuss the ways that you approach the thesis and will suggest the possible outcomes of your research.

Thesis

Students in the MA program will produce a thesis according to the regulations and guidelines of the Faculty of Graduate Studies and Research. The recommended length for Media Studies theses is 50 – 80 pages and will be guided by your Supervisor(s).

For more information, students should consult:

http://www.uregina.ca/gradstudies/thesis-defense/index.html

http://www.uregina.ca/gradstudies/thesis-defense/thesis/thesis-procedures/guide-thesis-preparation.html

Recommended Timeline for MA Defense

1st draft of thesis due to Supervisor(s) 5 months before proposed defense date.

2nd draft of thesis due to Supervisor(s) 4 months before proposed defense date.

3rd draft of thesis due to Supervisor(s) 3 months before proposed defense date.

Final draft due to FULL EXAMINING COMMITTEE 2 1/2 months before the proposed defense date.

The completed thesis must be formally approved by the Examining Committee and submitted to FGSR no later than 6 weeks before the proposed defense date

Procedure for the Oral Defense of the MA in Media Studies

The following is the procedure for conducting oral defenses for Master's students:

- The Chair introduces the candidate and all members of the Examining Committee and outlines the examination procedures.
- The candidate will provide a brief overview of the research (approximately 15 minutes for a Master's candidate) concerning the highlights of the research, including findings and conclusions. No questions are allowed at this time.
- The Supervisor will be asked if the candidate has omitted any major points in the overview.
- The External Examiner, who is expected to undertake the longest single period of questioning, will begin the examination. This portion of the examination usually takes from 30 to 60 minutes. The External Examiner is expected to deal with major matters of importance to the thesis, leaving non-substantive matters such as concerns about style, typographical errors, spelling, etc. for the discussions after the defense. If the External Examiner has sent questions, the questions will be asked by the Chair and it will be up to the members of the Examining Committee to decide if the student is responding appropriately.
- The other members of the Examining Committee then question the candidate, again focusing on the academic substance of the thesis. The Supervisor(s) is/are the last examiners. The Chair will ensure that a faculty seminar does not develop, although some discussion will be allowed to clarify points. Again, the examiners are to concern themselves with the content of the thesis, leaving concerns about style, etc. until later. After the first round of questioning is complete, the Chair will invite further questions. When the questioning is completed, the candidate and all individuals who are not members of the Examining Committee will leave the room. The candidate will wait nearby to be called to return to the room to be informed about the deliberations of the committee. The Examining Committee will discuss the thesis and its defense.

  The acceptability of the thesis and the defense are two different issues. The Chair polls the Examining Committee, beginning with the External Examiner. The Committee members vote:

  Whether the Thesis
  Passes without revision
  Passes with revision
  Must be rewritten by (date)

  Whether the Defense was
  Acceptable
  Not Acceptable and must be repeated
  Fails

- The External Examiner has the major vote in this decision; however, there must be agreement from other members, not necessarily a majority of the committee for any decision. The Chair pronounces the final decision after the discussion by the committee.

- If the thesis requires no revision (a very rare event) and the defense was acceptable, the student submits two unbound copies to the FGSR Office.

- If the thesis passes with revisions, and the defense was acceptable, it is important that the committee provides the candidate with clear directions about the nature of the expected revisions. The Supervisor(s) assist the student in achieving that end. Lists of errors or suggestions compiled by any member of the committee while reading the thesis are given to the Supervisor(s) for use in revision of the thesis. Two unbound copies of the corrected thesis must be submitted to the FGSR Office prior to the end of the next semester, or earlier, to meet convocation deadlines. The Chair asks the Examining Committee if they wish to view the revised thesis before agreeing to its final acceptance. Normally the committee will agree that it be left to the Supervisor(s) to ensure that their concerns about the thesis are addressed. The Report of the Examining Committee Form, signed by the Chair and the Certification of Thesis signed by all members of the Examining Committee is then given to the Chair as indication of the acceptance of the thesis and its defense.

- In case of an exceptional thesis and defense the Examining Committee completes the Committee Assessment for Post Defense Awards which provides guidance to the Scholarship and Awards Office in determining eligible candidates for graduating awards.

- A failure on any portion of the examination is considered to be a failed examination. If the thesis fails, which would constitute an exceptional situation given the recommendation by the Supervisor(s) and committee members to go to defense, the Examining Committee will request information from the Supervisor(s) and FILM Graduate Coordinator to determine whether the student is to be given an opportunity to revise the research and submit a new thesis for defense. Each member will provide a brief written rationale for his/her decision and provide a recommendation for a time limit for resubmission, which should not exceed one year.

- Failure to successfully pass the defense may result in termination of the student's academic program. If the defense must be repeated, it must be scheduled not later than the end of the next semester. Failure to pass a second examination will result in termination of the student's graduate program.

GUIDELINES FOR EXTERNAL REVIEWER – MEDIA PRODUCTION MFA GRADUATION PROJECT

The Master of Fine Arts (MFA) in Media Production is a recognized terminal degree. The degree demands a high level of competency in contemporary practices in Media Production. To earn the MFA, a practicing artist must exhibit a high level of accomplishment through generating a creative Research Project (film of any genre, installation, or feature-length screenplay). In addition, the MFA candidate must give evidence of critical skills, pertaining to meaning and content, ultimately encouraging a comprehensive examination and critique of the function and role of the Research Project from a variety of views and contexts.

The MFA candidate must be able to carry out a skillful execution of the Research Project, which should be rooted in innovative uses of technology as well as those rooted in historical practices. **The Research Project constitutes the major part of the MFA (65%).**

The Critical Engagement Paper is part of the MFA student's graduation project defense (35%). It, along with the Research Project, represents a fusion of the student's creative / critical research, with both components being driven by a common line of inquiry.

The Critical Engagement Paper contextualizes and expands the significance of the Research Project, by placing it in its historical and critical context, and describes the methodology used in the Project. It should also clearly articulate the student's own contribution to the practice of Media Production.

The External Reviewer should be aware that MFA research (Media Production) is practice-based. The MFA student's methodology does not always have to engage with additional methodologies outside their creative/ production practice. Nonetheless, MFA candidates are expected to illustrate their critical and theoretical engagement with contemporary as well as with historical practices and ideas, undertaken through their course-work.

The MFA Critical Engagement Paper, while it may differ in ways from the traditional thesis, should follow, to the extent possible, FGSR's format guidelines - please refer to A GUIDE FOR THE PREPARATION OF GRADUATE THESES located at: *http://www.uregina.ca/gradstudies/thesis-defense/thesis/thesis-procedures/guide-thesis-preparation.html*

The MFA Critical Engagement Paper has a recommended length of approximately 30-40 (max 50) pages (not including bibliography). It should be delivered in Times New Roman, 12 pt., double-spaced, paginated, with consistent margins, and is to be printed on one side of the paper only. The MFA Critical Engagement Paper may be supplemented by nonstandard texts (creative writings) and by images, video, sound recordings and so forth.

The Critical Engagement Paper is evaluated as approximately 1/3 the weight of the graduating project. The remaining 2/3 is determined by the successful fulfillment of the Research Project.

GUIDELINES FOR EXTERNAL REVIEWER – MEDIA STUDIES MA THESIS

MA candidates are required to write a thesis (50 to 80 pages in length) and successfully complete an oral examination (defence) on the thesis. The candidate must demonstrate a comprehensive knowledge of discourses relevant to the chosen topic through a thesis that includes, but is not limited to:

1. **Description**: the paper must outline and document the research in detail.
2. **Aesthetic / Historical / Critical Context** : The paper must provide the aesthetic / historical context of the field of research and draw from the relevant, current literature and critical theory.
3. **Theoretical** / **Methodological Frames:** The paper must articulate a research question and outline the methodology used to investigate the question.
4. **Relevancy:** The paper should indicate why this work is unique or important, and how it might expand an existing body of knowledge or area of research.
5. **Style:** The paper must conform to the accepted standards of academic writing in a university environment and follow an accepted style guide (e.g. MLA or Chicago).

Please refer to A GUIDE FOR THE PREPARATION OF GRADUATE THESES located at:
http://www.uregina.ca/gradstudies/thesis-defense/thesis/thesis-procedures/guide-thesis-preparation.html

Appendix I: Scholarships and Awards

Students are encouraged to consult the FGSR website for scholarship and award opportunities:

http://www.uregina.ca/gradstudies/scholarships/index.html

MFA and MA FILM students apply directly to the Department of Film for GSS (Graduate Studies Scholarship) and GTA (Graduate Teaching Assistant) positions.

The ranking of applications for internal department funding (see p. 14 and 18 of the Handbook) is based on the GPAs of applicants unless stated otherwise.

The GTAs are allocated using the following criteria, which are equally weighted:
-GPA
-Department's teaching needs and student skills to support teaching.
-Equity. No student may receive more than one GTA unless there is a surplus.

The deadlines for applications for department funding are:
February 28th for Spring/Summer
June 15 for Fall/Winter

Applications must be submitted to the Department of Film by these dates.

For guidelines and forms, visit:
http://www.uregina.ca/gradstudies/scholarships/index.html?id=121
http://www.uregina.ca/gradstudies/scholarships/index.html?id=402

Students who are Canadian citizens or permanent residents are encouraged to apply for SSHRC (Social Sciences, Humanities Research Council) scholarships:
http://www.uregina.ca/gradstudies/scholarships/index.html?id=333

For other forms:
http://www.uregina.ca/gradstudies/forms.html

Appendix II: Resources

Faculty of Graduate Studies & Research
http://www.uregina.ca/gradstudies/index.html

Graduate Calendar
http://www.uregina.ca/gradstudies/grad-calendar/index.html

FGSR Handbooks
http://www.uregina.ca/gradstudies/brochures-handbooks.html

Important Dates at the University of Regina
http://www.uregina.ca/student/registrar/registration/academic-schedule.html

UR Self-Serve for Graduate Students
https://banner.uregina.ca/prod/sct/twbkwbis.P_WWWLogin

Office of Research, Innovation and Partnership
http://www.uregina.ca/research/

Appendix III: Dean of Media, Art, and Performance office

Dr. David Dick
Interim Dean of MAP
Dean's Office, Faculty of MAP
Riddell Centre 269.1
map.dean@uregina.ca

Dr. Christine Ramsay
Associate Dean, Graduate & Research– Faculty of MAP
Ed 239.5
Ph: 306-585-4210
Christine.Ramsay@uregina.ca

Cherie Mutschler
Dean's Office, Faculty of MAP
Ph: 306-585-5560
Fax: 306-585-5544
Cherie.Mutschler@uregina.ca

Tanya Craig
Dean's Office, Faculty of MAP
Ph: 306-585-5557
Tanya.Craig@uregina.ca

Frank Hanta
Faculty Administrator
Ph: 306-585-5583
map.faculty.administrator@uregina.ca

Booking the University Theatre and Shu-Box
Contact:
Morley Crowle, 306-585-5648 Morley.Crowle@uregina.ca
Ken Young, 306-337-3258 Ken.Young@uregina.ca

Appendix IV: Policies

Ethical Clearance for Research & Copyright

Ethical Clearance

All research involving human subjects must have ethical clearance from the University of Regina Research Ethics Board (REB) Students accessing the REB must be eligible. Research includes interviews with subjects.

Students who require the approval of the Research Ethics Board should contact the Chair. The name of the Chair is available from the Office for Research, Innovation, and Partnership A review by the REB may take from three to six weeks, and research **may not** commence until approval is received.

Animal Research Clearance

Research involving live organisms, including all vertebrates and certain invertebrates, requires clearance from the President's Committee on Animal Care (PCAC) Queries related to the conditions of this type of research and the species to which it applies should be directed to the Chair of this committee. Contact the Office for Research, Innovation, and Partnership for the name of the Committee Chair.

Copyright Information

The University of Regina has detailed policies, guidelines and reference material concerning copyright. Students and academic supervisors are to ensure that Copyright policies and guidelines are followed. Details can be found on the Copyright website.

http://www.uregina.ca/gradstudies/thesis-defense/thesis/ethical-clearance-research.html

Respectful University Policy

http://www.uregina.ca/policy/browse-policy/policy-GOV-100-015.html

Harassment and Discrimination

Harassment, Discrimination Prevention & Conflict Resolution Services
The University is committed to creating and maintaining an environment in which members of the University community can live, work and learn in a collegial climate of mutual respect, free of harassment and discrimination.

Contact the office for information, to discuss concerns or questions about harassment or discrimination, or to report complaints.

    Email: respect@uregina.ca
    Phone: 306-585-5400
    http://www.uregina.ca/hr/services/harassment-prevention/index.html

Booking FILM equipment/facilities

MFA students wishing to book equipment and facilities from the Department of Film must first contact Lab Instructor Ian Campbell to ensure that they have the necessary training for the safe and effective use of the resources.
Ian.Campbell@uregina.ca

Students are encouraged to contact Mr. Campbell at minimum two weeks before they anticipate needing the equipment/facilities.

Students who have not demonstrated competence to Mr. Campbell with the equipment and facilities will not be allowed to book.

All students in the Department of Film are expected to follow the following procedures:

Fall & Winter semester Equipment Bookings
a) Students may book equipment and facilities up to two weeks in advance.

b) No equipment can be booked between 10:00 a.m. and 1:00 p.m.
No equipment can be booked after 3:00 p.m.

Equipment picked up Monday through Wednesday can be kept for two days (pick up Monday – return Wednesday; pick up Tuesday – return Thursday; pick up Wednesday – return Friday). Equipment booked on Thursday is returned Friday. Equipment booked on Fridays is returned Mondays.

c) No equipment or facility can be booked without the Supervisor's signature on the request sheet. Phone authorization will not be allowed. Booking sheets will not be accepted in the Equipment Room while the door is shut or after hours of operation. This is to ensure the proper filing and recording of requests. Do not slip the sheets under the door - they will be ignored.

d) All equipment and keys must be returned by or before 9:30 AM on the date due. Pickup of equipment and keys is after 1:00 PM on the day they have been booked.

e) It is the student's responsibility to check equipment and facility bookings for availability. Equipment and facilities are booked on a first come, first served basis.

f) It is the student's responsibility to check equipment before it leaves the Equipment Room. Students are responsible for any equipment returned that is damaged.

g) In the case of a group booking, the members of the group should all sign the request sheet. Any student who signs the request sheet is responsible for the equipment.

h) Late returns of keys and equipment will result in a fine as outlined in the guidelines. Students who receive a third fine will face possible suspension

from the use of facilities and equipment. All fines must be paid before the student will be allowed to book and receive equipment and keys.

Spring/Summer equipment bookings

Graduate students may book equipment or facilities between May 1st - August 15 for a maximum of 2 consecutive weeks with a completed and signed equipment/facilities form submitted to Ron Jacobs AND their Supervisor's approval. Supervisor's approval can be indicated via email to Ron Jacobs/Mike Garcia. Students should contact their Supervisor for approval via email and include the specific items of equipment and dates for pickup and return.

Students MUST be trained on equipment prior to booking and all equipment/facilities access is subject to Supervisor approval. If Grad Students wish to receive training on equipment/facilities, they should contact Ian Campbell and their Supervisor.

Grad Students must check with Ron Jacobs to ensure their equipment pickup and return fits with the Summer schedule of the equipment room.

Booking Equipment to Take Out of province/country

Graduate students can request to borrow equipment for production outside of Saskatchewan or Canada during the Spring/Summer semester (June and July). Permission is not guaranteed, and requests will be addressed on a case- by-case basis by the Plant Committee, the student's Supervisors, the Graduate Coordinator and the Film Department Head, to ensure that the equipment is not required by other students or faculty members during this period. Students will be required to show evidence of their own insurance policy covering the loss, theft or damage to the equipment while it is outside Saskatchewan. Students will be required to contact border agencies in all relevant territories to clear import and export aspects of the equipment and will be required to provide proof of this to the Department of Film.

Equipment
a)   All equipment, cords, etc., must be returned in proper condition.
b)   No equipment is to be given out or taken from the Equipment Room without the equipment/facility coordinator being notified.
c)   Equipment must be returned to the Equipment Room by the student responsible for it. Equipment Room staff will not retrieve equipment from editing rooms or classrooms.
d)   Equipment Room staff must indicate "time received" on submitted booking sheets in order to decide who has priority.
e)   All equipment must be returned on the due date by **9:30a.m.**
    Late return of equipment will result in the following fines:
- After 9:30 a.m. but before noon $10.00 on the day due
- After 1:00 p.m. but before 4:30 p.m. $15.00 on the day due
- Before 9:30 a.m. the following day $20.00

    Note: "All equipment" means exactly that.

Care and Maintenance of Equipment

- It is essential to fill out service reports for broken or malfunctioning equipment as this allows the Service Technician to repair broken equipment.
- If maintenance on equipment is required, it is up to the discretion of the Equipment Coordinator as to its further use by students/staff. Cancellation of booking may be required.
- Students will undertake no repairs. Damage incurred due to repairs or cleaning done by unauthorized persons will result in fines and/or suspensions of privileges. The student may be responsible for the cost of proper repair or replacement.
- All lighting kits, cameras, etc., will be returned properly stored and in an orderly fashion. Messy packing must be redone before equipment will be checked in and late fines will be charged to the student responsible for improperly returned equipment.

Facilities and Access

a) Unless booked for use, facilities may be used during regular hours without booking or Instructor's authorization. The Equipment Coordinator will let students into the room; no keys will be handed out.

b) A facility may be booked for a maximum of four hours in a day. The exception will be the Production Studio. This room can be booked for a total of eight hours in a given day.

c) All facility bookings must go through the Equipment Coordinator or one of the student assistants who will initial the facility booking sheets.

d) Students wanting to know who is booked in during an evening or weekend should consult the Facilities book and make note of it.

e) Cancellations should be made during regular hours as soon as possible.

f) Students who do not show up for facility bookings within the first fifteen minutes will forfeit their booking and the facility will be made available on a first come, first served basis.

g) Technical problems should be reported immediately to the Equipment Coordinator; students are required to fill out a service report.

h) The department is not responsible for any personal belongings left in the facilities. It is essential that doors to facilities be closed upon leaving, even for a few moments. Those who sign out keys are responsible for any damage to facilities or the theft of University property.

i) Do not store equipment in facility rooms.

j) No food or drink is allowed in dedicated post-production facilities and the darkroom. A first-time offence will result in a written warning. A

second offence will lead to a suspension for two weeks. A third offence will lead to a semester's suspension from facility access.

k)   Students may bring food and/or drinks into classrooms during class periods with the permission of the Instructor. Fried and/or aromatic baked foods (pizzas, subway sandwiches) are not permitted. All food and drink garbage must be taken out of the classroom and must not be placed in classroom wastepaper basket.

l)   No smoking in facility rooms. Students will face permanent suspension if they do so.

m)   No alcoholic beverages allowed in facility rooms. Students will face permanent suspension if they do so.

Computers and Editing Suites

- Students should adhere to editing suite etiquette as outlined by the Lab Instructor.

- No downloading or loading of software programs of any kind. A first-time offence will lead to a two-week suspension. A second offence will lead to a semester suspension. A third offence will lead to a permanent suspension of access to facilities.

- Students must follow proper methods as outlined by the Lab Instructor of attaching external devices to edit station computers. If students are uncertain, they should contact the Lab Instructor. Students improperly attaching external devices will be held fully responsible for any damages and replacement costs and face suspension from access.

- Any material saved on the computer which is felt to be offensive to Faculty, staff or students, may be turned over to the proper authorities of the University for further investigation.

- Properly power up computers and power them down when finished.

- No food or drinking at all in these facilities. A first-time offence will lead to a two-week suspension. A second offence will lead to a semester suspension. A third offence could lead to a permanent suspension of access to facilities.

Keys

- Late return of keys will result in a fine of $10.00 for each day the keys are late.

- Late return of keys for a third time will result in a suspension from facilities for the balance of the academic year.

- No keys will be signed out for use during regular working hours.

- Lost keys will result in students paying the full replacement costs of new locks and keys. This is because we must change the locks and

make new keys. The actual amount the department pays to change the locks and make new keys is at least $200.00.

- Students may not gain access to a room that they do not have keys to without permission from Faculty or staff.

- Students must be aware that they may be required to produce keys to campus Security Guards upon request, as proof of authorized access.

Production Studio Access
- If changes are made to studio area (i.e., lighting, etc.) it must be returned to its original state before leaving.
- There will be no changing or altering of equipment or its configuration except by use of patch bays. If it can't do what you want, consult technical staff or the FILM Lab Instructor.
- Clean up the room before leaving. Put garbage in the proper receptacle. All food/drink garbage must be taken out of the studio.
- Two people are the required minimum when lighting in the studio.
- No studio lights are to leave the studio.

Fines
It is necessary that we have a system, which requires everyone to return equipment and keys on time. "Why?" you may ask. We have a large number of production students and limited amount of equipment and facilities to draw from. A student who keeps equipment out longer than booked, will affect another student waiting for the same equipment. Obviously, this is unfair to the student waiting for the equipment who may have to cancel a planned shoot. Hence, we have instituted a fine for the late return of equipment and keys.

Fines will be levied on the following:
- Late return of keys.
- Late return of equipment.
- Studio left in a mess, lights not put away, etc.
- Facilities left open and doors not closed while unattended.
- Improperly returned equipment.
- Any facility left in a mess by a student.

Darkroom Access

Failure to comply with any of the procedures will result in access being rescinded.

Students will have one afternoon/evening access each week from 2:30 pm on.

Students must supply all material they may need. No loans or borrowing of any material outside of student cabinet.

Students will be given a cabinet to store materials in. The department will not involve itself in the administration of the cabinet. Only standard chemistry for the development of Black and White film and prints is allowed. All chemistry must be inventoried, and a list provided to the Equipment Coordinator. Any additional chemistry must be approved prior to it being added to the cabinet.

All students must sign in; a sign in sheet will be posted.
One student may sign out a key. The student with the key is responsible for condition of darkroom. If the keyholder is leaving they must pass on the key. There must be always a 'keyholder' in the darkroom. Passing of key and responsibility should be noted on sign in sheet.

No guests. Any student who has not signed a compliance agreement is a guest. Area must be left in clean condition. To avoid hassle students are advised to clean up any mess they come across.

Students do not use any material outside of their own.

Users must remove film, prints or personal belongings by 11:30 a.m. the following day. Key must be returned by 9:30 am

There are no exceptions or additions to the allotted time.

Interactive Media and Performance Lab Policy

Website: http://www.interactivemediaandperformance.com/

Users of the IMP labs (both students and members of the community) will:

• conduct themselves in an appropriate and responsible manner, treating others fairly, and with dignity and respect;
• ensure that their comments, conduct, or displays are not disrespectful or offensive by being attuned to the reactions of others.

Both working and learning can best be accomplished in a climate of understanding and mutual respect, and each person using the IMP labs is responsible for helping to create a respectful environment free of harassment and discrimination. Every member of the University community and the community at large contributes to a respectful environment by demonstrating respect and humanity by not engaging in, allowing, condoning or ignoring behaviours inconsistent with the law or this policy.

Use of the Labs: Rules and Regulations

1. **Photo Identification**

   • All users must provide valid photo identification (U of R student card, driver's license, etc.) or have written permission from the director before using the labs.
   • All users must fill out the sign our sheet **before** and **after** using the labs and equipment.

2. **Loss and Damage**

   • Users of the space are **responsible for any loss or damage** to the equipment.
   • Any loss or damage to equipment while signed out under the user's name will be charged to their student account.
   • Community members will be charged for any loss or damage to equipment while signed out under their name.

3. **Rules for the Lab**

   • NO FOOD OR DRINK IN ANY OF THE FACILITIES
   • NO SMOKING
   • NO ALCOHOLIC BEVERAGES AND/OR ILLEGAL DRUGS
   • Because the lab is a MULTI-USER SPACE please be mindful of noise levels when others are working.
   • No downloading or installing programs of any kind on the computers. All programs are licensed.
   • No hooking up of any external drives or any other equipment to the computers without permission.
   • Any material saved on the computer that is felt to be offensive may be turned over to the proper authorities of the University for further investigation.
   • Properly power up computers and power them down when finished.

- All equipment must be returned in proper condition. The user will be charged for any damages/loss.
- All bags must be left at the front of the lab. IMP is not responsible for any belongings that may go missing.
- Users <u>MUST SIGN OUT</u> before leaving the lab and ensure that the station is left in proper condition.
- Technical problems must be reported immediately to the person in charge.
- All users of the labs must RESEPECT and COMPLY WITH any requests by the IMP director or assistants when using the space.

4. **Rules for the DJ Pod**

- NO FOOD OR DRINK IN ANY OF THE FACILITIES
- NO ALCOHOLIC BEVERAGES AND/OR ILLEGAL DRUGS
- NO SMOKING
- NO BAGS OR COATS IN THE POD. All bags and coats must be left in RC049. IMP is not responsible for any belongings that may go missing.
- <u>NO OUTSIDE VISITORS</u>. All visitors must sign in.
- Users must <u>CLOSE THE DOOR</u> when leaving the pod. Any loss/damage that occurs if the door is left open by the user will be the responsibility of the user.
- If leaving the pod for more than 1O MINUTES user must return to RC049 and sign out.
- All equipment must be returned in proper condition. The user will be charged for any damages/loss.
- Users must ensure that all equipment is shut off and in proper condition before leaving the pod.
- All users of the labs must RESEPECT and COMPLY WITH any requests by the IMP director or assistants when using the space.
- Users <u>MUST SIGN OUT</u> before leaving.

BY SIGNING THE "IMP ETHNO-LAB SIGN IN/OUT SHEET" THE USER IS AGREEING TO THE ABOVE POLICIES, RULES AND REGULATIONS OF THE IMP LABS. FAILURE TO COMPLY TO ANY OF THE RULES, REGULATIONS OR POLICIES WILL RESULT IN THE TERMINATION OF ANY LAB AND POD PRIVILEGES.

FILM Shooting Policies

NOTE: All policies and documents cited here are available for further consultation in the office of the Department of Film.

1. The University of Regina declares that it will neither tolerate nor condone any inappropriate or irresponsible conduct, including any form of behaviour which creates an intimidating, hostile or offensive environment for work or study through the harassment of an individual or group on the basis of sex, gender, sexual orientation, race or race-related grounds such as ancestry, place of origin, colour, ethnic origin, citizenship and creed. All students are required to adhere to the University of Regina's *Policy Statement on Sexual Harassment and Racial Harassment Policy Statement.* Please note that complaints relating specifically to the contents of the above policies will be dealt with in accordance with University of Regina procedures.

2. Faculty and Students are required to be conversant with the *Film and Video Classification Regulations* of Saskatchewan and with the sections of the *Criminal Code* that deal with obscenity.

3. Students are required to adhere to the University of Regina's policy that the use of any live non-human animals for any or in any University-sanctioned activities cannot proceed without the approval of the protocol by the President's Committee on Animal Care.
http://www.uregina.ca/policy/browse-policy/policy-RCH-020-005.html

4. In the case of dramatic films, students are required to present full shooting scripts to instructors prior to auditioning actors or other principals in the course of production.

5. If scenes of a sexual or violent nature are involved in a student project, the student is required to make clear to the actor(s) the exact nature of shots involved.

6. Students are required to obtain parental permission when using actors under 18 years of age.

7. Students are required to advise the appropriate law enforcement bodies when shooting in public areas, particularly when guns or other weapons are involved as props.

8. Student projects will be evaluated at the shooting script or treatment level by instructors to ensure that content complies with obscenity laws as set out in the relevant sections of *The Criminal Code.* The instructors reserve the right to demand that revisions be made to any such material should the material, in the instructor's opinion, contravene the *Code*.

9. If the student contests such an evaluation, she or he has the right to initiate the following appeals procedure:

i) The student will provide a full shooting script and/or detailed treatment for evaluation by three tenured, probationary or term appointment Department

members. The selection of the evaluation committee will include, but not be limited to, the student's instructor as well as one additional production faculty member and one film studies faculty member as appointed by the Department Head, plus an elected student representative. The committee will be chaired by the Dean of MAP.

ii) The student will be permitted to give an oral presentation to the sitting committee. She/he will then leave the meeting. The Instructor will then give his/her presentation and leave the meeting. The sitting committee will then deliberate *in camera* and will apply the obscenity test, the internal necessities test as per the *Criminal Code,* as well as determine whether the project is acceptable within the following University policy statements: *Policy Statement on Sexual Harassment, Racial Harassment Policy Statement,* and any other University policies that may apply. The questionable content of the project will be examined within the total artistic scope of the project itself. A formal vote will be taken. The committee will then provide a written evaluation based on whether the project conforms to University and community standards, and will, if necessary, outline any revisions. The Department will then issue the ruling in writing to the student (copied to the Dean of MAP). If the student accepts this ruling, she/he will be bound to the stated revisions, if any. EXTERNAL INTERVENERS MAY DO SO ONLY IN WRITING AND WILL BE REGARDED AS ADVISORY; THEY WILL NOT BE GIVEN OFFICIAL STANDING AT THE MEETING.

iii) If the student does not accept the ruling, she/he will have an opportunity to state her/his objections in writing and will further have the opportunity to request that the project be reviewed by three outside adjudicators (from the community) with relevant artistic expertise, selected by the Department Head. These adjudicators will be required to apply the same criteria as outlined in ii) and will submit a written report.

iv) Once this process has been completed, the Department faculty will review all of the reports thus far compiled and will reach a determination. The Department faculty will provide the student with a final written decision.

v) Failure to comply with the Department's decision will result in action taken by the Dean of MAP.

vi) In the case that a complaint concerning the content of a treatment or shooting script comes from a third party (i.e. a complaint from a source other than the instructor and the filmmaker who, after having followed the usual procedures, have reached an agreement about the script), this third-party complaint will initiate evaluation procedures as outlined in section 9.

MAP Policy for Archiving MFA Media Work and Critical (Comprehensive) Support Papers on the oURspace Repository

Context:

While Graduate students are expected to document their MFA projects, neither this documentation nor the **Comprehensive Support Paper (CSP) or Critical Engagement (CEP)** Paper is currently archived by the University. This absence reflects a significant loss of the knowledge generated in the Faculty of Media, Art, and Performance. The use of the Archer Library's oURspace to retain this information could be the solution to remedying this situation. Indeed, oURspace has been designed to be a representation, an archive and a repository of the University's academic and cultural history. Graduate Students are, therefore, encouraged to allow the CSP/ CEP and a sample of the graduate project to be uploaded to the oURspace archive. Supervisors are also encouraged to support this archiving process by demonstrating to their students the importance of making their research transparent. **Having said that, it is the individual's sole decision to archive his/her research.**

How much documentation can be stored in oURspace?

There is no limitation or quota for individual collections, departments or faculties. However, oURspace does have an overall limitation of storage space, which they are looking to increase, and over time will always have to increase as the repository grows. The main item of concern in archiving MFA projects is size and number of audio and video files. It is important to note that oURspace uses compression techniques on these items to reduce size while minimizing degradation of quality. Although FGSR will upload the material, for information on file size etc., contact the Digital Collections Administrator at the Archer Library (James.Holobetz@uregina.ca / 306-337-2584).

Who is Responsible for Uploading files to oURspace, how and when is this done?

At the completion of the defense, the student consents to archive his / her material by signing the form titled *oURspace Institutional License Agreement for University of Regina Graduate Students.* This form is presented to the student at the completion of the successful defense. With the signing of this form, the individual must provide digital copies of the Comprehensive Support Paper and digital files containing a representation of their work. This must go to Grad.Defense@uregina.ca **within 24 hours following the successful defense**. While it is the responsibility of each student to do so, supervisors will do their best to ensure that this happens in a timely way. It is important then, that the documentation selection be completed prior to the defense.

There are a few things to be aware of in advance of submitting your material:

1) Papers - pdf format only (no editable formats such as doc, docx, txt, etc).
2) No links - one of the main principles of an Institutional Repository is to guarantee permanency. URLs to videos on other servers can not guarantee that the item will be there in the future. The medium has to be digitally stored on the oURspace server.

Requirements for Graduate Students to Submit Materials to FGSR for uploading to oURspace

1. **Proof of Graduate Status** (FGSR will have proof of this)

Directions on how to obtain your current "Confirmation of Enrollment," can be viewed at: http://www.uregina.ca/student/registrar/enrolment-confim.html

2. **Submission Materials (Preferred Formats)**

oURspace accepts various formats of data files and each submission can have more than one file of various types. To reduce the possibility of the file format becoming obsolete, we recommend the following file format types:

a) PDF – Papers, Reports, Articles, Posters, Diagrams, etc.
b) MP3 – Compressed Audio
c) WAV – Uncompressed Audio
d) MP4 – Video
e) TIFF, JPEG, PNG, GIF – Images, Photographs, Posters, Diagrams, etc
f) PPS, PPSX, PPT, PPTX – Power Point[1]
g) Microsoft Office Files – While oURspace accepts various Microsoft Office file types, there are a few caveats:
   a. Microsoft Word (.doc, .docx) documents are not, by default, locked out to editing changes therefore submitting a paper, report, article, etc. in this format is not recommended as the work can be downloaded and altered for unintended use. To prevent this it is recommended to either password protect the Word document for further editing or preferably convert the Word document to a PDF formatfile.

   b. Microsoft Excel (.xls, .xlsx) and Power Point(ppt, pptx, pps, ppsx) files, like Word, do not by default lock out editing changes. Password protection against further editing of these types of documents is highly recommended.

3. Additional Required Information

For archival purposes a few additional fields of information are required to promote access to the submitted work:

a) Author Name
b) Date Published
c) Publisher (if any)
d) Peer Reviewed (Yes/No)
e) Five Descriptive Keywords
f) Abstract (Optional)

4. By submitting work to FGSR and oURspace Institutional Repository the submitter affirms that they have read and agree with the licenses presented. The licences can be read below or found at http://ourspace.uregina.ca/about?licenses.

oURspace **Licenses**

1. License for deposited materials

NON-EXCLUSIVE DISTRIBUTION LICENSE
By signing and submitting this license, you (the author(s) or copyright owner(s)) grants to University of Regina the non-exclusive right to reproduce, translate (as defined below), and/or distribute your submission (including the abstract) worldwide in print and electronic format and in any medium, including but not limited to audio or video. The University of Regina recognizes that this right is non-exclusive, meaning that you may make other copies of your work available elsewhere without first having to obtain the permission of the University of Regina.

You agree that the University of Regina may, without changing the content, convert the submission to any medium or format for the purpose of preservation. You also agree that the University may keep more than one copy of this submission for the purposes of security, back-up and preservation. The University will make a good faith effort to preserve and distribute this submission. In the event that the University is unable to continue to maintain this submission as part of the campus digital archive, the University reserves the right to return the content to the submitting departments / units/individuals. If the entity is no longer in

---

[1] To ensure platform cross compatibility (ability to play on Mac or PC) please follow the steps outlined in this article for Power Point presentations: https://support.office.com/en-ie/article/Cross-Platform-PowerPoint-Compatibility-0eebb4f1-c329-4c50-b83c-3af1bab640de

existence, or if the individual is untraceable, the University will arrange to have the materials appraised and possibly archived as part
of the University's archives.

You represent that the submission is your original work, and that you have the right to grant the rights contained in this license. You also represent that your submission does not, to the best of your knowledge, infringe upon anyone's copyright.

If the submission contains material for which you do not hold copyright, you represent that you have obtained the unrestricted permission of the copyright owner to grant the University of Regina the rights required by this license, and that such third-party owned material is clearly identified and acknowledged within the text or content of the submission.

IF THE SUBMISSION IS BASED UPON WORK THAT HAS BEEN SPONSORED OR SUPPORTED BY AN AGENCY OR ORGANIZATION OTHER THAN UNIVERSITY OF REGINA, YOU REPRESENT THAT YOU HAVE FULFILLED ANY RIGHT OF REVIEW OR OTHER OBLIGATIONS REQUIRED BY SUCH CONTRACT OR AGREEMENT.

IMPORTANT: At the U of R, graduate students retain the copyright to their own works/projects see FGSR policy. Currently thesis/dissertations are deposited in oURspace and Library and Archives Canada Thesis Portal. As part of this deposit, they agree to a non-exclusive license so that both oURspace and Thesis Portal can make the work publicly available on the internet as well as preserve it. The student remains the copyright holder. There is no transfer of copyright ownership. Students still retain all of the economic copyrights (reproduction, translation, performance, etc.) and moral rights.

FYI - Publicly available is not the same as public domain. Public domain refers to works in which the term of copyright has expired, works in which copyright does not subsist, or where the copyright holder has explicitly waived all copyrights to a work. While making a work publicly available does not put a work in the public domain, it does open the possibility that others could make use of the work (such as making a copy). If any depositor to oURspace believes that further use of their work has infringed their rights, it is up to them to defend these rights.

MAP MFA work will be subject to the same requirements as all other works deposited in oURspace, meaning that the students will be responsible for ensuring that any third party copyright protected works included in their project are used in compliance with Canadian copyright laws.

Appendix V

Recovery program for MAP Graduate students who have failed one course

Following the FGSR guidelines, "A grade of less than 70% is a failing grade for graduate programs. A graduate student may fail (achieve a grade of less than 70%) one course and continue in his/her program. Should a student fail a second graduate class in her/his program, he/she will be required to discontinue from that program…. Fully Qualified students who fail a course will be allowed to retake the course (or a suitable, approved substitute). A second failure in any course will result in the student being discontinued (RTD). A failing grade must be resolved by the end of the following semester. Students with unresolved grades on their academic records are ineligible for FGSR funding including graduate scholarships (GSS), and graduate teaching assistantships (GTA)." (Source: FGSR Graduate Calendar, http://www.uregina.ca/gradstudies/grad-calendar/grading-system.html). The Faculty of Fine Arts Graduate program has the following recovery program in place. Because individual circumstances may vary, recovery strategies may also vary slightly. Nonetheless, the following will guide supervisors through situations in which remediation is required.

A student who fails a course may have an advising hold placed on his/ her account. This will block the student from registering for any new course until the following steps are undertaken.

As soon as a failing grade is identified, the supervisor(s) will: contact and meet the student in order to inform him/her about the consequences of a failing grade, and examine the factors that may have contributed to the situation. The instructor will be required to provide input, as needed. MAP Associate Dean Graduate Studies and Research may be invited to attend this meeting. Information should be documented.

Based on this conversation, a recovery program, tailored to the needs of the student, will be put in place. This may include, but is not limited to, attending writing workshops, getting assistance from the Student Success Centre and other student services on campus, having regular follow-up meetings with the supervisor(s), etc. The recovery program should be filed in the MAP Dean's office.

Following this conversation, students will be advised either: 1) to retake the failed course, as soon as possible or; 2) a substitute approved by the MAP Associate Dean Graduate Studies and Research or 3) to retake the course or substitute course after the recovery program.

At the end of the recovery program, a meeting involving the student, MAP Associate Dean Graduate Studies and Research and supervisor(s) will assess the effectiveness of the program. If further steps are deemed necessary, these will be put in place.

The MAP Associate Dean Graduate Studies and Research will notify FGSR after this final meeting as to the success of the recovery program. Failure to comply with the remedial steps will be indicated to FGSR and the advising hold will remain on the student's account until he/she complies with the plan.

Appendix VI

FACULTY OF MEDIA, ARTS AND PERFORMANCE
Graduate Professional Placement
MAP 899

Program Information

The Faculty of Media, Arts and Performance Graduate Professional Placement provides opportunities for grad level students in all Fine Art programs to gain relevant work or research experience with an arts organization to a maximum of three credits. Such work will be undertaken as an elective and students who opt for this opportunity will gain experience with an arts organization typically related to their research focus. Ideally experience gained will be reflected in the student's graduating project and/or critical engagement/ support paper.

Placements are approved, in consultation with the student, the student's supervisor(s) and Associate Dean Grad Studies and Research. Students need to meet certain criteria and be properly matched with an organization offering such opportunities. Organizations need to meet criteria determined by the student's supervisor(s) and be properly matched with a student.

Professional Placements are administrated through the MAP Dean's office with support from the Associate Dean (Grad studies and Research) and the UG Academic Co-ordinator.

This option is intended for grad students who are nearing the end of their course work and before they undertake 901/ 902 credits but may also be considered at an earlier time if the fit is a good one.

Faculty of Media, Arts and Performance Requirements

Deadlines: Letter of intent either from the student of arts organization (the impetus for the placement can come from either direction) should be provided to the student's supervisor(s) *by October 30th for Winter term, Feb. 15th for Spring / Summer term and April 15th for Fall placements.*

Evaluation: Both the student and the program partner will complete an end of term evaluation. A final grade of pass/fail will be recommended by the program partner and reviewed and approved by the Department Head and Associate Dean Grad Studies and Research.

Number of Credit Hours permitted: a maximum of 3 credit hours within a student's program. (Normally a 3 credit course will require approximately 120 hours of on-site learning.)

Ethics Approval: If the student is considering using the placement experience in future research, it is strong advised that he/ she seek ethical approval:
(http://www.uregina.ca/research/assets/docs/pdf/Application_July_2_2015.pdf).

Each student is required to complete a Student Work Placement Health & Safety Checklist:
http://www.uregina.ca/student/registrar/assets/docs/pdf/forms/Student_placement_healthsafety_chec klist.pdf

Access Communications–Faculty of Media, Art, and Performance, Department of Film (EXAMPLE)

Student:
3 credit hours (Approx 99-120 hours worked)
Course Schedule: 8 hours a week during the Fall or Winter term.

Production Assistant – Access Communications
Upon successful application and acceptance, the student, through observation, analysis, research and participation, will be immersed in the production activities related to the operation of a local cable news channel and the creation of its programming.

Location of Placement:
ACCESS Communications

Faculty Supervisor: Mark Wihak

Placement Supervisor: Wade Peterson

Placement evaluation: The grade of P/F and evaluation form should be submitted to the University supervisor by the last day of classes.

Supplementary Job Description and Learning Outcomes:
The tasks that would be included would be:
-Participation in production meeting
-Operating camera equipment
-Editing
-Setting up lights
-Running audio and placing mics on subjects
-Running the production booth

Faculty of Media, Art, and Performance
PROFESSIONAL PLACEMENT PROGRAM

STUDENT'S EVALUATION OF PLACEMENT PROGRAM

NAME _____ _____STUDENT ID_____

DEPARTMENT_____SUMMER_____FALL_____WINTER_____

PARTNER_____SUPERVISOR _

Please take a few moments to evaluate the work experience you have most recently completed.
The information you supply may be shared with other students who wish to assess the position and

partner for future Placements.

Orientation
Was your workplace orientation timely and adequate?   Yes   No
Overall comments on orientation:
_____
_____
_____

Job Training
Did you attend any formal training sessions?   Yes   No
Did you feel the training provided prepared you to do the tasks required?   Yes   No
Overall comments on training:
_____
_____
_____

Supervision and Direction
Were you able to consult with your supervisor as needed?   Yes   No
Were tasks assigned clearly?   Yes   No
Did you receive informal and/or formal feedback on your performance?   Yes   No
Overall comments on supervision/direction:
_____
_____
_____

(continue on page 2)

The Position

Were the work duties the same as those discussed in the job description and interview?

Yes

No

Did you feel qualified for the position?	Yes	No
Was this position appropriate for a student on your work term level?	Yes	No
Was this position technically/academically challenging?	Yes	No
Were you kept busy for the entire placement?	Yes	No
Was this position related to your studies?	Yes	No

Overall comments on the position:

_____

_____

_____

_____

_____

The Organization and Workplace

Would you consider this organization to be a positive and supportive work environment?

Yes   No

As a student, were you treated differently from other employees?	Yes	No
Were you associated with other students	Yes	No

Please identify your primary work environment:

➤ Office
➤ Studio
➤ Other:_____

Did you have any safety concerns?	Yes	No

Overall comments on the organization:

_____

_____

_____

_____

_____

Overall Evaluation of the Workterm

➤ Far exceeded my expectations.
➤ Was better than I expected.
➤ Met my expectations.
➤ Was somewhat disappointing.
➤ Clearly did not meet by expectations.

Would you recommend this position to other students?	Yes	No
Would you recommend this Partner to other students?	Yes	No

Additional or Clarifying Comments

_____

_____

_____

_____

_____

Thank you for contributing to the continued success of the Professional Placement Program

University
of Regina

Faculty of Media, Art, and Performance
PROFESSIONAL PLACEMENT PROGRAM

STUDENT'S EVALUATION OF PLACEMENT PROGRAM

NAME_____STUDENT ID_____

DEPARTMENT_____SUMMER_____FALL_____WINTER_____

PARTNER_____SUPERVISOR _____

Please take a few moments to evaluate the work experience you have most recently completed.
The information you supply may be shared with other students who wish to assess the position and partner for future

Placements.

Orientation

Was your workplace orientation timely and adequate?   Yes   No
Overall comments on orientation:
_____
_____
_____

Job Training
Did you attend any formal training sessions?   Yes   No
Did you feel the training provided prepared you to do the tasks required?   Yes   No
Overall comments on training:
_____
_____
_____

Supervision and Direction
Were you able to consult with your supervisor as needed?   Yes   No
Were tasks assigned clearly?   Yes   No
Did you receive informal and/or formal feedback on your performance?   Yes   No
Overall comments on supervision/direction:

(continue on page 2)

_____
_____
_____

The Position

Were the work duties the same as those discussed in the job description and interview?

	Yes	No

Did you feel qualified for the position?   Yes   No

Was this position appropriate for a student on your work term level?   Yes   No

Was this position technically/academically challenging?   Yes   No

Were you kept busy for the entire placement?   Yes   No

Was this position related to your studies?   Yes   No

Overall comments on the position:

_____

_____

_____

The Organization and Workplace

Would you consider this organization to be a positive and supportive work environment?

	Yes	**No**

As a student, were you treated differently from other employees?   Yes   No

Were you associated with other students   Yes   No

Please identify your primary work environment:

- ➢ Office
- ➢ Studio
- ➢ Other:_____

Did you have any safety concerns?   Yes   No

Overall comments on the organization:

_____

_____

_____

_____

Overall Evaluation of the Work term

- ➢ Far exceeded my expectations.
- ➢ Was better than I expected.
- ➢ Met my expectations.
- ➢ Was somewhat disappointing.
- ➢ Clearly did not meet by expectations.
- ➢ Would you recommend this position to other students?   Yes   No
- ➢ Would you recommend this Partner to other students?   Yes   No

Additional or Clarifying Comments

_____

_____

_____

_____

Thank you for contributing to the continued success of the Professional Placement Program.

For Further Information:

Associate Dean Grad Studies and Research
Faculty of Media, Art, and Performance
Christine.Ramsay@uregina.ca

University of Regina

FACULTY OF MEDIA, ART, AND PERFORMANCE
PROFESSIONAL PLACEMENT PROGRAM
PARTNER'S EVALUATION OF STUDENT

Student Name _____   Partner _____

Department _____   Location _____

Placement Term_____to _____   Evaluator's Name
              (m/y)   (m/y)

To the Supervisor:
Please arrange to have this form completed by the person in the best position to evaluate the student's performance and to discuss it with the student to obtain his/her written comments and signature.

Complete one evaluation near the end of the placement, retain a copy for your files and forward original to the Faculty of MAP.

Your co-operation in the evaluation process is greatly appreciated for its benefits to a student's personal and career development. As well, the University requires the completed evaluation form as part of the assessment process when granting credit for the placement. Thank you.

RATING SCALE
Excellent:	Greatly exceeded the standard
Above Average:	Exceeded the standard
Average:	Met the standard
Below Average:	Did not meet the standard
Unsatisfactory:	Significantly below the standard
N/A:	Not applicable or unable to assess

QUANTITY OF WORK
Amount of work completed
☐ Excellent   ☐ Above Average   ☐ Average   ☐ Below Average   ☐ Unsatisfactory   ☐ N/A

QUALITY OF WORK
Degree of quality in work such as attention to detail, creativity, technical proficiency, accuracy and thoroughness
☐ Excellent   ☐ Above Average   ☐ Average   ☐ Below Average   ☐ Unsatisfactory   ☐ N/A

PLANNING & ORGANIZING
Extent of planning, organizing and time management skills
☐ Excellent   ☐ Above Average   ☐ Average   ☐ Below Average   ☐ Unsatisfactory   ☐ N/A

LEARNING
Ability to assimilate, comprehend and apply new information
☐ Excellent   ☐ Above Average   ☐ Average   ☐ Below Average   ☐ Unsatisfactory   ☐ N/A

INITIATIVE
Amount of initiative in taking independent action and originating ideas
☐ Excellent   ☐ Above Average   ☐ Average   ☐ Below Average   ☐ Unsatisfactory   ☐ N/A

DEPENDABILITY
Extent to which student could be relied upon to work without close supervision

| ☐ Excellent | ☐ Above Average | ☐ Average | ☐ Below Average | ☐ Unsatisfactory | ☐ N/A |

INTEREST IN WORK
Amount of enthusiasm and pride toward work assignments

| ☐ Excellent | ☐ Above Average | ☐ Average | ☐ Below Average | ☐ Unsatisfactory | ☐ N/A |

PROBLEM SOLVING
Degree of problem solving abilities

| ☐ Excellent | ☐ Above Average | ☐ Average | ☐ Below Average | ☐ Unsatisfactory | ☐ N/A |

WRITTEN COMMUNICATIONS
Level of writing skills

| ☐ Excellent | ☐ Above Average | ☐ Average | ☐ Below Average | ☐ Unsatisfactory | ☐ N/A |

VERBAL COMMUNICATIONS
Level of listening and speaking skills

| ☐ Excellent | ☐ Above Average | ☐ Average | ☐ Below Average | ☐ Unsatisfactory | ☐ N/A |

INTERPERSONAL RELATIONS
Ability to interact and work with others in effective manner

| ☐ Excellent | ☐ Above Average | ☐ Average | ☐ Below Average | ☐ Unsatisfactory | ☐ N/A |

ADAPTATION TO ORGANIZATON
Response to supervision, standards and policies

| ☐ Excellent | ☐ Above Average | ☐ Average | ☐ Below Average | ☐ Unsatisfactory | ☐ N/A |

EVALUATOR'S COMMENTS

Briefly summarize the performance and comment on the student's strengths and areas for improvement.

_____
_____
_____
_____
_____
_____

VERALL PERFORMANCE RATING

| ☐ **Excellent** | ☐ **Above Average** | ☐ **Average** | ☐ **Below Average** | ☐ **Unsatisfactory** |

RECOMMENDED GRADE

☐ **Pass**   ☐ **Fail**

If employment were available in the future, would the student be considered for hire within the organization?

☐ Yes   ☐ No   ☐ N/A

STUDENT'S COMMENTS

Briefly comment on the accomplishment of your Placement goals and learning objectives.

_____
_____
_____
_____

This evaluation has been discussed with the student.   ☐ Yes   ☐ No

_____   _____   _____
Evaluator Signature   Student Signature   Date

For Further Information:
Associate Dean Grad Studies and Research
Faculty of Media, Art, and Performance
Christine.Ramsay@uregina.ca

Appendix VII
Verification of Academic Status for the Eligibility to Work on Campus
(For Internal Use Only)

Re: Student Name   **University of Regina ID: 200 xxx xxx**

 Dear Sir or Madam:

Please accept this letter regarding the above mentioned student's eligibility to work on campus.

As of today, and according to the current academic record, the above mentioned student is currently meeting the eligibility criteria to work on campus, pursuant to Section R186(*f*) *of the Immigration and Refugee Protection Regulations (IRPR). According to the IRPR,* full-time post-secondary students may work without a work permit on the campus of the university or college at which they are a full-time student R186(*f*). This authorization is valid for the period for which they hold a study permit at the institution and during which they are enrolled in full-time studies. *The following has been verified for the student:*

    ❒ has a valid study permit   ❒ maintaining full-time student status at
        the U of R
    ❒ currently on implied status   ❒ currently on scheduled break

Student Statement:

I, the undersigned, understand and am in compliance with all aforementioned IRCC regulations. Upon any change in my status, I will immediately inform the University of Regina Human Resources department, UR International – Student Services, and my immediate supervisors. I will cease working on the day that I no longer meet the eligibility criteria to work on campus.   _____   _____   Student Signature   Date Signed (MM/DD/YYYY)

Verification of Eligibility:
    ❒ The aforementioned student is eligible to work on campus

_____   _____
UR International – Student Services   Date and Stamp
(MM/DD/YYYY)

Important Information, Policies and Guidelines

(For Internal Use Only)

Work on campus:

You may work on campus if:
- You are a full-time student at the University of Regina;
- You have a valid study permit

You must stop working on-campus on the day you no longer meet the above eligibility requirements (e.g., if you are no longer a full-time student.)

Social Insurance Number:

You need a Social Insurance Number (SIN) from Service Canada to work in Canada or to receive benefits and services from government programs.

You must have one of the following conditions or remarks printed on your study permit in order to apply for a SIN for on-campus work:
- *May accept employment on the campus of the institution at which registered in full-time studies*
- *May accept employment on or off campus if meeting eligibility criteria as per R186(f), (v) or (w). Must cease working if no longer meeting these criteria*

If your study permit does not have one of the above conditions or remarks, you must submit a request for an amendment to your study permit before you can apply for a SIN. There is no fee for this request.

Non-compliance:

Students who fail to comply with the terms and conditions of their study permits are considered non-compliant. Students who become ineligible and who do not cease working would be violating the conditions of their study permit. Non-compliance may also result in enforcement action taken by the Canada Border Services Agency, or invalidation of the study permit.
www.cic.gc.ca

Full-Time Student Status At the University of Regina:

Undergraduate: International undergraduate students are required to register in a minimum of 9 credit hours during each of the Fall and Winter semesters in order to be considered full-time students. Spring/Summer semester is categorized as a Scheduled Break, during which international undergraduate students have the option to remain in full-time studies, become a part-time student, or to take a break. To be eligible to work during a Scheduled Break, students must maintain full-time status during the academic session prior to, as well as the session subsequent to, their scheduled break (e.g., student must register in at least 9 credit hours during the Winter and Fall semesters). For more clarification about immigration requirements in order for students to work, please visit the IRCC website. http://www.cic.gc.ca/english/resources/tools/temp/students/work-off-campus.asp

Graduate: Please refer to the Faculty of Graduate Studies & Research website.
http://www.uregina.ca/gradstudies/future-students/international-students/registration-requirements.html

Supervisor and Student Letter of Understanding
      (Canadian Association of Graduate Studies)

You and your supervisor are strongly encouraged to sign a Supervisor and Student Letter of Understanding, modeled by the Canadian Association of Graduate Studies. See the Faculty of Grad Studies and Research website:

https://www.uregina.ca/gradstudies/current-students/Rights%20/index.html

https://www.uregina.ca/gradstudies/assets/forms/CAGS-Gradstudent-LOU-2018.pdf