



**Department of Visual Arts
MFA Handbook
2024 – 2025**

Revised May 2024



**FACULTY OF MEDIA ·
ART · PERFORMANCE**

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Welcome!

The Department of Visual Arts in the Faculty of Media, Art, and Performance welcomes you to the University of Regina!

We are delighted you have chosen to pursue your studies and spend this important stage of your life with us.

We offer a robust academic program with outstanding studios, many funding opportunities, and significant individual support as you develop your practice.

This MFA Handbook contains information to help guide you through each stage of your studies. It lists important dates and opportunities, introduces you to Department faculty members and resources, tips about course planning, describes financial support and Department of Visual Arts policies.

Over the next couple of years you will build strong relationship with faculty members and with each other. Welcome to look forward to our community.

Please be sure to visit and read the Faculty of Graduate Studies and Research Current Students web page for detailed information about all aspects of graduate study at the University of Regina:
<https://www.uregina.ca/graduate-studies-research/current-students/index.html>

Please feel welcome to contact me by email with any questions that arise as you plan for and work through your Master of Fine Arts in Visual Arts.

Warmly,

Professor Risa Horowitz
May/June, 2024
Graduate Coordinator, Department of Visual Arts

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, Film Production, Film Studies, Music, Theatre and Visual Arts programs, whom you will meet in your various courses. The MAP faculty and your Supervisor(s) look forward to working with you in your core courses, in directed studies, in group studio settings and in supporting and mentoring your practice-based 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, and The Fifth Parallel Gallery, our student-run gallery, where MAP graduate and undergraduate students can propose and curate exhibitions.

The MAP Presentation Series, which profiles faculty research, is scheduled on the third Friday of the month. Finally, the DRS: Doctoral Research Showcase is an ongoing event in MAP that profiles 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. They will be advertised through your program areas and the campus Research and Events listservs.

I will be organizing a MAP Grad Welcome Zoom for early September. I very much look forward to meeting you, and hearing about your projects, goals and aspirations.

Sincerely,

Christine Ramsay
Associate Dean Grad and Research, MAP

All Our Relations

The University of Regina 2020-2025 Strategic Plan “All Our Relations - kahkiyaw kiwâhkômâkaninawak” outlines five key areas of focus: Discovery, Truth and Reconciliation, Well-being and Belonging, Environment and Climate Action, and Impact and Identity.

<https://www.uregina.ca/strategic-plan/assets/docs/pdf/uofr-2020-2025-strategic-plan.pdf>

Our values surrounding Indigenous Ways of Knowing and Being include a commitment to Truth and Reconciliation. We aspire to walk together in a good way and strengthen our relationships which are based on mutual respect and accountability.

The University of Regina and its federated colleges are on Treaty 4 and Treaty 6 territories—the homelands of the nêhiyawak, Anihšînâpêk, Dakota, Lakota, Nakoda peoples, and Michif/Métis nation.

We recognize that, as an institution founded by settlers, we benefit from being on this land. We are grateful for the privilege to learn, teach, and work here. We demonstrate our commitment to reconciliation by incorporating Indigenous knowledge and world views in our research, teaching, and studies to ensure that there are increased economic, social, and creative opportunities for current and future generations. It is our responsibility to strengthen relationships with Indigenous communities and build a more inclusive future.

We are committed to reconciliation through teaching, research, learning, and service efforts across our campuses, and throughout the province. We aspire to walk together in a good way and strengthen our relationships which are based on mutual respect and accountability. This commitment will enhance learning and strengthen relationships by honouring the past, present, and future to create a new shared vision for the next generations.

GOAL: Take significant action on the Truth and Reconciliation Commission’s (TRC) Calls to Action relevant to post-secondary education.

Objectives

a) Improve supports for Indigenous students, faculty, and staff.

First Nations, Inuit, and Métis communities have unique needs, including access to Elders and knowledge keepers, as well as community supports and mentorship programs. Ensuring these communities have strong relationships with one another, and with the University of Regina as a whole, is crucial to our shared success.

- Increase Indigenous faculty, representative leadership, and workforce.
- Develop and implement general principles for engagement with Indigenous individuals and communities.
- Commit to stable and diverse presence of Elders and knowledge keepers.
- Support and encourage opportunities for respectful ceremonial participation for all learners.
- Create opportunities and enhance student success by increasing availability of academic and student supports that are relevant, culturally affirming, and innovative.
- Create opportunities for all learners to learn and engage with Indigenous ways of knowing and being.

b) Provide educational opportunities and experiences across Saskatchewan.

Connections to communities outside of the City of Regina are crucial to our commitment as a provincial university. Many Indigenous communities are located in northern and remote areas of the province, and students should not need to travel and relocate to urban areas. We will continue our expansion of community-based partnerships committed to education, ensuring all residents of Saskatchewan can access high-quality education.

- Commit to continued and expanded Indigenous community connections to build relationships and collaboratively, strategically, and intentionally work together for the best interest of Indigenous students and their communities.

- Continue to build and strengthen relationships with Indigenous communities that facilitate accountable education and research.
- Increase number of collaborative projects with tribal councils, Reconciliation coalitions, governments, and Indigenous communities to align education and research-based need with the University of Regina, provincially and nationally.
- Evaluate distance and distributed learning opportunities and technologies to enhance flexible learning options for students.
- Build and strengthen relationships with First Nations University of Canada, Gabriel Dumont Institute, Saskatchewan Indian Institute of Technologies, satellite campuses, and regional colleges.

c) Incorporate Indigenous ways of knowing into teaching and research.

Our relationships with Indigenous peoples and communities are integral to our identity and sense of social purpose at the University of Regina. By integrating Indigenous ways of knowing into our scholarly activities, and cultivating a community of reciprocity, we continue to reconcile our past and work towards a stronger future together.

- Continue to implement and respond to the University of Regina's "Statement of Commitment in Response to the Truth and Reconciliation Commission (TRC)". The goals outlined in the "Guide to TRC's Calls to Action at the University of Regina" specify that students, staff, and faculty have: a knowledge of treaties; an understanding of Canada's history; an awareness of Indigenous ways of knowing; knowledge of the TRC's Final Report, the Royal Commission on Aboriginal Peoples and the UN Declaration of the Right of Indigenous Peoples; and an understanding of the role they can play in reconciliation.
- Provide supports and training for respectful and meaningful integration of Indigenous ways of knowing into courses and community outreach activities.
- Build and strengthen our relationships with urban, rural, and remote Indigenous communities with an aim of accountable and reciprocal research.
- Enhance Indigenous engagement in the research enterprise.
- Students, faculty, and staff complete the Four Seasons of Reconciliation program.

Enhance professional development opportunities and supports for units and faculties to learn to Indigenize and decolonize pedagogy, curricula, policies, procedures, and processes.

<https://www.uregina.ca/strategic-plan/area-focus/truth-reconciliation/index.html>

INTRODUCTION

The Department of Visual Arts, originally the Regina School of Art, opened in 1914 when the newly established Regina College introduced an art program. Located on Treaty 4 Territory, the Department of Visual Arts offers undergraduate and graduate studies in Studio Art and in Art History & Curatorial Studies. The MFA program is enriched by visiting artists, workshops, lectures, and by visits to local galleries and community cultural events. Students also benefit from activities, supervision, and courses offered by Indigenous Communication & Fine Arts at First Nations University of Canada.

The Department of Visual Arts faculty members are artists and art historians with national and international reputations. Studio faculty share their expertise in ceramics, drawing, intermedia and expanded media, painting, printmaking, photo-based media, and sculpture through teaching and their own artistic practices. Studio art faculty have studios on campus, facilitating student access to their instructors' professional art practices. Art History & Curatorial Studies faculty investigate fields such as cultural studies, queer theory, gender, Indigenous art, contemporary art, history of photography, and history of collecting. All Faculty Members of the Department are well versed in contemporary Canadian and International art and engage in a range of professional practices and activities. The MFA program focuses on studio production and its contextualisation within contemporary practice and critical discourse.

University of Regina, MFA Program—Department of Visual Arts
3737 Wascana Parkway, RC 247, Regina, SK S4S 0A2, Canada (306) 585-5572 Visual.Arts@uregina.ca

Graduate Program Coordinator Prof. Risa Horowitz VA-Grad@uregina.ca

NOTE: for the month of August 2024-2025, Professor Ruth Chambers will be acting Grad Coordinator, and from January 1 to June 30th 2025 there will be a tba acting Grad Coordinator.

Visual Arts Department Head: Prof. Robert Truskowski Map.VisualArts.Head@uregina.ca
MAP Admin Hub: Charity Redding and Marie Dmytrow Map.AdminHub@uregina.ca

Faculty of MAP Associate Dean Graduate and Research: Dr. Christine Ramsay
christine.ramsay@uregina.ca

The Faculty of Graduate Studies and Research
<https://www.uregina.ca/gradstudies/>

Note: This document represents both Departmental policies and practices and those of MAP and the Faculty of Graduate Studies and Research (FGSR). If there are any differences between this document and MAP or FGSR documents, it is the stated policies and procedures of FGSR that apply. Please become familiar with the FGSR Graduate Academic Calendar: <https://www.uregina.ca/graduate-studies-research/graduate-calendar/index.html>

FACULTY and STAFF

Faculty

Ruth Chambers, MFA (Regina 1993), BFA (OCAD 1983).

Professor, Ceramics-based, sculpture and installation, craft theory.

Office: RC 247.1 **Phone:** (306) 585-5575 **E-mail:** Ruth.Chambers@uregina.ca

Dr. Sherry Farrell-Racette, PhD (Manitoba 2004), M.Ed (Regina 1998), Certificate in Education (Manitoba, 1974), BFA (Manitoba 1974). Professor First Nations/ Métis history and art history, Indigenous knowledge and pedagogy, contemporary and traditional Indigenous Art, creative research methodologies.

Office: RC 250 **Phone:** (306) 585-5515 **E-mail:** Sherry.Farrell-Racette@uregina.ca

Holly Fay MFA (Ulster 1994), BFA (URegina), B.Ed (URegina)

Associate Professor, painting, drawing, professional practices.

Office: RC 246. **Phone:** (306) 585-5591 **E-mail:** Holly.Fay@uregina.ca

David Garneau, MA (Calgary 1993), BFA (Calgary 1989)

Professor, Painting; drawing; contemporary Indigenous art; critical writing about visual arts.

Office: RC 247.2 **Phone:** (306) 585-5615 **E-mail:** David.Garneau@uregina.ca

Dr. Risa Horowitz, PhD (York 2012), MFA (Saskatchewan 2000) BA (York 1995)

Professor, Graduate Coordinator (VA-Grad@uregina.ca), Studio Art: Photo-based, conceptual and extended media practices.

Office: RC 047 **Phone:** (306) 585-5641 **E-mail:** Risa.Horowitz@uregina.ca

Dr. Karla McManus, PhD (Concordia 2015), MA (Carleton 2009), BFA (Manitoba 2004)

Assistant Professor, contemporary art and the environment, history and theory of photography, Canadian art history, settler-colonial art, eco-critical art history, eco-media studies.

Office: RC 232 **Phone:** (306) 337-2227 **E-mail:** Karla.Mcmanus@uregina.ca

Larissa Tiggelers, MFA (Guelph 2017), BFA (ACAD 2010)

Assistant Professor, Painting, drawing, professional practices, advanced colour theory, feminist abstraction

Office RC 244 **Phone:** (306) 585-5529 **E-mail:** Larissa.Tiggelers@uregina.ca

Robert Truszkowski, MFA (Concordia 2004), BFA (Queen's 2000)

Professor, Department Head. Print Media: Silkscreen, lithography, intaglio, photo-digital and hybrid print media, digital imaging.

Office RC 035.3 **Phone:** (306) 585-7754 **E-mail:** Robert.Truszkowski@uregina.ca

Sean W. Whalley, MFA (Regina 2001), BFA (York 1993)

Assistant Professor, Associate Dean (Undergraduate), sculpture, metal, wood, mold making/casting; three-dimensional design/theory; photography.

Office: RC 158 **Phone:** (306) 585- 5581 **Email:** Sean.Whalley@uregina.ca

Associate Members of the Department of Visual Art

Audrey Dreaver MFA (URegina), BFA, MA Museum Studies (Institute of American Indian Arts), Program Coordinator & Lecturer, Indigenous Communication & Fine Arts

Phone: (306) 790-5950 ext. 3285 **E-mail:** adreaver@firstnationsuniversity.ca

Lionel Peyachew, MFA (Calgary), BFA (Lethbridge)

Associate Professor, Head, Indian Fine Arts, First Nations University of Canada

Phone: (306) 790-5950 ext. 3280 **E-mail:** lpeyachew@fnuniv.ca

Emeritus Faculty

Vic Cicansky, MFA (California-Davis, 1970); BFA (Regina, 1965) Ceramics, **Gail Chin, PhD** (California, 1995), MA (Victoria, 1985); BEd (British Columbia, 1974), **Dennis J. Evans**, MFA (North Carolina, 1971); BFA (Cleveland, 1968) Sculpture, **Leesa Streifler**, MFA (New York, 1983), BFA Honours (Manitoba, 1980)

Adjunct Faculty

Carole Epp (ceramics, MFA Australian National University 2005), **Timothy Long** (Head Curator, MacKenzie Art Gallery), **Jeannie Mah** (Ceramics), BED, BFA (University of Regina, 1976, 1993), **Martin Tagseth** (Ceramics), MFA (Ohio State University, 1994), **Rachelle Viader Knowles** (Extended Media), MFA (Windsor, 1996)

Staff

Grace Boyd - Technician (ceramics/sculpture)

RC 152 (306) 585-5182

Grace.Boyd@uregina.ca

Jesse Goddard - Technician

RC 161.3 (306) 585-5508

Jesse.Goddard@uregina.ca

Erik Fortune – The Art Store Manager

RC 022 (306) 337-2367

Erik.Fortune@uregina.ca

Other Phone Numbers

Sessional Instructor Office

(306) 585-5582

Ceramics/Painting/Drawing Studios

(306) 585-5558

Printmaking Studio

(306) 585-5518

Sculpture Studio

(306) 585-5516

Wood Shop

(306) 585-5553

FACILITIES and RESOURCES

Studios

Graduate students in the Department of Visual Arts are provided a large, semi-private, 24-hour access shared studio space (2-3 students per studio) for the first six semesters of their program. The expectation is that respectful arrangements for use of the space will be worked out between students, and that you will clean the space upon departure.

Students pay a key deposit of \$25 which will be refunded when they key is returned. Any personal possessions, artwork, or other materials left in a studio after a student no longer has the use of that studio will be disposed of. If costs are incurred in cleaning a studio, students may be charged for those costs.

If you take longer than the typical timeline to complete your MFA, a provisional studio space *may* be provided beyond the sixth semester. This will be based on availability and at the discretion of the Graduate Program Coordinator in consultation with Supervisor(s) and the Visual Arts Graduate Committee.

Departmental Facilities

Graduate students have access to a fully equipped wood shop, and equipment in each of the studio areas of study. A Mac lab is accessible, as well as ceramics, drawing, painting, printmaking, photo, and sculpture facilities.

Ceramics: Multiple electric kilns, 4 gas kilns, including soda kiln and car kiln, two outdoor wood kilns, Raku kiln, 18 Brent pottery wheels, 3 slab rollers, including 36" hydraulic slab roller, extruders, including hydraulic extruder, two clay mixers, pug mill, slip mixer, plaster room.

Drawing and Painting: Facilities and equipment include: spray booth, solvent dispensers, easels, still life supplies, media projectors, and more.

Photo-based media: DSLR cameras, Mac lab, Epson 44" archival printer, Epson 11000 Pro flatbed scanner, cyanotype facilities, a modest shooting studio, Elinchrome strobe kit, speedlights, and support for black and white chemical processes.

Printmaking: Three etching presses including a motorized Charles Brand, three litho presses, a large selection of litho stones up to 26x35", screenprinting stations and full water-based UV setup with 48"w Magnum Curing unit, four typography presses including a Chandler & Price 8x12 platen letterpress, nearly 100 drawers of lead type and vintage cuts, a large darkroom with two Olec 5K lights and vacuum exposure units for Silkscreen, and Photo-etching, Photo-polymer (letterpress), and Photo-litho, iMac computer with Adobe Creative software and Epson Expression Scanner, 24"w Epson printer for positive and negative transparencies.

Sculpture: Complete bronze casting facilities, plaster room, full welding area, full wood shop area, and a walk-in spray booth.

For safety reasons, there are restrictions on use of the woodshop, kilns, and some equipment. Please work out conditions of access and use with technicians and Supervisor(s). If you need to use these spaces and tools, meet with the area technician and your Supervisor to work out training and access options. A range of media production and playback equipment may be borrowed from the Faculty of Media + Art + Performance. Access to a mac computer lab can be arranged.

The Dr. John Archer Library houses an extensive collection of Visual Arts volumes and numerous periodicals. The student-run Fifth Parallel Gallery has regular calls for exhibition proposals.

The City of Regina has public galleries: the MacKenzie Art Gallery, the Dunlop Art Gallery, the Art Gallery of Regina, Neutral Ground Artist Run Centre, and Sakêwêwak Artists' First Nations Collective, as well as commercial galleries.

THE MASTER OF FINE ARTS PROGRAM

Program Description

The MFA program focuses on studio art practice/production and its contextualization within contemporary practices and critical discourse. Students are assigned a Supervisor with whom they meet on an individual basis. Required directed studies courses are instructed by Supervisor(s) or other Faculty members in consultation in consideration of each student's needs. Weekly Group Studio seminars allow students to discuss art theory and criticism and to develop and clarify individual research projects. The program is intentionally small (a maximum of five students are accepted each year) to allow for intensive interaction between students and faculty. The MFA program is supported by faculty members from the Department of Visual Arts, Faculty of Media, Art, and Performance, MAP Interdisciplinary Programs (IDP), MAP Creative Technologies and Design, and First Nations University of Canada.

Degree Requirements

MFA students must complete a minimum of 42 credit hours. Course work includes both studio classes and theory seminars.

Credit hours required to complete the MFA in Visual Arts are as follows:

Major – courses in Studio Art	12 credit hours
MAP 800 – Seminar in Theory and Methods I	3 credit hours
MAP 803 – Seminar in Theory and Methods II	3 credit hours
VART 901 – Research and Exhibition Preparation	9 credit hours
Art 801-804 – Group Studio	12 credit hours
Elective	<u>3 credit hours</u>
	42 credit hours

The exhibition and defense typically take place immediately following the sixth semester. In some cases, students may need to take more credits and/or take longer to complete. Students may be admitted to the program on a probationary basis and required to take additional undergraduate courses before entering the MFA program full-time. These courses do not count towards the degree. Graduate students who do not register for three consecutive semesters will be discontinued from the program.

The MFA Visual Arts is intended to be a full-time program of study, with residence in Regina. FGSR considers registration in 6 credit hours or more in a semester, 3-credits in the final semester, or in GRST995AA Full-time Maintenance of Candidacy, to be full-time.

https://www.uregina.ca/graduate-studies-research/current-students/registration.html#fact_1_3

New international students must register in at least 6 credit hours in their first semester, and in 6 credit hours in both Fall and Winter semesters to be considered full time. International students may register for part-time studies (3-credit hours) in Spring/Summer. Three credits in Spring/Summer is only considered full-time if it is the last semester of study.

<https://www.uregina.ca/graduate-studies-research/graduate-calendar/registration-regulations.html#int>

If all required courses have been completed, but students are not yet ready to submit their paper, mount their exhibition and defend, FGSR courses GRST995AA (Full-time Maintenance of Candidacy) and GRST994AB (Part-time Maintenance of Candidacy) may be taken. These permit continued use of University facilities and resources. GRST 999 (Non-resident Maintenance of Candidacy) is meant for students who do not require University facilities or resources.

Please note: once a student has registered in any maintenance course, they must continue to do so until graduation. In other words: maintenance courses are only suitable for students who have otherwise already completed all course requirements.

Under special circumstances, and with permission of the Graduate Program Coordinator and Supervisor, it may be possible to complete the degree on a part-time basis, or on a longer timeline, however, access

to studios is guaranteed only during the typical timeline, and priority for exhibition scheduling at the Fifth Parallel gallery is given to students completing on the typical timeline.

Typical MFA program trajectory and timeline

Fall 2024	Winter 2025	Spring / Summer 2025
GRST 800AA Grad Thrive Plus (0) MAP 800 (3) ART 8** – Studio (3) ART 801 – Group Studio I (3)	FA 803 (3) ART8** – Studio (3) ART 802 – Group Studio II (3)	ART8** – Studio (3) Elective (3)
Fall 2025	Winter 2026	Spring / Summer 2026
ART 8** – Studio (3) ART 803 – Group Studio III (3)	VART 901 (1/2) – (3) VART 901 (2/3) – (3) ART 804 – Group Studio IV (3)	VART 901 (3/3)– (3)
Fall 2026		
Exhibition & Defense (October or November) Register in MAP 903 (\$0) or GRST 995AA or BB** (0\$)		

**MAP 903 can not be taken after a student has taken an maintenance of candidacy courses.

Registration

Students must consult with their Supervisor before registration. It is the student's responsibility to ensure that the courses they register for fit their academic program and that their schedule is conflict free. Students are also responsible for following registration procedures and knowing registration dates for each term. Students need approval from the Graduate Coordinator or Department Head before registering in graduate courses.

Students are responsible for following registration procedures and knowing registration dates for each semester. You can find detailed information at the following FGSR site:

- Registration procedures: <https://www.uregina.ca/graduate-studies-research/current-students/registration.html>
- Next steps once accepted: <https://www.uregina.ca/graduate-studies-research/current-students/newly-admitted.html>
- FGSR convocation deadlines: <https://www.uregina.ca/graduate-studies-research/thesis-project-prac/graduation.html>
- Tuition and Fees: https://www.uregina.ca/graduate-studies-research/future-students/tuition-and-fees.html#fact_1_1

Graduate Courses

Students will select courses in consultation with Supervisor(s). Your Universal Graduate Student Program Template (Appendix I) is kept on file in the MAP Admin Hub. Students in the MFA program work with instructors—not only their Supervisor—in a variety of studio, directed study, or seminar courses. In each course undertaken, the expectations of both the student and the instructor will be stated clearly in the syllabus. All courses will use URCourses. Students may work remotely with faculty members during spring/summer semesters.

- ART 801-804 - Group Studio (12 credit hours)
These seminars are the heart of the Visual Arts MFA. They are taught on rotation by Studio Art Faculty members, and may not be substituted with other courses. Students take these courses in each of the first, second, fourth, and fifth semesters of the program. Group Studio includes our visiting artist/speaker series, *Art for Lunch*. ART 801 students usually introduce themselves through an AFL lecture. Group Studio includes End of Semester Reviews, which are a critical component of the program.
- MAP 800 and MAP 803 (6 credit hours)
These required Seminars in Theory and Methods I and II, are taken in the first year of the program. They are taught on rotation by MAP Faculty members. MAP 800 is offered only in Fall

semesters; MAP 803 is offered only in Winter semesters.

- Four courses in Studio Art (12 credit hours)
These directed studio courses are the core of studio art research and production and are taught by your Supervisor(s) or any Studio Art faculty member. Each semester, the Instructor will complete a *Directed Reading/Special Topic Class Form* to create the course so that you may register in it. This form defines the course content and basis for grading.
- One elective course (3 credit hours)
Selected in consultation with your Supervisor(s), this course must directly support work towards your MFA e. Only Graduate-level courses are acceptable.
- Three VART 901 courses (9-credit hours)
These graduation exhibition and comprehensive support paper preparation courses are spread over the last three semesters of the program and are taken with your Supervisor.
- Students must take GRST800AA, *Graduate Studies Academic Integrity Tutorial* in their first semester of study. This is a two-hour online non-credit course. Not taking this course in the first semester can compromise your eligibility for scholarships.

Professional Placement

The MAP Graduate Professional Placement provides opportunities for graduate level students in all MAP programs to gain relevant work or research experience with an arts organization to a maximum of three credits. Contact your Supervisor, Graduate Coordinator, and Christine.Ramsay@uregina.ca for more information about this opportunity, which could fulfill the 3-credit elective program requirement.

PROGRAM SUPERVISION

Supervisor

Each MFA student has a Supervisor (or two co-Supervisors) who ensures you are progressing through the program in a satisfactory manner. Our Supervisor guides you through your MFA program, helps you develop and carry out your research and project, and directs you in writing your Support Paper. Your Supervisor will help you plan your courses, help with registration, and help keep you on track towards the final exhibition and examination. They also work with you on your Examining Committee, and External Examiner selection.

Supervisor(s) are responsible for supporting students through the duration of the program including during research sabbaticals. Should any conflicts arise between students and Supervisor(s), students are advised to discuss concerns in the first instance with the Supervisor; if this discussion proves unsatisfactory, approach the Graduate Program Coordinator.

Please see the Working with a Supervisor section of the following FGSR web page for more details: https://www.uregina.ca/graduate-studies-research/current-students/preventing-solving-problems.html#fact_3_10

You and your Supervisor will review and sign the Letter of Understanding Between a Graduate Student and Supervisor by the end of your first semester in the program (December 1 for Fall; April 1 for Winter; August 1 for Spring/Summer): <https://www.uregina.ca/graduate-studies-research/assets/docs/letter-of-understanding-fgsr-sept-221.docx>

Department Graduate Program Coordinator

The Graduate Coordinator has responsibility for the graduate program at the Department level on behalf of the Visual Arts Graduate Program Committee. Students are encouraged to meet with the Graduate Program Coordinator to discuss their programs, and to seek advice and support in dealing with problems at the Departmental level. The Graduate Program Coordinator is a member of the Faculty of MAP Grad Committee, which is responsible for policy development and distributing FGSR base funding (Scholarships, Awards, and TA-ships).

In addition to chairing the Graduate Program Committee at the department level, the Coordinator is responsible for a wide variety of elements with respect to the graduate program, including but not limited to:

- Being the liaison on academic matters between graduate students, the Department, and the Associate Dean (Graduate and Research)
- Representing the Department at Faculty of Media + Art + Performance (MAP) Graduate Studies Committee meetings and at the MAP Interdisciplinary Studies Graduate Program Committee meetings.
- Leading the review of applications into the Visual Arts MFA program and keeping track of student admissions and funding.
- Arranging graduate student studio spaces.
- Sending out calls for funding including for GTAs, GTFs, and UTFs, and facilitating committee decision making on funding
- Supporting Supervisor(s) in a range of ways when required, including helping coordinate oral defenses, selecting chairs and external examiners for defenses
- Ensuring, with the advice of the Graduate Program MFA Committee and students' Supervisor(s), that students are ready to go forward with a graduation exhibition, and making arrangements for those students who are not.
- Working with Supervisor(s), students, and the MAP Associate Dean, Graduate Studies and Research, 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, records of exhibitions) after successful completion of the oral defense.
- Chairing the End of Semester Reviews

Media + Art + Performance 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 MAP Graduate Studies Committee, manages the distribution of scholarships, leads the annual summer SSHRC funding workshops, organizes incoming and current student orientations, and represents the program to the FGSR, the University and beyond. All students are encouraged to meet with the Associate Dean (Graduate and Research) to introduce themselves and discuss their programs and funding opportunities, internal and external.

Visual Arts Graduate Program Committee

The Visual Arts Graduate Program Committee is constituted of all tenured and tenure-track Visual Arts faculty members. The Committee is chaired by the Graduate Program Coordinator. The Graduate Program Committee is responsible for the overall administration of the graduate program, including but not limited to:

- Reviewing the progress of individual students at End of Semester Reviews (see below) and notifying students when progress appears unsatisfactory;
- Making recommendations to the Associate Dean (Graduate and Research) and FGSR on admissions, fellowships, scholarships, awards and the granting of degrees;
- Reviewing applications/proposals for graduation projects;
- Reviewing and revising the MFA curriculum;
- Monitoring standards and equity for students in the MFA program;
- Making recommendations about graduate funding.

Examining Committee

Examining committees are arranged as students near the end of the program and are preparing their graduation exhibitions. More information on examining committees is provided below.

EVALUATION

Grading

The University of Regina uses a percentage system for grading purposes. To stay enrolled in the program, students must pass all courses with a minimum grade 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, Supervisor(s), and the Graduate Program 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 to support their requests. Students should make such applications only with the full knowledge and support of their Supervisor(s) and instructors. Students who fail to complete course work might receive the grade of (NP) = No Paper, and Not Passed. NP is a failing grade; a student who receives an NP is ineligible for FGSR scholarships, awards, and assistantships. Students are permitted to repeat one course in the program. If it is failed a second time the student will be discontinued from the program. Please See Appendix IV for details on the Academic Recovery program

For additional information on the grading system, reassessment and appeal procedures, go to <https://www.uregina.ca/graduate-studies-research/graduate-calendar/grading.html>

End of Semester Reviews – 30% of Final Grade for Group Studio Seminars

Structure and Purpose of the Review

The End of Semester Review is compulsory for MFA students [and students enrolled in ART 801/2/3/4]. It is worth 30% of the ART 801-804 (Group Studio) grade. Students undergo four End of Semester Reviews: one at the end of each of the Fall and Winter semesters of the first and second years. The Review consists of:

- a) The installation and presentation of art works produced during the semester by students (video and web works can be included as links in EoS Statements and/or presented via screen or projector. Powerpoint presentations are not suitable)
- b) An End of Semester Review Statement
- c) A 15-minute oral presentation
- d) 45 minutes question period
- e) Committee deliberation

The Review is a formal studio visit modelled on the oral exam that will comprise the final defense of the MFA. It takes place in students' studios or in other locations arranged by the student and approved by the student's Supervisor. The Review Committee usually consists all Studio Faculty Members and one member from Art History & Curatorial Studies, when possible. The Graduate Program Coordinator chairs the reviews. [Interdisciplinary Programs student Supervisor(s) are expected to attend EoS reviews: IDP students enrolled in Group Studio should ensure their Supervisor(s) is aware of their Review date, location, and time].

The central aim of End of Semester Reviews is to help students make progress in developing, discussing, and writing about their work. The End of Semester Review is a preparation for the final oral defense. It is also used to assess student progress, including approval to move forward to the graduation exhibition and defense, and plays a part in decisions about teaching awards and scholarships.

Preparation for the Review

Reviews take place in the second week following the last day of classes. Students must sign up for their Reviews by November 15th and March 15th [the MAP Admin Hub and Group Studio instructor will coordinate this scheduling]. Students must prepare a 600-word artist statement for each of the first three Reviews. Students in ART 804 must prepare a 1500-word paper, plus a floor plan of their proposed MFA graduating exhibition. Please format End of Semester papers according to FGSR's Thesis Formatting Guidelines [<https://www.uregina.ca/graduate-studies-research/thesis-project-prac/writing.html>]. A bibliography formatted as per Chicago Style should be included.

Students submit their statement to their Supervisor(s) or designate two weeks prior to the review. Your Supervisor will help you develop and polish this writing. The student will email the paper to the MAP Admin Hub one week prior to the review. Links to documentation of time-based work must be included in the paper. Students are expected to arrange seating (for approximately 10) to accommodate the Committee and student recorder (if one is present). Students must invite one MFA student to take notes and act as a silent observer of the review. Audio and/or video recording of EoS Reviews is not permitted.

Review Procedure

Students meet with the Review Committee in their studios or other spaces as determined by the student and Supervisor(s). The first 10–minutes of the review is devoted to viewing the art work. Students will determine how to best present their semester's work in consultation with their Supervisor(s). The student gives a 15-minute formal oral presentation highlighting major conceptual and formal properties of the work presented, work process, and research interests. Following this is 45 minutes of critical questions and dialogue between the Review Committee and student.

After the Review

The Graduate Program Committee will evaluate the quality of the End of Semester Statement (10%); the oral presentation (10%); the response to questions during the review (10%). The student and their Supervisor(s) will meet following the review to discuss recommendations arising. Following the fourth Review, the Graduate Program Committee will decide if a student may proceed to prepare for exhibition and defense. If the Committee determines the student is not ready to proceed another review will be set in four months.

MFA GRADUATING EXHIBITION & COMPREHENSIVE SUPPORT PAPER

Overview

In order to complete degree requirements student are required to: (a) present a solo exhibition; (b) write a support paper that includes images of the exhibition and image list; (c) undergo an oral defense.

- a. The graduating exhibition is mounted at the Fifth parallel Gallery or alternative space as approved no later than the fourth End of Semester Review. Please see Appendix III for more details about the Fifth Parallel Gallery MFA exhibition planning policies.
- b. The Comprehensive Thesis Support Paper defines the intent of the student's work and refers to the sources and theoretical basic of the art presented;
- c. The Oral Defense is a formal examination by a designated Examining Committee (see below). The Oral Defense normally takes place at the time of and at the site of the graduating exhibition. It is chaired by a member of the University graduate faculty outside of the Department, who represents the Dean of FGSR.

Exhibition

Students work closely with their Supervisor(s) to develop appropriate concepts and works for their graduation exhibitions. The exact nature of the work to be exhibited will be worked out between the student and Supervisor. Because the fourth End of Semester Review (the Review that takes place at the end of the fifth semester of the program) is the one where the Graduate Program Committee determines whether a student may proceed to the graduation exhibition, the work students present at this Review must relate to their graduation exhibition or be part of their graduation exhibition.

An MFA Thesis Exhibition should be ambitious and professionally mounted. The quality of the art work should be of high calibre, demonstrating expertise in the area of creation and evidencing a depth of material and conceptual research through creation. The art works presented are the culmination of (at least) two years of dedicated development and evolution of work towards its ideal resolution and presentation. A short artist statement must accompany the exhibition.

A note on other exhibition spaces: Students choosing to have their graduating exhibition off campus should consult with their Supervisor and the Graduate Program Coordinator. This decision should be made as early as possible. Be aware that local galleries will not 'make space' for MFA exhibitions. If you are seeking an exhibition at one of those venues, they kindly request you make a formal application for an exhibition on their usual deadlines rather than try to coordinate outside of those professional processes.

Comprehensive Support Paper (See Appendix V for our excellent guide)

The MFA Comprehensive Support Paper is an academic essay written by the student. It defines the work submitted for the graduating exhibition and contextualizes it in terms of the student's past studio practice and in terms of contemporary art, critical theory, and contemporary art practices. This is not a thesis; it is a paper that supports the thesis exhibition, which is the primary component of the graduation project. Students are expected to produce a support paper of high quality that conforms to the expectations of formal academic writing. Students may submit non-standard texts (creative writings) as a supplement to, but not instead of, the formal paper.

Guidelines for the MFA comprehensive support paper:

- Length: 20-50 pages (5000 - 12,500 words, 12pt time-new-roman double spaced).
- Content: The paper will include a description of the exhibition, narrate its development, and articulate the meaning of the work. Students must show solid knowledge of relevant areas of art practice, theory, and criticism through a well-considered contextualization of the exhibition and practice. The paper must include a bibliography of works cited (and additional reading lists as appropriate), and include appropriately formatted figures/images.
- Style and format: Although the comprehensive support paper is not a thesis, students should follow the academic guidelines set out by FGSR <https://www.uregina.ca/graduate-studies-research/thesis-project-prac/writing.html>
- The Department of Visual Arts follows the [Chicago Manual of Style](#) for annotation, which can be accessed through the Archer Library: <https://library.uregina.ca/Chicago>

Students will be asked to sign *Department of Visual Arts Support Paper Release Permission Form* to allow other graduate students, faculty members, and scholars to use their support paper and documentation for information purposes. Students are also now required to include a Transparency Statement to describe the use of AI assisted technologies in the preparation of the thesis work/support paper or to confirm that no such technologies were used.

Timeline and benchmarks:

The comprehensive support paper must be completed and approved by the student's Committee at least 6 weeks before the date of the graduation exhibition, to give time for the External Examiner to read and approve it. Students should provide revised electronic copies of the comprehensive support paper to members of the Examining Committee (see below) at least one week before the opening of the graduation exhibition.

To achieve this, students work with their Supervisor and Committee members to make an individualized timeline to completion, based upon the following recommendations:

- 5 page project outline due at final end-of-semester review
- 1st draft of support paper due to Supervisor 5 ½ months before proposed defense date
- 2nd draft of support paper due to Supervisor 4 ½ months before proposed defense date
- 3rd draft of support paper due to Supervisor 3 ½ months before proposed defense date
- Final draft due to FULL COMMITTEE 2 ½ months before proposed defense date
- Completed Paper due to FGSR 6 weeks before proposed defense date

It is expected that the 5th and 6th semesters will be devoted to producing the exhibition work and drafting the support paper.

THE FINAL EXAMINATION AND BEYOND

Oral Defense: Committee and Procedures

Supervisor(s) typically manage and oversee all pre-defense procedures required by FGSR. These are detailed on the following web page:

<https://www.uregina.ca/graduate-studies-research/thesis-project-prac/pre-defense-procedures.html>

The oral defense of the exhibition and support paper will be conducted by the Examining Committee. Under most circumstances, the oral defense will take place at the site of the graduation exhibition while it is still being shown. FGSR will not permit the defense to proceed until the External Examiner has reviewed the comprehensive support paper and indicated that it is acceptable. The External Examiner reviews the exhibition before the time of the oral defense.

Examining Committee

The oral defense is chaired by a member of the Graduate Faculty from outside the Department. The Examining Committee, which is established by the student's Supervisor shortly after the student's final review, consists of an External Examiner, the student's Supervisor(s), and one or two additional members with whom the student has studied during the MFA program. These members must be present at the examination. The External Examiner may attend via teleconference if they are not able to be present in person, however this is not encouraged. The Graduate Program Coordinator and/or the Department Head are ex officio members of the Examining Committee, and normally do not attend defense proceedings. With permission of the Graduate Coordinator and approval of the Supervisor, at the candidate's request, invited graduate students in Visual Arts are welcome to attend the oral examination as silent observers.

External Examiner

The External Examiner is a qualified person (normally a faculty member from another university) with expertise relevant to the student's work. The External Examiner is selected by the Department upon the recommendation of the student's Supervisor in consultation with the Graduate Program Coordinator. The Supervisor normally consults with the student in selecting an External Examiner but is not required to do so. It is the responsibility of the Supervisor and the Graduate Program Coordinator to ensure that the proposed External Examiner is eligible under FGSR rules. The name of the proposed External Examiner

is submitted to FGSR for approval along with the final copy of the student's comprehensive support paper and necessary paperwork. FGSR verifies the External Examiner is eligible and forwards the paper for review. If the proposed External Examiner is not eligible, FGSR will ask the Department to nominate another person.

Guideline for the MFA comprehensive support paper for External Examiners

The MFA Comprehensive Support Paper is an academic essay written by the student. It defines the work submitted for the graduating exhibition and contextualizes it in terms of the student's past studio practice and in terms of contemporary art, critical theory, and contemporary art practices. This is not a thesis; it is a paper that supports the exhibition, which is the primary component of the graduation project. Students are expected to produce a support paper of high quality that conforms to the expectations of formal writing. When an individual agrees to serve as External Examiner, they will be sent a copy of the completed support paper, in addition to appropriate visual media related to the project (images or video, for example). It is the External Examiner's role to read the support paper (and view the accompanying media) and decide whether the project appears fit to proceed to defense. The External Examiner should look to the description of the project itself, along with the narrative and contextual elements that have brought the project to this point, to guide their decision. It is important to reiterate that the support paper is not a thesis; it simply sets the stage for, supports, and supplements the graduating exhibition/project.

Defense Format

Defense procedures required by FGSR are detailed on the following web page:

<https://www.uregina.ca/graduate-studies-research/thesis-project-prac/defense.html>

Usually, the defense takes place at the location of the exhibition. If the project is not location or gallery-based, another location for the defense will be decided by the Graduate Program Coordinator, the Supervisor, and the student. The Chair introduces the candidate and all members of the Examining Committee and outlines examination procedures. The candidate will provide an overview of the context, meaning, and ideas behind their work and guide the Committee through the exhibition (approximately 15 minutes). No questions are allowed during this time. Following this, the question period begins, focused on both the exhibition and the support paper. The external examiner asks the first questions and may take up to one hour to do so. After this, the committee asks questions, with the Supervisor asking the last questions. A second round of questioning is usual. This portion of the exam generally lasts 90-120 minutes. 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 where they can re-enter the room to be informed of the Committee's decision.

The Committee will discuss the exhibition, the support paper and the defense. The exhibition, the paper, and the defense are three separate assessed components of the degree. The exhibition and defense either acceptable, not acceptable and be repeated, or not acceptable and fail. The support paper is evaluated in the following manner: passes without revision (this is extremely rare); passes with minor revisions; passes with revision; must be rewritten and defended; fails. Note that a failure is very rare because the Supervisor and Graduate Program Coordinator will not let a comprehensive support paper or exhibition go forward unless they are satisfied with its quality. If an External Examiner deems a comprehensive support paper to be unacceptable, the student will be asked to rewrite it before a defense is (re)scheduled.

After the Defense

Upon successful completion of the exhibition and oral defense, students must undertake revisions of the comprehensive support paper as directed by the External Examiner and the Examining Committee, under the direction of the Supervisor. Revisions will normally be reviewed by the Supervisor and notice of successful completion will be sent to FGSR by the Supervisor. Upon FGSR approval, the student may elect to send their support paper and images to the Archer Library for uploading on oURspace.

Graduating MFA students should ensure good documentation of their final exhibition is made and included in the final paper submission post-defense to FGSR. This is the version students should upload to the University of Regina oURspace Repository.

FUNDING OPPORTUNITIES

Scholarships and Awards

The Faculty of Media, Art, and Performance provides support to MFA students through FGSR-administered base funding and with employment opportunities within the Department. The Faculty is committed to distributing funding as equitably as possible. The Associate Dean (Graduate and Research) and the Faculty of MAP Graduate Committee oversee all funding applications within the Faculty.

Each semester on September 15th and January 15th, students must complete a funding application and submit it to the MAP Admin Hub. A copy of this application is included as part of the appendices of this handbook.

FGSR provides funding in the form of graduate scholarships and Teaching Assistantship's (GTA's). TA'ships involve helping an instructor to teach a class. Scholarships do not involve teaching or other duties. Students must apply for these awards, which are allocated on a competitive basis, and it is the student's responsibility to get applications in on time. Note that these awards have different deadlines. Students should check the web site frequently and make sure that they meet application deadlines. Students must submit applications to the Graduate Program Coordinator and Associate Dean (Graduate and Research) at least two weeks before FGSR deadlines
<https://www.uregina.ca/graduate-studies-research/scholarships/index.html>

In addition to direct support with FGSR funds, FGSR administers scholarships and awards for which students in the MFA-Visual Arts program are eligible. In most cases students must apply for these; often students must arrange for letters of recommendation from faculty members. The Graduate Program Coordinator will work with Supervisor(s) to provide letters of reference where required. Information on Visual Arts eligible scholarships and awards managed by FGSR is available here:
<https://www.uregina.ca/graduate-studies-research/scholarships/listing.html>

The MAP Graduate Studies Committee or a subcommittee reviews applications and recommends funding for the strongest students. Grades are central in allocating FGSR funds but are not always the only factor. Those receiving awards will receive an official letter from FGSR.

To be eligible for a GTA students must be fully qualified, in good standing, registered full time (usually 6 credit hours; 3 credit hours in the semester of the graduation exhibition and defense), and provide their Unofficial UofR Transcripts in the semester in which the award is held. Students in post-program maintenance may hold one GTA/GTF. Holders of other FGSR funding may be eligible to hold a GTA but not a GTF. Holders of Major Awards may hold a GTA provided they do not exceed the requirements of the major donor. Students may undertake up to 12 hours of employment per week, on or off campus, while holding certain awards from FGSR. Students are eligible for a maximum of 5 semesters of funding from FGSR.

Students who meet eligibility requirements such as above an 80% average, are strongly encouraged to apply for the [Social Sciences and Humanities Research Council \(SSHRC\) Canada Bombardier Graduate Scholarship](#). The Associate Dean (Graduate and Research) leads summer workshops on applying for SSHRC and you are urged to attend, even when this pre-dates the formal start to your studies. Your Supervisor(s) or other instructors will also help you to prepare your application.

Students may be eligible for grants or other funding from such sources as the Saskatchewan Arts Board, Canada Council, and other provincial and federal organizations that support the arts. Information on some of these grants is listed on the FGSR web site. Students are encouraged to investigate and apply to these sources of funding. While students are normally expected to be resident in Regina for the seven semesters of the MFA program, some accommodation can be made for students who obtain residencies or fellowships that require them to be away from Regina. Students should discuss this with their Supervisor(s) and with the Graduate Program Coordinator.

Employment Opportunities

The Department provides some employment opportunities for graduate students. Most of these positions are technical support, Teaching Assistantships (from FGSR base funding) and TA-ships in the form of

markers for undergraduate classes. Faculty members who hold grants might also provide employment for students as Research Assistants. Department employment opportunities are posted online on the HR website at the beginning of each semester; it is the responsibility of students to check these postings and apply for positions by the stated deadlines. Under the contract negotiated with CUPE 2419, graduate students have preference in applying for student studio technician positions and grading positions offered by the Department, as long as the graduate students have appropriate qualifications for the positions. Department also often hires eligible MFA students as University Teaching Fellows (UTF) to solo teach courses. Students must apply for these positions with a letter and CV to the Graduate Program Coordinator at the designated deadlines (twice per year, watch your @uregina.ca email addresses for those calls). Students hired to teach as UTF's are also eligible for scholarships. Students who teach for the Department are required to attend workshops offered by the University's Centre for Teaching and Learning. FGSR requires participation in CTL workshops as a condition of holding a TA-ship. Consult the CTL website for teaching tips and web resources at: <http://www.uregina.ca/ctl>

GENERAL INFORMATION

Mail

Graduate students can receive University-related mail via the Department of Visual Arts.

Email

The University assigns a university email address to all students. MAP and the Department will use this email address to contact students. Students should check their university email regularly or arrange to have email sent to this address forwarded to the email address they normally use. You could miss out on important information and opportunities including for scholarships, should you not use your @uregina.ca email address regularly.

Department and Faculty Space: Use & Reservation Policy

Shared Department facilities are accessible to all registered MFA students with University of Regina ID. Other locations can be booked through the Department Administrative Assistant or the Faculty Administrator. Please see Appendix VI for our policy on the on-campus display or performance of artwork outside of classrooms and studios.

MFA Student Representation

Graduate student representatives may sit on some Department, Faculty and University committees. Interested students should contact the Graduate Program Coordinator.

Graduate Students Association

MFA students are encouraged to contact and get involved in their representative association. The Graduate Student's Association (GSA) is an organization for all graduate students within the university environment, where graduate students collaboratively engage in activities toward academic, social, and personal development. Every graduate student becomes a GSA member upon registration.

The GSA is located near the department of Visual Arts, in room RC 223. It can be contacted by e-mail at: URGSA@uregina.ca. For more information about the constitution and the role of the GSA, see the FGSR Calendar.

Fifth Parallel Gallery and Visual Arts Student Association (VASA)

The Fifth Parallel Gallery and Visual Arts Student Association (VASA) are student run organizations. MFA students are encouraged to get involved as volunteers: there are many benefits both in terms of your student experience, and your art practice.

Appendix I - MFA in Visual Arts 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
GRST 800AA: Grad Thrive	First		0		
MAJOR courses in Studio Art (12 credits)					
ART 8XX			3		
ART 8XX			3		
ART 8XX			3		
ART 8XX			3		
MAP 800 (3 credits)			3		
MAP 803 (3 credits)			3		
GROUP STUDIO (12 credits)					
ART 801			3		
ART 801			3		
ART 801			3		
ART 801			3		
OPEN ELECTIVE (3 credits)			3		
RESEARCH AND EXHIBITION PREP (9 credits)					
ART 902			3		
ART 902			3		
ART 902			3		
COMMITTEE					
EXTERNAL					
REVIEW					
DEFENSE					
Total Credit Hours/ Total Credits Earned			42		

** use Table formulas to calculate Credit Hours and Credits Earned*

Appendix II

List of Forms

A plethora of forms exist that allow us to do our work. Below is the link to FGSRs Forms web page, and a list of just some of the key forms you and Supervisor(s) need to be aware of.

<https://www.uregina.ca/graduate-studies-research/current-students/forms.html>

Admission Forms

FGSR Application for Admission Form
FGSR Confidential Recommendation Form
Letter of Intent
Requests for Extension to Acceptance

Financial Aid Forms

FGSR GTA Application Form
Emergency Bursary Application

Thesis/Defense/Ethics/Committee Forms

Thesis Submission Checklist
Thesis Committee Release Form
External Examiner Nomination Form
Notice of Defense of Thesis form

Student Request Forms

Request for Deferral of Term Work
Application for Grade or Tuition Adjustments
Appeal of Final Grade
Request for UofR Transcripts
Change of Supervisor Form
Application for Graduation

Appendix III

Guide for planning Visual Arts MFA Thesis Exhibitions in the Fifth Parallel Gallery April 2024

The MFA Visual Arts culminates with a graduating Thesis Exhibition. This exhibition may take place at the Fifth Parallel Gallery on campus, or at an alternate location chosen by the student in consultation with their Supervisor. Exhibitions at the Fifth Parallel Gallery are not guaranteed.

The Fifth Parallel Gallery is a student-run gallery (not a Department Gallery). The Fifth Parallel Gallery sets aside two, 2-week long blocks of time in each of Fall, Winter, and Spring/Summer semesters for MFA Thesis Exhibitions. These two weeks include the time required for installation (usually three days) and strike (one or two days).

The Fifth Parallel Gallery, in consultation with the Department of Visual Arts Graduate Program Coordinator, makes all decisions about the scheduling of specific time slots for these six annual exhibition blocks.

The Visual Arts Department Graduate Committee makes all decisions about allocating scheduled slots for these six annual exhibition dates, and communicates these scheduling decisions to students. Once scheduling decisions are confirmed, students are then responsible for communicating installation logistics with Gallery staff.

Please note that the Spring/Summer slots may be weighted towards the very start or very end of session (i.e. late April/early May OR very late August/early September) to assure the availability of faculty and external examiners who typically travel and focus on their own studio research during Spring and Summer semesters.

MFA students who are completing on the normal and expected timeline (i.e. in the Fall semester immediately after their 6th semester of full-time study in the MFA program) are given priority for these two slots.

Should there be more than two MFA students per semester seeking to use the Fifth Parallel Gallery for their MFA Thesis Exhibition, the Gallery has an application process in place: students in this scenario must submit a proposal for the Gallery to consider within its schedule.

Appendix IV

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 one course (achieve a grade of less than 70%) 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 Required to Discontinue (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, <https://www.uregina.ca/graduate-studies-research/graduate-calendar/grading.html>).

The Faculty of MAP Graduate program has the following recovery program in place. Because individual circumstances may vary, recovery strategies may also vary. Nonetheless, the following will guide Supervisor(s) through situations in which remediation is required.

A student who fails a course may have an advising hold placed on their 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 them 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. 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 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 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 V

The MFA Visual Arts Comprehensive Support Paper: Getting Started

OVERVIEW

Most students anguish over the MFA comprehensive support paper. Some feel they are weak writers. Others are uncertain about the role of theory. Many find it difficult to switch gears from making their exhibition to writing about it. Some are discouraged because they compare their imagined paper against writing in a different genre, for example, an MA thesis. The main anxiety comes from being unfamiliar with the support paper genre.

The MFA support paper is not a thesis. The exhibition is the thesis. The support paper is a formal essay that explains your exhibition and creative research practice to an intelligent reader who does not know you or your work. It may help to imagine this reader is your external examiner—because they are. The golden rule is to write what your reader needs to know before considering what you feel you need to tell them. This paper is more a work of exposition than expression.

While every paper is as individual as the exhibition it illuminates, the genre has some standard features. The MFA comprehensive support paper is a formal essay that unpacks the meaning of the work(s) by:

- describing the artwork in the exhibition;
- narrating the development of the project;
- contextualizing the exhibition within the art and theory practices that inform it.

Understanding these essential elements from the start provides you with a strong but flexible armature from which to support your writing. Your first step is to read several successful MFA support papers to understand the range of possibilities that the genre can accommodate.

A successful support paper does not need to be a literary or critical masterpiece. It simply needs to tell the story of the exhibition's research, creation, and meanings clearly, orderly, and evocatively. A good paper deepens the thesis exhibition; it does not compete with it. Essays that are poetic, literary, or theoretically brilliant may be fine literature or critical writing but poor support papers. The measure of a good support paper is not its literary or theoretical value, but how useful it is for the reader in understanding your work.

Many students become overwhelmed by a drive to make their paper 'academic', beautiful, and interesting at the expense of a sound argument and structure. They find themselves rambling through a theory wasteland, or telling stories that are of more interest to themselves than most readers, stories that may be engaging but that diverge from the art work. Many students lose sight of their structure. They spend weeks doing new research, crafting beautiful sentences, and developing complex arguments, only to find, in the final stages of writing that these elements do not support their central argument or they distract from an exposition of the exhibition. They become so protective of these jewels that they cannot part with them even when they know they might even undermine the purpose of the paper. This can usually be worked out through great pains in the weeks before the paper goes to committee, but a less frustrating strategy is to assemble the essay before writing it. That is, by building the parts of the paper in the drafting process, you are less likely to create sentences or paragraphs too precious to revise or jettison. Prose polishing comes towards the end.

Before writing the paper, you should work out your themes and narrative threads orally or in writing with your Supervisor through considering questions such as these. What is the material nature of the work? What is the subject(s)? Why is the work this way and not another? How did this exhibition come to be? What is the exhibition's central idea, observation, claim, feeling, desire? What artists, movements, ideas, and other influences made this exhibition possible? How would you like the work to be received? Have you tested your expectations? A bit of encouragement; your exhibition contains unique things, things that have never existed before. How and why they came into being is fully known only by you. Your job, in this paper, is to tell these stories.

Logically, because the exhibition is the thesis, and the thesis required research and process to come into being, the support paper is an account of research and artistic activity already completed. It should not

require extensive new research. In practice, however, writing the support paper is a way of knowing the project in another way. Most artists work intuitively, coming to conclusions, expressions, or forms without logical steps and without full comprehension of the meaning of the work. Writing can be a painful task of retracing and filling in the steps between leaps; owning up to influences; discovering hidden motives and meanings; and often improving, even transforming, the exhibition.

The greatest difficulties arise because the exhibition and paper are being assembled at the same time. However, our experience shows that exhibitions are richer and defenses smoother because of this simultaneous process. One feeds the other. The process outlined below is an attempt to lessen the typical difficulties that arise from this conjunction.

BEFORE YOU WRITE

The greatest stress in writing the Support Paper is time. Be sure to establish a timeline with your Supervisor well in advance of writing. FGSR will need the finished package (Support Paper, exhibition images, forms) four weeks before the proposed defense date. Something may go wrong; call it six weeks. Your committee needs the paper four weeks before it goes to FGSR. Do not rush them! You will need time to respond to their suggestions and further polish the paper. Plan for no less than a month. It is difficult to predict how many drafts your paper will have to go through with your Supervisor before it goes to the committee. With vacations, research time, or other interruptions, plan for six weeks to two months. If the proposed defense date is Nov. 15, then the first draft should be to your Supervisor by mid-July. The first draft should complete in that it follows the FGSR format requirements, a complete citation, and bibliography.

Any piece of writing should begin by the author's determining the genre of the text and the nature of the audience.

In a sense, the support paper has an audience of one: the external examiner. The paper can do any number of other things, but its central (institutional) mission is to introduce the exhibition to the examiner before they see it. The support paper is primarily a work of exposition rather than expression; it describes the work and provides the exhibition's artistic and intellectual context and possible meanings. If the paper's purpose is kept in mind, the student is likely to write clearly and concisely.

You are writing to an intelligent, perceptive reader, a senior fellow artist who knows much that you do, but not everything. They know many things you don't, but do not know your work. You are the expert on this exhibition and this paper endeavours to explain what may not be evident to the eye. You want to demonstrate that you understand your own process and exhibition and the contemporary art and theoretical context for your work. You also want to fill in what knowledge the examiner may lack with your knowledge, all in the effort to provide this reader with the grounds to evaluate the exhibition intelligently, compassionately, and fairly.

Thinking of this paper as having a single reader, rather than a whole range of imaginary readers, can help the writer focus. A common difficulty with writing with the committee in mind, or two Supervisor(s) as well as the committee, is that the writer becomes confused by too many, often competing, interests. This is especially challenging if these voices come into the text before the central narrative and thesis are established.

Because you are seeing this work as an account of your exhibition and practice, there are all kinds of things you can do before you compose the essay.

Documentation of Research from the start

Writing goes easier if you maintain a rigorous system of documenting your research throughout your MFA studies. Keep a journal, a blog, or a file folder. Keep track of the artists you learn about, the art works that you look at, the texts you read, and the ideas that impact your art making and thinking, as well as reflections on your artistic process and evolution. Keep bibliographical citations. Transcribe quotations. Take note of URLs and dates you accessed them. Such a resource will reduce the likelihood of becoming distracted by 11th hour research.

Preparing an Outline/Structure for the Paper

The most straightforward structure for your support paper has already been outlined above:

- describe the artwork in the exhibition;
- narrate the development of the project;
- contextualize the exhibition within the art and theory practices that inform it.

This structure is not a requirement, but a starting point. You should prepare your outline in consultation with your Supervisor.

Notice, here, that we have not yet tackled the Thesis section. Start with the outline for the body of the paper. You could go so far as to block out, in point form, the content of each paragraph or section within this larger structure. For each component of each section, you can drill down your point forms in such a way that allows you to connect the dots and fill in the blanks towards your first full draft. This process of drafting an outline and creating points to cover within each section, IS writing, not a prelude to it.

If you follow the approach noted above—structuring, blocking out, drafting etc.—you can see that by this point three quarters of the volume of the paper is already taking shape. Doing this work of outlining the main sections of your paper—describing the exhibition, narrating its evolution, and contextualizing its influences—will give you a strong sense of the shape of your project before you tackle the thesis.

KEY SECTIONS OF THE PAPER

Introduction and Thesis

A thesis is an argument or theme stated in a condensed, complex sentence or two that requires elaboration. The thesis organizes the paper. It is usually in the first or second paragraph and is followed by a brief outline of how you will explain the claim. Rather than simply stating a fact, a thesis is a statement that includes a claim that must be explained and defended. In our case, the thesis is the controlling idea behind the exhibition and may not be resolved. This type of thesis is a thesis question or the establishment of a problematic that animates the work. In either case, it must be clearly composed and announced early on.

It is worth spending a considerable amount of time crafting a working thesis. It will change as the paper evolves, but it serves as a helpful guide to structure the paper. Only elements that directly connect to the thesis should be included in the paper. Keeping this central idea in mind helps the writer determine how the narrative should unfold. The description of your exhibition is generally unperturbed by the thesis. However, once the working thesis is in place, you can see how it might affect the other elements. For example, suddenly, one influencing artist may be more relevant to the narrative than another. The exhibition's context is also determined by the thesis. In the example at the end of this Guide, theories of representation, the gaze, identity, even gender, are implied, and the writer is responsible for those relevant theories—so, one must watch the complexity of the argument and make sure it is defensible and supportable in the space given. Again, you must watch out that you are defending your exhibition, not a theory.

Description

A substantial portion of your paper is description. A general description near the beginning allows the reader an overview of the exhibition. A longer, detailed description usually occurs later, and perhaps throughout the paper, as you elaborate on the meaning and context for your works. A description very early in the paper allows the reader to have a more complete understanding of the subject and to follow the writer/artist's later commentary and contextual claims to the work. Descriptions are reasonably objective accounts. Commentary should only occur once the facts have been established. A description of each piece, immediately followed by commentary, can disrupt the essay's flow. It is better to describe the whole installation, then the significant parts, and then run through the themes and other ideas with links and commentary on exemplary works. Because the art works and their physical context are established in the reader's mind, subsequent descriptions can be short, resulting in less repetition and a smoother flow.

Even though the description section will be revised right up until the last week, there is no reason to delay work on it. In fact, describing the individual works is a good way to hasten the confirmation of the exhibition elements in the exhibition, as well as build confidence in the paper preparation.

The description must explain where the exhibition or performance is; when; the nature of the space (including dimensions of the room, if it is in a room); and all the elements that make up the exhibition or performance. The more refined description of the exhibition's parts includes titles; medium; dimensions; dates; and all other relevant information such as sounds and deliberate odours, etc. Installations and performances should also include accounts of viewership or participation.

Development of the Project Process and History

The second section, that can be begun before having a thesis or narrative structure, is the account of how the exhibition took shape. In most cases, this section should be only if those elements that led to this exhibition. Side projects or abandoned paths can be included as long as you explain their relevance to the formation of the exhibition. You may feel that some 'side' stories need to be told because they inform the tone and feel of the exhibition or provide insight into a change in your methodology. If you include them, be sure to link these stories to your central idea. Explain how they are relevant to your work and process. Always consider, 'why am I telling the external examiner this?' 'How will their knowing this contribute to a better understanding of my work?'

Contextualization: Artistic, Theoretical, Critical, Philosophical, and Other Influences

You should begin gathering influences that contextualize your work before thinking about the paper.

Artistic Influences

What three artists have been most influential to the exhibition? Remember, the paper is a defense of your exhibition. Therefore, the chosen artists don't just make things that resemble your work or have similar methodologies to yours; they are folks whose works and practices have truly influenced your exhibition and practice. If you have been conducting and documenting your research throughout the MFA program, these artists and works should be readily identifiable to you by the time you begin writing the support paper.

Describing your artistic influences should not take up more space than is necessary to help the reader understand the impact of your influences on your work. References to your artistic influences should not stand alone but be framed as directly relevant to specific processes and/or works in your exhibition. Focus less on resemblances and associations, and more on reasons. It is helpful to describe one of your influencer artist's works and then show how that piece affected one of your works.

Graduate students in all fields are expected to know the key figures, ideas and trends within their genre. Most external examiners are keen to test students on this and often provide surprise connections, or are surprised when students do not know the artists and ideas they ought to know. It is unusual to make an innovation in any field without knowing that field's current contents. A few hundred words on how your work fits into the contemporary art scene is usually integrated into this section. Be sure you locate your genre, medium, subject matter and any innovations you might be attempting. This is also a good time to consider why the exhibition in the 5th Parallel Gallery and not elsewhere? Or why elsewhere and not a conventional gallery? Consider for example, is the exhibition meant to educate, delight, disrupt....?

Critical, Historical, Theoretical Influences

Often, students who have not conducted rigorous research throughout the MFA program will find themselves scrambling while writing the support paper to find ideas, authors, and theories to tack on to their papers. This is the wrong approach, and these are unlikely to read authentically or credibly. Just as you should be readily able to identify key artistic influences, by the time you start outlining your support paper, you should have a clear concept of the critical, historical, and/or theoretical ideas that are relevant to your work. What does *relevance* mean, in this context? It means that those ideas are so tied to how

you thought about and created your works, and to how your works will be interpreted, that they make complete sense to cite. Without citing those ideas, understanding of your exhibition will be incomplete.

Theory and philosophy can enrich a support paper's argument but should not become the main concern. The essay should defend the exhibition, not a theory. It is not unusual for a student to insist on keeping a pet idea only to encounter an external examiner who knows the concept better. They might then challenge the student on their comprehension, interpretation, and application, or the theory's viability in general. In any case, it is not advisable to spend time in your defense sliding down someone else's theory rabbit hole when you should be attending to your art project. In this context, theories are interpretive or methodological tools used to help unpack, explain, or otherwise support interpretation of the exhibition and to help your readers understand your research process and context. Many papers get tangled when students do not have a firm grasp of their own work—have not developed narratives and explanations for it—and then seek a theory to 'justify' it. These often read as less than credible afterthoughts rather than informing insights. Like the artists cited as influences, the theory should be one that impacted your current project. Whatever ideas or theories you choose, write the idea up in less than 300 words. Have a scholar read it to make sure you have it right. Apply it to your work. Step by step, show how the idea illuminates your exhibition of practice.

By remembering the primary audience and the purpose of the paper, by establishing the facts of the exhibition through description, and the development of it through a clear personal narrative and accounts of artistic influences, you will establish the practical limits of your project. The thesis and applied theory must account for these facts and deepen them.

AN EXAMPLE OF THESIS DEVELOPMENT

The representations of a variety of body types in this exhibition challenge the notion of normative bodies.

By representing a variety of body types in this exhibition, I embrace what the normative gaze condemns as monstrous.

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By representing a variety of body types in this exhibition, I embrace what the normative gaze condemns as monstrous as a form of personal and political resistance; but, in the course of this work, I found myself equally repelled and fascinated and was eventually left wondering if I was exploiting my subjects.

By representing a variety of body types in this exhibition, I embrace what the normative gaze condemns as monstrous as a form of personal and political resistance; but, in the course of this work, I found myself equally repelled and fascinated and, eventually, see that I was absorbed in the production of spectacle to the point where I wondered if certain bodies could ever be normalized. This exhibition is a display of my uncertain position.

It is essential, at this point to develop as strong a thesis as possible. As you can tell from the above examples, numerous terms need defining, and theories are implied. You can see how dramatically a thesis can shape a paper, and how readily it could get away from you. You could easily find yourself needing to argue the politics of representation with Andrea Dworkin and the carnivalesque through Mikhail Bakhtin—just for starters—because the defense of a complex thesis required it—when all you really wanted to do was discuss being fat. Of course, at the graduate level, fat is never just fat, but you do need to find a balance between being carried away from your primary subject (the exhibition) and the logical demands of an over-wrought thesis.

AN IMPORTANT NOTE ABOUT THE DRAFTING PROCESS

Often, MFA students become frustrated with the process of drafting and refining their support papers. It is rare that a student writes a first draft of the paper and it is polished or complete. If you look at the timeline set out in the Graduate Handbook (it notes that the 1st draft is due to your Supervisor 5.5 months before the proposed defense date, and imagines at least 4 full drafts), you will see that the writing never takes place quickly, or without ongoing and persistent refinement. Often, you will make a discovery during the writing process that will impact how you have written other portions of the paper. Do not let this deflate

you! If you set your mind to expect and enjoy this process, you might find yourself less frustrated or burdened by the process.

The requirements of the MFA Comprehensive Support Paper are outlined in the MFA Handbook: <https://www.uregina.ca/media-art-performance/assets/documents/visual-arts-grad-handbook.pdf>. The Handbook is your main reference for guidelines, processes, and procedures, and has links to important information on the Department and Faculty of Graduate Studies and Research website.

Revised 2024

**POLICY REGARDING THE ON-CAMPUS DISPLAY
OR PERFORMANCE OF ARTWORK
OUTSIDE OF STUDIOS AND THE ART GALLERY**

The Department of Visual Arts encourages faculty and students display artwork outside of studios and the Fifth Parallel Gallery. These spaces and activities are regulated by the following procedures:

1. A student wishing to display or perform art outside of the usual designated venues must seek the sponsorship of a Department of Visual Arts faculty member. The student must provide the faculty member with: a) a written description of the work; b) (if applicable) a rendering of that work; c) a detailed description of the proposed location of the work and the duration of the display or event (ex.: Sept. 8-9, 9am-3pm); d) a description of the installation activity (what is happening when you install; how much time you will take; how much noise you will make; etc.).
2. If the faculty member agrees with the proposal, it is forwarded for approval to the Department Head and by the Head to the Dean's office as information.
3. Because the installation or performance occurs in space managed by several groups, the student and the sponsoring faculty member must contact every person responsible for the space to notify them of the plans, and in most cases, to obtain their permission or agreement for the work. All work in on campus locations must be approved by:
 - a. Assistant Director of Production, Physical Plant.
 - b. Manager of Custodial Services.
 - c. Manager of Campus Security.
4. The local custodial staff of that area must be consulted if the work or performance might interfere with custodial operations.
5. You are responsible with informing and negotiation with anyone else whose space you may be implicating.

Note: All communications with the above mentioned officials are to be copied to the Department Head, who will, in turn, copy them to the Dean's Office.

6. Events that are open to the public outside of regular University business hours (weekdays 8:30am-5:00pm) require special accommodations. For example, access to all rooms but the display area must be locked. Visitors from the public who do not normally have access to University space must be accompanied by a faculty member or by a student designated by a faculty member when they are visiting or participating in the exhibit.
7. **Any exhibition or performance that uses human or animal subjects or images of humans or animals will need Review Ethics Board approval.** In general, guerrilla theatre, projects that involve making or using images of passers-by, and similar kinds of projects that might compromise privacy or safety will not be permissible on University property.

Please allow plenty of time before your proposed display or performance for these procedures to be followed. If you have not secured all necessary permissions and agreements, you will not be allowed to proceed with the exhibition or performance.

**Permission Form for On-Campus Display or Performance of Art Work
Outside of Studios and the Art Gallery**

Date:

Name:

Faculty/Department:

Contact Information:

Supervisor of Project Installation:

Dates of Display or Performance:

Location of Display or Performance (specific location):

Date of Installation of work:

Detailed Description (attach a typed document and see outline on back):

Space Managed by: _____

Check List:

Permission granted (appropriate people please check box return to Visual Arts for distribution of forms):

Supervising Professor

Department Head

Facilities Management Assistant Director

Security Manager

Custodial Services Manager

Student Signature

Date

Supervisor Signature

Date

Department Head Approval

Date

c.c.: Dean's Office Facilities Management (B. McCrady) Security Custodial Staff

