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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 study with us. The Department of Visual Arts provides outstanding studios, curriculum, and professional supports to MFA students, including opportunities for funding, Teaching Assistantships, and University Teaching Fellowships. Over the next couple of years, you will build strong professional relationships with faculty members and each other. Information published in this Handbook and on the Faculty of Graduate Studies and Research website will help you along the way.

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

The Faculty of Graduate Studies and Research Current Students web page has 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 at <u>VA-Grad@uregina.ca</u> with any questions that arise as you plan for and work through your Master of Fine Arts in Visual Arts.

Warmly,

Larissa Tiggelers, Assistant Professor, Acting Graduate Coordinator, January – June 2025 Risa Horowitz, Professor, Graduate Coordinator, Department of Visual Arts May 2025

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 graduate 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 supervisors 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 May 2025

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 are informed by Indigenous Ways of Knowing, Being, and doing, and 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, Anihšināpēk, 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, being, and doing

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 <u>Visual.Arts@uregina.ca</u>

Interim Graduate Program Coordinator (until June 30, 2025): Prof. Larissa Tiggelers Larissa.Tiggelers@uregina.ca

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

Visual Arts Department Head: Prof. Robert Truszkowski Map. Visual Arts. Head@uregina.ca MAP **Admin Hub**: Charity Redding and Shivani Singh 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 149 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). <u>Professor</u>, 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)

<u>Associate Professor</u>, painting, drawing, professional practices, ecological systems, art and the environment, more-than-human knowledge.

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. On Sabbatical January 1 – June 30, 2025

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)

<u>Associate Professor</u>, 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)

<u>Associate Professor</u>, Acting Graduate Coordinator (January 1 - June 30, 2025) 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)

<u>Professor, Department Head</u>. 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)

<u>Assistant Professor</u>, 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 & Assistant Professor, Indigenous Communication & Fine Arts

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

Lionel Pevachew, 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

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

MAP Hub Staff RC 271 (306) 585-5572

Charity Redding Shivani Singh

MAP.AdminHub@uregina.ca

Other Phone Numbers

Sessional Instructor Office	(306) 585-5582
Printmaking Studio	(306) 585-5518
Sculpture Studio	(306) 585-5516
Wood Shop	(306) 585-5553

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 and other requirements to complete the MFA in Visual Arts (https://www.uregina.ca/graduate-studies-research/graduate-calendar/all-programs/visual-arts.html#fact 2 1):

REQUIREMENT	CREDIT HOURS
GRST 800AA Grad Thrive Plus	0
Major – courses in Studio Art	12
MAP 800 – Seminar in Theory and Methods I	3
MAP 803 – Seminar in Theory and Methods II	3
VART 901 – Research and Thesis Exhibition (effective 202520)	9
Art 801-804 – Group Studio	12
Elective	3
ART 903* - MFA Exhibition and Defense (effective 202530)	0
TOTAL CREDIT HOURS	42

Typical MFA program trajectory and timeline

Typical wil A program trajectory and timeline			
Fall 2025	Winter 2026	Spring / Summer 2026	
GRST 800AA Grad Thrive Plus (0)	MAP 803 (3)	ART8** – Studio (3)	
MAP 800 (3)	ART8** – Studio (3)	Elective (3)	
ART 8** – Studio (3)	ART 802 – Group Studio II (3)		
ART 801 – Group Studio I (3)			
Fall 2026	Winter 2027	Spring / Summer 2027	
ART 8** – Studio (3)	VART 901 (1/2) – (3)	VART 901 (3/3)- (3)	
ART 803 – Group Studio III (3)	VART 901 (2/3) – (3)		
	ART 804 – Group Studio IV (3)		
Fall 2027			
ART 903* MFA Exhibition &			
Defense (0)			

^{*} ART 903 is required during the semester of exhibition and defense – please see pages below for specific conditions for taking this course. Thesis-based Master's degrees have a time limit of five years.

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.

Registration

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. Certain funding may require full-time study.

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 without compromising work visas or FGSR Registration Regulations. Three credits in Spring/Summer is only considered full-time if it is the last semester of study. If the final 3 credits of program requirements are needed in Fall or Winter semester, GRST 995AB must be taken concurrently to maintain full-time status.

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. Maintenance courses 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.

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.

Students should 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 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

Graduate Courses

Students select courses in consultation with Supervisor(s). Your Universal Graduate Student Program Template (Appendix I) should be prepared by you and your Supervisory and 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. Your Instructor will direct you to the correct course to register in and complete a *Directed Reading/Special Topic Class Form* if the creation of a new course is needed.
- One elective course (3 credit hours)
 Selected in consultation with your Supervisor(s), this course must directly support work towards your MFA. Only Graduate-level courses are acceptable.
- Three VART 901 courses (9-credit hours)
 The graduation exhibition and comprehensive support paper preparation courses are spread over the last three semesters of the program and are taken with your Supervisor.
- ART 903 MFA Exhibition and Defense (0-credit hours, 0-tuition)
 - For students completing ART 902/VART 901** credits in their 6th semester and exhibiting and defending in that same semester, ART 903 is taken concurrently;
 - -For students whose Thesis Submission Package is submitted to FGSR 4-weeks prior to the last day of classes in any semester, but who exhibit and defend in the following semester, only ART 903 is taken in the following semester;
 - -For students whose Thesis Submission Package is submitted to FGSR after the 4-week deadline but before the end of classes that semester, only ART 903 is taken in the following semester; -For students whose Thesis Submission Package is submitted to FGSR before the add/drop deadline of the new semester, and whose other degree requirements are already met, only ART 903 is taken in that semester:
 - -For students whose Thesis Submission Package is submitted to FGSR after the add/drop date of the new semester, and whose other degree requirements are already met, ART 903 is taken simultaneously with a suitable GRST Maintenance of Candidacy course, full or part time, depending on the student's unique circumstances as per FGSR, SSHRC, or other regulations concerning student requirements for full or part-time study).

Should the exhibition and defense be delayed during the semester of ART 903 registration, the existing rules set out by FGSR surrounding deferrals and compassionate leaves will be honoured. A student may not be permitted to continuously register in VART 903 without special permission tied to extraordinary circumstances, to be assessed on a case-by-case basis.

Students must take GRST800AA, Grad Thrive Plus in their first semester of study. This is a two-hour online non-credit course. If Grad Thrive Plus (GRST 801) course is not completed within the first semester of a student's program, a registration hold will be placed on their account, preventing students from making any changes to their course schedule—including adding or dropping classes—until the course has successfully been completed. In addition, students will be ineligible for most funding and scholarship opportunities until the requirement is met.

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.

Teaching Experience:

The Visual Arts MFA Committee recognizes teaching as a complementary pursuit for many contemporary artists. The program aims to support students who are interested in visual arts andragogy with Teaching Assistantships and University Teaching Fellowships opportunities. As positions become available students will be informed of the application process. More details are below in the Funding Opportunities section.

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. Your Supervisor guides you through your MFA program, helps you develop and carry out your research and project, and directs you in writing your Thesis 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 enlist your Examining Committee, and are responsible for 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 Policy of Understanding Between a Graduate Student and Supervisor by the end of your first month in the first semester of the program (October 1; February 1, or June 1, depending on your start date). The Graduate Program Coordinator or Associate Dean Graduate and Research can provide the latest copy of this document.

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 advise 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 Teaching Assistantships).

In addition to chairing the Graduate Program Committee at the department level, the Graduate 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 term, tenure-track and tenured 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.

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 \$20 which is refunded when the key is returned. Should keys not be returned there is a replacement fee of \$450.00 per key. 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.

<u>Ceramics</u>: 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.

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

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

<u>Printmaking:</u> Three etching presses including a motorized Charles Brand, three litho presses, a large selection of litho stones up to 26x35", screen printing 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.

<u>Sculpture</u>: Complete bronze casting facilities, plaster room, full welding area, full wood shop, and a walkin 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.

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 artworks 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 typically consists of all Studio Faculty Members and one member from Art History & Curatorial Studies. 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. MAP Admin Hub Staff and Group Studio Professor will coordinate scheduling reviews. 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.

Compassionate Accommodation or Deferral

If a student is unable to prepare for and/or participate in their End of Semester Review due to unforeseen circumstances, they will notify the Group Studio Professor and the Graduate Coordinator to make alternative arrangements. This could include formalizing a modified EoS Review, or to schedule a special review at a later date.

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 artwork. 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 THESIS EXHIBITION & COMPREHENSIVE SUPPORT PAPER

Overview

In order to complete degree requirements, students 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 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 exanimation 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 artwork should be of high calibre, demonstrating expertise in the area of creation and evidencing a depth of material and conceptual research through creation. The artworks 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).
- <u>Content</u>: 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.
- <u>Style and format</u>: 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 <u>Chicago Manual of Style</u> 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 months before proposed defense date
- 2nd draft of support paper due to Supervisor 4 months before proposed defense date
- 3rd draft of support paper due to Supervisor 3 months before proposed defense date
- Final draft due to FULL COMMITTEE 2 ½ months before proposed defense date
- Completed Thesis Submission Package due to FGSR 4 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 minimally in Spring/Summer for Domestic students, or 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 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 <u>Social Sciences and Humanities Research Council (SSHRC) Canada Bombardier Graduate Scholarship</u>. The Associate Dean (Graduate and Research) leads summer workshops on applying for SSHRC and students are urged to attend, even when the workshop 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. There are deadlines twice per year, watch your @uregina.ca email addresses for those calls and application details. Students hired to teach as UTF's are also eligible for scholarships. Students who teach for the Department are required to attend the GRST 800: Graduate Teaching Enhancement course offered by the University's Centre for Teaching and Learning. FGSR requires participation in this CTL course as a condition of holding a TA-ship. The course must be completed within the first two semester of the students first GTA appointment. Consult the CTL website for teaching tips and web resources at: http://www.uregina.ca/ctl. Students can sign up for CTL course through UR Self-Serve.

GENERAL INFORMATION

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 MAP Admin Hub. 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: <u>URGSA@uregina.ca</u>. 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 and volunteer: there are many benefits both in terms of your student experience, and your art practice.

Policies and Procedures of the University

Students are expected to make themselves aware of FGSR and the University's Policies and Procedures. https://www.uregina.ca/graduate-studies-research/graduate-calendar/uni-policies-procedures.html#aca2

Student Mental Health

https://www.uregina.ca/student-mental-health/index.html

University of Regina Policy on Sexual Violence/Misconduct

https://www.uregina.ca/policy/browse-policy/policy-GOV-100-018.html

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 or VART 901			3		
ART 902 or VART 901			3		
ART 902 or VART 901			3		
ART 903* MFA Exhibition and Defense (effective 202520)			0		
COMMITTEE					
EXTERNAL					
REVIEW					
DEFENSE					
Total Credit Hours/ Total Credits Earned			42		

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 the Grad Coordinator 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 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 the program. A student who fails a second graduate class 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 artwork. 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 artworks 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 artworks 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 InfluencesYou 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, 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 Bahktin—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 Artwork 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) <i>:</i>	
Date of Installation of work:			
Detailed Description (attach a typed	document and se	ee outline on back):	
Space Managed by:			
Check List: Permission granted (appropriate peopl Supervising Professor □ Department Head □ Manager of Campus Planning and D Security Manager □ Custodial Services Manager □	·		distribution of forms):
Student Signature		Date	_
Supervisor Signature	-	Date	_
Department Head Approval c.c.: □ Dean's Office □ Manager of □ Custodial Staff	Campus Planning	Date and Design, Facilities I	— Management □ Security