University of Regina

MEDIA, ART, AND PERFORMANCE
INTERDISCIPLINARY PROGRAMS UNDERGRADUATE

ACADEMIC UNIT REVIEW SELF-STUDY REPORT
2019–2020

REVISED FEBRUARY 24, 2021

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

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1. BACKGROUND

Unlike the growth of formal interdisciplinary programs in some institutions, the undergraduate interdisciplinary programs in the Faculty of Media, Art, and Performance (MAP) were developed some years after the MA and MFA Interdisciplinary programs were established at the graduate level. The primary focus of IDP (Interdisciplinary Programs) undergraduate programs has been Creative Technologies (CTCH, launched in fall 2011) and a collection of allied courses exploring contemporary culture.[1] The two concentrations, Creative Technologies and Pop Culture, represent the most recent iterations of interdisciplinarity at the undergraduate level. CTCH is one of the most successful interdisciplinary undergraduate programs at the University of Regina and it must be recognized that both programs exist because of previous experiments and, in some cases, sheer will and strength of character in realizing an interdisciplinary vision.

Interdisciplinarity within the Faculty of Fine Arts/MAP,[2] and across the University of Regina, was a grassroots movement. In a discipline heavy/department structured faculty, interdisciplinary initiatives were led by a handful of colleagues sharing expertise in research and teaching. In the Faculty of Fine Arts, one of the earliest stirrings of interdisciplinarity within the faculty was evidenced by the development of the Introduction to Fine Arts course. This undergraduate course, taught by Dr. C. Ramsay (Film), Prof. D. Garneau (Visual Art), Prof. W. Pearce (Theatre) and Dr. S. McClatchie (Music), was a cross-faculty, multi-disciplinary examination of *Hamlet.* In 2001, the MA and MFA in Interdisciplinary Studies were launched and the first graduate of the program, Vern Slipetz, convocated in Fall 2004. In 2002, around the time the "Hamlet" class was being offered on a regular basis, Dr. Sheila Petty (Film) was awarded an Innovation Award of over 1.3 million dollars through the Canada Foundation for Innovation to create the New Media Studio Lab (NMSL, de-commissioned in 2015). The NMSL was a knowledge space which brought together nine researchers from Fine Arts, Computer Science, and Engineering, who were all committed to a common, foundational, shared philosophy of generating theory and research at the interstices of art and technology. To quote Dr. Petty, "interdisciplinarity became a means to sustainability, in terms of infrastructure, and the sharing of equipment, dedicated labs and space became the means to create shared courses and publish...." In 2002, demonstrating her commitment to interdisciplinarity within the Faculty of Fine Arts, Dean Kathryn Laurin moved forward with a tenure track position in Interdisciplinary Studies (IDS) that was filled by Dr. John McCullough (2001-2003) and then by Dr. Randal Rogers (2004-2013).

Given the partners and the goals of the NMSL, it is not surprising that faculty members in Fine Arts, Computer Science and Engineering started discussing what a program, or programs, might look like that traded on the existing successes of research and pedagogy in the various areas. Much of the discussion around undergraduate curricular development was spearheaded by Dr. Randal Rogers, Prof. Rachelle Viader Knowles (Visual Arts) and Dr. David Gerhard (Computer Science) and by 2011 the first draft of what would become the CTCH program was conceived. The proposed program faced several challenges, including having few faculty members to teach most of the imagined program. In July 2011, artist/scholar Dr. Rebecca Caines joined the faculty and she was immediately tasked with curricular development, becoming the academic lead for a program that didn't exist, and entering into a number of candid and challenging discussions with department heads around space and equipment. The implementation of the Creative Technologies degree was delayed when the Planning and Priorities Committee (PPC, the forerunner to the Council Committee on Academic Mission, CCAM) recommended that the faculty undertake a feasibility study to see what interest there was in the program. In 2012 the

CTCH program was approved as a concentration under the existing Bachelor of Arts in Media, Art and Performance degree and saw its first majors registered in 2013. Despite growth in faculty (the appointment of Dr. Megan Smith, 2014), majors, graduates and credit hours taught, this is where the program remains situated in MAP.

Planning of the CTCH program and development of its curricular templates were led by Wes Pearce (Associate Dean, Fine Arts/MAP), Dr. Caines, Prof. Viader Knowles, Dr. Gerhard, Dr. Rogers, Dr. Pauline Minevich (Music), and Dr. Carmen Robertson (Visual Arts) in consultation with all areas of the faculty. Dean Laurin was a champion of the idea(s) of interdisciplinarity and transdisciplinarity across the faculty, as was Dean Sheila Petty, her successor. While Dr. Petty was Dean (2004 - 2014), IDP at the undergraduate and graduate levels grew. In 2009, and with financial support from Dean Petty, the BA in Arts and Culture was launched. It was program unique to the University of Regina, since it was administrated and offered as a partnership between the Faculty of Arts, the Faculty of Fine Arts and Luther College. In budget years 2012 and 2013, Dean Petty was able to secure new money from the university to support the interdisciplinary programs (primarily undergraduate). The growth of IDP undergraduate programs and the development of policy, procedures and structures to address the needs of the interdisciplinary area have primarily been guided by:

- **Professor Wes Pearce** (Associate Dean Undergraduate, 2011-2017; and Associate Dean, Interdisciplinary and Special Projects, 2018-2020)
- **Dr. Christine Ramsay** (Interdisciplinary Programs Coordinator, 2017-2018; continuing as IDS Graduate Coordinator, 2017- present; and Associate Dean Graduate and Research, 2020 - present)
- **Dr. Rebecca Caines** (Interdisciplinary Programs Coordinator, 2016-2017)
- **Dr. Carmen Robertson** (Interdisciplinary Programs Coordinator, 2014-2016)
- **Dr. Randal Rogers** (Interdisciplinary Programs Coordinator, 2011-2013)
- **Dr. Alison Hayford** (Acting Associate Dean Undergraduate, 2009-2011)
- **Dr. Sheila Petty** (Acting Interdisciplinary Programs Coordinator, 2003-2004)
- **Dr. John McCullough** (Interdisciplinary Programs Coordinator, 2001-2003)

Under Dean Rae Staseson (2014 - present), the Faculty of Fine Arts was rebranded Media, Art, and Performance (MAP) and enrollments in our undergraduate interdisciplinarity programs (specifically Creative Technologies) have increased dramatically. In 2016, and with strong encouragement from Dean Staseson, work began on developing the concentration in Pop Culture, which was introduced to replace the BA in Arts and Culture. During this time there has also been considerable change in the organization and structure of interdisciplinary programs.

The challenge with writing a self-study for IDP at the undergraduate level involves situating this nebulous, but valuable and visionary, program in a reporting structure that better represents more traditionally structured and organized academic units.

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

[2] The Faculty of Fine Arts was rebranded the Faculty of Media, Art, and Performance (MAP) in March 2016.

1.1. Staffing: Faculty, instructors, lab instructors, technicians, administrators

Faculty include three non-departmentalized members (Dr. Caines, Dr. Marsh, Dr. Rogers) who primarily contribute to IDP undergraduate (CTCH/MAP), as well as IDP graduate teaching; five departmentalized faculty (Dr. Pearce, Dr. Petty, Dr. Pridmore, Dr. Ramsay, Dr. Stojanova), who contribute to IDP undergraduate (CTCH/MAP) and graduate teaching, as well as teaching in their own units; and several sessional lecturers who regularly contribute to IDP undergraduate (CTCH/MAP) teaching. Faculty members and instructors specialize in Research-creation and/or Studies, as indicated in the notes in the table, below.

Name	Position and Rank	Notes
Dr. Rebecca Caines	Non-Departmentalized Faculty, Associate	CV #1; Research-creation/Studies
Ian Campbell	Lab Instructor, Film	CV #13; Research-creation
Dr. Charity Marsh	Non-Departmentalized Faculty, Associate	CV #2; Research-creation/Studies
Prof. Wes Pearce	Associate Dean (Interdisciplinary Programs and Special Projects), Professor (Resigned as AD; remains Theatre faculty)	CV #3; Research-creation/Studies
Dr. Sheila Petty	Departmentalized Faculty, Professor	CV #4; Studies
Dr. Helen Pridmore	Departmentalized Faculty, Associate	CV #5; Research-creation/Studies
Dr. Christine Ramsay	Departmentalized Faculty, Professor	CV #6; Studies
Dr. Randal Rogers	Non-Departmentalized Faculty, Associate	CV #7; Studies
Dr. Megan Smith	Non-Departmentalized Faculty, Associate (Resigned position)	CV #8; Research-creation
Dr. Christina Stojanova	Departmentalized Faculty, Associate	Studies
Rita Racette	Administrative Assistant	
Chris Zastrow	Dedicated IT support in MAP	Salary is covered by IS not MAP
*SESSIONALS**		
WL Altman	CTCH	Research-creation
Joanne Bristol	MAP	Studies
Anthony Dieter	CTCH	Research-creation
Ben Halsall	CTCH	Research-creation
Maqbool Hussain	MAP	CV #9; Studies
Cathy McComb	MAP	CV #10; Studies
Annalisa Raho	CTCH	CV #11; Research-creation/Studies
Trevor Tomesh	CTCH	CV #12; Research-creation

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

1.2. Resources

1.2.1. Teaching Space

Room	Capacity	Function
SEE BELOW		

1.2.2. Research Space

Room	Function	Principal Investigators	Funding agency
RC 040	Makerspace	Megan Smith, Rebecca Caines, Ian Campbell	Multiple SSHRC and Canada Council for the Arts projects, industry funded research
ED 242	Sound Studio	Rebecca Caines, Helen Pridmore, WL Altman	Multiple SSHRC and Canada Council for the Arts projects, industry funded research
ED 113	Film and Creative Technologies Multi-Use Classroom and Research Space	Film and CTCH Faculty, grad students	Multiple SSHRC and Canada Council for the Arts projects, industry funded research

1.2.3. Specialized teaching equipment and instrumentation

Equipment/Instrumentation	Location	Notes
Electronic prototyping, 5.1 sound, Mac computers with specialized software, PC computer with specialized software, HTC Vive headset, laser-cutter, parametric speakers, smart lamps	RC 040	
Octophonic speaker ring, 3 X sub woofers, additional monitor speakers, Mac computer, long throw projector	ED 242	
7.1 sound, projectors, multiple inputs	ED 113	

1.2.4. Research equipment and instrumentation

Equipment/Instrumentation	Location	Funding agency	Notes
SEE ABOVE			

1.2.5. Research institutes, clusters, or specialized labs

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

Regina Improvisation Studies Centre
In 2013, the University of Regina signed an MOU, along with four other universities and one foundational partner, to form a seven-year SSHRC-funded partnership, entitled the International Institute for Critical Studies in Improvisation (IICSI). Partners include University of Guelph, McGill University, University of British Columbia, Memorial University Newfoundland, and the Musagetes Foundation. In 2014, University of California, Santa Barbara was added to the partnership. Each partner stablished a local site for their research activities, and each site director represents their site on the national Management Team for the grant. The second phase of granting-writing to continue the centre's activities is now underway, led by Dr. Caines.

The Regina site has been hosted by the Faculty of MAP since 2013 under the direction of Dr. Caines. The Regina research team includes ten researchers (the majority from MAP), and it has five formal community partners, as well as sustaining a number of informal artistic partnerships with local arts organizations. Many of the IICSI sites, including Regina, have established local centre names that distinguish their activity for the wider public; in Regina, the site is known as the Regina Improvisation Studies Centre (RISC).

VOICE Lab
The VOICE Lab (Vocally Oriented Investigations in Creative Expression Lab) is a studio space opened in 2019 where people with disabilities can think about and develop methods of creative self-expression, while benefitting from the support of faculty, students, public stakeholders and technology. The project is a partnership between the Faculty of MAP, the Faculty of Social Work and Astonished! Inc. The University of Regina faculty associated with this research are: Dr. Helen Pridmore, Dr. Kathleen Irwin (retired, 2020), and Dr. Randy Johner (retired, 2020). The VOICE Lab has made a significant contribution to the art and culture knowledge that is created by people with disabilities.

The VOICE Lab has been funded through MlTACS, whose mandate is to build partnerships between academia, industry, and the world to create a more innovative Canada. It is also funded through a CFI JELF grant (K. Irwin). With the retirements of Dr. Irwin and Dr. Johner, Dr. Christine Ramsay (Associate Dean Graduate and Research, MAP) has been tasked with moving the VOICE Lab into its second phase, entitled the VOICE Mapping Lab. The VOICE Mapping Lab is now moving forward under the direction of Dr. Sheila Petty, with new faculty members Dr. Shannon Holmes (Theatre) and Dr. Melissa Morgan (Music).

Creative Technologies "MediaLab Think Tank" Speaker Series
This research series features global artists and theorists working in Creative Technologies.

2. SCHOLARLY OUTPUT

2.1 Summary

Caines R. J. Harley, M. Stewart, and **H. Pridmore** (research team): Multi-Play: Digital community-engagement with Canadian improvisers (ongoing)

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

Caines, R. "Embodied Echoes and Improvised Community Sound [e]Scapes." *Negotiated Moments: Improvisation, Sound, and Subjectivity* N.C.: Duke University Press (2016)

Caines, R. R. Viader Knowles, and J. Anderson. "QR Codes and Traditional Beadwork: Augmented Communities Improvising Together." Augment. Spec. issue of *MC: Media and Culture* 16.6 (2013).

Caines, R. and A. Heble (eds.). *The Improvisation Studies Reader: Spontaneous Acts*. New York: Routledge (2014).

Marsh, C. *Girls Rock and the Ripple Effect.* Documentary 60 mins. (FORTHCOMING).

Marsh, C. *We Still Here. Hip Hop North of the 49th Parallel.* (Co-edited with Campbell, M). McGill/Queen's University Press. (FORTHCOMING).

Marsh, C. "When She Plays We Hear A Revolution: Girls Rock Regina - A Feminist Intervention," in *IASPM Journal* 8/1. (Fall 2018).

Marsh, C. "In the Middle of Nowhere: Little Miss Higgins Sings the Blues in Nokomis, Saskatchewan," in *Mind the Gap: Saskatchewan's Cultural Spaces.* Eds. R Rogers and C. Ramsay, Regina: University of Regina Press (2014).

Pearce, W. "(Im)possible Spaces in the Plays of Sharon Pollock" in *Etudes: A Theatre & Performance Studies Online Journal* (2019).

Pearce, W. "'The art a seein' the multiple realities': Fragmented Scenography in Sharon Pollock's Plays" in *Sharon Pollock: First Woman of Canadian Theatre* Donna Coates ed. (Calgary: University of Calgary Press) (2015).

Pearce, W. "Rewriting Self and Memory in *The Soldier Dreams*" in *Daniel MacIvor: New Essays on Canadian Theatre* Richie Wilcox ed. (Toronto: Playwrights Canada Press) (2015).

Pearce, W. *Out Spoken: Perspectives on Queer Identities* (co-edited with Jean Hillabold) Regina: The University of Regina Press (2013).

Petty, S. and B. Stefanson (eds.). *Directory of World Cinema: Africa.* Bristol, UK/Chicago, USA: Intellect Books/University of Chicago Press (2015).

Petty, S. "Epistolarity, Voice, and Reconciliation in Recent North African Documentaries. " *Área Abierta. Revista de comunicación audiovisual y publicitaria* 19 (3) (2019)

Petty, S. "Memory as Engagement: the Importance of Personal Histories in sub-Saharan African Cinema," in *African Film Cultures: Contexts of Creation and Circulation*. Newcastle upon Tyne, UK: Cambridge Scholars Pub. (2017).

Pridmore. H. *Sor Juana and the Silences* (self-composed vocal performance); Regina, Mexico City (2018-19).

Pridmore. H. *Undivine Comedy* (composer M. Finnissy) with Aventa Ensemble; Victoria (2018).

Pridmore. H. *Goya: A Techno-Opera*, with WL Altman & Ian Campbell; Mexico City, March (2016).

Ramsay, C. "Haunted Geographies in Atom Egoyan's *Calendar* and *Return to the Flock*." *To Turn to Testimony: Engaging Common Ground*. The Netherlands and Boston: Brill (2019).

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

Rogers, R. "Into a Wilderness of Mirrors: "Tinker Tailor Soldier Spy's Queer Nostalgia," *Queer Studies in Media and Popular Culture* (2017)

Rogers, R. "A Monster We Love: Dexter's Reproductive Futures," *Journal of Literature and Art* (Sept. 2016)

Rogers, R. and **C. Ramsay** (eds.). *Overlooking Saskatchewan: Minding the Gap*. Regina: University of Regina Press (2014).

Smith, M., J. Desnoyers-Stewart and D. Gerhard. "Augmenting Virtuality with a Synchronized Dynamic Musical Instrument: A User Evaluation of a Mixed Reality MIDI Keyboard". *Music Technology with Swing*. Geneva, Switzerland: Springer Nature (2018).

Smith, M. "Riding Through Walls: a computationally-touched journey." *Anywhere*, v.2. S. Lowry & S. Douglas editors. Melbourne, Australia/New York City, New York: Project Anywhere (2018).

Smith, M., J. Desnoyers-Stewart and D. Gerhard. "Augmenting a MIDI Keyboard Using Virtual Interfaces." *The Journal of the Audio Engineering Society Special Issue: Augmented and Participatory Sound and Music Interaction Using Semantic Audio* (2018).

2.2 Grants and Contracts

This table represents primarily SSHRC, CFI and Canada Council funding for the past ten years. Faculty members are also regularly funded by the Saskatchewan Arts Board, Sask Culture, Innovation Saskatchewan, and others.

Principal Investigator(s)	Funding Agency	Total Amount (% Assigned to Unit)	Dates
Rebecca Caines	Canada Council for the Arts	60%	2019 -
Rebecca Caines	SSHRC Connection	40%	2017 - 2018
Rebecca Caines	SSHRC Partnership	20%	2013 - 2022
Charity Marsh	SSHRC CRC	40%	2017 -
Charity Marsh	SSHRC CRC	30%	2012 - 2017
Charity Marsh	CFI	30%	2013 - 2015
Charity Marsh	Sask ISP	20%	2013 - 2015
Charity Marsh	Canada Leaders		2011 - 2012
Charity Marsh	SSHRC Insight		2011 - 2012
Charity Marsh	SSHRC CRC	20%	2007 - 2012
Sheila Petty	SSHRC Insight	10%	2018-2021
Sheila Petty	SSHRC Connection		2020
Sheila Petty	SSHRC Insight		2015
Sheila Petty	SSHRC Insight		2011 - 2013
Sheila Petty	SSHRC Standard		2010 - 2013
Christine Ramsay	SSHRC Insight	30%	2016-2018
Christine Ramsay	SSHRC Connection	50%	2016
Christine Ramsay	SSHRC Development	25%	2011-2013
Randal Rogers	SSHRC	10%	2018-2020
Megan Smith	SSHRC Insight	20%	2016-2018

3. COMMUNITY SERVICE INITIATIVES

R. Caines
- 2015-2019: Member of the management team developing the new MA and PhD program in Critical Studies in Improvisation, at the University of Guelph.
- 2013- : Director of the Regina Improvisation Studies Centre, University of Regina. (Regina site of the International Institute for Critical Studies in Improvisation (IICSI) research project, and University Research Centre).
- Member of the Executive Team managing the wider 2.5 million-dollar IICSI grant (five universities)
- Chair of the Digital Tools Committee and Emerging Technologies Research Area for the IICSI project, including assessment of internal proposals for funding.
- 2011-2018: Lead for Creative Technologies at the University of Regina.

C. Marsh
- 2018: YWCA Women of Distinction, Circle of Friends, Girls Rock Regina.
- 2018: Conference Organize IASPM Canada Conference: "Gathering Diversities, Sounding Justice"
- 2018: Organized Conference for Canadian Society Traditional Music
- 2009: Arts and Learning - Lieutenant Governor's Arts Award, Saskatchewan

W. Pearce
- 2019 - : Board of Directors Globe Theatre (Regina)
- 2018-2020: Co-chair Practice/Production symposium Mid America Theatre Conference
- 2018-2021: Editor of catalog for World Stage Design Calgary 2021
- 2008-17: Various positions on the Executive of the Canadian Association of Theatre Research including vice president.

S. Petty
- 2019-21: University Council Committee on Research
- 2013-2018: Pathways to Prosperity Board of Directors
- 2013-18: Editorial Board of *Cinema Journal*
- 2009- : Editorial Board of *Journal of African Cinemas* (Intellect Publishers)

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

C. Ramsay
- 2018: Organized Roundtable - Nation to Nation, City to City: Curating Communities, Gathering Diversities as part of Congress of the Social Sciences and Humanities of Canada, 2018
- 2017- : President of the Art Gallery of Regina
- 2010- : Editorial Boards: *Topia: Canadian Journal of Cultural Studies*; *Imaginations: Journal of Cross-Cultural Image Studies*
- 2006-2012: Chair Film Studies Association of Canada, Chair Regina Arts Commission and Chair Creative City Centre

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

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

4. PROGRAMS OFFERED

MAP Interdisciplinary Programs at the undergraduate level comprise Majors and Minors in Creative Technologies and Pop Culture, plus a range of Minors in Arts Administration, Photography, Community and Social Engagement, Canadian Identities, a General Minor, and a Certificate. Students who are "majoring" graduate with a BA in Media, Art, and Performance, with a Concentration in Creative Technologies or a Concentration in Pop Culture. Likewise, all of the BA "studies" degrees in the Faculty of MAP are offered as BA's in Media, Art, and Performance (including Art History, Cultures of Display, Film Studies, and Music)--a concerted strategy developed in 2009 to bring the undersubscribed BA programs under the common umbrella of a single degree. Exceptions are the studio-based BA in Visual Arts, the studio-based BA in Theatre and Performance, and the BA Honours options for Art History, Film Studies and Music. Neither the Creative Technologies nor Pop Culture concentration offers a BFA or BA Honours.

Incoming students are advised by the MAP Student Program Centre, various faculty members and the Associate Dean Undergraduate. Dr. Caines and Dr. Smith have devoted extensive time to one-on-one senior CTCH student advising. All admissions are direct entry, with a required average of 65%, as established by the University of Regina.

The first iteration of the Creative Technologies program was offered in Fall 2012 and it has undergone significant curricular evolution as a BA Concentration (see Appendix II). Creative Technologies is a vibrant cross-faculty teaching, learning, and performing hub within the University of Regina and is complemented by the Bachelor of Science in Computer Science (Creative Technologies Concentration). As described in Appendix I of this Self-Study, CTCH is an interdisciplinary program that encourages studies and research outside of and across traditional areas of study, bringing together artists, scientists, and cultural theorists to converge and explore innovated approaches to art making that re-imagine the impact and power of technology within the fine arts. This Concentration and Minor is ideal for students who have specific interests in art, technology, culture, and interdisciplinary studies. However, students who have graduated with a BA in MAP/Concentration in CTCH, have indicated they would prefer a named degree in CTCH, reflecting their actual major (such as BFA in Creative Technologies). As CTCH has grown, interest has been expressed in creating a BFA degree, but issues of budget, administrative structure and support, name, and degree type have challenged achievement of this aspiration.

The first iteration of the Pop Culture Concentration and Minor was offered in January 2017. The concentration has since undergone curricular review and a re-focused version was introduced in September 2020 (see Appendix III). Despite creative efforts, "studies" degrees in MAP remain relatively unsubscribed; however, MAP courses are increasingly being chosen as electives across campus.

The General Minor is suited for students whose degree programs are outside of MAP, providing an introduction to fine arts subjects with 18 credits required. The Minor in Arts Administration provides training in administrative skills needed to work in arts and culture organizations. It also provides skills development for artists to function as entrepreneurs. The Minor in Photography brings together courses offered through the Film and Visual Arts Departments for students to develop expertise that complements any major. There are also minors specializing in topics relevant to Community and Social Engagement and Canadian Identities.

All of our students can participate in our Professional Placement Program. It requires 15 hours of internship credits with an off-campus agency, organization, or company and is supervised by the partner and MAP faculty.

4. 1 Service Teaching in Support of Other Programs

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

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

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

[2] Evening and online courses offered through the Centre for Continuing Education (CCE), which meet a pre-determined cost recovery target, have the Sessional Lecturer stipend covered by CCE.

4.2 Enrollment Trends

The Creative Technologies undergraduate interdisciplinary program is a relatively new area of study within Media, Art and Performance that has shown clear growth and development since its launch in 2013. However, CTCH is housed within a program structure that can be difficult to understand, and an administrative structure that can be challenging, since it is not departmentalized. Students must declare a major in MAP and then a concentration in Creative Technologies, in order to be counted statistically. While they are required to declare a major (FA/MAP), they don't always declare the concentration without a lot of prompting, therefore it can be difficult to account for them accurately. Despite these challenges, the number of MAP Major/CTCH Concentration students, the number of credit hours taught, and the number of graduates have increased year over year.

In terms of capacity, CTCH 110 and CTCH 111 are typically full (and often wait-listed), while most of the 200 level courses run at (or very close to) capacity. As with many small university programs, there is a great deal of room in the 300 and 400 level courses; there aren't a lot of senior students in the program; and students from outside the program are often less likely to choose more difficult upper level electives. We have tried to limit the supply of courses at the 300 and 400 levels to address this concern. However, with only one or two senior courses offered per semester, it can be difficult for senior students to complete their degree as scheduled. Thus, students inevitably request offerings of Directed Studies or special case courses to ensure graduation in a timely fashion.

The nature and history of the MAP Pop Culture undergraduate interdisciplinary program makes it impossible to capture complete enrollment numbers (not all Arts and Culture majors from the original iteration of the degree were registered in Fine Arts, and there was a three year lapse between the closing of the Arts and Culture major and the introduction of the MAP/Pop Culture programs). However, there is clearly growing interest and participation in MAP/Pop Culture courses. Approximately 95% of credit hours taught are to students not enrolled in the Pop Culture concentration. Recent curricular changes to the Pop Culture program gives it a stronger focus, making it easier to talk about and promote to prospective students, and thus capitalize on the increasing interest in this area of study.

See Appendix 8: Enrollment Statistics:

Summary of Programs, Majors, Minors and Concentrations
Convocation Details by Calendar Year
Census Data on Students

4.3 Student Successes

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

Dami Egbeyemi (Creative Technologies Concentration, 2019; current MFA candidate)
Started his own business in producing and working with EEG technologies on creative technologies projects, co-running a new socialmedia site to support Canadian electronic musicians. He currently serves as the Grad Student Rep to the University Students' Association

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

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

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

Jill Schmidt (Creative Technologies Concentration)
Started her own graphic design business

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

5. UNIT BUDGET

The interdisciplinary undergraduate programs have a direct budget line (FOAPAL 1000 2214), which covers all IDP programming.[1] As the interdisciplinary undergraduate programs began to be developed, MAP shifted funds to support this growth, and Dean Petty prioritized new funding for interdisciplinary undergraduate programs within her budget requests. In 2013, $17,500 of new money from the central university budget committee was provided for interdisciplinary undergraduate programs (generally understood as supporting the Creative Technologies program). In 2014 that was augmented to $32,500. In 2016 at the direction of the Dean's Office, $6000 of the budget was assigned to a line item budget for IDP student wages and this reduced the discretionary pool to $26,500.

From 2013 until quite recently, this budget was overseen by the IDP Co-ordinator and that has resulted in some conflict as to which IDP programs are supposed to be funded by this budget.   In July 2018, budgetary oversight was transferred to the Associate Dean (Interdisciplinary Programs and Special Projects) and is administered through the Theatre/IDP office. In September 2019, the Undergraduate Interdisciplinary Committee and the Interdisciplinary Graduate Committee both passed motions that would see 30% of FOPAL 2214 reserved for IDP programs,[2] with the remainder being used as the budget for Creative Technologies.

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

SECTION UPDATE (January 31, 2021)

Late in 2020, at the direction of the Dean's Office, the base budget ($32,500) was formally divided between the interdisciplinary undergraduate programs and the interdisciplinary graduate programs. Base budget for the graduate programs was moved to its own unique FOAPAL. The undergraduate program budget remained in FOAPAL 10000 2214, with a Student Assistant (SA) base budget line of $3,100, and a discretionary (POOL) budget of $14,500. The 2214 base budget (SA and POOL) supports the costs related to all interdisciplinary undergraduate programs, including Creative Technologies.

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[1]This budget line (new money) was given to MAP (then Fine Arts) in 2013-2014 and was to support undergraduate interdisciplinary programs (primarily Creative Technologies). In 2020, that same base budget supports the Creative Technologies and Pop Culture concentrations, as well as other costs related to undergraduate and graduate interdisciplinary programming, including funding for the IDS Graduate Program.

[2] The current structure makes administrating the programs challenging, since the POOL is shared between CTCH and all other IDP programming (graduate and undergraduate programs, including Pop Culture, Photo Minor and Explore Regina), whereas, for most other purposes, IDP is usually split between graduate and undergraduate.

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

STRENGTHS
- CTCH is a unique program in Saskatchewan
- Drs. Caines, Marsh, Petty, Ramsay, Rogers, and Smith are SSHRC funded. This means some unique and world class research is being undertaken and disseminated, which also creates excellent opportunities for students as Research Assistants
- Unique co-taught classes with Engineering, Computer Science, Education, Music
- CTCH is a flexible and growing interdisciplinary program, despite some obstacles
- Successfully argued for new budget line for the program from the University
- MakerSpace is a one-of-a kind multi-media workspace in Regina, housing computers, VR equipment, a laser-cutter, wearables technology, etc.
- Increasing student numbers across junior level classes, providing unique electives and minors for students in other programs
- Small but growing interest in Creative Technologies specialization within the Interdisciplinary Graduate Degree, attracting high calibre international graduates, and providing graduate pathways for Creative Technologies alumni
- Successful development and implementation of online classes, with room for further development
- Industry connections with arts organizations and professional associations, and with professionals in the field (many of whom have taught sessionally for the program)
- Creative Technologies has received excellent media attention nationally in *Canadian Art Magazine School Guide* (canadianart.ca, 2017). It has also garnered regional press interest in a number of classes and research projects, such as the iPad (Tablet) Orchestra (leaderpost.com, April 8, 2016), and Dr. Smith's RCMP VR research (leaderpost.com, May 31, 2019)

WEAKNESSES
- CTCH Program lacks a set of common goals; there is no "elevator pitch" or singular vision which makes CTCH clear to students, parents, guidance counsellors and the public
- Classes don't always speak to each other. A number of classes developed and offered by both faculty and sessionals are often developed in isolation, or created based on the expertise of the developer, rather than the needs or goals of the program, which makes moving forward as a stand-alone degree challenging
- The current administrative assistant is overworked, responsible for both Theatre and IDP undergraduate support, as well as IDP graduate
- An IT technical support staff member single-handedly covers the IT needs of the entire faculty (which can be demanding). Further, the position only supports computers, not AV or classroom technology
- The IT support is greatly appreciated but there is no dedicated workshop support. All other departments have dedicated technicians to support Faculty with building structures, installing/maintaining and moving equipment, repairing electronics and in general ensuring that all the supports necessary for the delivery and completion of course work are functioning and in place
- Too many core classes are taught by sessionals instead of faculty
- Program coordination is spotty, many normal Departmental tasks are not done, or left to the last second
- Equipment management is constantly an issue
- Name of the major and minor very confusing to students (Bachelor of Arts in Media, Art, and Performance- Creative Technologies Concentration); students have reported disappointment that Creative Technologies is not announced at convocation
- Some CTCH classes would fit better with the Pop Culture concentration
- Limited willingness for some faculty to teach across the Creative Technologies program, and for some faculty to teach the 100 level

OPPORTUNITIES

- CTCH could become a leading undergraduate program across faculties at the university in technology-based research, and creative pedagogy and delivery
- CTCH has the potential for significant growth if proper supports are put in place for research/teaching faculty and labs (potential to pursue sponsorships/naming rights)
- CTCH needs to find a viable industry partner which would allow for internships, placements, coop work placements as well as opportunities for research and development. This would require support from the Dean's Office and, most importantly, support from Office of Advancement and Communication
- CTCH should be moving towards the development of more online courses, especially studio/hybrid at the 300 level, which would allow for more distance learning, potentially reducing pressure to offer more undersubscribed, face-to-face courses at that level
- CTCH has the potential for developing excellent connections to the University of Saskatchewan (digital arts) and Sask Polytechnic (digital and design classes)
- CTCH could work toward establishing interesting connections with the Virtual Reality work being done at the MacKenzie Art Gallery

THREATS

- There is simply not enough person-power to begin to move on all (or possibly any) of the suggestions listed above, let alone operationalize them
- Small number of faculty (although comparable to Theatre and Music); if faculty members leave and are not replaced, the program will be under threat
- Administrative challenges are posed by having non-departmentalized programs and faculty, while building a new department into the existing faculty is equally difficult
- Heavy reliance on sessional teaching to teach specialized core courses is both a challenge to sound pedagogy and a challenge to the programs; if these sessionals leave, it will be difficult to replace them. In the past, sessionals have been involved in program development, but this creates a curriculum that is course focused rather than guided by an over-all vision and exploits the labour of precariat instructors
- Intake from the catchment area is limited, and with no marketing strategy for the program, eventually the intake numbers will stagnate, which could jeopardize the sustainability of the program
- The current structural/governance problems are not decided threats, but could become entrenched if viable solutions are not developed in the near future. The former ADISP had multiple portfolios/responsibilities, while the former IDP coordinators were responsible for both the undergraduate and graduate levels. In addition, CTCH should be feeding, but has never been properly connected to, the graduate program (in part because the graduate program was established first and had a much different vision of interdisciplinarity than the vision that led to the development of the undergraduate IDP programs)

7. ADDENDUM (February 16, 2021)

Since the original Self-Study (2019-2020), there have been two significant changes in the IDP/CTCH area: Professor Wes Pearce stepped down from his position as Associate Dean Interdisciplinary Programs and Special Projects, and Dr. Megan Smith resigned her position to take on a new appointment at University of British Columbia Okanagan.

Dr. Smith's position has been advertised and will be filled, tenure-track, for July 1, 2021.

The Associate Dean Interdisciplinary and Special Projects (ADISP) position is currently vacant. The structure of the interdisciplinary enterprise in MAP will be revisited at the completion of the current IDP Undergraduate Unit Review. A unit review of the IDS Graduate programs was completed in 2020, and some of those recommendations have been accepted and completed, while others are on hold until the Undergraduate Unit Review is complete. One important area of focus will be refining the definition of interdisciplinarity, and the structure of the interdisciplinary programs in MAP, whether that is under the leadership of a new ADISP, or another structure and leadership model is adopted.

In the interim, Dr. Rebecca Caines is currently chairing the CTCH sub-committee that is charged with overview of the CTCH undergraduate program, within the IDP Undergraduate Committee. Final CTCH/MAP decision-making and budgets are the purview of the Dean's Office and overseen by Prof. Sean Whalley (Associate Dean Undergraduate, MAP, and Chair of the IDP Undergraduate Committee). Meanwhile, Dr. Christine Ramsay (Associate Dean Graduate and Research) is tasked with chairing this IDP Undergraduate Unit Review and continues in her role as IDS Grad Coordinator.

Recently, a website has been developed profiling the CTCH program and projects for the benefit of students, alumni, the campus community, stakeholders, and the interested public. See:
http://creative-technologies.ca

The Creative Technologies Student Handbook 2020-2021 can be found at:
https://www.uregina.ca/mediaartperformance/creative-technologies.html

8. LIST OF APPENDICES

APPENDIX I

Creative Technologies Profile

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

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

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

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

Students may focus interdisciplinary approaches by designing their course of study to engage in a breadth of inquiry (selecting from courses across all our areas of study. Students may design their course of study to focus on a particular area of interest under the banner of Creative Technologies (clustering courses in visual practices, sound and audio, or interactive media software and media art development, for example). Students taking BFA, BA or BSc degrees in a disciplinary area may use CTCH courses to

supplement their course of study through additional training in art and technology, as it relates to their fields.

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

APPENDIX II

CTCH Program Requirements and Course Descriptions

BA MAP (Creative Technologies Concentration)

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

MAP Minor in Creative Technologies

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

Creative Technologies Courses

MAP Website: February 7, 2021

110 - Introduction to Creative Technologies
This course investigates the creative use of technology. It explores how computer hardware and software, machinery and gadgets and devices, and networks (including social networks) are used in the production of works of visual art, music, theatre, film and new media; and how creativity shapes new technologies. No prerequisite. *Note: May not receive credit for both CTCH 110 and FA 169AA* *Note: Creative Technologies Program Option*

111 - Creative Technologies Processes
This course investigates the creative uses of technologies and how various technologies are used in the production of visual arts, film, music, theatre and new media and how creativity shapes new technologies. Will include hands on activities *Note: Creative Technologies Core Course.*

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

202 - Improvising with Interactive Media
This class critically examines modern mobile devices including phones and tablets, and their creative applications. Students will explore improvised sound and music, performance, projection, and the development of interactive media, and work towards a concert to showcase their work. Music students, computer science students and those interested in experimental performance are encouraged to enroll. ***Prerequisite: Successful completion of 15 credit hours, or permission of the instructor*** *Note: Students may not receive credit for CTCH 200 AB and CTCH 202* *Note: Creative Technologies Program Option*

203 - Introduction to Media and Communication
Key topics in media and communication such as: theories of media and communication; technology as social practice; digital and interactive media; television and advertising; global media; online media; surveillance; alternative and tactical media; perceptual media. ***Prerequisite: Completion of 24 credits of study*** *Note: Students may not receive credit for FA 269AC and CTCH 203* *Note: Creative Technologies Core Course*

204 - Introduction to Creative Coding
This course introduces core creative coding methods and strategies for computational art. ***Prerequisite: Successful completion of 15 hours, or permission of the instructor*** *Note: Students cannot receive credit for CTCH 200AD and CTCH 204.* *Note: Creative Technologies program option.*

205 - Hip Hop Cultures, Politics, Identities

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

206 - The Electronic Voice: Beatbox, Looping, Vocal FX and Soundscapes

This course explores the endless possibilities of the human voice in combination with technology and covers modules in song construction, beatboxing, looping, improvisation, vocal FX and live performance using various electronic equipment. This course is ideal for students with vocal interest, comfortable with solo singing. *Note: Students may only receive credit for one of CTCH 206 and CTCH 200AE.* *Note: Creative Technologies Program Option.*

210AB - 3D Animation: Art, Social Media

An online real-time interactive software intensive course that addresses digital art, design, DE animation and modeling.

210AC - Popular Music Performance and Politics in North America Post-World War II

In this course we will explore the diverse popular musics that have dominated popular culture since the mid-1950s, including Country, Blues, Rock 'n' Roll, Soul, Motown, Heavy Metal, Disco, Hip-Hop, Rap, and Pop, among others. No previous background in music performance or musicology is required.

211 - Digital Studio Tools

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

212 - Audio Tools

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

213 - Branding, Advertising and Design

This course explores design practices for branding and advertising as they are developed in a professional environment. Through experiential learning process, lectures, case studies, and studio projects, students will gain practical and theoretical knowledge to create and understand the visual language underpinning brand identities and advertising campaigns. *Note: Students may only receive credit for one of CTCH 213 and CTCH 200AG.* *Note: Creative Technologies Program Option.*

214 - Visual Communication for the WEB

This course focuses on skills, experience, and critical thinking related to the production of online-related

experiences. While investigating case studies and visual communication principles, students will engage with projects including display/mobile advertising, as well as the design of a website. *Note: Students may only receive credit for one of CTCH 214 and CTCH 200AK.* *Note: Creative Technologies Program Option.*

215 - Visual Identity Design
Visual Identity is key to make a difference. In this course you will design visual communication for business and non-profit organizations. Through a combination of projects, you will design and publish documents for internal and external publics, connecting with your audience through print and web media products. *Note: Students may only receive credit for one of CTCH 215 and CTCH 200AL.* *Note: Creative Technologies Program Option.*

250 - Global Exploration in Creative Technologies
Students will critically and experientially engage with creative technologies in global locations. *Note: Students may only receive credit for one of CTCH 250 and CTCH 200AF.* *Note: Creative Technologies Program Option.*

251 - Global Exploration in Creative Technologies -2
Students will critically and experientially engage with creative technologies in global locations. *Note: Students may only receive credit for one of CTCH 251 and CTCH 200AH.* *Note: Creative Technologies Program Option.*

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

301 - Play: Interactions in New Media
Play is a hands-on studio course exploring participation and interaction in new media art practice. Students will build projects in the areas of interactive installation, data visualization and public intervention. ***Prerequisite: CS 207 or CTCH 202 or CTCH 204 or permission of instructor*** *Note: Creative Technologies Core Course*

302 - Wearables: Art and Body Tech
This course explores "wearables" in art and technology. Students will create wearable projects and learn about critical concepts and histories of global wearable art, including emerging wearable trends. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Students may only receive credit for one of CTCH 302 and CTCH 310AB.* *Note: Creative Technologies Program Option.*

303 - Technology and Culture
The aim of this course is to understand technology as a social practice. It will focus on issues concerning the intersections between technology and social life from a multidisciplinary perspective. Topics include: the nature of technology; history of technology; theories of technology; technological determinism and fetishism; technology and bodies; gender and media; digital and interactive media; technology and representation. ***Prerequisite: CTCH 203*** *Note: Creative Technologies Program Option*

304 - Media Empires
This course offers an interdisciplinary approach to historical patterns of technological development, and the institutional, ideological, aesthetic and ethical changes they have prompted over the last hundred years in the most popular media of the day (film, TV, internet). *Note: Creative Technologies Program Option*

305 - Expanded Screens
This course looks at contemporary cinemas and the expanding and contracting screen in recent decades. Topic may include films as political vehicles, technological spectacles, accessories, and installation art. *Note: Creative Technologies Program Option*

310AA - Sound Art 2: Interactive Audio
This class focuses on creative explorations of interactive audio art. Students will work on a major practical project(s) or research projects depending on their interests. ***Prerequisite: 30 credit hours or permission of instructor***

311 - Video Hack: Web Video Tools
This course mashes together traditional video creation skills with an emphasis on using contemporary tools to produce high quality digital outputs for the internet and emerging online platforms. Using widely available tools such as smartphones, tablets, action cameras, open source code & laptops this class will explore creative opportunities afforded by these new tools. Topics will include super short form videos for social media, video mashups from found video, code & video, time-lapse video & the evolution of camera placement. Editing projects for these new platforms will incorporate professional video editing applications, online tools and image editing applications. ***Prerequisite: 30 credit hours or permission of instructor.*** *Note: Students may only receive credit for one of CTCH 311 and CTCH 310AC.* *Note: Creative Technologies Program Option.*

312 - Introduction to Computer Game and VR Design
This course introduces computer game design using Unity and other industry standard software, through concept, pre-production, production and post-production; includes storyboarding and distribution. For game design, and virtual reality composition towards experimental art applications. ***Prerequisite: 30 credit hours*** *Note: Students may only receive credit for one of CTCH 312 and CTCH 310AD.* *Note: Special permission of the instructor available for strong candidates with less credit hours completed.* *Note" Creative Technologies Program Option.*

320AB - Contemporary Performance/Technology
This course investigates the use of new technology in live performance contexts. It covers technology in performance art, new theatre forms, and live sound and body work. Students will study contemporary artists and analyse their ideas and techniques working on either a major essay or a solo performance work. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*

320AC - Spy Media
As an examination of spies and spying in popular culture this course investigates; the spy genre in film and television; technologies of control; cultures of surveillance and resistance, media representations of espionage, security, transparency, secrets, conspiracy and paranoia.

320AD - Audio Art and Maker Culture
This course explores the connections between maker culture and sound art in both maker culture and

artistic contexts. Students will examine existing artists and practitioners, create demos, and participate in and examine local maker culture and audio art events. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*

321 - Popular Music Cultures and Technologies

The aim of this course is to study and understand the social, political, and cultural significance of popular music in the 20th and 21st Centuries. Topics include genres, individual artists and groups, stylistic trends, record labels and recording technologies, media representation and celebrity construction, as well as the role of race, class, gender, sexuality, and regional differences in the reception of popular music. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Students may only receive credit for one of CTCH 321 and CTCH 320AA.* *Note: Creative Technologies Program Option*

402 - Media, Censorship, Propaganda

This advanced seminar course will introduce students to interdisciplinary critical approached to the study of (self) censorship, propaganda and persuasion in contemporary media on the basis of films, television shows and other artefacts. *Note: Students cannot receive credit for Film 480AV and CTCH 402* *Note: Creative Technologies Program Option*

403 - Advanced Communication

A seminar in advanced communication. Individual seminar themes include but are not limited to: digital and interactive media; global media; television studies; media convergence and surveillance; alternative and tactical media; perceptual media, etc. ***Prerequisite: CTCH 303 or permission of the instructor*** *Note: Creative Technologies Program Option*

410AB - Black-Box Studio on Experimental Techniques in Motion Capture and Animation Simulation

This course is a hands on studio working with motion capture technologies, animation and creation of scenario simulations. The course will build mixed-reality content for virtual reality experiences. A combination of studio and theory will be studied in class. ***Prerequisite: 30 credit hours or permission of instructor*** *Note: Creative Technologies Program Option*

411 - Collaboration and Project Design

This course critically investigates collaborative project design models from the arts and computer sciences and their application to creative technologies work, exploring historical and contemporary examples including improvisation, Avant-Garde experimentation techniques, jams, hackathons, and agile methodologies. ***Prerequisite: Completion of 30 credit hours or permission of the instructor.*** *Note: Students may only receive credit for one of CTCH 410AA and CTCH 411.* *Note: Creative Technologies program option.*

420AA - Popular Music: Theoretical and Methods

In this course students are introduced to contemporary theoretical debates and methodological approaches in Popular Music Studies.

499 - Creative Tech Capstone Project

This course focuses on the development of a major independent project or research paper in the area of Creative Technologies, for all students in the Creative Technologies Concentration. ***Prerequisite: 84 credit hours. ***

APPENDIX III

<u>Pop Culture Course Requirements and Course Descriptions</u>

BA MAP (Pop Culture Concentration)

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

MAP Minor in Pop Culture

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

MAP – Media, Art, and Performance

2020-2021 Undergraduate Course Catalogue

MAP 001 – Strategies for Success

A non-credit introductory seminar to the University and the Faculty of Media, Art, and Performance. Students will be introduced to the variety of resources and services available to them and their roles and responsibilities as members of the university and fine arts communities. The seminar will also provide students with degree and career possibilities. This required course must be completed within the completion of 30 credit hours of study. Students who are placed on academic probation before completing 60 credit hours of study or who have received a Must Withdraw academic action on their transcript must repeat this course.
Note: Normally offered in the fall semester only
Note: Indigenous Fine Arts students taking or who have taken INDG 104 are not required to take this course
*Note: Students may only receive credit for one of FA 001 and MAP 001•

MAP 100 – Selected Topics

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

MAP 100AA – Explore Regina

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

MAP 101 - Introduction to Pop Culture

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

MAP 102 - Exploring Cultural Regina

This course focuses on experiential learning. Students will visit a wide variety of cultural institutions across the city, exploring and critically interacting with many of Regina's creative organizations.
Note: Students cannot receive credit for both MAP 102 and MAP 212
*Note: Pop Culture Option•
Note: Cannot be taken after a student has completed more than 60 credit hours in residency at the University of Regina.

MAP 200 – Selected Topics

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

MAP 200AB – Puppetry & Design: animating Objects

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

MAP 200AC - Examining the Construction of Identity through the Lens of Costume and Popular Culture

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

MAP 200AD - Post-Punk: Style & Sound

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

MAP 200AE - The Story of the Imaginary Indian in North America

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

MAP 200AF - Visual Imaging: Looking Through the Lens

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

MAP 201 - Global Migrations

Globalization is an issue that traverses political, cultural and representational forms today. This course explores multiple interdisciplinary topics of importance to thinking globalization including: "wonder" of the new world; Africa the "dark continent"; voyages of "discovery"; colonial villages at early World Fairs; global terrorism; and contemporary art of "migration". *Note: Students may only receive credit for one of FA 201 and MAP 201*

MAP 202 - Indigenous Issues in the Arts

This course provides an overview of both pre-contact and contemporary issues related to Indigenous arts--visual performance, music, film, theatre and storytelling. Further, the course will explore issues such as treaties, colonial issues, stereotypical representation and how artists and scholars have responded to such issues in the arts.
*** Pre-requisite: 24 credit hours or permission of the instructor. ***
*Note: Students may only receive credit for one of FA 202 and MAP 202•

MAP 203 - Musicals on Stage and Screen

This course examines the similarities and radical differences in the development of the spectacles of the American musical and the American movie musical. It places emphasis on issues of identity and social commentary as evidenced in some of the most important musicals of the past century. This course is NOT performance based.
Pre-requisites: completion of 24 credit hours or permission of instructor
NOTE: Students may only receive credit for one of MAP 203, FA 203 or FA 300 AL

MAP 204 - Prairie Gothic

This course will explore themes and tropes of prairie gothic across a variety of visual,

performative and written texts.
*Note: Pop Culture Option•

MAP 205 - Fashion and Hollywood

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

MAP 206 - Shoes: The Power of the Heel

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

MAP 207 - Underwear and Social Meaning

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

MAP 208 - The Business of Fashion

Who decides what we are wearing next season? How do the products arrive in stores? What happens to unsold stock and how to plan stock levels? Why some retailers are successful and others are not? The course introduces students to the fundamentals of the fashion cycle: marketing, merchandising and buying.
Note: Students may receive credit for one of MAP 200AA or MAP 208.

MAP 212 - Engaging Cultural Regina

This course focuses on experiential learning. Students will visit a wide variety of cultural institutions across the city. Students will explore, respond, and critically engage with a number of Regina's creative/cultural organizations.
Prerequisites: Completion of 30 credit hours
Note: Pop Culture Option
Note: Students cannot receive credit for MAP 212 and MAP 102

MAP 299 - Community Engaged Practice

This course gives students the opportunity to work in collaboration with the Michele Sereda Artist in Residence on an artistic/cultural project focused on social and community engagement.
***Prerequisites: Completion of 30 credit hours or permission of Assoc. Dean (Undergraduate) ***

MAP 299AA - Socially Engaged Practice

This course examines socially-engaged art including community-based, activist, applied and relational practices. It focuses on social-engagement in visual art, performance and creative technologies in local, national and international contexts. II considers professional, ethical, aesthetic, and practical issues. Includes options for creative projects or final essays.
***Prerequisite: Completion of 15 credit hours or the permission of the instructor(s) ***

MAP 300 - Selected Interdisciplinary Topics in Fine Arts - an AA-ZZ series.
Interdisciplinary courses designed as required for groups of senior undergraduates.
Note: Students may only receive credit for one of MAP 300XX and FA 300XX

MAP300AO - Collaboration and Spontaneity Across Disciplines
Explores collaboration and improvisation across artistic and other disciplinary boundaries. Examines histories of improvised and interdisciplinary art forms, informed by key theories in the area of critical studies in improvisation. Classes and assignments will include studio work and discussion seminars, students may choose to work on essays or practical assignments.

MAP 300AP - Marking the Land: Nature + Site+ Histories
In this unique course site-specific and responsive studio projects will inform a national Landmarks project organized by Fine Arts Deans at universities across Canada to consider Canada's sesquicentennial celebration in June 2017. In this hybrid course, students will be introduced to concepts and methods focused on understanding, contextualizing, and responding to the human and animal act of creating and imaging landmarks.

MAP 301 - Mapping Illness
What does it mean to represent the diseased body? What are the relations between health, illness, Other-ness and deviance in representation? As several interdisciplinary investigations of the body in crisis this course will look at how illness has been represented from the sixteenth century to the present.
Prerequisite: Completion of 30 credit hours
Note: Students may only receive credit for one of FA 301 and MAP 301

MAP 302 - Queer: Cultures and Theories
An interdisciplinary investigation of contemporary queer theory and ideas. Partially based upon guest presentations from specialists in their fields, this course provides students with a critical framework for thinking about queer issues today. Topics: GLBTQ histories and theories; issues of representation; queer art, cinema, literature: queer issues in cross-cultural perspectives.
Prerequisite: Completion of 30 credit hours
Note: Students may only receive credit for one of FA 302 and MAP 302

MAP 303 - The Politics and Performance of Food: Spectacle/ Revenge/ Abstinence
This course examines historic and current uses of food in performance, film and art - as an affective element of spectacle and as potent signifier. Students will approach this investigation through critical texts, the work of key artists in this area and through creative projects.
Note: Pop Culture Option
Note: Students cannot receive credit for both FA 300 AM and MAP 303.

MAP 400 - Selected Topics in Media, Art, and Performance
Interdisciplinary courses designed as required for groups of senior undergraduates.

MAP 400AA - Studies in Art, Materials, and Techniques
This seminar course addresses thematic research strengths in the Faculty in order to provide students with a deeper exploration into topics within Media, Art, and Performance. Thematic seminar topics will relate to Popular and Visual Culture, Gender, Sexuality, and Culture; Social and Community Engagement, Indigenous Arts and Culture, or Curatorial Studies and Cultures Display.
***Prerequisite: 84 credit hours. ***

MAP 400AB- Advanced Seminar in Cultural Studies

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

MAP 401 - Arts Administration

This course will introduce students to basic concepts in arts administration. Including the process of managing and marketing an arts organization, and examining models for funding arts organizations. The course will use a case-based approach to examine how film, music, theatre and visual arts organizations are run.
Prerequisites: 60 credit hours, BUS 260 and one of BUS 210, BUS 250, BUS 285
Note: Students may only receive credit for one of FA 401 and MAP 401

MAP 402- Theory and Photo-Based Practices

This seminar uses photography to develop familiarity with foundational social, philosophical, and ideological theories of representation and interpretation that have influenced fine arts practices since 1839. The seminar will inquire in to the distinctive uses of photography as art/not art, highlighting the diversity of image practices within the fine arts.
Prerequisites: 60 credit hours or permission of the Instructor
Note: Art History Program Option
Note: Creative Technologies Program Option
Note: Cultures of Display Program Option
Note: Students may only receive credit for one of FA 402 and MAP 402

MAP499 - Professional Placement

The Professional Placement option is an experiential learning course giving students the opportunity to further their knowledge and skillset(s) within an institution related to their major. Typically the field work is done off campus. The project or terms of the placement will be developed through consultation between the home department, the student and the institution. Supervision is jointly undertaken by the host institution and a faculty member from the student's home department. Can be taken as a P/F only.
Prerequisites: Successful completion of 60 credit hours and permission of Department Head.

MAP499BY - Professional Placement

Upon successful application and acceptance the student, through observation, analysis, research and participation, will be immersed in activities related to their field of study in a cultural or other organization approved by the Faculty.
Prerequisites: Successful completion of 60 credit hours and permission of Department Head.

APPENDIX IV

<u>Interdisciplinary Undergraduate Programs Committee</u>
Terms of Reference

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

Purpose
The Interdisciplinary Undergraduate Programs Committee oversees development of the Faculty's interdisciplinary undergraduate programs. The Committee ensures that interdisciplinary undergraduate programs and curriculum are in keeping with the strategic and long-term Faculty plans and priorities.

Authority
This is a Standing Committee and receives its mandate from the Dean, in consultation with the Dean's Executive Committee. The Committee is advisory to the Dean via the Associate Dean (Interdisciplinary Programs and Special Projects).

Composition
The Interdisciplinary Undergraduate Programs Committee is composed of 10 members:
Ex Officio
- Associate Dean Interdisciplinary Programs & Special Projects, Chair
- Associate Dean Graduate & Research (non-voting)
- Associate Dean Undergraduate (non-voting)
- Chair, Creative Technologies Sub-committee (non-departmentalized MAP faculty member)

Elected
- One (1) non-departmentalized MAP faculty member

One (1) member from each of the following units:
- Film
- Music
- Theatre
- Visual Arts

Appointed
- One (1) Interdisciplinary Student Representative (undergraduate) appointed by the Chair

Term of Office
On creation of the Committee, two departmentalized faculty members will be appointed to one-year terms to facilitate the staggered rotation.
The non-departmentalized faculty member will serve a two-year term.
The student representative will serve a one-year term.

Chair
Associate Dean (Interdisciplinary Programs & Special Projects)

Roles & Responsibilities

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

Resources

Theatre/Creative Technologies Office

Agendas & Minutes

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

Conduct of Meetings

1. The Committee will meet three times per year, or more frequently if required.
2. Meetings will be at the call of the Chair.
3. The Chair will aim to build consensus; however, final decisions will be made by voting.
4. Normally, the Chair will not vote, except when it is necessary to break a tie.
5. Decisions will require a simple majority of the voting members be present in person.
6. Voting will be required for substantive decisions and for recommendation that concern Interdisciplinary programs, courses and general pedagogy.
7. Minutes of all meetings will be taken by a recording secretary and distributed electronically to all members.
8. The Chair may invite external experts and consultants for specific discussions. Specific MAP staff members (e.g. Dean of MAP, Academic Program Coordinator, Faculty Administrator), are invited at the discretion of the Chair.
9. The Chair may create ad hoc sub-committees to study or review any particular issue.

APPENDIX V

<u>CTCH Program Sub-Committee</u>
Terms of Reference

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

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

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

Composition
The CTECH Sub-committee is composed of 9 members:
Ex Officio
• All non-departmentalized faculty members in MAP (currently 4)
• Associate Dean (Interdisciplinary Programs and Special Projects) (non-voting)
• Associate Dean (Undergraduate) (non-voting)

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

The minimum number of department representatives required is 2
Appointed
• One (1) member from the Faculty of Engineering
• One (1) member from the Department of Computer Science
• One (1) Interdisciplinary Student Representative (undergraduate) appointed by the Chair

Term of Office
On creation of the committee, voting members will either be appointed to one- or two-year terms in order to facilitate a staggered rotation, and maintain continuity of the committee.
Appointed representatives from the Department of Computer Science and the Faculty of Engineering will serve a one-year term with the possibility of extension for a second year.
The student representative will serve a one-year term.

Chair
Associate Dean (Interdisciplinary Programs & Special Projects)

Quorum
Simple majority of the voting members

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

Resources
Theatre/Creative Technologies Office

Agendas & Minutes
1. Agenda is established by the Chair
2. A formal Decision Record for each meeting will be kept by the Chair

Conduct of Meetings
1. The Committee will meet a minimum of three times per year, or more frequently if required.
2. Meetings will be at the call of the Chair.
3. Business will be conducted by consensus.
4. Normally, the Chair will not vote, except when it is necessary to break a tie.
5. Decisions will require a simple majority of the voting members be present in person.
6. Voting will be required for substantive decisions and for recommendation that concern Interdisciplinary programs, courses and general pedagogy.
7. Minutes of all meetings will be taken by a recording secretary and distributed electronically to all members.
8. The Chair may invite external experts and consultants for specific discussions. Specific MAP staff members (e.g. Dean, Academic Program Coordinator, Faculty Administrator), are invited at the discretion of the Chair.
9. Email voting may be conducted at the discretion of the Chair in the event that a regulatory timeline cannot be met.

APPENDIX VI

Associate Dean ISP Position Description

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

Purpose

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

Reporting

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

Roles & Responsibilities:

1. Provides leadership, management, support, and vision for all undergraduate interdisciplinary programs and special projects working closely and collaboratively with members of the Dean's Office, Dean's Executive, and faculty members

2. Manages the Interdisciplinary Programs budget (FOAPAL 10000 2214). Works collaboratively with the Associate Dean (G&R) on the IDP graduate budget(s).

3. Collegially manages teaching loads, teaching schedules, room bookings as related to teaching assignments, short and long term planning and scheduling of all ID programs (including CTCH)

4. Initial reviewer for all non-departmentalized faculty

5. Works closely with the Associate Dean (UG) on new curricular and academic initiatives

6. Serves as Chair of the Interdisciplinary Programs Committee

7. Manages the undergraduate sessional requests, postings, and hirings in the Interdisciplinary area

8. Serves as a resource for various IDP sub committees

9. Works with the Dean's Office (MAP), UR International and other parties to vision, strategize and support internationalization initiatives.

10. Serves as a faculty liaison and provides leadership and guidance for long and short term projects as identified by the Dean/Dean's Executive

11. Reports updates, decisions, and recommendations to the Dean and the Dean's Executive Committee.

12. Serves on MAP and University of Regina committees (including Academic Leadership Group, Associate Deans Academic) as required.

Other Responsibilities/Expectations
1. Teaches a course each semester
2. Maintains a research/creative-research program
3. Participates in collegial activities at the Faculty and University level.
4. Participates in public service, as appropriate.

Position Resources
MAP Dean's Office
Theatre/Interdisciplinary Programs Office

APPENDIX VII

List of Faculty and Sessional Lecturer CVs

List of Faculty CVs

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

List of Sessional Lecturer CVs

Maqbool Hussain
Cathy McComb
Annalisa Raho
Trevor Tomesh
Ian Campbell

Dr. Rebecca Caines

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

Education and Professional Development

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

Employment History

Associate Professor, Faculty of Media, Art, and Performance.
Employed July 1, 2011, Tenure and promotion, July 1, 2015, Merit, Jul 1, 203 and July 1,2019, Program Coordinator July 1, 2016- June 30, 2018., Sabbatical July 1, 2017- June 20, 2018.
Visiting Research Fellow
Sonic Arts Research Centre, School of Arts, English and Languages, Queens University Belfast, (October 1, 2017- August 31, 2018).
Postdoctoral Research Fellow
Improvisation, Community, and Social Practice SSHRC Major Collaborative Research Initiative, University of Guelph, Canada. (2009- 2010 and 2010-2011)
Research Assistant
RA- Dr. Rosemary Galvin, at Murdoch University, Perth, Australia (Research project: Disability Studies and Identity). (2004-2006).
Sessional Lecturer/Tutor
School of Theatre, Film and Dance, University of New South Wales (2002-2006)

Teaching History

Faculty of Media, Art and Performance (formerly Fine Arts) University of Regina, Regina, Saskatchewan (2011-current)
Graduate Courses
FA800- Seminar in Interdisciplinary Theory and Criticism I
FA803- Seminar in Interdisciplinary Theory and Criticism II
FA804- Graduate Studies in Media, Art and Performance: Socially-Engaged Art Practices
FA802- Interactive Media and Performance
FA890AD- Creative Technologies in Performance
FA890BF- Topics in Creative Technology I-III
FA899- Graduate Industry Placement
FA890AY- Socially Engaged Art
FA890BG- Topics in Improvisation I-III
THEA820AR- Improvisation Studio
Graduate Sound Art Directed Studies (FA800L- Graduate Topics in Sound Art, FILM820AK- Mediated Sound, and FA890BB Interactive Audio)

THEA820AQ- Critical Concepts in Performance

Undergraduate Courses
CTCH201 - Introduction to Sound Art
CTCH110- Introduction to Creative Technologies
CTCH111 Creative Technologies Processes
CTCH499- Capstone Project
CTCH202 - The Tablet (iPad) Orchestra
CH201- Introduction to Sound Art/Engineering Topics in Sound Art
CTCH310 AA – Sound Art 2: Interactive Audio
CTCH410- Interdisciplinary Improvisation
FA400AD- Interactive Media and Performance (Undergraduate)
FA400AB- Cultural Studies 1
THAC360AE- Community-based Performance
SW427- Expressive Arts in Social Work Practice

Student Supervision

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

Name	Position	Dates of supervision
Jesse Goddard (MFA)	Supervisor (with Megan Smith)	Completed 2018
Paula Weber (MFA)	Supervisor (with Charity Marsh)	Completed 2018
Jayden Pfeifer (MFA)	Supervisor (with Kathryn Ricketts)	Completed 2017
Garry Wasilyw (MFA)	Supervisor (with Christine Ramsay)	Completed 2017
John Trinh (MFA)	Supervisor (with Wes Pearce)	Completed 2015
Amber Phelps Bondaroff MFA)	Supervisor (with Rachelle Viader Knowles)	Completed 2014
Jason Cullimore (PhD)	Supervisor (with David Gerhard)	Will complete 2020
Gao Yujie (PhD)	Supervisor (with Megan Smith)	Scheduled to complete 2021
Elizabeth Curry (MA)	Committee member	Completed 2013
Clinton Ackerman (MFA)	Committee member	Completed 2018
Rowan Pantel (MFA)	Committee member	Completed 2014
Katrina Tasikowich (MFA)	Committee member	Completed 2013
Jorges Sandovel (MFA)	Committee member	Completed 2013
Trevor Tomesh (PhD)	Committee member	Completed 2019
Kevin O'Brien (PhD)	External committee member- University of Pittsburgh	Scheduled to complete 2021
David Lane (PhD)	External committee member- University of Guelph	Scheduled to complete 2024

Brent Rowan (MA)	External committee member- University of Guelph	Scheduled to complete 2021
I-Ying Wu	Postdoctoral Research Fellow	2015-2016
Stacey Bliss	Postdoctoral Research Fellow	2019-2021
Mathlde Meireles	Postdoctoral Research Fellow, Queen's University, Belfast, UK	2018
Koichi Samuels	Queen's University, Belfast, UK	2018

University Service

Program Development and Advising
- Lead for Creative Technologies at the University of Regina. 2011-2018.
- Leading the development of a new interdisciplinary program working between Fine Arts/MAP and Computer Science, and including partnerships with other Faculties across the University.
- Member of the management team developing the new MA and PhD program in Critical Studies in Improvisation, at the University of Guelph. 2015-current. First cohort, Fall 2019.

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

Selected Academic Committees - University of Regina:
- University Executive Council- member (2011, 2012, 2014, 2016)
- University of Regina Faculty of Graduate Studies and Research Council- Member (2015-2017)
- Faculty of MAP Creative Technologies Sub-Committee- member
- University of Regina SSHRC CGS Masters Adjudication Committee—member (2019)

Scholarly Research

ACADEMIC PUBLICATIONS AND RESEARCH CONTRIBUTIONS
Peer Reviewed Books
Rebecca Caines and Ajay Heble, eds. Spontaneous Acts: The Improvisation Studies Reader. London; New York: Routledge, 2014. Print. (Role in co-edited work: Lead Author).
Peer Reviewed Book Chapters
Caines, Rebecca. "Fragile Devices: Improvisation as an Interdisciplinary Research Methodology" Sonic Methodologies Bloomsbury, 2019 (accepted).
Caines, Rebecca. "Embodied Echoes and Improvised Community Sound [e]Scapes." Negotiated Moments: Improvisation, Sound, and Subjectivity. Ed. Gillian Siddall and Ellen Waterman. Durham, N.C.: Duke University Press, 2016. 55-74. Print.
Caines, Rebecca. "Improvising Surprise: Opening Statements." Spontaneous Acts: The Improvisation Studies Reader. Ed. Rebecca Caines and Ajay Heble. London; New York: Routledge, 2014. 383-385. Print.
Caines, Rebecca and Ajay Heble. "Prologue: Spontaneous Acts." Spontaneous Acts: The Improvisation Studies Reader. Ed. Rebecca Caines and Ajay Heble. London; New York: Routledge, 2014. 1-6. Print. (Role in co-edited work: Lead Author).

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

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

Peer Reviewed Journal Papers

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

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

Stewart, Michelle, Rebecca Caines and Andrea Kotlar-Lingston "We are All Living in Our Imaginations": Resource for Families and Individuals with Cognitive Disabilities" Progress in Community Health Partnerships: Research, Education, and Action (submitted).

Caines, Rebecca and Michelle Stewart. "Applied Research meets Improvised Art Practice: Listening and Attuning to the Lived Experience of FASD." Critical Studies in Improvisation (submitted).

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

Charity Marsh, PhD

Associate Professor
charity.marsh@uregina.ca, (306) 337-2623

Education and Professional Development

Ph.D., (Popular Music Studies/Ethnomusicology), York University, Toronto, Ontario, 2005.
"Raving Cyborgs, Queering Practices, and Discourses of Freedom: The Search for Meaning in Rave Culture"
Master of Arts, (Women and Gender Studies), York University, Toronto, Ontario, 1999.
"Disrupting Dichotomies in Electronica: Björk's Fusion of Nature's Goddess and
Technology's Cyborg" BA, Women and Gender Studies, University of Ottawa, Ottawa,
Ontario, 1998.
BMus, University of Ottawa, Ottawa, Ontario, 1997

Employment History

University of Regina
- Associate Professor, Interdisciplinary Studies, Faculty of Media, Art, & Performance, 2008-present
- Canada Research Chair Tier II in Interactive Media and Popular Music, 2013 - 2019
- Canada Research Chair Tier II in Interactive Media and Performance, 2007-2012 Director, Interactive Media and Performance (IMP) Labs, 2008-present
- Assistant Professor, Interdisciplinary Studies, Faculty of Media, Art, & Performance, 2007-2008 Assistant Professor, Department of Music, Faculty of Media, Art, & Performance, 2004-2006

University of Windsor
- Assistant Professor, School of Music, 2006-2007

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

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

ARTIST PROFILE
- Abrupt Dystopia bass player DJ Charity Bombe

Teaching History

Graduate Courses
- Theory and Criticism I Theory and Criticism II
- Interdisciplinary Seminar in Research Methodologies Interactive Media and Performance
- Cultures of Sound and Technology Music and Identity
- Feminist Methodologies

- Themes in Technology and Culture Social Media and Cultural
Anxieties

Undergraduate Courses
- Hip Hop Cultures, Identities, and Politics Popular Music Cultures and
Technologies Cultures of Sound and Technology Popular Music Theory and
Practice
- Arts and Everyday Life Technology and Culture Music and Society Music and Identity
- Music Cultures of the World
- Critical Theory in Art and Technology

Student Supervision

List undergraduate students, graduate students, post-doctoral fellows, and other relevant trainees carrying out research or other original scholarly activity under your direct supervision within the past ten years. Use the table below to list names, position, and dates of supervision. Additional comments can be made below the table.

Name	Position	Dates of supervision
Paula Weber	Co-supervisor, MFA Interdis	2015-2018
Elizabeth Curry	Co-supervisor, MA Interdis	2010-2012
Leisha Grebinski	Co-supervisor, MA Interdisc	2010-2012
		expand table as required with tab key

University Service

Summarize your University and external community service over the last 10 years

Scholarly Research

List published and accepted refereed journal articles, refereed conference proceedings, technical reports, books, book chapters, professional creative activities, and other scholarly works over the past ten years. Do not include submitted manuscripts or manuscripts in preparation.

Wes D Pearce

Professor/Associate Dean (Interdisciplinary Programs and Special Projects)

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

Education and Professional Development

1996 - MFA- Theatre Design (University of Calgary)
-    Designing *As You Like* It - Conceptualization, Process and Creation
1992 - BFA [Distinction] -Theatre Design (University of Regina)
1988 - BA - English/History (University of Regina)

Employment History

August 2018 - present Associate Dean, Interdisciplinary Programs and Special Projects (MAP)
July 2014 – present Professor, Theatre Department
July 2010 - July 2018 Associate Dean, Undergraduate (Fine Arts/MAP)
July 2001 - June 2014 Associate Professor, Theatre Department

Teaching History

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

Student Supervision

Name	Position	Dates of supervision
Johnny Trinh	MFA Co-Supervisor	January 2011 – May 2015
Nicole Poncsak	BFA Practicum Supervisor	April 2014 – March 2015
Taylor Wirll	BFA Practicum Supervisor	April 2012 – March 2013

| Jorge Sandoval | MFA Co-Supervisor | September 2009 – March 2012 |
| Kim Yaskowitch | BFA Practicum Supervisor | January 2010 – November 2010 |

University Service

For the University:

July 2017 - present	Council Committee on Student Appeals (Chair 2017-2019)
July 2017 - present	Council Nominating Committee
July 2014 - July 2018	CCUAS University Regulations Subcommittee
July 201l - June 2018	Research Ethics Review Board
July 2009 - June 2018	Council Committee for Admissions, Studies & Procedures
July 2009 - July 2018	Council Committee for Undergraduate Awards
July 2006 - June 2019	University of Regina Executive of Council

For the Theatre Department: *(productions designed for the department I do no claim as research)*

2018	Set & Costume Design – ***Blood Relations*** – Mark Claxton (Director)
2017	Set & Costume Design – ***Antigon**e* – Kelly Handerek (Director)
2015	Set & Costume Design – ***ReMeasure*** – Kathryn Bracht (Adaptor and Director)
2012	Set & Costume Design – ***Much Ado About Nothing*** – Kelly Handerek (Director)
2010 –	Costume Design – ***Radiant Boy*** (World Premiere) – Kathryn Bracht (Director)
	Set Design – ***String of Pearls*** – Gerald Lenton-Young (Director)

For the World:

2019	Globe Theatre Board of Directors
2018-2021	Catalog Editor for World Stage Design Calgary 21
2018-2020	Co-Chair Practice & Production Symposium (Mid America Theatre Conference)
2015-2019	Executive Saskatchewan Association of Theatre Professionals
2009-2017	Executive Canadian Association of Theatre Research
2009-2017	Board of Directors, Saskatchewan Drama Association
2010-2014	Board of Directors, Associated Designers of Canada
2009-2013	Board of Directors, South Saskatchewan AIDS Projects (Chair 2010-2013)

Scholarly Research

SELECTED PEER REVIEWED PUBLICAITONS (2011 –present)

2019 "(Im)possible Spaces in the Plays of Sharon Pollock" in *Etudes: An Theatre and Performance Studies Online Journal*

2018 "Visual Dramaturgy: Problem Solver or Problem Maker in Contemporary Performance Creation" in Theatre/Practice: The Online Journal of the Practice/Production Symposium of the Mid America Theatre Conference

2015 '"The art a seein' the multiple realities': Fragmented Scenography in Sharon Pollock' s Plays" *in Sharon Pollock: First Woman of Canadian Theatre* Donna Coates ed. (Calgary: University of Calgary Press)

"Rewriting Self and Memory in *The Soldier Dreams"* in *Daniel Macivor: New Essays on Canadian Theatre* Richie Wilcox ed. (Toronto: Playwrights Canada Press)

2013   *Out Spoken: Perspectives on Queer Identities* (co-edited with Jean Hillabold)
        Regina: The University of Regina Press.

2013   "I won't discuss who I' m dating": Same-Sex Gossip as Social Control" in *Out
        Spoken: Perspectives on Queer Identities* Wes 0. Pearce and Jean Hillabold Eds.
        (Regina: The UofR Press)

2011   "Elements of Prairie Gothic in Dan Macdonald's *MacGregor's Hard Ice Cream and Gas"*
        Moira Day ed. (Regina: The Canadian Plains Research Center)

SELECTED CONFERENCE PAPERS *(2011 - present)*

2019   I Am Here: Canada's Performance and Theatrical Histories Re-imagined in *Come From Away*
        Association for Canadian Studies in the United States (Montreal, PQ)
        " Come From Away: (Re)inventing Reality for Musical Theatre" Song, Stage, Screen XV
        (University of Leeds, Leeds, UK)
        "Summertime Shakespeare as Tourist Destination" 2019 Shakespeare Theatre Conference
        (University of Waterloo and the Stratford Festival)

2018   "Canada 150, Riel and the Animated City" Canadian Association Theatre Research
        (Queen's University, Kingston ON)
        "' The Wheel is Come Full Circle' : Shakespeare, Summertime and Popular Culture"
        Popular Culture Association of Canada (Brock University, St. Catherine' s, ON)
        Gay for P(l)ay: Commercialization, Gay Theatre and the Death of Lady
        Bright Mid America Theatre Conference (Milwaukee, WI)

2017   "Sharon Pollock: Telling the Stories We Didn't Want to Hear and Showing us the Canada
        We Didn't Want to See!"− Association for Canadian Studies in the United States (Las
        Vegas, NV)
        "Andrew Lloyd Webber And John Napier: Mega musicals With Spectacle Both Seen and
        Heard" ATHE (Las Vegas, NV)
        The Rise and Fall of *The Ecstasy of Rita Joe*: The Vexing Problems with Canada's ' First'
        Play Mid-American Theatre Conference [History Symposium] (Houston, TX)

2016   *"Cabaret* and the Aesthetics of Revision and Reinvention" ATHE (Chicago, IL)
        "Fierce Drag and Culture Clashes: *Priscilla 's* Troubled Ride on Broadway - Song, Stage and
        Screen XI (New York City, NY)
        " Romeo and/et Juliette: Reflections Upon ' Canadiana' Shakespeare, Theatrical Practice
        and
        Identity" - Shakespeare +Canada Symposium (Ottawa , ON)

2015   " Sharon Pollock at the Stratford: Space as Meaning Maker" - South East Theatre
        Conference Symposium (Atlanta, GA)

2014   "Leave My Body, Embryo of Hope" : Queer(ed) Canadian Gothic in Michel Marc Bouchard' s *The
        Madonna Painter* ATHE (Phoenix, AZ)

2013   "Yvette Nolan' s Re-Visioning of Aristophanes' *The Birds:* Revision on the Fly" Mid
        America Theatre Conference (Cleveland, OH)

2012   "In the Mind's Eye: Staging the Radical Scenography of Sharon Pollock" - Sharon Pollock: First
        Woman of Canadian Theatre Celebration (Calgary, AB)

2011   "Creating Artistic Identity: How the Early Years of the Globe Theatre School Tour Shaped a
        Province and Changed a Nation" - CATR (University of New Brunswick [Fredericton])

SELECTED PROFESSIONAL DESIGN PROJECTS *(2011 - present)*

2018   Set & Costume - Us - Globe Theatre (Regina) - Valerie A Pearson (Director)

2017   Costume - **Bittergirl: The Musical** - Globe Theatre (Regina) - Greg Ochitwa (Director)

Set & Costume - **Key Change** - Globe Theatre (Regina) - Stephanie Graham (Director)

2016   Set & Costume- Million Dollar Quartet-Globe Theatre - Danny Balkwill (director)

Set & Costume - T he **Secret Mask** - Marti Maraden (director)

2015   Set & Costume - **Ring of Fire** - Valerie A Pearson (director) Globe Theatre

2014   Costume - **It's A Wonderful Life*-** Persephone Theatre (Saskatoon) - Peter Jorgenson (director)

Costume - **Leading Ladies*** - Persephone Theatre (Saskatoon) Johnna Wright (director)

2012   Costume - **The 39 Steps*-** Persephone Theatre (Saskatoon) - Robert Metcalfe (director) Costume - **A Christmas** Story*Persephone Theatre (Saskatoon) Johnna Wright (director)

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

Sheila Petty

Professor of Film Studies
Sheila.Petty@uregina.ca, (306) 585-4188

Education and Professional Development
- D. ès L. Doctorat en Littératures et Civilisations d'Expression Française. Centre International d'Etudes Francophones, Université de Paris IV-Sorbonne, Paris, France, 1987. Dissertation title: "La femme dans le cinéma d'Afrique Noire." Mention: Très Honorable.
- DEA. Diplôme d'Etudes Approfondies en Littératures et Civilisations d'Expression Française. Centre International d'Etudes Francophones, Université de Paris IV-Sorbonne, Paris, France, 1984.
- M. ès L. Maîtrise de Lettres Modernes. Centre International d'Etudes Francophones, Université de Paris IV-Sorbonne, Paris, France, 1983. Thesis title: "Le fleuve et sa raison d'être dans *Les Voitures d'Eau* de Pierre Perrault." Mention: Très Bien.
- B.A. (High Honours in French), University of Saskatchewan, Saskatoon, Canada, 1982.
- L. ès L. Licence de Langues Vivantes Etrangères, Université de Nantes, Nantes, France, 1982.

Employment History
- 2012-2014: Directrice par intérim/Acting Director, Institut français, University of Regina
- 2004-09; 2009-14: Dean, Faculty of Fine Arts, University of Regina, Canada.
- 2011-2016: Guest Professor, Faculty of Design and Art, Xiamen University of Technology, Xiamen, China
- 2010-2015: Associate Member of the Faculty of Engineering and Applied Science, University of Regina, Canada
- 2003 - 2010: Adjunct Scientist (New Media), TRLabs, Regina, Canada.
- 2000 - continuing: Professor of Film Studies, University of Regina, Canada.

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

Student Supervision

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

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

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

Book Chapters

- "Relational Histories in African Cinema" *A Companion to African Cinema*, First Edition. Edited by Kenneth W. Harrow and Carmela Garritano, New Jersey: Wiley-Blackwell, 2019: 423-443.
- "Memory as Engagement: the Importance of Personal Histories in sub-Saharan African Cinema," in *African Film Cultures: Contexts of Creation and Circulation*, Eds. W. Mano, B. Knorpp, A. Agina, Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2017: 14-30.
- "'All that is Canadian': Identity and Belonging in the Video and Performance Artwork of Camille Turner," in *Desire Change: Contemporary Feminist Art in Canada*, ed. Heather Davis, Kingston/Montreal : McGill-Queen's University Press and MAWA, 2017: 169-181.
- "Postcolonial Transformations: from *Emitaï* (Sembène) to *Moodaadé* (Sembène)," in *Ousmane Sembène: Writer, Filmmaker, and Revolutionary Artist*, eds. Ernest Cole and Oumar Chérif Diop, Trenton: Africa World Press, 2015: 219-236. REPRINT.
- "We All Invented Our Own Algeria: Habiba Djhanine's *Lettre à ma Soeur*" in *Post 1990 Documentary: Reconfiguring Independence*. Eds. Judith Pernin and Camille Deprez, Edinburgh University Press, 2015:125-137.
- "Digital Video Films as "Independent" African Cinema" in *The Meaning of Independence: Independent Filmmaking around the Globe*. Eds. Erickson/Baltruschat, U of Toronto Press, 2015: 255-269.
- "Digital Melancholia: Archived Bodies in Carmin Karasic's *With Liberty and Justice for All"* in *Embodied Politics: Visual Autobiography*, eds. Sarah Brophy and Janice Hladki, Toronto: University of Toronto Press, 2014: 225-243.
- "Relational Constructs: Discourses of Gender in *Taafe Fanga*" in *Critical Approaches to African Cinema Discourse*. Ed. N. Frank Ukadike, Lanham, MD: Lexington Books, 2014:193-208.
- "Interpretive Strategies for Analyzing Digital Texts," S. Petty, L. Benedicenti, in *Information Systems and Technology for Organizations in a Networked Society*, eds. Tomayess Issa, Pedro Isaias and Piet Kommers. Hershey, PA: IGI Global, 2013: 53-66.
- "African Frameworks of Analysis for African Film Studies," in *De-Westernizing Film Studies*. Eds. Will Higbee and Saer Maty Ba. London and New York: Routledge, 2012: 67-79.
- "Frameworks for Effective Screen-Centred Interfaces," L. Benedicenti, S. Petty, C. Riegel and K. Robinson *Advanced Information Technology in Education*, Springer-Verlag, Berlin/Heidelberg, 2012: 295-301.
- "The 'Hood' Reconfigured: Black Masculinity in *Rude*," by D.L. McGregor and Sheila Petty, in *Making it Like a Man*. Ed. Christine Ramsay, Waterloo: Wilfrid Laurier University Press, 2011:133-147.

Journal Articles

- "'Qui fait la France?': reconstructing French identity in Louiza Benrezzak's *Terre Mère*," *Traversées. Frontières et circulations dans les films d'Afrique et de sa diaspora – Écrans* 2018, 2, No. 10. (Classiques Garnier).
- "Epistolarity, Voice, and Reconciliation in Recent North African Documentaries. *Área Abierta. Revista de comunicación audiovisual y publicitaria* 19 (3), 2019: 347-361.
- "Trans-Indigenous Aesthetics and Practices in Moroccan Amazigh Film and Video" (with Brahim Benbouazza), *Expressions maghrebines* (special issue on transnational Moroccan cinema) Vol. 18, nº 1, summer 2019: 47-62.

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

Helen Pridmore

Associate Professor of Music

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

Education and Professional Development

- Doctor of Musical Arts (Performance and Literature), Eastman School of Music of the University of Rochester, New York, 1996
- Master of Music (Voice Performance), University of Toronto, 1992
- Licentiate Diploma (Piano Performance), Trinity College of Music, London, UK, 1984
- Bachelor of Music (Voice Performance), University of Saskatchewan, 1983

Employment History

- Associate Professor, University of Regina. Appointed with tenure July 2014
- Associate Professor, Mount Allison University, 1999-2014. Tenure granted 2003
- Acting Director of Drama Studies, Mount Allison University, 2009-10

Teaching History

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

2010-11: Sabbatical

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

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

2013-14: Applied Voice; Musicianship; Opera Workshop

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

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

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

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

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

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

Student Supervision

Name	Position	Dates of supervision

Andrea Corder	M.Mus. Voice Performance	2018-2020
Melissa Wood	M.Mus. Voice Performance	2018-2020
Clinton Ackerman	MFA-Interdisciplinary Studies	2016-2018
Paula Weber	MFA-Interdisciplinary Studies	2016-2018
Yujie Gao	Ph.D. Interdisciplinary Studies	2018-ongoing

University Service

For Mount Allison University: Chief Negotiator for Collective Bargaining, 2013-14; Equity Panel; student newspaper Board of Directors; Music Dept. Performance Committee
For University of Regina: Executive of Council, 2016-19; MAP Performance Review Committee; Creative Technologies Sub-Committee; MAP Graduate Studies Committee; Music Dept. Scholarship Committee, Curriculum Committee, URFA Council of Representatives, 2017-18; various Search Committees for MAP

Scholarly Research

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

Dr. Christine Ramsay

Professor of Film Studies, Media Studies and Creative Technologies
Christine.Ramsay@uregina.ca, (306) 585 4210

Education and Professional Development

Post-Bach in Studio Art Visual Arts, University of Regina (2018-present and ongoing).
Visiting Scholar Canadian Studies Program, University of Edinburgh, 2012.
Ph.D. Program in Social & Political Thought, York University, Toronto, Canada, 1998.
Master of Arts Program in Social & Political Thought, York University, Toronto, Canada, 1992.
Bachelor of Arts (Highest Honours) Film Studies, Carleton University, Ottawa, Canada, 1991.
Library Technician Diploma Algonquin College, Ottawa, Canada, 1981.

Employment History

Associate Dean Graduate and Research, Faculty of MAP, University of Regina (2020-present)
Professor, Department of Film, University of Regina (2017-present)
Associate Professor, Department of Film, University of Regina (2002-2017)

Teaching History

Undergraduate Courses

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

Graduate Courses

FILM 804	Mapping the City, Navigating the Urban

FILM 810AC	Masculinities in Contemporary Cinemas
FILM 810AF	Traditions in Ethnographic Documentary
FILM 810AG	Actualities and Realities: Movements in Contemporary Documentary
FILM 810AM	Documenting the Self in New Media
FILM 810AN	Identities in a Global Context: Readings in Identity and Hybridity
FILM 810AN	Identities in a Global Context: Readings in Bakhtin and Levinas
FILM 810AP	Memory in Contemporary Film and Cultural Theory
FILM 810AS	Canadian Cultural Identities: Diasporic Identities in Atom Egoyan
FILM 810AV	Bakhtin in Art and Culture
FILM 890AM	Art and Film Installation
FILM 890AR	Masculinities, Cultures, Art
FILM 890AU	Gendering Media
FILM 890AV	Iranian Women's Cinema
FA 800	Seminar in Interdisciplinary Studies: Theory and Criticism I (team taught)
FA 801	Seminar in Interdisciplinary Studies: Theory and Criticism II (team taught)
FA 801	Seminar in Interdisciplinary Studies: Theory and Criticism II: The Culture of Cities
FA 804	Art in the Anthropocene
FA 804	Media Art Performance: Case Study: Atom Egoyan
FA 890AB	Space/Place: Interdisciplinary Theory
FA 890AF	Cultural Landscapes
FA 890	Urban Culture and Performativity
FA 890AX	Art and Trauma
ART 811AE	Women, Identity and Artistic Practice
ART 811AF	Social Theory and Contemporary Art

Student Supervision

Name	Position	Dates of supervision
CURRENT		
Seema Goel	Co-supervisor, MFA, Interdis	2019-present
Berny Hi	Committee, MFA, Interdis	2018-present
Yujie Gao	Committee, PhD, Interdis	2018-2020 (transfer to UBCO 2020)
DEFENDED		
Bridget Keating	Committee, PhD IDS, Special Case	2015-2020
Kylie-Rae Dahlstrom	Committee, MA, Interdis	2018-2020
Dianne Ouellette	Committee, MFA, Interdis	2017-2020
Sarah Wood-Gagnon	Co-supervisor, MA, Interdis	2016-2019
Garry Wasyliw	Co-supervisor, MFA, Interdis	2015-2017
Lydia Miliokas	Co-supervisor, MA, Interdis	2014-2017
Melanie Wilmink	Co-supervisor, MA, Interdis	2012-2013
Brett Robison	Co-supervisor, MA, Interdis	2011-2013

Jamie Cooper	Co-supervisor, MFA, Interdis	2009-2012
Regena Marler	Co-supervisor, MA, Interdis	2008-2010
Total: 25 committees; 14 supervision/co-supervision	Supervisor/Committee; PhD, MA, MFA / Film and Interdis	2006-2021

<div align="center">University Service</div>

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

<div align="center">Scholarly Research</div>

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

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

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

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

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

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

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

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

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

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

Articles in Scholarly Journals
"Adrift in History: Who Is This One? Art in the Critical Zone." *Ekphrasis*. Special Issue: Intermedial Ecocriticism: The Anthropocene Ecological Crisis across Media and the Arts 24:2 (2020): 167-192. Refereed journal.

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

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

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

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

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

Randal Arthur Rogers

Associate Professor, Faculty of MAP (Creative Technologies)
randal.rogers@uregina.ca, (306) 585 4746

Education and Professional Development

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

Employment History

Jan. 1 – Dec. 31, 2016	Associate Dean Faulty of Graduate Studies and Research
Jan. 1 – Dec. 31, 2015	Associate Dean (Acting, Faculty of Graduate Studies and Research
Jul. 2011-Dec. 2013	Associate Dean (Research and Graduate Studies), Faculty of Fine Arts
Jul. 2011-Dec. 2013	Program Coordinator, Interdisciplinary Studies
Jul. 2004 – Jun. 2012	Associate Professor
2004-2009	Assistant Professor
1999-2004	PhD. Lecturer, Concordia University

Teaching History

Student Supervision

Name	Position	Dates of supervision
Luba Kozak	Co-supervisor, MA Interdis	2017-2019
Brett Robinson	Co-supervisor, MA Interdis	2011-2013
Elizabeth Curry	Co-supervisor, MA Interdis	2010-2012
Bridget Keating	Co-supervisor, MA Interdis	2005-2007

University Service

Scholarly Research

Refereed Publications

- "Altered States: Drugs, Bipolarity, Affect, and the Limits of Heroism in *Homeland," Capacious: Journal of Emerging Affect Inquiry (*under review)
- "Into a Wilderness of Mirrors: *"Tinker Tailor Soldier Spy's* Queer Nostalgia, " *Queer Studies in Media and Popular Culture, 2, 2* (Summer 2017):183- 97 - journal article

- "A Monster We Love: Dexter's Reproductive Futures" *Journal of Literature and Art,* vol. 9, no. 6 (Sept. 2016:)1027-37 - journal article
- "Imagining Canada's Future: Summary of Round Table Discussions with Graduate Student Researchers, "Canadian Association of Graduate Studies//SSHRC (Fall 2015) – report (responsible for UofR contribution to report [see link in report].
- *Overlooking Saskatchewan: Minding the Gap* (UR Press, Nov. 2014). Editors, Randal Rogers and Christine Ramsay – book
- Review of *Overlooking Saskatchewan:* Robert M. Zecker in *Transnational Literature,* vol. 9, no. 1 (Nov. 2016) (Australia) at: http://fhrc.flinders.edu.au/transitional/home.html
- "Thinking Through Blood in Post-9/11 Visual Culture: The Passion of the Christt and Bobby" , *Outspoken: Perspectives on Queer Identities,* Wes Pearce and Jean Hillabold, eds., University of Regina Press, 2013: 181-99 - book chapter
- *"Sanguine Disavowals or Impossible Invisible Blood"* Blood, Meredith Jones and Suzanne Boccalatte, eds. With introduction by Jeff Lindsay, Trunk Books: Sydney, Australia, 2012: 41-45 – book chapter
- "Everyday Violence and Violence, Every day", *Diabolique,* Dunlop Alt Gallery Regina, Canada, July-September 2009: 52-61. Tour: Galerie de l' UQAM, Montreal, QC, 14 Jan. 13 Feb. 2010; Oakville Galleries, Oakville, ON 18 Sept. -14 Nov. 2010, The Military Museum, Calgary, AB, 28 July - 13 November 2011 - exhibition catalogue
- "The circle and the abyss that would be the title…if it were…the title…that is…" catalogue essay for *The Circle and the Abyss*, co-written with JG Hampton, Neutral Ground Artist Run Centre, Regina, Canada, May 2009: 1-15 – exhibition catalogue.
- "Archaeologies of the Past, Present and Future: Claybank as Palimpest" in, *Sighting. Citing. Siting.* Andrew Houston and Kathleen Irwin, eds. Regina: CPRC Press, 2009 : 81-89 - book chapter
- "Colonial Imitation and Racial Insubordination: Photography from the Louisiana Purchase Exposition, St. Louis, 1904" *History of Photog1c1phy* 32, 4 (2008:)347-67.
- "The Canada Complex: A Perfectly Spaced Out Nation", *BlackFlash,* Special Issue, Expo (se) 67 (vol. 22, 2: Winter 2005): 12-15 - journal article "50°25' 55" N, 104°39' 57" W" , *Regina's Secret Places: Love and Lore of*
- *Local Geography,* Beug, Lorne, Anne Campbell, Jeannie Mah, eds., Regina: CPRC Press (2006): 185-86 - book chapter
- "A Few of My Favorite Things", *Splice (Fall 2005)*: 13-15 – review article "The Radical Drape," *Visio: The Journal of International Association for Visual Semiotic*s, Special Issue: The State of the Image, vol. 5, no. 4 (Winter 2000-01, Fall 2004): 41-50 – journal article.

In Progress

- *Tinker Tailor Soldier Spy: Adaptations, Histories, Legacies* ((book prospectus submitted to Routledge (Espionage and Culture Series.)

- *Into a Wilderness of Mirrors: Spies and Queer Subjects in Visual Culture*
- "Chelsea's Coming Out: Spies and Sexes in the Age of Trans/parency"

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

Dr. Megan L. Smith

Associate Professor, Creative Technologies, Faculty of MAP
Megan.Smith@uregina.ca, (306) 585 5554,

Education and Professional Development

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

Employment History

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

Teaching History

GRADUATE COURSES AT UNIVERSITY OF REGINA

Winter 2020	FA 902 - 6 credits, FA 890BI
Fall 2019	FA 902, FA 890BF
Spring 2019	FA 890AG, FA 890AV
Winter 2019	FA 890AH, FA 890BF
Fall 2018	FA 890BF
Winter 2018	FA 902
Fall 2017	FA 902 – **Research Project**
Spring 2017	FA 902 – **Research Project,** FA 890AG – **Cultural Landscapes** [Syllabus]
Winter 2017	FA 902 – **Research Project,** FA 890BF [Syllabus]**,** FA 890 BI – **Topics in Creative Technology II**
Fall 2016	FA 890BF – **Topics in Creative Technology** [Syllabus]
Winter 2016	FA 890BF – **Topics in Creative Technology** [Syllabus]

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

UNDERGRADUATE COURSES

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

Student Supervision

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

University Service

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

Scholarly Research

2019   Megan Smith, John Desnoyers-Stewart, "Riding Through Walls: A journey of physical computing through Google Street View", Paper. Electronic and Visual Arts, British Computer Society.

Megan Smith, John Denoyers-Stewart, and Gregory Kratzig. "Designing Virtual Reality Tools: making simulated interventions feel and act like their real counterparts". Paper. Interservice/ Industry Training, Simulation and Education Conference.

2018 John Desnoyers-Stewart, David Gerhard, and **Megan Smith**. "Augmenting Virtuality with a Synchronized Dynamic Musical Instrument: A User Evaluation of a Mixed Reality MIDI Keyboard". Chapter. Music Technology with Swing, Springer Nature Switzerland AG.

Megan L. Smith. "Riding Through Walls: a computationally-touched journey." *Anywhere, v.2*. Edited by Sean Lowry and Simone Douglas. Paper. Project Anywhere, 2018.

John Desnoyers-Stewart, David Gerhard, and **Megan Smith**. "Augmenting a MIDI Keyboard Using Virtual Interfaces". Paper. *The Journal of the Audio Engineering Society* (JAES) Special Issue: Augmented and Participatory Sound and Music Interaction Using Semantic Audio

2017 John Desnoyers-Stewart, David Gerhard, and **Megan Smith**. 2017. "Mixed Reality MIDI Keyboard." In Proceedings of the 13th International Symposium on CMMR, Porto, Portugal, September 25–28, 2017, 11 pages.

John Desnoyers-Stewart, David Gerhard, and **Megan Smith**. 2017. "Mixed Reality MIDI Keyboard Demonstration." In Proceedings of AM '17, London, United Kingdom, August 23–26, 2017, 5 pages. DOI: 10.1145/3123514.3123560 [Manuscript]

2018 **Riding Through Walls** [installation & performance], *IAST 2018*, University of Lethbridge, Lethbridge, AB, October 25 – 27.
Riding Through Walls [installation & workshop], *Ignite*, Saskatchewan Science Centre, Regina, SK, October 4.
Riding Through Walls [installation], *URL/IRL*, Dunlop Art Gallery, Regina, June 1 – September 15.
The Ottawa River [video], *Àdisòkàmagan - Nous connaître un peu nous-mêmes - We'll all become stories*, Ottawa Art Gallery, Ottawa, January 20 - September 1.

2017 **Being Adrift** [digital photography], *RiverRoute Pop-Up*, AIR Artists Image Resource, Pittsburgh, USA, June 14.

2016 **Moose Jaw to Regina** [live-feed 'Riding Through Walls], 6-hour durational performance, November 8, 2016. http://ridingthroughwalls.megansmith.ca/
Riding Through Walls [web project], *ProjectAnywhere*, Global Exhibition, Feb 18, 2016 - December 31, 2016. http://www.projectanywhere.net/
Being Adrift [drawings], *Yukon Riverside Arts Festival*, Klondike Institute of Art & Culture, Dawson City, Yukon, August 11-14, Program: https://www.joomag.com/magazine/2016-riverside-arts-festival-1/0881560001470066375?short

2015 **Adrift** [installation], *Channel Surf*, Gallery 101, Ottawa, June 27 – July 7, 2015
As I become an avatar and Edwige becomes me [video], *In Transit: Mediated Identities in Space*, The Works Art & Design Festival, Edmonton, June 19 - July 1.
Birds, eyes, drones, [web-based project], *NetArtizens***,** online exhibition by Randall Packer & Furtherfield, *Art of the Networked Practice*, March 2 – April 2.

2013 **Landline** [web application], *Electric Fields*, Artengine, Ottawa, September.
Pst! microCONTROL, *Conversations Electroniques*, La Panacée, Montpellier, France, June - December.

2012 **ArtWiki member**, *7th Berlin Biennale*, Berlin, April 27- July 1.

2010 **As I become an avatar and Edwige becomes me** [video]. *Sanctioned Array – Specify Others – 100*, White Gallery, New York, USA, November.

Catherine M McComb

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

Education and Professional Development

2017   Master of Arts Degree - Interdisciplinary Studies - University of Regina
1991   Bachelor of Fine Arts Degree - Theatre Design - University of Regina
1983   Dance Performance Program - Grant MacEwan University, Edmonton
1981   Bachelor of Arts - History - University of Regina

Employment History

2002 – 2020   Sessional Lecturer – University of Regina

Teaching History

2020 - MAP 207 - Underwear and Social Meaning - University of Regina
2002-2020 - Theatre Design 231 - Costumes and Contexts - University of Regina
2019 - MAP 206 - The Power of the Heel: Shoes and Popular Culture - University of Regina
2014-2019 - Theatre Design 121 - Introduction to Theatre Design - University of Regina

University Service

2015 – 2018 – Workshops for Saskatchewan Drams Association

Scholarly Research

2017- Master of Arts Thesis, Interdisciplinary Studies, University of Regina
Thesis topic: Undressing an American Icon: Addressing the Representation of Calamity Jane Through a Critical Study of Her Costume

2016 - Federation of International Theatre Researchers Conference - Stockholm, Sweden
Paper: Buffalo Bill Cody's Wild West Show: A Theatrical Vision of the American Frontier

2015 - Prague Quadrennial - Prague, Czech Republic
Performance and Costumes: Cooking Miss Julie
2015 - Critical Costume Conference - Helsinki, Finland Paper:
Calamity Jane: Undressing an American Frontier Icon

2014 - Federation of International Theatre Researchers Conference – Warwick

Maqbool Hussain

Sessional Lecturer

Maqbool.hussain@uregina.ca / timumac@yahoo.com, (306) 216-9391

Education and Professional Development

2000-2003   Master of Business Administration (Major in Marketing and HR) (Honors – magna cum laude), Ateneo Graduate School of Business, Manila

2004-2005   Fashion Marketing & Design, Cavendish College, London

1995-1998   Bachelor Of Arts, Abbott abad

Training Certificates and Workshops:
- Marketing Skills Training
- Negotiations Skills Workshop
- Sales Management Training Workshop
- Leadership & Management Training

Employment History

July 2016 – Present   Director, Damara Day Spa (Hotel Saskatchewan & Harbour Landing), Regina

Achieving marketing and sales operational objectives by contributing marketing and sales information and recommend at ions to strategic plans and reviews; preparing and completing action plans; implementing productivity, quality, and customer -service standards; resolving problems; identifying trends; determining system improvements; implementing change.

Accomplishing human resource objectives by recruiting, selecting, orientating, training, assigning, coaching, and counselling employees communicating job expectations; planning, monitoring, appraising, and reviewing job contributions; planning and reviewing compensation actions; enforcing policies and procedures.

2016 – present   Sessional Lecturer   Business of Fashion, University of Regina

Deliver lectures, student -driven class discussions, and guided work in small groups to produce a learning situation n in which the students can comfortably share and discuss their ideas and interpretations; access students course work and material; provide mentoring, advice and support to students.

2014-present   Manager Sales, Bell Canada

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

Owner & Director, CAVA Handbag s (Manila 2011-2014}

Tracked trends in consumer consumption, through trenstop and tradeshows to determine

which products should be carried.

Developed marketing strategies in line with company objectives.

Planned and implemented promotional campaigns with sales activities.

Identified potential markets to direct efforts for current and future products.

Overall responsibility for brand management and corporate identity.

Researched suppliers and negotiated contracts.

Frequently travelled to China & Korea for product development and sourcing.

Approved orders and ensure inventory is properly distributed.

Monitored stock transfers between stores to push sales and control stock concentration.

Lecturer Fashion Buying & Merchandising, Fashion Institute (Manila 20072014)

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

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

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

Teaching History

2016-present   The Business of Fashion, University of Regina
2007-2014   Fashion Buying, Fashion Institute of Philippines
2007-2014   Fashion Merchandising, Ateneo De Manila University and Fashion Institute of Philippines
Visual Merchandising training and seminars for Robinson Department Stores, Phillippines

University Service

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

Annalisa Raho

Sessional Lecturer
Annalisa.raho@uregina.ca (306) 550-6284

Education and Professional Development

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

Employment History

2015 – present   Sessional Instructor, University of Regina

Teaching History

ART290AC	Introduction to Graphic Design (Fall 2015, Winter 2017, Winter 2018, Winter 2019, Winter 2020
CTCH 200AG	Branding, Advertising and Design (Fall 2017, Fall 2018, Fall 2019)
CTCH 200AK	Visual Communication for the WEB (Fall 2018, Fall 2091)
CTCH 200AL	Visual Identity Design (Winter 2019, Winter 2020)

University Service

(Luther College and University of Regina)

2018	Non-profit and Voluntary Sector Studies Network, Advisory Committee Member
2019	Interdisciplinary Grad Committee, IDS Grad Student Representative
2019	Office of Indigenization, Logo Design Service
2019	Guest lecture and student supervision on Visual Communication, CTCH 111, taught by Dr. Rebecca Caines
2019	Guest lecture on Data Representation in CTCH 110, taught by Dr. Megan Smith
2020	Guest Lecture on Visual Communication, CTCH 11, taught by Geremy Lague

Service to the Community:

2019   Regina Musical Club, Regina Consultant and Student Supervisor / Mentor

2019   Regina Women Network Design Consultant and Visual Communication Designer

2019   Briarpatch Magazine, Board of Directors Member

Scholarly Research

2019   "Design for the Non-Profit Sector: When Scale Matters," paper presented at the Universities Art Association of Canada Conference, October 24-27, 2

Dr. Trevor Michael Tomesh

Sessional Lecturer

trevor.tomesh@uregina.ca, (306) 550-
2369,

Education and Professional Development

2020	PhD in Computer Science, University of Regina
2011	BSc Physics, University of Wisconsin - River Falls

Employment History

2007	Research Assistant, IceCube Neutrino Detector, UW-River Falls Physics Department, River Falls, Wisconsin
2006-2011	Technical Assistant, UW River Falls Physics Department, River Falls, Wisconsin
2009	Researcher, UW River Falls Radio Telescope, UW River Falls Physics Department, River Falls, Wisconsin
2009 Physics	Research, Research Experience for Undergraduates Program, Vanderbilt University, Department, Nashville, Tennessee
2010 England	Interim Research Assistant, University of Worchester, Computing Department, Worcester,
2011-2012 Computing	Graduate Research in Educational Game Development, University of Worcester, Department, Worcester, England
2014-Present	Sessional Lecturer, University of Regina

Teaching History

Courses Taught:
- CS 207 - Building Interactive Gadgets (2014 - Present)
- CS 427 / 827 - Computer Audio (Fall 2018)
- CS 330 - Intro to Operating Systems (Spring 2018)
- CS 290 AK - Topics in Data Acquisition and Analysis (Winter 2018)
- CS 290 AJ - Interactive Simulation Methods (Fall 2017, Winter 2019)
- CS 829 - Information Theory and Applications (Summer 2019)
- CS 890AC - Data Analysis from the Internet (Summer 2019)
- CS 455 / 855 - Mobile Computing (Fall 2019)
- CS 490 DB - Topics in Natural Science (Fall 2019)
- CTCH 312 - Intro to Computer Game and VR Design (Winter 2018 - Present)
- CTCH 204 - Intro to Creative Coding (Winter 2021)

University Service

2016-2018   Student Representative - Creative Technologies
2014-2016   FIRST Lego League Volunteer

Scholarly Research

- Tomesh, T. and Hepting, D. (2017). Environmental sensing with recycled materials. [online] O'Reilly Media. Available at: https://www.oreilly.com/ideas/environmentalsensing-with-recycled-materials [Accessed 27 Mar. 2019].
- Tomesh, Trevor Michael, and Daryl H. Hepting. "DIY game console development." Proceedings of the first ACM SIGCHI annual symposium on Computer-human interaction in play. ACM, 2014.
- Tomesh, Trevor M. "Teaching programming with Python and the Blender Game Engine."
- Tomesh, Trevor, and Colin Price. "Design and development of physics simulations in the field of oscillations and waves suitable for k-12 and undergraduate instruction using video game technology." APS Meeting Abstracts. 2011.
- Tomesh, Trevor. "Computational Simulation of a Simple Pendulum Driven by a Natural Chaotic Function." APS March Meeting Abstracts. 2010.

Ian Campbell

Lab Instructor III, Department of Film, MAP
ian.campbell@uregina.ca, (306) 585 5313,

Education and Professional Development

2018   **Foundation I Certificate**, Global Institute of Cinematography (Hollywood, CA).
2006   **Master of Fine Arts**, Open Media, Concordia University (Montreal, QC).
2002   **Bachelor of Fine Arts**, Studio Arts, University of Victoria (Victoria, BC).

Employment History

Jul 01, 2011 – present	**Lab Instructor III, University of Regina**
Jan 01, 2013 - Apr 30, 2013	**Sessional Lecturer III, University of Regina**
Jan 01, 2020 – Apr 20, 2020	**Sessional Lecturer III, University of Regina**

Teaching History

2020 : Film209 : Film200 Labs : Art223
2019 : Film209 : Film312 : Film200 Labs : Film220 : Film820AY : Art223
2018 : Film209 : Film200 Labs : Film 280AC
2016 : Film200 Labs : Film280AC : Film286AA : Film 209: Film 386AD
2015 : Film200 Labs : Film280AC : Film209
2014 : Film200 Labs : Film209
2013 : Film202 Labs : Film486AQ : Film209
2012 : Film202 Labs : Film200 Labs
2011 : Film200 Labs

Student Supervision

N/A

University Service

2015-2016	SOIL Media Art & Technology Media advisory panel
2014-2015	Vice President, Saskatchewan Filmpool Cooperative Board of Directors.
2013-2014	Treasurer, Saskatchewan Filmpool Cooperative Board of Directors.
2012-2013	Co-President, Saskatchewan Filmpool Cooperative Board of Directors.
2011-present	Treasurer, Holophon Audio Arts Board of Directors.

Scholarly Research

CURATED FILM SCREENINGS

2019   *The Flats* (2018) - **Dawson City International Film Festival** - Dawson City, YK.
2018   *The Flats* (2018) - **WNDX Festival of Film and Video Art** - Winnipeg, MB.
2017   *The Flats* (2018) - **Saskatchewan Independent Film Awards**, November 17, 2017.
2017   *Ilsa the Far Seer* (2017) - **WNDX Festival of Film and Video Art** - Winnipeg, MB.
2017   *The First Engine* (2015) - Prairie Tales Redux - **AMAAS** - Canmore, AB, June 22, 2017.
2016   *Ilsa the Far Seer* (2017) - **Saskatchewan Independent Film Awards**, November 24, 2016.
2016   *Ilsa the Far Seer* (2017) - The Cinema of Dr Caligari - **Mackenzie Art Gallery** - Regina, SK.
2015   *The First Engine* (2015) - **Saskatchewan Independent Film Awards**, November 23, 2015.
2015   *The First Engine* (2015) - **WNDX Festival of Film and Video Art** - Winnipeg, MB.
2015   *The First Engine* (2015) - **IPUFF 2014** - Regina, SK.
2015   *The First Engine* (2015) - **The International Festival for Animated Objects** - Calgary, AB.
2015   *many hearts, many hives* (2015) - **OTS8 - RPL Film Theatre** - Regina, SK.
2014   *Picnic* (2013) - (with Amber Christensen, Colby Richardson, Jason Cawood) - **WNDX** - Winnipeg, MB.
2014   *many brains, many eyes* (2014), **Tiny Magic: Film and Video from Saskatchewan Film and Video Artists**, Regina, SK.
2014   *Yardwork(2013)*, **8Fest Film Festival**, Toronto, ON.
2013   *The Floating World* (2012), **Festival Du Nouveau Cinema**, Montreal, QC.
2013   *The Floating World (2012)* – **LiSFE** – Leiden, NL.
2013   *Picnic* (2013) - (with Amber Christensen, Colby Richardson, Jason Cawood) - **OTS8** 2013 - Regina, SK.
2013   *Spitly: A boy and His Puppet (2013)* - (with Amber Christensen, Colby Richardson, Jason Cawood) - **IPUFF 2013** - Regina, SK.
2013   *Vacation Suit (2008)* (with Paul Atkins) – **Vector Game Art Festival** – Toronto, ON
2012   *The Floating World (2012)* – **WNDX Festival of Film and Video Art** - Winnipeg, MB.
2012   *The Floating World (2012)* - **Filmpool Members Premiere** - Regina, SK
2012   *The Forks (2012)* – **Everything in 3d** - Cinemateque, Winnipeg, MB.
2012   *Video Club Retrospective (2009-2011)*, **PAVED Arts** - Saskatoon, SK.
2012   *Japanese Student (2012)*, **Word in Motion** – London, UK
2011   *Warm Iced Tea (2011)* – **Filmpool Members Premiere**, Regina, SK.
2011   *Patience (2011)* – **Word in Motion** – London, UK.
2011   *When I was Young (2011)* – **WNDX Festival of Film and Video Art**, Winnipeg, MB.
2011   *Prairie Schlager (2010)* – Prairie Scene**, Ed Video**, Ottawa, ON.
2010   *ECM 55B (2010)* – **Godard Project Film Festival**, Saskatchewan Filmpool, Regina, SK.

APPENDIX VIII

Enrollment Statistics

Summary of Programs, Majors, Minors and Concentrations

Convocation Details by Calendar Year

Census Data on Students

MJDash2: Summary of Programs, Majors, Minors and Concentrations for Academic Unit

University of Regina Census Date Students for Unit: **MAP IDS - Undergrad Interdisciplinary Studies**
MJ&MN4: Summary of Majors, Minors & Concen, by Degree Type,
for: **IDS CTCH CRTE ECTH EMUG MAP FA FAGN**
Under grad Level, does NOT include secondary concurrent program registrations

MajMin Level	LEVE..	DEG Type	MajMinLevelDetail	201030 Fall 2010	201130 Fall 2011	201230 Fall 2012	201330 Fall 2013	201430 Fall 2014	201530 Fall 2015	201630 Fall 2016	201730 Fall 2017	201830 Fall 2018	201930 Fall 2019	202030 Fall 2020
Major	Under grad	Bachelor	MJ1 First Major (FA)	11	30	30	22	24	16	18	12	7	1	1
			MJ1 First Major (MAP)							19	43	81	115	102
			MJ2 Added Major (FA)				1	1						
			MJ2 Added Major (MAP)											1
	Total			11	30	30	23	25	16	37	55	88	116	104
Minor	Under grad	Bachelor	MN1 Added Minor (CTCH)							2	6	10	9	13
			MN1 Added Minor (EMUG)											1
			MN1 Added Minor (FA)		1			1	2	2		1	1	
			MN1 Added Minor (FAGN)						1	1	1			
			MN2 Added Minor (CTCH)									1		
			MN2 Added Minor (FA)		1	2								
	Total				2	2		1	3	5	7	12	10	14
Concen	Under grad	Bachelor	CN1 Added Concen (CTCH)								2	4	5	4
			CN1 Added Concen (ECTH)								1			
		Cert/Dipl	CN1 Added Concen (CTCH)										1	
	Total										3	4	6	4
Grand Total				11	32	32	23	26	19	42	65	104	132	122

URegina FB Convocation Details by Calendar Year (Spring + Fall convocations) for **MAP IDS - Undergrad Interdisciplinary Studies**

ConvMJ&MN2: Programs, Majors, Minors & Concentrations for codes: **IDS CTCH CRTE ECTH EMUG MAP FA FAGN**

Conv Level	MajMinLevelDetail	DEG Type	Conv Program	PROG_DESC	Conv Major	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
Under Grad	MJ1 First Major (FA)	Bachelor	FABA	~Bachelor of Arts	FA	2	7	5	3	6					
			FABAHON	~Bachelor of Arts Honours	FA	1	1	2	1	1					
			FABASP3YR	~Bachelor of Arts (Spec 3 Year	FA					1					
			MPBA	Bachelor of Arts	FA							1	2	1	1
			MPBAHON	Bachelor of Arts Honours	FA								1		
			MPBASP3YR	Bachelor of Arts (Spec 3 Year)	FA								1		
	MJ1 First Major (MAP)	Bachelor	MPBA	Bachelor of Arts	MAP							2	7	6	6
			MPBAHON	Bachelor of Arts Honours	MAP								1		
	MN1 Added Minor (CTCH)	Bachelor	ARBGISC	Bachelor of Geog Info Science	NA								1		
			ARBHJ	Bachelor of Human Justice	HJ										1
			FABFA	~Bachelor of Fine Arts	VART					1					
			MPBA	Bachelor of Arts	THPR								1		
					VART								1		1
			MPBFA	Bachelor of Fine Arts	FVPR							1	1		
			SCBSC	Bachelor of Science	CS								1	2	1
			SCBSCC	Bachelor of Science (Co-op)	CS									2	3
			SCBSCHON	Bachelor of Science Honours	CS							1			
			SCBSCHONC	B of Science Honours (Co-op)	CS										1
	MN1 Added Minor (FA)	Bachelor	ARBA	Bachelor of Arts	CHIN								1		
					HIST							1			
			ARBAHON	Bachelor of Arts Honours	PSYC				1						
			FABA	~Bachelor of Arts	VART				1						
	MN2 Added Minor (CTCH)	Bachelor	MPBFA	Bachelor of Fine Arts	FPRD									1	
	PC1 Added Conc (CTCH)	Bachelor	SCBSC	Bachelor of Science	CS									1	
	PC1 Added Conc (ECTH)	Bachelor	EDEAEAD	BEd Arts Ed (After Degree)	EAES								1		
	Total					3	8	7	6	9	2	7	17	13	13
Grand Total						3	8	7	6	9	2	7	17	13	13

FB Convocations **ConvMJ&MN2**, as of Nov 1 2020, URegina Office of Institutional Research www.uregina.ca/orp; note Conc. = Concentration

University of Regina Census Date Students for Unit: **MAP IDS - Undergrad Interdisciplinary Studies**
MJ&MN_CD1b: Summary of Majors, Minors & Concen, by **Simple Year (cr hours)**
for: **IDS CTCH CRTE ECTH EMUG MAP FA FAGN**
Under grad Level, does NOT include secondary concurrent program registrations

LEVEL	DEG Type	breakout	MajMin Level	MajMinLevelDetail	Fall 2010 201030	Fall 2011 201130	Fall 2012 201230	Fall 2013 201330	Fall 2014 201430	Fall 2015 201530	Fall 2016 201630	Fall 2017 201730	Fall 2018 201830	Fall 2019 201930	Fall 2020 202030
Under grad	Bachelor	year 1	Major	MJ1 First Major (FA)	7	20	16	12	13	10	5				
				MJ1 First Major (MAP)							15	29	58	80	55
			Minor	MN1 Added Minor (CTCH)							2		1	1	2
				MN1 Added Minor (EMUG)											1
				MN1 Added Minor (FA)		1				1				1	
			Concen	CN1 Added Concen (CTCH)									2		
			Total		7	21	16	12	13	11	22	29	61	82	58
		year 2	Major	MJ1 First Major (FA)	2	5	4	3	3	4	9	5	2	1	
				MJ1 First Major (MAP)							4	10	12	14	17
			Minor	MN1 Added Minor (CTCH)								2	2	2	1
				MN2 Added Minor (FA)		1									
			Concen	CN1 Added Concen (CTCH)								1		3	2
			Total		2	6	4	3	3	4	13	18	16	20	20
		year 3	Major	MJ1 First Major (FA)	2	1	5	3	3		2	4	3		1
				MJ1 First Major (MAP)								3	6	11	14
				MJ2 Added Major (FA)				1							
				MJ2 Added Major (MAP)											1
			Minor	MN1 Added Minor (CTCH)								3	4	1	3
				MN1 Added Minor (FA)					1		1				
				MN1 Added Minor (FAGN)						1	1				
				MN2 Added Minor (FA)			1								
			Concen	CN1 Added Concen (CTCH)									1	1	1
			Total		2	1	6	4	4	1	4	10	14	13	20
		year 4	Major	MJ1 First Major (FA)		4	5	4	5	2	2	3	2		
				MJ1 First Major (MAP)								1	5	10	16
				MJ2 Added Major (FA)					1						

CensusDate Students , data as of Oct. 2020, U Regina Office of Institutional Research, www.uregina.ca/orp note: Concen = Concentration, Concurr = concurrent program