GRADUATE PROGRAM HANDBOOK

Master of Fine Arts in Interdisciplinary Studies

This handbook has been prepared by the Graduate Program Chair and the Graduate Program Committee for students, faculty and staff of the School for the Contemporary Arts, with the purpose of providing information about the policies, procedures and opportunities in the MFA Program offered by the School. Students, faculty and staff involved in the program should review the Graduate General Rules and Regulations.

See [http://students.sfu.ca/calendar/for_students/grad_regulation.html](http://students.sfu.ca/calendar/for_students/grad_regulation.html)

The MFA degree offered by the School is a broad-based interdisciplinary degree. The degree encompasses a wide range of possible practices; variations in individual programs are possible if approved by the Student’s Supervisory Committee, the School’s Graduate Program Committee, and the Dean of Graduate Studies.

1994
Prof. Greg Snider, Program Chair
Revised 1997
Prof. Iris Garland, Program Chair
Revised 1999 and 2000
Prof. David MacIntyre, Program Chair
Revised 2002
Prof. Chris Welsby, Program Chair
Revised 2003
Prof. Allyson Clay, Program Chair
Revised 2004 and 2006
Prof. David MacIntyre, Program Chair
Revised 2007 and 2008
Prof. Laura Marks, Program Chair
Revised 2010 and 2011
Prof. Judy Radul, Program Chair
Revised 2012 - 2016
Prof. Arne Eigenfeldt, Program Chair

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This handbook is dedicated to the memory of Martin Bartlett, Graduate Program Chair 1990-1993.

Martin Bartlett designed and initiated the Master of Fine Arts in Interdisciplinary Studies at Simon Fraser University. His vision and hard work brought the program into existence.
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Print and Press Materials
- PR elements: 6 weeks prior to exhibition
- Poster: 4 weeks prior to exhibition
- Brochure: 4 weeks prior to exhibition
- Vinyl: 2 weeks prior to exhibition

Installation and Technical Equipment

Events
- Talks/Workshops/Tours: 4 weeks prior to exhibition
- Opening Reception: 1 week prior to exhibition

Gallery Sitters
- Gallery Sitter Contact Sheet and Guide: 1 week prior to exhibition

Documentation
- 2 weeks prior to exhibition

De-installation
1. MFA PROGRAM

1.1 Program Description

The program leading to the degree of Master of Fine Arts in Interdisciplinary Studies is designed to provide an advanced level of professional training for artists in the fields of music, dance, theatre, film, video and visual art. The goal of the program is to further cross-disciplinary research, technical skill, and artistic creativity and to develop a critical awareness of the historical perspective of art and its relationship to contemporary society.

Course offerings (see Section 4) are designed to accommodate individual differences in background and artistic goals, with the emphasis throughout the program being on the production of creative work in an interdisciplinary context.

The program enables students to pursue an interdisciplinary program of original research and studio work culminating in a Graduating Project, consisting of an artistic presentation, supported by a written statement (see Section 15.4.2), an academic essay written within the second year seminar (see Section 15.4.5), and appropriate documentation (see Section 15.4.3). The program was designed to be able to be completed within five to seven full-time semesters (see Section 3). Due to the nature of the artistic practice, students are required to be in residence for the duration of the program.

Within the integrated arts context of the School for the Contemporary Arts, the MFA accommodates a variety of ways of working. The majority of students follow a studio-based approach to art making and may focus their practice through a single discipline, fuse two or more disciplines in their work, or pursue a practice that articulates a challenge to the very notion of artistic discipline. Beyond the course requirements, students individually determine the balance of theory and practice in their work. Those who wish can integrate studio practice with intense critical and theoretical study.

Candidates enter in the Fall Semester. The student’s work in the first year should be exploratory and investigative. During this time, students engage in both creative and scholarly research, and develop the necessary skills and background required for the successful completion of their Graduating Project, which will be the focus of their work in the second year. With the help of their Senior Supervisor and Supervisory Committee (see Section 12), students will plan their Graduating Project and work out a timetable for the significant stages of its development with a suggested sequence of courses to allow for its expedient completion. This plan is submitted to the Graduate Program Chair as part of the first annual report at the end of the Spring Semester (see Section 12.7).

Presentations of Graduating Projects can be scheduled in or after the Spring Semester of the second year. The Defence of the Graduating Project (see Section 17) follows the presentation, usually within two to four weeks. Students planning summer semester presentations and Defences are encouraged to discuss this option with their supervisor, the Graduate Program Chair, and the School’s Technical Director (see Section 11),
because the majority of the School’s student body and faculty are not available at that
time to attend presentations and Defences, or serve on Examining Committees.

Students must register sequentially in each semester until the Defence and all of the
degree requirements are completed (see Section 5).

From time to time, a student may wish to go on leave for a semester (see Section 13):
leaves must be approved by your Senior Supervisor and Graduate Program Chair. Note
there is a fee for on-leave status, except in the case of medical leave requests.
2. DEGREE REQUIREMENTS

To complete the Master of Fine Arts degree, candidates must complete a minimum of 35 units: 25 units of course work and a 10 unit Graduating Project (see Section 15). In most cases, this Project will be the presentation of an artwork, accompanied by a Defence Statement and appropriate documentation. The MFA culminates in an Oral Defence, in which the student gives a descriptive presentation of their project, followed by questions from their committee and external (see Section 17).

The Graduating Project, plus the required Interdisciplinary Graduate seminars/studio, account for 30 units; the remaining 5 units will normally be taken from within the School.

Students must complete all of:

- FPA 811-5  Interdisciplinary Graduate Seminar I
- FPA 812-5  Interdisciplinary Graduate Seminar II
- FPA 813-5  Interdisciplinary Graduate Studio
- FPA 883-5  Studio in Fine and Performing Arts I
- FPA 898-10 Graduating Project

Plus one of:

- FPA 885-5  Studio in Fine and Performing Arts II
- FPA 887-5  Selected Topics in Fine and Performing Arts
- FPA 889-5  Directed Study in Fine and Performing Arts

A graduate course from another department can substitute for FPA 887 or 889 with the Supervisory Committee’s permission.
3. MFA PROGRAM TIMELINE

<table>
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<tr>
<th>Fall Year 1 (10 Units)</th>
<th>Spring Year 1 (10 Units)</th>
<th>Summer Year 1 (10 Units)</th>
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<tbody>
<tr>
<td>FPA 811-5 – SEMINAR I</td>
<td>FPA 813-5 - INTERDISC</td>
<td>FPA 898-10 - GRADUATING PROJECT**</td>
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<tr>
<td>FPA 883-5 – STUDIO I</td>
<td>STUDIO</td>
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<td>FPA 885-5 or FPA 887 or 889-5</td>
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<td>Summer Year 1 (10 Units)</td>
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<td>FPA 898</td>
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<tr>
<th>Fall Year 2 (15 Units)</th>
<th>Spring Year 2 (10 Units)</th>
<th>Summer Year 2 (10 Units)</th>
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<tr>
<td>FPA 812-5 – SEMINAR II</td>
<td>FPA 898-10 - GRADUATING PROJECT</td>
<td>FPA 898-10 - GRADUATING PROJECT</td>
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<td>FPA 898-10 - GRADUATING PROJECT</td>
<td>FPA 898-10 DEFENCE OPTION1**</td>
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<tr>
<td>FPA 885-5* VIS ART STUDIO</td>
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<td>Fall Year 3 (10 Units)</td>
<td>TOTAL UNITS = 35</td>
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<td>FPA 898-10 DEFENCE OPTION2**</td>
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*Students with a visual art concentration/background, will take their 885-5 in the Fall of 2nd year as a joint studio with FPA 462 Visual Art Honors Studio.

**Student must maintain enrollment in FPA 898 until all degree requirements are completed.

3.1 Fall Semester, Year 1
In their first semester in the program, students will register in the following courses:

FPA 811-5 Interdisciplinary Graduate Seminar I
FPA 883-5 Studio in Fine and Performing Arts I

3.2 Spring Semester, Year 1
In their second semester in the program, students will register in the following courses:

FPA 813-5 Interdisciplinary Graduate Studio

and possibly:
FPA 885-5 Studio in Fine and Performing Arts II
FPA 887-5 Selected Topics in Fine and Performing Arts
FPA 889-5 Directed Study in Fine and Performing Arts

Courses taken outside Contemporary Arts should be discussed with their Senior Supervisors and the course instructor.
3.3 **Fall Semester, Year 2**

In their second Fall semester, students register for:

FPA 813-5  Interdisciplinary Graduate Seminar II
FPA 898-10  Graduating Project

and possibly:

FPA 885-5  Visual Arts Studio*
FPA 887-5  Selected Topics in Fine and Performing Arts*
FPA 889-5  Directed Study in Fine and Performing Arts*

* Visual Arts-based students will take FPA 885-5 as a visual arts studio (a joint-studio class with FPA 462). Other students who have arranged to take their elective at this time will take it as either FPA 887-5, FPA 889-5.

3.4 **Spring Semester, Year 2**

In their second Spring semester, students register in

FPA 898-10  Graduating Project.

Students will continue to be registered in 898-10 each semester while work continues on their Graduating Project until requirements for graduation have been met.
4. COURSE DESCRIPTIONS

FPA 811-5  Interdisciplinary Graduate Seminar I
FPA 812-5  Interdisciplinary Graduate Seminar II

These courses are offered each fall. For first-year students, 811 is a critical and theoretical seminar organized around issues of relevance to contemporary discourses about art practice and reception through lectures, selected readings and papers. For second-year students, 812 offers concentration on the preparation and presentation of the background research essay required for the completion of the degree. The FPA 811 and 812 Graduate Seminars must be completed before the presentation and defence of the Graduating Project.

FPA 813-5  Interdisciplinary Graduate Studio

This course is offered in the Spring Semester and is required for all first-year students. The purpose of the course is to give the first-year cohort an environment where they may collaborate with artists from other disciplines, broaden their skills and make connections for future projects. The course is sometimes paired with FPA 489-5 Interdisciplinary Project in Fine and Performing Arts, which is composed of senior undergraduate artists from all disciplines.

FPA 883-5  Studio in Fine and Performing Arts I

This course is taught as a group directed study studio class with all first year MFA students attending and producing work in this inter-arts studio setting.

FPA 885-5  Studio in Fine and Performing Arts II

These courses allow students to concentrate on the development of their studio practice in an interdisciplinary context under the guidance of a faculty member conversant with the issues being explored. Students are encouraged to undertake projects that extend their creative process in new directions, and to work with different faculty members in the School.

FPA 887-5  Selected Topics in Fine and Performing Arts

Individual faculty members may offer studio, seminar or lecture courses concentrating on specific subjects relevant to students in the program. These are not regular offerings. The course may be repeated for credit when different course content applies.
FPA 889-5 Directed Study in Fine and Performing Arts

A Directed Study is an individualized course with a specific instructor, proposed by the student, in consultation with the faculty member. This course may be taken as a studio course, a reading course, or a combination of both.

For each Directed Study taken, the expectations of both the student and the instructor must be clearly declared at the outset and formalized on the Course Proposal Form. The student will fill in this form in consultation with the instructor (or instructors) and attach a statement of course expectations to the form. The Senior Supervisor signs the form, thereby approving the nature and scope of the work to be undertaken. The Course Proposal form is then forwarded to the Graduate Program Chair for approval. Regular meetings between course instructors and students will be arranged to discuss progress, review work and suggest research directions.

Students may register in an undergraduate course as a Directed Study to improve their training outside their area of specialization; the course supervisor will assign extra work to make up the difference in units and the level of complexity between undergraduate and graduate expectations. This course may be repeated for credit when the course content is different.

Students may also register to audit a graduate or undergraduate class, with their Senior Supervisor and the Graduate Program Chair's permission. Audited courses will not count toward degree requirements.

FPA 898-10 Graduating Project

This course represents the preparatory work and the presentation of the student's Graduating Project. First-year students will be registered for this course in their first Summer Semester following the successful completion of two semesters in the Graduate Program. Students will continue to be registered in FPA 898-10 each semester that work continues on the Graduating Project until requirements for graduation have been met, usually in the Spring Semester of the second year.

Students must continue to register in FPA 898-10 until all degree requirements have been completed.
5. REGISTRATION
In consultation with his/her Interim Advisor (see Section 12.3) or Senior Supervisor (see Section 12.4), the student considers course load and selects courses for the semester. Students normally take two courses a semester, with the exception of the Summer Semester and the Graduating Project preparation period, when they enroll in FPA 898-10.

New students must have a credit balance on their account before they will be able to enroll in classes.

See http://www.sfu.ca/dean-gradstudies/current/new_student_information/

Registration timetables are posted on the Dean of Graduate Studies web site, and in the academic Calendar of Events. It is the student’s responsibility to check deadlines, pay their deposits and keep their accounts current.

See http://www.sfu.ca/dean-gradstudies/current/registration_dates_and_notices/

Students register through the Student Information System. Log into the Student Information System with your computing ID and password.

See https://go.sfu.ca

6. TUITION AND FEES
Students are required to pay tuition fees as well as other fees each term. MFA students pay a per term fee rather than per course fee.

See http://www.sfu.ca/dean-gradstudies/future/tuition-and-fees.html

After students have paid for six full semesters, graduate tuition is reduced to a continuing fee, which is half the term fee.

6.1 Registering during Project Submission Semester
A student must register for the semester in which their Project is submitted. This will normally be a continuing fee. However, if the Project is submitted prior to the “Early in Term” date (usually the last day of the first month in the term), the student may be eligible for a 75% refund of tuition.

Early in Term dates are listed on the Thesis Submission: Deadline Dates webpage.

See http://www.lib.sfu.ca/help/writing/theses/thesis-submission-deadline-dates
7. FUNDING
We aim to provide all students with financial support at least once during their MFA careers, in the form of awards, fellowships, teaching assistantships, and research assistantships. The Graduate Program Assistant will notify students of approaching deadlines for government and internal awards. Please prepare well in advance and keep in mind that you may need transcripts and reference letters.

Unfortunately, few government and private awards and fellowships are intended for artists. However, awards geared toward intelligent and innovative academic researchers – such our MFA students – do exist. Be creative and work to explain how your project meets the criteria of a given award, even if it seems unlikely at first glance.

7.1 Government Awards
Many MFA students have successfully applied for funding from the Social Sciences and Humanities Research Council of Canada (SSHRC). The Bombardier Canada Graduate Scholarship (CGS) is presently a one-year grant of $17,500.

To be eligible, a student must:
1) be a citizen or permanent resident of Canada;
2) not have completed more than 12 months of full-time graduate study at the proposed start date of the award;
3) have achieved a first-class average (i.e. a CGPA of at least 3.67), as determined by your university, in each of the last two years of full-time study or equivalent;
4) not have already received an award for master's-level study from SSHRC, NSERC or CIHR.

Competition is strong and you need an original, compelling application.
See Government awards

Prospective applicants are encouraged to take the grant-application workshops offered by the Department of Graduate Studies early in the fall semester.
See Grant workshops

Students holding a CGS may apply for the CGS Michael Smith Foreign Study Supplement.
See Michael Smith Award

Other federal and provincial awards are listed on the Department of Graduate Studies web site.
See http://www.sfu.ca/dean-gradstudies/awards/external-awards.html
7.2 SFU internal awards

Internal SFU awards are available through the Department of Graduate Studies online awards system.

See [https://gradawards.sfu.ca/](https://gradawards.sfu.ca/)

7.2.1 Graduate Fellowship

The MFA Program is granted a number of Graduate Fellowships each year, presently valued at $6500. These are awarded by the Graduate Program Committee on the basis of academic excellence. A minimum CGPA of 3.5 is required.

See [Graduate Fellowships](https://gradawards.sfu.ca/)

7.2.2 Travel & Minor Research Awards for Graduate Students:

These are smaller amounts administered by the School for the Contemporary Arts on a “first come” basis, usually awarded for travel for research purposes (such as attending festivals or conferences) in the amount of $500 for North American travel, and $1000 for international travel. *Note that these awards can also be applied to costs associated with research-creation that do not require travel.* Students are limited to one minor award ($500) and one major award ($1000) per year. These funds need to be adjudicated by the Graduate Program Committee, so please apply at least 6 weeks in advance of your travel, if possible.

See [travel-and-research-awards](https://gradawards.sfu.ca/)

7.2.3 FCAT travel fund

The Faculty of Communication, Art and Technology awards matching funds of up to $350 for travel for public presentation of research, matched by our department for a total award of up to $700. There are six awards per year in total. Please contact the Graduate Program Chair if you intend to apply, and for information on how to apply.

See [http://www.sfu.ca/fcat/students/financial-awards/grad-travel-awards.html](http://www.sfu.ca/fcat/students/financial-awards/grad-travel-awards.html)

7.3 Private Internal Awards

Some SFU private awards are for School for Contemporary Arts graduate students alone: these include the Elsie Jang Graduate Fellowship in Contemporary Arts, the John Juliani Graduate Fellowships in Theatre and Film, and the Colin McPhee Graduate Scholarship in Fine Arts (which is usually awarded to an incoming student). MFA students may also apply for relevant awards.

See [http://www.sfu.ca/dean-gradstudies/scholarships_and_awards/](http://www.sfu.ca/dean-gradstudies/scholarships_and_awards/)
7.4 Student Loans, Bursaries, and Work-Study Positions

Student loans are available, and bursaries and work-study positions are available to students with student loans.

See http://students.sfu.ca/financialaid.html

7.5 Research Assistantships (RA's)

Faculty members holding research grants often have research-assistant jobs for graduate students, which require a variety of practical research. Such faculty members will often hire students they are supervising as research assistants, but not always. The Graduate Program Chair will attempt to liaise between faculty members needing RAs, and students looking for RA positions. Alternatively, you may simply familiarize yourself with faculty members' funded research projects and approach them to propose your services as a research assistant.

7.6 Funding for international students

Unlike at many other universities, tuition cost for international graduate students is the same as for Canadian students. At SFU, international students are eligible for university awards and fellowships, work-study jobs, and bursaries. However, many government awards are available only to Canadians or permanent residents. We encourage you to secure some funding from your home country.

International students can legally work in Canada under certain conditions.

See http://students.sfu.ca/internationalstudentservices/new/off_campus_work.html

In some cases, loans are available to International students.

See http://students.sfu.ca/financialaid/loans/internationalstudents.html

General information for international students can be found online.

See http://students.sfu.ca/international/

Specific financial aid is also available to U.S. students.

See http://students.sfu.ca/financialaid/loans/usstudents.html
8. TEACHING ASSISTANTSHIPS
MFA students are encouraged to work as Teaching Assistants (TAs) or Tutor Markers (TMs) at least once. SCA graduate students have priority in the hiring of TA and TM in School for Contemporary Arts. Their duties include preparation, attending lectures, leading discussion groups, studio consultation, and marking essays and exams.

TAs are paid according to a multiple of base units, according to the number of hours per week a TA is expected to work. Slightly different rules apply to Tutor Markers.

Approximately two months before the beginning of each semester, the Graduate Program Assistant will inform all graduate students when the application process has opened. Applications are processed using SFU’s online system. See https://internal.fcat.sfu.ca/appointments/

Students are encouraged to apply for all positions for which they are qualified, ranking them by preference. Selection is made by the course instructors in consultation with the Graduate Program Chair. All TA and TM positions are conditional on funding, and some are conditional on enrollment.

The application for TA and TM positions should be professional and well written, and outline your experience and suitability for the course. By agreeing to TA or TM, you are making a time commitment; be sure that you will be available for the time and duration of the course and notify the instructor in the application of any anticipated absences. TAing is an important learning and financial opportunity; however, students should be cautious about taking on multiple positions. A balance between studies and the TA commitments needs to be maintained.

MFA students can also apply for TA and TM positions in other departments. Keep in mind that graduate students in those departments have priority.

TAs and TMs fill out a Time Use Guideline with the instructor at the beginning of the semester, which includes a breakdown of the hours the TA/TM is expected to devote to various tasks. Take care to keep track of your hours weekly; do not work beyond contract hours, and do not work for free. If you find yourself working too many hours per week, let the instructor know immediately so that she or he can redistribute the workload; alternatively, you may request a workload review. Information on Time Use Guidelines (TUGs) is available on the online FAQ. See http://www.tssu.ca/2009/01/13/hug-your-tug/

TAs and TMs, as well as Sessional Instructors and Research Assistants, are represented by the Teaching Support Staff Union (TSSU), which, in its own words, “secures our wages, limits class size, provides health and dental benefits, protects us from discrimination and harassment, and generally makes our working conditions better.” MFA students choose their representative to the TSSU. See http://www.tssu.ca
Students who are TAs and TMs may choose to pay for their tuition under the “Payroll Deduction Process.” The benefit is they are not charged interest on the outstanding balance.
See http://students.sfu.ca/fees/howtopay/methods/tssupayroll.html
9. BENEFITS
Graduate students pay mandatory Student Society fees, which give them access to a number of benefits:

9.1 Health and Dental Benefits
Graduate students are eligible for extended benefits under the Graduate Student Benefit Plan. If you are an SFU graduate student taking at least one course at SFU and have basic medical insurance, you will be automatically enrolled. If you do not wish you participate in the plan, you will need to opt out between September 1 – 27, 2010.
   See http://www.sfu.ca/medical-insurance/graduate-students.html

   Note for international and out-of-province students: New international students enrolled in a graduate program at SFU will be automatically enrolled in a mandatory 4 month primary medical insurance plan for your first term through guard.me@SFU. The cost for this plan is $353.00/term and is included in your student fees.
   See http://www.sfu.ca/medical-insurance/graduate-students.html

9.2 Health Clinics and Counseling Services
Students have access to SFU's health clinics, counseling services, health promotion, and physical therapy. Most fees are covered by BC MSP.
   See http://students.sfu.ca/health/

9.3 SFU Computing ID
As soon as you are admitted and have paid your deposit, you will receive an email to activate your SFU Computing ID, which gives you access to email, the Student Information System, your payslip, web publishing facilities, eLearning systems such as Canvas, campus labs, and online Library services.

9.4 Library/ID card
Your library/ID card gives you access to SFU's library, semester loans of books, electronic databases, interlibrary loan, free workshops, and other services.

9.5 U-Pass
This program provides unlimited, all zone access to public transit in Metro Vancouver (the GVRD) at one-third to one-fifth the cost of a regular monthly transit pass.
   See http://students.sfu.ca/upass/

9.6 TSSU Medical and Dental Benefits
Teaching assistants and others represented by TSSU are eligible for medical and dental benefits through Medical Services Plan and Extended Health Benefit. You must apply for these benefits; for international students there is a three-month waiting period.
These benefits extend to your spouse and dependents. Detailed information, including helpful FAQs, is available on the SFU Human Resources web site. See TSSU Benefits

9.7 Parking permits

Downtown: The parking lot at 400 West Cordova Street offers reduced rates after 4:00 pm for students, faculty, and staff with a valid SFU library card or a parking pass available from Continuing Studies.

Burnaby and Surrey: Graduate students can buy parking permits valid for one semester. See http://www.sfu.ca/security/Parking/permit/graduates.html
10. FACULTY AND AREAS OF RESEARCH

Sabine BITTER • Urban geographies, architectural representations, visual politics

Allyson CLAY • Mixed media work including drawing, painting, text work, installation, photography and performance, as informed by feminist and critical theories

Henry DANIEL • Choreography, performance, new technologies

Peter DICKINSON • Performance Studies, cross-appointed with the Department of English

Arne EIGENFELDT • Graduate Program Chair, School for the Contemporary Arts
Generative art, music for dance, interactive systems

Marla EIST • Ballet, modern, body therapies, choreography

Judith GARAY • Choreography, performance, costume design

Martin GOTFRIT • Electroacoustic music, film sound design and scoring

Rob GROENEBOER • Film directing, editing and scriptwriting, film production

Patricia GRUBEN • Directing, scriptwriting, editing, dramatic feature films

Gary HARRIS • Stage design

Barry HEGLAND • Theatre management, lighting design, stage design

Steven HILL • Theatre performance, directing, devising, interdisciplinary collaboration

Howard JANG • Arts administration, arts advocacy, development in non-profit organizations

Robert KITSOS • Modern dance, choreography, performance combining dance and digital sound and video

DD KUGLER • Dramaturgy, directing, writing

Claudette LAUZON • Contemporary art history, Digital Art
Cole LEWIS • Theatre, Directing, Playwriting

John MACFARLANE • Lighting design for the stage

David MACINTYRE • Music composition, interdisciplinary composition and performance, interdisciplinary collaboration

Laura MARKS • Film theory, cultural theory, intercultural cinema, new media art, Arab cinema, Islamic art

Denise OLEKSIJCZUK • Panorama, visual culture, photography, post-colonial theory, feminist theory

Elspeth PRATT • Director, School for the Contemporary Arts Sculpture, site specificity, spatial organization, politics of location

Eldritch PRIEST • sonic culture, experimental aesthetic, philosophy of experience

Christopher PAVSEK • Associate Director, School for the Contemporary Arts Contemporary world cinema, critical theory, film theory, and 20th-century German literature

Cheryl PROPHET • Choreography and performance

Judy RADUL • Performance, video, photography, sound & text, contemporary theory

Simoné RAPISARDA • experimental film, directing, film production

Noé RODRÍGUEZ • Film Production

Owen UNDERHILL • Composition, conducting, contemporary ensembles, music theatre, interdisciplinary collaboration, 20th-century theory

Ker WELLS • Theatre performance, directing, devising, interdisciplinary collaboration

Jin-me YOON • Installation, photography, issues concerning representation, gender and cultural politics
# 11. STAFF CONTACT INFORMATION

<table>
<thead>
<tr>
<th>Position</th>
<th>Job duties include:</th>
<th>Name</th>
<th>Room No.</th>
<th>Email</th>
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<tbody>
<tr>
<td><strong>School for the Contemporary Arts Staff</strong></td>
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</tr>
<tr>
<td>Manager Academic Admin Services</td>
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<tr>
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<td>- computer support</td>
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<td>2350</td>
<td><a href="mailto:ssmulovi@sfu.ca">ssmulovi@sfu.ca</a></td>
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<tr>
<td>Visual Arts Technician, Alexander Studio</td>
<td>- equipment loans 611 Alexander</td>
<td>Andrew Curtis</td>
<td>Alexander Studio</td>
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</tr>
<tr>
<td><strong>SFU Woodwards Cultural Unit Staff</strong></td>
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</tr>
<tr>
<td>Events Coordinator (to book performance spaces)</td>
<td></td>
<td>Sheila Pineau</td>
<td>2305</td>
<td>778-782-3514</td>
</tr>
</tbody>
</table>
12. PROGRAM SUPERVISION

12.1 Graduate Program Chair
The Chair of the Graduate Program has the overall responsibility for the Graduate Program Committee. The Chair’s responsibilities include:

- recommending and vetting policy with the Graduate Program Committee;
- advising students who do not yet have supervisors;
- chairing the Examining Committee, and
- moderating the Graduating Project Defence.

In the event that the Graduate Program Chair is the Senior Supervisor of the student to be examined, a delegate Chair for the Defence must be chosen.

12.2 Graduate Program Committee
The Graduate Program Committee is responsible for the overall administration of the graduate program on behalf of the School. Their responsibilities include:

- overseeing the curriculum of the Graduate Program;
- making recommendations to the Dean of Graduate Studies on admissions, fellowships, scholarships, awards and the granting of the degree;
- vetting and approving the first-year project proposals and proposals for Graduating Projects;
- determining the availability of travel funds and suitability of funding requests;
- making recommendations to the Dean of Graduate Studies on formal requests by individual students for course waivers, course substitutions, or any deviation from the MFA Degree Requirement (all such requests must be approved by both the Senior Supervisor and the Supervisory Committee);
- reviewing progress reports of individual students when such progress appears unsatisfactory, and
- monitoring the standards and equity for all students in the MFA Graduate Program.

12.3 Interim Advisor
For all students entering the program in the Fall, the Interim Advisor will be the Graduate Program Chair. The Interim Advisor is responsible for preliminary advising and overseeing the program of work for the student and assisting the student in the selection of an appropriate Supervisory Committee.

The Interim Advisor will assist the student in forming a Supervisory Committee and will advise, approve and sign the student’s course registration until such time as a Senior Supervisor is selected. (See the guidelines for Student–Supervisor relations in Appendix A of this Handbook.)
12.4 Senior Supervisor

The Senior Supervisor is the person most closely connected to the student’s program and has overall responsibility for the direction, advising and supervision of the student’s proposed course of study, including recommendations for areas of research. The Senior Supervisor will also supervise the student’s Graduating Project, which consists of a Presentation, Defence Statement, Project Documentation, and Essay.

The appointment of a Senior Supervisor should be made as soon as possible after a student’s admission into the program, preferably by the end of the first semester, but no later than the end of the second semester of full time enrollment.

The choice of a Senior Supervisor should be made by the student in consultation with the Interim Advisor and should reflect the student’s major interests and areas of concentration in the Program. The student should be familiar with the research interests and teaching strengths of the faculty in order to facilitate this selection. Students should discuss their intentions with potential Senior Supervisors – recommended by their Interim Advisor – to determine the faculty members’ appropriateness for the areas of concentration and their willingness to serve in this capacity.

As per University policy Graduate General Regulation 1.6.3, any faculty member in Contemporary Arts may serve as a Senior Supervisor. However, non-tenure track faculty members (i.e. Lecturers and Senior Lecturers) must be approved by the Dean of Graduate Studies. Contact the Graduate Program chair to discuss this matter if you are interested in having a non-tenure track faculty as your Senior Supervisor.

The Senior Supervisor should meet with the student at least once a month to discuss the student’s progress and to offer guidance. A proposed program of work and a timetable of anticipated completion dates should be established with the student soon after the Senior Supervisor is selected.

The Senior Supervisor will make every reasonable effort to ensure that the student’s program remains on track. On behalf of the Supervisory Committee, the Senior Supervisor will sign Directed Study course approval forms before they are submitted to the Graduate Program Chair. The Senior Supervisor will submit an annual Progress Evaluation, including the plan of work and timetable, to the Graduate Program Assistant for the student’s permanent record by May 15.

For a more thorough description of the Senior Supervisor’s responsibilities, please see the Guidelines of Supervisor-Graduate Student Relations in Appendix A. See also http://www.sfu.ca/dean-gradstudies/faculty/supervision.html
12.5 Supervisory Committee

The Supervisory Committee of an MFA student will be composed of two or three people: the Senior Supervisor, and one or two other faculty members recommended by the Senior Supervisor in consultation with the student. The makeup of the committee should reflect the disciplinary and critical interests of the student and should take advantage of the diversity of the faculty available in the School. One committee member (other than the Senior Supervisor) may be a faculty member from outside the School. Potential supervisors outside the faculty, including non-academic persons, will be required to provide a curriculum vitae to show that they are suitably qualified.

The Supervisory Committee will offer advice, approve the student’s proposal for Graduating Project, consult with the student during the development and realization of the Presentation and Essay, and serve as voting members on the Examining Committee at the Defence. The Committee may recommend outside courses that the student should take which would, in its view, complement the student’s interests and direction. The Supervisory Committee will meet with the student at least once a semester and more frequently when the Graduating Project process needs extra guidance. (See Appendix C: Graduate Time Line for more information).

The Supervisory Committee should be appointed no later than the end of the student’s second semester. As soon as the committee membership has been finalized, the “Approval of Supervisory Committee” form must be completed and returned to the Graduate Program Chair to be forwarded to the Dean of Graduate Studies.

It is always possible to change supervisors, including the Senior Supervisor. Notification of changes to the Supervisory Committee must be approved by the Graduate Program Committee and the appropriate form submitted to the Dean of Graduate Studies. Should you make changes to your committee, the form “Change of Supervisory Committee” must be submitted to the Graduate Program Chair, to be forwarded to the Dean of Graduate Studies.

12.6 Progress Reports

Students are required to submit a written Progress Report to their Senior Supervisor each May, unless they are planning to defend in the summer semester. The Progress Report form is available from the Graduate Program Assistant, and includes the following required information (Section A of the form):

- courses taken over the past year by semester;
- work you have done for those courses;
- studio work you have accomplished outside of those courses;
- teaching assistant work in the past year;
- teaching work outside of the School; and
- outside artistic activities relevant to your progress.
Additionally, in consultation with their Senior Supervisor, the student is required to describe their plans for the upcoming year (Section C of the form). The student’s Progress Report must be forwarded to the student’s Senior Supervisor at the beginning of the Summer Semester, May 1.

The Senior Supervisor will complete Section B of the Progress Report, providing comments upon the student’s progress over the last year, and in the program as a whole. The comments should indicate whether the progress is satisfactory or unsatisfactory.

The student will receive a copy of the Evaluation. The Progress Evaluation becomes a permanent part of the student’s program record.

The excerpt below is from Dean of Graduate Studies website, Graduate General Regulations:

1.8.1 Progress Evaluation

For master’s and doctoral students, the supervisory committee shall report on the student’s progress at least once each year. This report will be sent, in writing, to the graduate program committee with a copy to the student. The evaluation of student progress in course work will rely in part on their maintenance of a CGPA of 3.0, as required by graduate regulation 1.5.4.

For graduate diploma students, a progress review will be initiated if the CGPA drops below 2.5.

1.8.2 Review of Unsatisfactory Progress

If a student’s progress appears to be unsatisfactory, the supervisory committee or the chair of the graduate program committee shall make a written report to the graduate program committee, and provide a copy to the student. That committee shall consider whether the student’s progress has been satisfactory. The graduate program committee, on consultation with the supervisory committee, if one has been appointed, may:

a) require the student to withdraw, or

b) inform the student of the unsatisfactory progress and require the student to improve in specific ways in a specific period of time.

The student concerned has the right to appear before the graduate program committee when the case is considered, and may submit any materials relevant to the case. A student who is required to withdraw shall be informed, in writing, with copies to the dean of graduate studies and the director, graduate admissions and records. If required to improve within a specific period of time, the student shall be informed in writing as to
what precisely is required, with copies to the dean of graduate studies and the director, admissions and records.

Any decision of the graduate program committee under the provisions of this section may be appealed to the senate graduate studies committee through the dean of graduate studies. The student has the right to appear before the senate graduate studies committee when the case is heard. The decision of that committee shall be final.
13. LEAVES AND WITHDRAWALS
For information on how to go on leave, or withdraw from a course, see the Dean of Graduate Studies website.
   See Leaves and Withdrawals

14. THE PROGRAM RECORD
The Graduate Program Assistant keeps an ongoing record of the student’s progress in the Program. This record lists all courses completed and in progress. The record also includes Progress Reports and information on grades, course instructors, course outlines, project proposals, awards, fellowships, activities, productions, performances, exhibitions or presentations.
15. GRADUATING PROJECT

15.1 General

The Graduating Project consists of the following:

- an artistic presentation;
- documentation, and
- a 2000-3000 word Defence Statement.

Note: although the Graduating Project is not considered a “thesis” by university policy, it serves the same purpose: a culmination of the student's work within the program. Within this Handbook, the term “thesis” is not used. However, when dealing with the final library submission (see Section 15.4), you may come across the term “thesis”; in such cases, you should consider the Graduating Project as the same.

Graduate course work should be organized to provide conceptual, theoretical and practical background preparation for this project. Projects completed as part of the regular coursework requirements should not be duplicated in the Graduating Project, but rather be viewed as explorations into new directions in artistic practice. An exception here is the background research paper required for FPA 812 (see Section 15.4.5), which should be included as an appendix with the Project documentation (see Section 15.4.3). The Graduating Project should be presented in a form consistent with the research direction undertaken by the student during his/her tenure in the program.

15.2 Artistic Presentation

The Graduating Project should be presented in an exhibition, performance, or other artistic presentation organized by the student. The student will ensure that the Project is publicized to the School community (see Section 15.3).

In most cases, admission should not be charged for the Graduating Project presentation. However, special permission may be given to students prior to the event if they can demonstrate that the costs of the project exceed the budget allocated to them (see Section 16.4).

The external examiner should be confirmed by the Graduate Program Assistant well before the presentation of the Graduating Project so that she or he can attend the event (see Section 17.2).

Project presentations are scheduled in consultation with the student’s Supervisory Committee and the school’s Technical Director, and are generally in the fifth (Spring) or seventh (Fall) semester. Summer presentations are difficult to schedule due to faculty research semester commitments.

Proposed dates for the Project Presentation and Defence should be submitted to the Graduate Program Chair and Graduate Program Assistant after the preliminary Defence meeting of the student and their committee in early January of the second year (see Section 17.5).

In preparing for your Project Presentation, it is absolutely essential not to make any assumptions about available space and/or resources. For performing artists, this means
booking space early (at least six months in advance of the presentation), finding a technical director with which to work, organizing necessary equipment (projectors, video cameras, monitors, speakers, computers, etc.). For gallery presentations, this means organizing the installation, vinyl lettering, booklet printing, catering, and gallery cleanup. Do not assume that spaces and resources will be automatically reserved for you; similarly, do not assume that there are unlimited resources: although every attempt will be made to provide you with your necessary equipment needs, please keep in mind that others, including fellow MFAs, will be making similar requests.

15.3 Promoting your Graduating Project

It is the student’s responsibility to ensure that their Graduating Project Presentation is properly advertised.

Advertising comes in many forms, including:

• printed or email event cards and posters;
• a listing on various events lists or promotional material being produced by the SCA;
• a listing on the SCA web site;
• a listing on the SFU Events calendar;
• a listing with the Dean of Graduate Studies website.

(Any of these methods are also suitable to public presentation of first-year projects.)

Your advertising should include essential information such as the name of the event, the date, location, who it is being presented by, if tickets are needed and where they are available, and where to get more information, such as a web site.

All School-related advertising material MUST include the official SFU School for the Contemporary Arts logo, available in digital form from the SCA web clerk.

As well, the event listings for ALL public presentations of Graduating Projects must also include the words:

“Presented in partial fulfillment of the requirements of the Degree of Master of Fine Arts at Simon Fraser University.”

Our location should be described as:

“School for the Contemporary Arts at Goldcorp Center for the Arts.”

At least three weeks prior to your event, pass on all the relevant information to the SCA Web clerk directly to have your event posted to the SCA web site event page.
15.4 Components of the Graduating Project Library Submission

The final submission to the library of the Project should follow this format:

1. Title Page with Project Title
2. Approval Page
3. Abstract
4. Acknowledgements
5. Table of Contents
6. Defence Statement
7. Project Documentation
8. Appendix I: Research/background essay written in FPA 812. This should be formatted according to library thesis style guidelines.

Previous MFA library submissions can be viewed online:
See http://summit.sfu.ca/collection/138

15.4.1 Abstract

The Project Abstract is a short declaration of the aims and intentions of the Graduating Project and the research the student has undertaken. In compliance with the Library and Archives Canada, the maximum word limit for the Abstract is 150 words.¹ This statement will be included in the introductory pages of the Library Submission materials, distributed to participants of the Defence by the Chair and attached to the Recommendation of the Award of the Degree form. There is a detailed and useful Abstract Help File on the site:
See http://www.lib.sfu.ca/help/writing/theses/helpsheets

This statement is also required for the Graduate Program Assistant to fill in the “Approval of Examining Committee for a Master’s Student” form processed six weeks before the defence date. Therefore, this statement should be formulated early in the Project/Documentation/Defence process.

As the abstract is available to those searching the thesis database, care should be taken to make it both understandable and interesting: readers may make a decision as to whether they will read the Project Statement based upon the abstract.

15.4.2 Defence Statement

The Defence Statement is a concise articulation of the theoretical, methodological, artistic framework of the Graduating Project. The Statement, in conjunction with the oral presentation given during the Defence (see section 17.3), will suggest an interpretive framework, references and/or set of terms which the student feels are most relevant to discussing the project. Recognizing that the Defence Statement cannot express a complete framework of the Graduating Project, students should consider the following format:
• briefly discuss the background of the work, in relation to their previous practice;
• briefly contextualize the work in relationship to the field;
• describe the work itself;
• briefly reflect upon the process and how it influenced the final work.

¹ If necessary a summary can be added: Thesis Librarian Penny Simpson wrote on 7/27/05 by e-mail: “When it is a
It is the student’s responsibility to distribute the Statement to the Graduating Committee two weeks before the Defence date; the Graduate Program Assistant will ensure that a copy is provided to the External Examiner.

15.4.3 Project Documentation

The Project should be supported with documentation that articulates the nature of the actual work presented and indicates its character.

The Project Documentation should include what is appropriate from the list below, presented in file format accepted by the library:

- written description of the work, including a PDF of the presentation given at the Defence;
- storyboard;
- score;
- script.

A document of the Project as it was performed and presented in the form of:

- series of photographs;
- audio recording;
- video recording;
- any other relevant material deemed significant by the student and his/her Committee.

The Project Documentation forms a significant part of the student’s library submission with the intention of providing as complete a record of the event as possible. While the Senior Supervisor should ensure that the Project Documentation is appropriate and representative of the Project, it is the student’s responsibility to ensure that the documentation is of a high quality.

It is advisable to check Library regulations regarding the format of documentation materials: the current preference is for DVDs.

15.4.4 Copyright Permission

Copyright permission must be obtained for all images and documentation included in the essay that were not produced by the author. You will need to obtain permission in writing. See http://www.lib.sfu.ca/help/writing/theses/thesis-copyright-requirements

To familiarize oneself with Canadian copyright law, the library provides some helpful information:

See http://www.lib.sfu.ca/collections/scholarly-publishing/copyright

15.4.5 Essay

The essay written for FPA 812 and formatted according to the library’s recommendations for written theses, is to be included as an appendix to the Project Documentation.

The essay is a reflection of the student’s research, and theoretical working process toward their Project, as it is written several months before the Project is complete: it acts as a background document and situates the student’s artistic practice in a theoretical or historical context. The essay is included as a part of the Project Documentation section to preserve an aspect of the academic preparation that went into the Project.
MFA students have approached the essay in many different ways: see the abstracts of former MFA students on the Contemporary Arts web site, and consult the bound volumes of their essays in the SFU library.

In general, the essay should be a document of approximately 3000-5000 words, not including footnotes and bibliography. The research direction and emphasis are to be worked out with the instructor in FPA 812. The paper may include an appendix of visuals or any other materials that document the work’s process or development.

The Senior Supervisor should approve the essay prior to inclusion as an appendix to the Project Documentation. The Senior Supervisor is to be consulted during the writing of the essay, specifically in regards to its research direction, references, and scope.

15.5 Graduating Project Library Submission

The student must ensure that the Project Documentation and all components of the library submission meet the requirements set out in the Current SFU Regulations and Guidelines for Theses/Projects/Extended Essay.

See http://www.lib.sfu.ca/theses

As the submission to the library of the Project is unusual, in that the document is relatively short, and the much longer accompanying essay serves as an appendix, it is advisable to include the following information with the submission, as a separate page:

The author of this Project would like to reassure the reader that the Project Statement is substantially shorter in length than the accompanying appendix. The Master of Fine Arts degree undertaken at the School for the Contemporary Arts, Simon Fraser University, emphasizes artistic creation, which the Statement serves to describe, and the accompanying materials document. The appendix, undertaken as academic research during the tenure of this degree, serves to present the critical thought undergone prior to, and during, the creation of the artwork.

There are many helpful information resources on this website. For questions regarding formatting, please contact Assistant for Theses, David Chokroun, thesis@sfu.ca, 778-782-4747.
16. PROJECT PROPOSALS: FIRST-YEAR AND GRADUATING

First-year projects are usually works that allow students to develop some aspect of the interests they will pursue the following year in the Graduating Project.

The Graduating Project represents the culmination of the student’s work in the program and is the focus of research and study during the period of residency. It is the major requirement for graduation. Projects are expected to be significant and substantial, reflecting the intense critical context the program provides. Students should make themselves familiar with the facilities and technical support resources the School and the University can provide toward this goal.

In most cases, admission should not be charged for the First-year or Graduating Project presentation. However, special permission may be given to students prior to the event if they can demonstrate that the costs of the project exceed the budget allocated to them (see Section 16.4).

16.1 Proposal Guidelines

Both the First-year and Graduating Project Proposals are formal proposals. For the first-year students, there is no form to be completed (however the template offered in Section 16.6 is a good guide).

Second-year students must attach a completed “Graduating Project Proposal” form to the grant proposal before submitting it to the Committee for approval (see Section 18). The proposal must be comprehensible to a person outside of the student’s own artistic discipline. This proposal provides a useful template for students' applications for grants and fellowships.

The Graduate Program Committee has final approval of all projects.

The proposal consists of:

• a cover page including Supervisor’s name, e-mail, and signature of approval (signature only required for 2nd year proposals), title, location and date of performance, name of the student and contact information and any collaborators;
• a description of the formal modes or methods to be employed, content, materials, collaborators/performers involved, and working process;
• a contextualization of the work within the historical framework of the relevant art discipline(s) and within the framework of the student’s own art practice: new challenges, risks, explorations or investigations that will be undertaken in this project;
• a description of where, when, and how the work will be shown (venue, gallery, public space, web space, etc.);
• a description of the target audience for the work;
• details about resources of the School for the Contemporary Arts or outside sources which will be needed (rehearsal space, installation space, performance and/or technical assistance, equipment needed, etc.);
• a detailed budget on a separate page, including materials and supplies, from notebooks to equipment to food for crew or opening reception expenses; mileage; honoraria to professionals; rental of equipment; duplicating, for the printing of
posters, postcards, programs or scripts; other promotion costs; and all other costs the project will incur, and

• a research bibliography.

The student is responsible (with the help of their supervisor and other staff and faculty at the SCA) for coordinating the availability of resources (booking rooms, technical equipment, etc). Some spaces at the School For the Contemporary Arts need to be booked up to eighteen months in advance. Please give details, including names of who has been contacted, to ascertain availability of the required resources. This application procedure is not to gain access to these resources: rather, planning for needs and coordinating resources are part of what is needed for a successful application.

If this is a First-Year Project, the proposal must also address whether this project is attached to a course number (e.g. FPA 885) or not, and how the proposed project will contribute to the student’s development toward the Graduating Project (see Section 16.2). First-Year Project proposals should be approximately five to seven pages in length.

If this is a Graduating Project, the grant proposal must include an explanation of how the project synthesizes the research/explorations the student has undertaken thus far in his/her MFA work (see Section 16.3). Graduating Project Proposals should be approximately ten pages in length.

Note: Research Ethics approval is necessary for any projects involving human or animal subjects (i.e. interviews). If it applies to your work, attach this approval, so the Graduate Program Committee and your Supervisory Committee can see you have received approval or had clearance if approval is not necessary. Please note that adequate time for the Ethics Committee approval must be allowed prior to beginning work on your project.

See http://www.sfu.ca/polices/research/r20-01.htm

16.2 First-Year Students

First-year students are to submit the First-Year Project proposal by January 1 via email to the Graduate Program Chair. The actual project may or may not be a part of course work. Public presentation of a First-Year Project is optional, although highly recommended. It has become a tradition that the first-year students produce a “Spring Show”: this event offers a coordinated opportunity to present First-Year Projects.

It is understood that these are proposals: ideas for projects may not be fully formed and may change during the course of development. However, students are encouraged to develop as clear a vision as possible.

The entire First-Year Cohort will meet with the Graduate Program Chair and the School's Technical Director in November to discuss their First-Year Projects. It is highly recommended that the cohort meet prior to this meeting to discuss the potential for a coordinated Spring Show.

Proposals will receive comments from members of the Graduate Committee in writing approximately one week after the deadline. If the proposal is not accepted, the student will be asked to resubmit the proposal by January 15, addressing comments made by the committee. Reasons for not accepting a proposal may range from issues arising from the
budget (e.g. a request for a capital item already in the possession of the school), to lack of
detail in the proposal itself in regards to context, content, or working methods.

16.3 Second-Year Students

The Graduating Project is the culmination of the MFA program. A draft proposal and budget
should be submitted to the student’s Supervisory Committee in the Fall Semester of the
second year. The proposal must be approved and signed by the student’s Senior
Supervisor on behalf of the Supervisory Committee.

The Proposals will be presented to the Graduate Program Committee, in person by the
student, in the first week of classes in their second spring Semester (i.e. their fifth semester
in the program). The presentation should include contextual information as well as a
detailed explanation of the proposal (expanded from the written proposal); the presentation
will be followed by questions from the committee.

16.4 Budget

Proposals must include a complete budget that includes all costs associated with the
project. Costs could include materials involved in the creation/presentation, as well as
performer/crew honoraria.

Please be aware when preparing your budget that there may be costs associated with
using specific spaces and with having technical support and equipment. It is the student’s
responsibility in determining all costs associated with the Graduating Project. For visual
artists, these costs must include all associated installation and de-installation costs in the
Audain Gallery. For performing artists, these costs must include front of house costs. Early
consultation with your supervisor and liaising with the School’s Technical Director and staff
in the Cultural Unit will be important to a smooth process and accurate budget.

The School for the Contemporary Arts will provide up to $900 for Graduating Projects, and
up to $450 for First-year Projects, for goods and services towards their projects.

In addition, the School will cover the following costs for Graduating Projects for the entire
3rd year MFA cohort:

• up to $1000 for two catered openings for presentations in the Audain Gallery;
• up to $200 for the cost of vinyl lettering for the Audain Gallery;
• up to $300 for the cost of installation at the Audain Gallery;
• up to $300 for the cost of de-installation at the Audain Gallery;
• up to $1000 for the cost of a single colour program;
• up to $100 for the cost of a poster for performances;
• up to $100 total for all individual programs for performances;
• up to $500 total for all Front of House costs for performances.

The School will cover the following costs for First-year Projects for the entire 1st year MFA
cohort:

• up to $500 for one catered opening for presentation in the Audain Gallery;
• up to $200 for the cost of vinyl lettering for the Audain Gallery;
• up to $300 for the cost of de-installation at the Audain Gallery;
• up to $1000 for the cost of a single colour program;
• up to $100 for the cost of a poster for performances;
• up to $200 total for all Front of House costs for performances.

Note that the above costs should be included as in-kind donations from the school, in the submitted budgets.

As mentioned in Section 15.2, in most cases, admission to Graduating Projects should not be charged. However, special permission may be given to students to charge admission if they can demonstrate that the costs of the project exceed the budget allocated to them. In such a case, a written request must be made to the Chair of the Graduating Committee prior to the event.

If admission is charged, all box office revenue will remain with the University until invoices are presented via an Expense Claim to the department’s Financial Assistant: only those costs directly incurred in the Project above the initial grant award may be returned to the student. See section 16.5 for an explanation of claiming expenses. Any box office revenue above the requested expenses (i.e. the approved honoraria) will remain with the school to directly support future graduate student presentations.

Lastly, if there is an admission charge for the presentation, the student will ensure that complimentary tickets are available to members of the Examining Committee for all performances.

16.5 Expense Claims

Expenses incurred for project presentations that have been approved in project proposals are eligible for reimbursement through expense claims. Students should retain all receipts for items purchased, and submit them as one expense claim.

Please note that honoraria cannot be claimed for reimbursement, due to university procedures. In other words, do not pay honoraria out of your own pocket, and then submit for reimbursement. In order to pay honoraria, you must submit the names, addresses, and social insurance numbers of persons who you wish to pay, together with requested amount of payment, to the Graduate Program Chair for approval. Once the list is approved, the Graduate Program Chair will forward to the Financial Assistant, who will arrange payment directly to those persons listed for the approved amounts. This procedure must also be followed for requests on box office revenues collected for performances. Please note that honoraria cannot be requested for fellow graduate students, or any student receiving course credit for working on the project.

If the student has been an employee of the university (i.e. a teaching assistant, a research assistant, a work-study employee), they can access the university’s online financial site through fins.sfu.ca, using their SFU user name and password, selecting “Employee Self-Service, Travel and Expense Centre”. There they can generate and fill out an expense claim form. Once complete, the form should be printed out, signed, and given to the School for the Contemporary Arts budget clerk, together with all receipts. The budget clerk will then initiate a direct deposit into the student’s bank account (which can take up to four weeks).

If the student has not been an employee, please ask the budget clerk to print out a form, which can then be filled out and signed.
Template for Project Proposal (cover page)
(see Section 18.11 for a more complete form)

Simon Fraser University
School for the Contemporary Arts
Master of Fine Arts Program

Graduating Project Proposal

Student: name

Contact: address
    phone
    email

Project Title:

Location:

Date(s):

Senior Supervisor: name
    email

Committee Member: name
    email

Main Supervisor Signature of Approval:
17. GRADUATING PROJECT DEFENCE

17.1 General

Following completion and presentation of the Graduating Project, students are required to make an Oral Defence. The purpose of the Defence is to create a critical dialogue around the Graduating Project. The committee will want to determine the student’s understanding of the practical, theoretical, critical and historical aspects of the Project. Discussion will centre on the student’s work and his/her response to questions posed in the Defence. The Defence focuses on the artistic presentation, and makes reference to the accompanying statement.

If a student passes their Defence with minor or major revisions, they may be asked to change something in the Defence Statement and/or documentation, to add a reflection statement, or to make changes the committee deems necessary. To ensure the student has time to reflect and prepare, it is suggested that Defences should be scheduled at least two weeks after the Graduating Project Presentation. Defences will not be scheduled less than two weeks before the library thesis submission dates.

The Chair of the Graduate Program, or a delegate chosen from the faculty, will Chair the Examining Committee. The role of this non-voting Committee Chair is to moderate the Defence according to the procedures outlined below and to attend to the signing of the documents pertaining to the Defence. The rest of the Examining Committee is composed of the members of the Supervisory Committee and an External Examiner. This committee will respond to the student’s Oral Presentation at the Defence.

17.2 External Examiner

An External Examiner with an appropriate artistic background for the Graduating Project and the Defence will be chosen by the Senior Supervisor, in consultation with the student and their Supervisory Committee.

The person chosen should be a working professional in an area of research similar to that of the student, and should be conversant with the issues raised by the student’s intended project.

The External Examiner should be drawn from the local community. The student must not communicate directly with the External Examiner. The External Examiner should attend the presentation of the student’s project and be prepared to address critical questions to the student and offer an assessment of his or her work and performance at the Defence. It is possible for the External Examiner to review documentation of the Graduating Project – for example, if the Project is a film – but it is much more desirable that she or he attend in person.

In some cases, the External Examiner may wish to be provided with the Research essay written in FPA 812. If the candidate, in consultation with the Senior Supervisor, agree to this, the essay should be forwarded by the Senior Supervisor; however, it must be made clear that the essay is being provided solely for background information, and that the essay is not part of the Defence examination.
17.3 Defence Format

The candidate will first prepare and present an approximately twenty-minute summary outline of the content and the intention of the Graduating Project. Extracts from the presentation (slides, video, sound files) may be included for illustration. The purpose of this presentation is to give the examining committee a clear sense of the work and its theoretical and critical basis. The candidate should concentrate on presenting those aspects of the artistic work that constitute the core of his/her research activities and set a context for a substantial critical discussion of the Graduating Project. This presentation may be included, as documentation, for the candidate’s library submission (see Section 15.4).

The External Examiner will then ask specific questions of the candidate concerning the theoretical and critical assumptions and implications of the Graduating Project. The purpose is to determine the candidate’s success in realizing his/her expressed intentions. In the spirit of efficiency, this should be held to twenty minutes.

Members of the Supervisory Committee, ending with the Senior Supervisor, will then in turn continue the dialogue with the student. The committee is then asked, in the same order, if they would like to pose a second round of questions. After this, the discussion is opened to the floor and members of the audience are invited to pose questions.

At the end of this discussion, the candidate and audience is asked to withdraw while the committee considers the following:
- the quality of the Graduating Project;
- the strength of the Defence;
- the candidate’s understanding and articulation of his/her work, and
- the quality of the Defence Statement.

The committee composes its recommendation, and the candidate is then recalled to the room and advised of the outcomes of the deliberations. A schedule for the completion of the revisions and corrections, if any, will be set. The Chair will give the Senior Supervisor the “Results of the Defence” form to complete and return it to the Graduate Program Assistant for the student’s permanent record.

Following this step, the Examining Committee will sign the “Recommendation of the Award of the Degree” form. This form is to be returned along with the signed Approval pages to the Program Assistant. The approval page becomes page ii of the bound project documentation.

For more information see "Degree Completion" on the Graduate Studies web site and the relevant sections of the Graduate General Regulations

See http://www.sfu.ca/dean-gradstudies/current/completion.html
17.4 Outcomes

There are four possible outcomes:

• The Graduating Project, and its reflection in the Project Documentation and Defence Statement may be **passed as submitted**;

• The Graduating Project, and its reflection in the Project Documentation and Defence Statement may be **passed on the condition that minor revisions be completed to the satisfaction of the Senior Supervisor**;

• The Examining Committee may defer making judgment if it judges that all or any of the Graduating Project materials – including the Project itself, the Project Documentation, and Defence Statement – **could pass after additional work by the candidate**.

  A revised Defence Statement shall come forward for re-examination, under GGR 1.10.1. The Examining Committee may not defer judgment a second time.

• **The revised Defence Statement may be failed**. In this case, the candidate is required to withdraw from the University

17.5 Time Line for Defence Preparation

Up to EIGHTEEN MONTHS ahead of the Presentation:

• Book space, including rehearsal space (see Appendix B). See Section 11 for the current staff liaison.

At least THREE MONTHS before the defence date:

• The student submits a draft of the Defence Statement (see Section 15.4.2) to all members of the Supervisory Committee.

• The Senior Supervisor and committee members provide comments and suggestions.

• The candidate makes revisions according to these in the next draft.

At least SIX WEEKS before the defence date:

• The student submits the next draft of the Defence Statement to all members of the Supervisory Committee.

• Committee members provide comments and suggestions, which should be minor at this point, and the candidate makes corrections accordingly in the final draft.

• The student confers with their Supervisor and the Committee about what format the documentation should take (see Section 15.4.3).

At least SIX WEEKS before the defence date:
• The Senior Supervisor submits the name, CV and full contact information of the External Examiner to the Graduate Program Chair with the “Approval of the Examining Committee” form in order to schedule the Defence.

• The candidate’s Supervisory Committee makes a recommendation concerning the date of the examination and the composition of the Examining Committee in conformity with Section 1.9.1 of the Graduate Regulations.

• The Graduate Program Assistant confirms the availability of the External Examiner and prepares an official invitation to the External Examiner providing the date, time and location of the student’s performance/exhibition and the date, time, and location of the Defence.

• The student provides the following information to the Graduate Program Assistant for inclusion on the form “Approval of Examining Committee”:
  - A maximum 150 word Abstract describing the areas of research (see Section 15.4.1),
  - Date, time and desired location of the defence,
  - List of equipment required for the defence (e.g. computer, projector, audio equipment).

• The Graduate Program Assistant completes the form “Approval of Examining Committee for a Master's Student” and forwards it to the Senior Supervisor and Graduate Program Chair for Signatures. Once signed, this form, and the CV of the External Examiner are sent to the Director of Graduate Admissions and Records at the DGS.

• Graduate Program Assistant notifies the University community: Notice of the Defence date, time, and location is e-mailed to the School for the Contemporary Arts and the Faculty of Communication, Arts, and Technology, posted on the Graduate Studies calendar of Events, and sent to the Director of Graduate Studies for entry into the university’s records. See https://events.sfu.ca/ViewCal.html

• The Graduate Program Assistant books the location for the Defence and orders A/V equipment.

At least TWO WEEKS prior to the defence date:

• The Supervisory Committee approves a final draft of the Defence Statement and documentation.

At least TWO WEEKS before the defence date:

• The student distributes both print and electronic copies of Defence Statement and documentation to each member of the Examining Committee, including the Chair, and gives one copy to the Graduate Program Assistant for perusal by faculty and students.

At least TEN DAYS before the defence date:
• The Graduate Program Assistant will prepare a memo from the Graduate Program Chair announcing the date, time and location of the examination and distribute it to the candidate, the members of the Examining Committee, the Dean of FCAT, and the Dean of Graduate Studies. The Dean of Graduate Studies will notify the University Community.

DAY OF THE DEFENCE

• The Graduate Program Assistant will provide the following forms to the Chair who will distribute them to the appropriate individuals according to the instructions:
  - “Approval Page”: 4 or 5 originals to be signed by the Examining Committee and the External Examiner (depending on number of copies to be bound)
  - “Recommendations for the Award of the Degree” form
  - “Results of Graduating Project Defence” form
  - A copy of the Defence Statement
  - Copies of the abstract and Defence Statement for the audience (approx. 10 to 20 copies depending on anticipated audience size).

• The Chair of the Examining Committee will conduct the Defence in accordance with GGR 1.10.
  See Graduate Regulations - Defences

• The Chair will deliver the outcome of the Defence to the candidate (see Section 17.4).

At least ONE WEEK prior to the semester deadline:

• The student should have his/her revisions complete, the Library Approval Memo signed and the copyright forms filled out, and all other documentation ready to submit to the Library.

• When the Library Representative of the Dean of Graduate Studies has checked the Project and accepted the format, the representative will notify the Registrar. The Senate will not approve any degree until the Registrar has been so notified. If you do not meet this deadline you may have to register and pay for part of the next semester.

By SEMESTER DEADLINE

Check for specific dates on the Academic Calendar of Events.
See http://www.sfu.ca/irp/links/calendar.html

• The Senior Supervisor completes “Results of Graduating Project Defence” form and returns it to the Graduate Program Assistant. The Senior Supervisor also signs the Memo to the Thesis Assistant that the revisions have been completed and that the student can submit the essay and documentation to the library.

• The student must ensure that the essay and Project Documentation meet the requirements set out in the Current SFU Regulations and Guidelines for Theses/Projects/Extended Essay (see Section 15.4.5). When the Project Documentation and Defence Statement are ready for submission, the student registers to indicate she or he will be submitting them to the library.
• The student submits the following forms to the Thesis Librarian (see Section 18).
  - Senior Supervisor Memo of “Approval of Revisions”;
  - Signed Approval pages;
  - Two unbound laser-printed single-sided hard-copies of the Project on acid-free or archive paper as per the "3-Steps to Submission".
    See http://wwwlib.sfu.ca/theses
  - “Partial Copyright License” form;
  - “Non-Exclusive License to Reproduce Thesis” form.

The hard-copies can be printed at either the Copy Centre (778-782-3186) or Document Solutions (778-782-4160).

  See http://www.copycentre@sfu.ca
  See http://www.docsol@sfu.ca

Both services have printers with sensors that count colour pages, and so they charge B&W or colour fees according to what is printed. The Copy Center binds the Project materials.

The School will pay to bind one copy for the school archive: please let the Graduate Program Assistant know when your Project materials are being bound so a School copy can be ordered. The student may order additional bound copies: they are currently estimated at anywhere from $25-$35 per volume, depending on the size of the Project materials;

• The Graduate Program Assistant sends to the Dean of FCAT by the semester deadline:
  - “Recommendation for the Award of the Degree” form
  - Copy of signed Approval page

• The student applies to graduate. The student must indicate the term they will complete their program requirements and graduate.
  See http://go.sfu.ca

• An “Application for Graduation” will be sent to the student to be filled in and returned to Graduate Records in the Office of the Dean of Graduate Studies.

• The student should complete a “Convocation Awards” form so that any merit-based awards the student has received during the pursuit of their degree can be listed in the Convocation program. If you do not receive the forms to graduate, let the Graduate Program Assistant know.

17.6 Preparing For Your Defence

One of the best ways to prepare for your Defence is to attend as many Defences as you can during your time at the School for the Contemporary Arts.

Think about the questions and discussion topics that may arise from your Graduating Project presentation and your written statement. Be prepared to discuss these.
The format of the Defence is not conversational: the External Examiner will usually frame a question, and the student has to be prepared to interpret and engage with the question. In responding you should draw on the historical, theoretical, practical/studio based, individual knowledge of your work, its context within the field, and the decisions you made.

Don’t become argumentative or defensive. The point is not to refute all criticism of your work, but rather to show yourself as an informed author/producer/composer of the work.

Conversely, don’t give up and just capitulate to questions or criticisms, be prepared to express what you think is most important to convey about your decisions, your work, its implications, etc.

Practice your Defence presentation beforehand, and talk with your Supervisor about what you are planning.
18. FORMS
All of the forms below will need to be filled out during or after the defence

- Recommendation for the Award of Degree
- Results of Defence
- Approval page (5 or 6 signed originals)
- Memo of Approval of Revisions to Thesis Librarian
- Partial Copyright License
- Library & Archives Canada Non-Exclusive License to Reproduce Theses
  (see list below for optional forms)

18.1 Recommendation of Award of Degree
This form should be signed whether the student has revisions or not. Each supervisor must sign beside their name and the Graduate Program Chair signs at Section C. The Chair will return this form to the Graduate Program Assistant. The form and other necessary paperwork will be forwarded to the Dean of FCAT, either immediately or once the candidate has completed the revisions to his/her Project Documentation.

18.2 Results of Defence
This form is to be completed by the Senior Supervisor. A short description of what took place during the actual defence is written down and the appropriate result is circled. The Senior Supervisor then signs the form and returns it to the Graduate Program Assistant, who places it in the student's file and gives a copy to the student.

18.3 Approval Page
The Approval page forms a part of the documentation required for degree completion. See http://www.lib.sfu.ca/help/writing/theses/thesis-requirements-approval-page

The title on the Approval page must match the title on the cover of the written project, otherwise the document will not be accepted at the library. The approval page must be signed by the examining committee members and the Chair. The document should be dated with the date of the defence or in the case of Outcome 3, deferred judgment, dated when the committee makes its final approval. The Chair of the defence is to return the Approval page and all other documents to the Graduate Program Assistant, to hold until the revisions are complete. If desired, the student may include an additional original or photocopy of the Approval Page into the discretionary copies, placing it after the title page. Two unsigned copies of the Approval Page, with committee names and date defended/approved, should also be included. Put one each into the two copies for the library.

18.4 Library Approval Memo
This memo is given to the candidate to keep until he/she has completed any revisions to the Project Documentation. When the revisions are completed to the satisfaction of the Senior Supervisor, the candidate must have the Senior Supervisor sign and date this memo. Alternatively, the Senior Supervisor can sign the Library Approval Memo at the defence and give it to the Graduate Program Assistant to hold in the student's file until
revisions are complete. The student will take this memo to the Thesis Librarian when they deliver their copies of the essay to be bound.

18.5 SFU Partial Copyright License
The student downloads this form from the Library website:
See http://www.lib.sfu.ca/help/writing/theses/

You will need two copies, one for the Archive and one for the library.

18.6 Library & Archives Canada Non-Exclusive License to Reproduce Theses
The student downloads this form from the Library website,
See http://www.lib.sfu.ca/help/writing/theses/

One copy is taken to the library.

18.7 SFU Ethics Approval Statement
If you received Ethics approval for your project, include this form
See http://www.lib.sfu.ca/help/writing/theses/

18.8 Library Requirements
The semester deadlines for having the material completed and into the Library are strict and affect graduation dates. Students are advised to check with both the Graduate Program Assistant and the Dean of Graduate Studies’ web site regarding these deadlines. It is the student’s responsibility to meet this Library deadline. The degree will not be awarded until this Library requirement is met.

The student must ensure that the Project Documentation and all components of their submission meet the Library’s requirements set out on the Thesis Assistance website
See http://www.lib.sfu.ca/help/writing/theses/

Workshops are being offered to students on Using the New Thesis Template and, after attending a workshop, students will receive a file in which to format their theses for the Library. There are also many helpful information resources on the website but, if you have any questions regarding formatting, contact Assistant for Theses, Joanie Wolfe (thesis@sfu.ca, 778-782-4747). Do this early!

The library submission materials as described above constitute the archival record of the student’s work to be placed in the University Library. The copyright waiver and a memo from the Senior Supervisor certifying that all the required revisions have been made must be sent along with these two copies.
18.9 First Year Project Approval Form (Guideline only)

Student _____ Date 

Course Instructor __ Date 

Senior Supervisor __ Date 

Grad Chair __ Date 

Technical Resources Approval: Equipment and/or Space

Room Booking (through Production Unit office/Sheila Pineau see APPENDIX B)

Theatre Manager __ Date 

Alexander Centre __ Date 

Checklist
1. All necessary signatures obtained
2. Cover page
3. Project proposal attached
4. Budget attached
5. Technical resources/space availability checked
6. Ethics approval obtained and attached
18.10 Graduating Project Proposal Form (Guideline only)

Simon Fraser University
School for the Contemporary Arts
Master of Fine Arts Program

Graduating Project Proposal

Student: name
Contact: address
phone
email

Project Title:

Location:
Date(s):

Senior Supervisor: name
email

Committee Member: name
email

Main Supervisor Signature of Approval:
Project Description
Approximately 2-3 paragraphs. Be brief and as specific as possible, and make the description readable by an educated audience, but one that may not be specialists in your field.

Context
Approximately 1-2 pages. Give background information on your proposal, and how it relates to historical and contemporary art practices in and outside your field.

Synthesis of previous and current MFA Work
Approximately two paragraphs. How does this proposal build upon the work you have already created during your tenure in the program?

Methodology
How do you plan to work on this proposal over the next few months? Where will you create it? If it is a performance, what is the proposed rehearsal period? Will you collaborate with anyone, and if so, how do you propose to do this? Any other information that will demonstrate to the committee that you have thought, in depth, about the working methods towards your creation.

Venue
Where your presentation will take place.

Target Audience
Who you believe will want to attend your presentation?

References
Approximately 1 page, but no more than 2 pages – references used in formulating your concepts.

List of Required School Resources
Separate page - be as detailed and specific as possible.

Ethics approval
If your project requires Ethics approval (see Section 18.7), this must be included here.

Budget
Separate page – be as detailed and specific as possible, explaining each item and why it is needed (within reason).
19. COMMUNICATION AND EMAIL PRACTICES
Communication forms an integral part of successful advancement through the MFA degree. The student shares the responsibility of maintaining communication with their Supervisor and Supervisory Committee, the Graduate Program Chair, the Graduate Program Assistant, Faculty, and other students.

If you receive an email from one of your advisors, the Graduate Program Chair, or the Graduate Program Assistant, it is good practice to respond to it promptly. Even if you don’t have time for a full reply, it is important for you to acknowledge that you have received and read the message. Having to resend requests for information (about awards, progress reports or other information) to students becomes a frustrating task.

You will find yourself emailing professors (the ones you have now and the ones you had in the past) and staff at the university regularly, requesting references and information on various university events and practices. Effective emails get the quickest and most thorough response.

The following suggestions will help you get your message across, but also, ask your supervisor and correspondents what type of practices they prefer.

Read your message before you send it.

Make your subject line descriptive such as “can we book a meeting this week” or “need more information about SSHRC process”.

Change the subject of the message if the topic of the conversation changes.

Keep threads going, but restate important information in your email. Different email programs link related email differently, don’t assume your receiver can find all related email, keep a thread going in the message, but restate the important information (general topic, dates under discussion, etc) so they don’t have to go digging through the thread.

Don’t assume the reader remembers previous conversations, or knows about the topic, include all the information about timelines, deadlines, institutional rules related to the topic, and particularly information for reference letters.

Reference Letters: To request a reference letter first send a short email asking if the person would be willing to supply you with a letter for a specific purpose by a specific date. If they say yes then send them a fuller description of what is needed. Include a draft of your application statements so they can refer specifically to your application proposal in their letter. Even if you are emailing someone whom you think knows the terms of the award (such as the Graduate Program Chair) offer a friendly reminder by restating the terms of evaluation which will be used by the granting body that way your reviewer will be sure to address these in the letter. Include information on how the letter is to be disseminated, be clear if is there a form, an online link, if the letter is to be sent directly, include the address, etc. Many people will appreciate a polite reminder a few days before a letter is due.

Consider bolding important information.

Put action items or questions on separate lines so that they stand out and get noticed.

Feel free to email to the MFA list but if the topic is not concerning everyone, then limit the number of people to whom you send a message to those who need to read it.
Put people who need to be informed on the Cc line.

Put people who need to respond or take action on the To line.

**Don’t count on an immediate response; however if there has been no answer after approximately a week, send a polite follow up.** It is better to send a follow up than assume a reason (too busy, not interested) that the person isn’t answering. It is possible they would love to communicate with you but have lost your previous email.

**Use your SFU email consistently.** If you email from other email addresses, ensure that your name appears the same, so that the recipient can search and organize all messages from you.

**Acknowledge messages and respond as promptly as possible.** If you are unable to respond with a full answer right away, let the sender know that you are looking into the issue and will respond by a certain time or date.

**Regarding attachments, make sure your surname is part of the name of the attachment.** Your receiver may have to search for it in their attachments folder, or save it to their computer. If your email has a generic name, such as “Award”, they will have to rename the file or loose it on their computer.

**Try to empathize with the receiver of the message.** Although it may be quick to write the message, think about what you are actually asking that person to do, or the info you are asking them to provide. Is your email clear, is your subject line meaningful, and are your attachments well named?

**Don’t send a message when you are angry.** Better to write it, save it to your drafts folder, and come back to it later. Often by the time you return to the email the problem has resolved or improved.
The following, taken from the Dean of Graduate Studies website, provides general information regarding the selection of a Senior Supervisor, expectations, progression, changes of committee, and conclusion of the program.

See also the Best Practices in Forming and Utilizing a Supervisory Committee: [http://www.sfu.ca/dean-gradstudies/faculty/supervisory-committee.html](http://www.sfu.ca/dean-gradstudies/faculty/supervisory-committee.html)

The document is meant for both departments and students, and should be considered as general guidelines.

The guidelines are organized roughly into five phases of the relationship between Senior Supervisor and student:

**Selection** - initiation of graduate program and selection of the right Senior Supervisor and Supervisory Committee,

**Initial Phase** - establishment of the basis of the relationship,

**Continuation** - progression toward the degree,

**Changes** - possible changes to the Supervisory Committee,

**Conclusion** - preparation for defence.

There is necessarily some overlap among guidelines relevant to these phases so the separation into phases should not be taken too literally. There is also some redundancy among the guidelines to ensure that all aspects are fully covered.

Graduate programs at SFU vary widely in size, in orientation and in homogeneity of student programs. Therefore, the degree to which some of the guidelines are applicable will vary as well; e.g. the degree of formality in expressing expectations will typically not be as great in smaller, more homogeneous programs as in larger, more heterogeneous ones. Differences in the tradition and 'culture' between disciplines will also affect the degree to which some of the guidelines are applicable. Guidelines most strongly affected by these factors contain explicit reference to them, but they should be borne in mind when referring to all guidelines.

### A. Selection of a Senior Supervisor

Selection of a Senior Supervisor is extremely important and should be a well-informed decision. University Regulations require that the committee be formed within the first year in program; some departments require immediate selection of a Supervisory Committee. Departments where a committee is not immediately selected should develop a system in which incoming graduate students are assigned an interim advisor for the first two semesters of their program. In the absence of this, the departmental Graduate Program Chair supervises and counsels the student.

Departments should prepare and provide information packages on potential Senior Supervisors including, for example, a mini-curriculum vitae, research interests, grant record, availability to supervise. This is especially important in large departments. These should be placed on a web site and updated regularly.

Departments should formulate a sample "list of questions" for use by incoming graduate students in interviews with prospective Senior Supervisors.

Faculty members should take on only as many graduate students as they can adequately supervise.
Selection of a Senior Supervisor and other members of the Supervisory Committee should occur as early as possible in a student's program, consistent with a clear definition of the student's research interests and an informed decision.

**B. Expectations**

Expectations that are clear, explicit and mutually-accepted are the basis of a good supervisory relationship. These expectations should be discussed and agreed upon very early in the relationship. Written agreements are unambiguous, and are recommended.

With the participation of the Supervisory Committee, Senior Supervisors and students should, at the start of the supervisory relationship, agree on a plan of study for the student's degree program with clear 'milestones' denoting progress. The plan may be expressed in writing. In all cases, there should be an explicit understanding that it may be changed in light of future developments. Departments may wish to consider establishment of a general written agreement, stipulating the minimum requirements, rights and responsibilities of the student, Senior Supervisor and department, which could be revised to meet individual student/supervisor needs. Students must be made aware of evaluation criteria for all work before work commences. If ambiguities remain, students should discuss them with the faculty member and resolve them before proceeding.

Senior Supervisors and members of Supervisory Committees should inform graduate students of their disciplinary orientation and views on controversial topics in the field and state their expectations of graduate students in relation to these. It is the responsibility of Senior Supervisors to inform students in advance of evaluation procedures, the outcome(s) of those procedures (in written form) and the means available to students to respond to evaluation outcomes. Whenever research is being planned, faculty members and graduate students should reach agreement on the ownership of any intellectual property that may result. This will include patents, licenses and the authorship of any publications which may arise from the research. The principle that all students who participate in research that leads to publication (or profit) should receive appropriate credit should be maintained. It is recommended that a written agreement be concluded (see 1. above). Similar discussions should occur between instructors and students in courses in which new data and ideas may be generated. In all cases, the agreements reached must be consistent with University policies on intellectual property.

When a faculty member funds a student from a research grant, the terms and conditions of such funding should be stated in writing.

**C. Progression**

Progression through the graduate program presents several areas where guidelines are helpful. These relate to academic and personal aspects of the relationship.

**Advice, Resources and Evaluation**

Faculty members should be familiar with department and University policies and procedures, and with sources of information on graduate student support. Similarly, students are responsible for familiarizing themselves with the University Calendar, the
Graduate Studies website and official departmental and University documentation pertaining to graduate education.

The essence of graduate education is development of research skill/professional competence. Senior Supervisors are responsible for ensuring that a student has access to intellectual resources and to research opportunities. Other members of the Supervisory Committee and the department share in these responsibilities. Graduate students are expected to take advantage of the resources and opportunities that are provided and to pursue actively support for their research and themselves. To the extent possible, the Senior Supervisor should provide financial support for the student's research and for the student.

Faculty members should be available for regular consultation with students. Senior Supervisors, other committee members and course instructors should be available to students on a schedule appropriate to the needs of both parties. Students should meet with their Senior Supervisors and/or full Supervisory Committees on a regular basis to set both short- and long-term goals (which may be modified from time to time) and to ensure continuation of common expectations. Normally, students should arrange the meetings (but see point 7 below). The Senior Supervisor and the student share the responsibility of ensuring that examinations such as minor fields, qualifying or comprehensive examinations are arranged in a timely way.

The Senior Supervisor is responsible for ensuring that the student's progress is assessed on at least an annual basis as described in [1.8.1]. This will often entail formal meetings of the Supervisory Committee and the student. The resultant report on the student's progress may be either written by the Senior Supervisor or drafted by the student and endorsed - possibly in modified form - by the Senior Supervisor. The Senior Supervisor is responsible for transmitting the report to the chair of the departmental Graduate Program Committee, with a copy to the student. Senior Supervisors must inform their students of planned absences well in advance and make arrangements for an acting supervisor, who would normally be a member of the Supervisory Committee; see [1.6.3]. Similarly, students should inform their Senior Supervisors of planned absences in advance. In cases of unplanned absences, notification should be as soon as possible.

The purposes of evaluation of students are to improve academic skills in research, writing, critical thinking, analysis, etc. and to assess the progress of the student toward the degree. Evaluation should be fair, sensitive and provided in a timely fashion. Criticism should be specific and constructively presented. Evaluation should include specific suggestions for improvement, when indicated. Students have the obligation to respond in a timely way to criticism and suggestions for improvement. Faculty members who feel they cannot or can no longer, evaluate a student's work in an unbiased way should arrange to have another qualified person evaluate the work. Evaluation of the student's work in one area should not be affected by evaluation in another area. Students who feel their work is not being evaluated fairly should notify the Graduate Program Chair in their department and seek resolution. If satisfactory resolution cannot be reached at this level, the Graduate Appeal Procedures may be applicable.
Interpersonal and Other Conflicts of Interest

The relationship between supervisors and students must be purely an academic one. Any deviations from this require cessation of any evaluative role for the supervisor.

Romantic, intimate relationships (including but not limited to sexual intimacy) are unacceptable between faculty members and graduate students because of the increased potential for coercion, favoritism and harassment and so should be avoided. The societal view of "consenting adults" does not apply in the faculty member-graduate student case, because of pre-existing imbalances in power. Faculty members are responsible for drawing a clear line of separation between their professional and their personal lives. A faculty member who enters into an intimate or close personal relationship with a graduate student who is, or will be, subject to the faculty member for any evaluation, supervision or employment should terminate or decline the evaluative/supervisory/employment role(s) and take all necessary steps to avoid any suggestion of bias, including informing the department chair of the situation.

Faculty members who are in a financial relationship with a student shall not be involved in any evaluative e with respect to the student. Such relationships may include business partnership or an employee-employer relationship outside the normal scope of research or teaching assistantships, but normally exclude situations where both faculty member and student are co-holders of the rights to intellectual property.

Faculty members who play more than one role with respect to the student should not take unfair advantage of this situation. One example is serving as both Senior Supervisor and course instructor in a course where the student is employed as a teaching assistant, which could result in undue pressure on the student to perform work beyond that specified under the TA terms of employment.

Faculty members must not permit personal conflict with a graduate student to impinge on that student's relationship with other faculty members. Similarly, faculty members should not allow personal animosities among colleagues to influence graduate students' relationships with those colleagues.

Ethics

Senior Supervisors and students should discuss academic dishonesty and its consequences, with regard to both Project and course work. Neither party should assume that what constitutes academic dishonesty is "self-evident." Consult Policy R60.01, cited below.

Supervisors and students should become familiar with and govern their behaviour by the University Human Rights, which covers a range of harassment and discrimination issues, including sexual harassment. Consult Policy GP18.

Neither a graduate student nor a faculty member may present the work of the other as if it is his/her own work.

Faculty members should be sensitive to cultural differences regarding standard academic practice related to academic dishonesty and make every effort to inform and explain Canadian definitions.

All research that involves human subjects in any way (including use of personal information on humans), whether funded or not, must be directed for review and prior approval to the University Ethics Review Committee. Consult Policy R20.01, cited below.
D. Changes of Committee

Changes of Committee. Change in membership of the Supervisory Committee may be initiated by the student, any member of the Supervisory Committee or any member of the departmental Graduate Program Committee, as described in [1.6.5].

A graduate student may wish to change his or her Senior Supervisor and/or committee member(s) for any number of valid reasons. These reasons include, but are not limited to, change in direction of research, change of interests and irreconcilable academic or personal conflicts.

Intellectual debate is an important part of university activity. Occasionally, fundamental differences in substance, style or philosophy may render debate counter-productive. Every effort should be made by faculty members and graduate students to address such difficulties. Departments are encouraged to establish mechanisms to mediate or otherwise resolve such differences before they become irreconcilable. If it becomes apparent to either party that intellectual differences have become irreconcilable and that debate between them has become more negative than constructive, each has a responsibility to reconsider working together.

Students should be able to change Senior Supervisors without subsequent negative consequences. This involves faculty members disavowing proprietary attitudes regarding graduate students and ensuring that past conflicts do not color future relations with the student. If the faculty member is unable to detach him/herself, then he or she should remove him/herself from any further formal and informal evaluative functions regarding the student. See the section above under Supervisory Committee for further guidance about changes in committee.

E. Conclusion of the Program

Well in advance of University deadlines, the Supervisory Committee and student should consult to prepare for the culminating event. Time lines and procedures should be agreed upon for completion and approval of the project and for its examination. The same considerations apply to the writing of a final examination.

In most master's programs, there is one examiner to be selected; in doctoral programs, there are an external examiner and an 'internal' examiner. The choice of examiners should be made in consultation with the graduate student, who should be informed about the qualifications of the examiner(s).

The same considerations related to conflict of interest as affect the Senior Supervisor (see section C above) are relevant to selection of examiners: examiners should have no personal, financial or professional relationship with the student that would lead to any conflict of interest.

Normally, the Project is not sent to examiner(s) until it has the approval of the full Supervisory Committee.

Prior to the defence, all participants should acquaint themselves with the possible outcomes specified in [1.10.2].

The relationship between the Senior Supervisor and the student does not end upon degree completion. The Senior Supervisor, and other faculty members as appropriate, should be available to write letters of reference for the student and submit them in a timely
APPENDIX B: INTERNAL BOOKING POLICY

School for the Contemporary Arts
Internal Booking Policy for the Goldcorp Centre for the Arts
with exception to public venues identified in SFU Woodward’s Goldcorp Centre for the Arts,
Rental and Booking Guidelines

Policy and Guidelines

The goal of this paper is to provide guidelines for the allocation of the spaces within SFU Woodward’s. Accessible and equitable use of space is essential to the School’s operation. In order to support the variety of demands a policy has been devised that allows for the greatest flexibility on behalf of our student and faculty needs, while insuring that classes, production, graduate student and faculty research requirements remain a priority. In all cases space will be used in a manner which best serves the interest of the School. Simon Fraser University has articulated multiple objectives for the SFU Woodward’s building. After teaching needs are accommodated the School has the opportunity to generate income from rentals to artists and artistic organizations. These requests are made to the Director, School for the Contemporary Arts.

Priority for space

Teaching semesters
1. School for the Contemporary Arts classes (actual class time + exam)
2. Booking outside of class times for class assignments, projects and rehearsals for school productions
3. Faculty and Teaching Assistant course preparation
4. SCA faculty research
5. SCA or SFU Woodward’s projects or partnerships involving rehearsal requests
6. Other requests from
   1) FCAT Office and Units
   2) other faculties within SFU and
   3) outside artistic groups

Summer semester
1. Contemporary Arts classes, Summer Workshops/Programs
2. Booking outside of class times for class assignments, projects and rehearsals for school productions
3. faculty research and course preparation
4. graduate student preparation for graduating project to be presented in the Fall semester
5. graduate student research
6. FPA student use of space for projects not related to a course

Regardless of whether the student is registered or not, the student would either have to rent the space in one of the following scenarios:

i. On their own as a third party: the student could purchase facility liability insurance from a company called Sports-Can Insurance Consultants in Langley (604-888-0050) but it must be purchased through a broker as they don’t sell directly. ($3million)
ii. Have the space booked as part of an SFU course by an SFU department representative. The SFU professor responsible for the course under which the space is booked should be prepared to provide a written document showing how the use of the space is related to a specific SFU course that the student needs to complete or is planning to take. In this case, the space rental could be deemed to be an SFU activity.

iii. Have the space booked through some other body such as the SFSS. The SFSS’s liability insurance would then be relied upon if there was damage.

7. requests from external artistic groups

Faculty and graduate student requests for the Summer semester should be submitted during the Fall semester to insure availability.

Booking Policy

1. The Manager of the SCA Academic and Administrative Unit in consultation with the Space and Scheduling Committee will allocate space to courses within the yearly course scheduling process and resolve space conflicts.
2. All booking requests are made with the Undergraduate Assistant. When booking space for classes or class related use include the class number with the request.
3. Space must be booked with the Undergraduate Assistant before equipment can be requested through IT Services. www.sfu.ca/avbookings
4. IT services not related to a class, outside of public venues is booked with the SCA Technical Director.
5. Students may book space for a maximum of two consecutive weeks at a time, the current week plus the following week, including the weekend.
6. Students should be aware of the needs of their fellow students and not overbook. Generally we consider 3 hours of extra time per week as a reasonable amount. If additional time is requested the student may be required to get faculty permission. Conflicts of space may have to be referred to the Associate Director, SCA.
7. If plans change and space is not required, the Undergraduate Assistant must be notified. Note: if space has not been claimed ½ hour after the beginning of the booked time the space is forfeited.
8. The space must be returned to its original condition. Chairs and tables must be returned to their appropriate positions. Props and other materials must be cleaned up and the booker must remove everything brought into the space. Transgressions may result in the loss of booking privileges.
9. Shoes and Food policy for rooms: 2210 Studio T, 2270 Studio D, 4210 theatre studio, 4270 theatre studio, 4525 Courtyard Dance studio, 4650 Blonde Dance studio/Barefoot floor only, 4750 Hastings Dance Studio
   a. No outdoor shoes, no dance shoes with screws (tap shoes) are permitted. Pointe shoes are fine but no rosin
   b. Props that could damage the floor are not allowed in these studios.
10. Food and drinks are not allowed in teaching spaces, studios or computer labs, except water in plastic or metal containers, no glass.
11. Each space has been allocated a number of tables and chairs through Operations. A request for additional furniture that is required for a class for the entire semester should be sent to Stephan Roy, sroy@sfu.ca with room numbers and configurations.

If additional furniture is needed for a single class, the request goes to the SCA Undergraduate Assistant.

Additional furniture requests in Performance venues goes to the Event Clerk in the Cultural Unit.

For your information
SFU Woodward's
Goldcorp Centre for the Arts:
Rental and Booking Guidelines
March 22 2011

The following guidelines apply to the usage of SFU Woodward’s cultural spaces:

The School for the Contemporary Arts will confirm performance venue usage 18 months in advance. SCA bookings are primarily for performances (including preparation for performances), film showings and visual art exhibitions.

Contact the Manager, Event and Audience Services to determine services to facilitate events in these venues.

<table>
<thead>
<tr>
<th>Room Number</th>
<th>Designation (based on booking window)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fei &amp; Milton Wong Experimental Theatre B2290</td>
<td>SCA, SFU-W, MECS</td>
</tr>
<tr>
<td>Djavad Mowafaghian Cinema 3200*</td>
<td>SCA, SFU-W, MECS (this is a potential classroom for large-size classes but it is understood that an effort will be made to reduce classroom bookings during the start-up period in order to facilitate professional artistic programming and rentals.)</td>
</tr>
<tr>
<td>Djavad Mowafaghian World Art Centre 2555*</td>
<td>SCA, SFU-W, MECS (SCA Gamelan courses will be booked into this studio)</td>
</tr>
<tr>
<td>Studio D &amp; T 2210/2270</td>
<td>SCA, SFU-W, MECS, primarily used by SCA classes during the Fall and Spring semesters</td>
</tr>
<tr>
<td>Audain Gallery 2637</td>
<td>Contact Curator, Audain Gallery and Director,</td>
</tr>
</tbody>
</table>
APPENDIX C: GRADUATE TIME LINE

In relation to the Presentation and Defence of the Graduating Thesis Project, this timeline is a general projection based on a graduation at the beginning of the 7th semester. It is intended to be useful for planning - your own timeline may differ.

Prior to 1st semester

End of July
TA applications. List of available courses will be sent to you

1st semester

September
CLASSES:  FPA 811-5 – SEMINAR I
FPA 883-5 – STUDIO I

End of October
TA applications. List of available courses will be sent to you

End of 3RD week of October
SSHRC Application draft to Supervisor/Interim supervisor for feedback

November
First Year Project Proposals submitted to Supervisor/Interim for feedback

December 1
Deadline for SSHRC Applications (Canadians and Permanent Residents with GPA of 3.67 or Higher)

December
Enroll in Spring Classes. If you are doing a "studio" or creation based directed study it should go under the number “FPA 889” 5 credits

Senior Supervisor declared (ideally, but no later than end of 2nd semester)

Confer with Technical Director to consider Graduating Project presentation spaces

2nd semester

January 1
First Year Project Proposals submitted (PDF) to Graduate Program Chair

January
CLASSES:  FPA 813-5 - INTERDISCIPLINARY STUDIO and
FPA 885-5 (if visual art see 4th Semester, or if you have made other arrangements for the timing of your elective class) or
FPA 887-5 Selected Topics or
FPA 889-5 Directed Studies

End of February
Student’s Graduate committee should be in place (ideally, but no later than end of 4th semester)
March
If you are a BC resident consider applying for the 3,500 BC Arts Council Scholarship
See http://www.bcartscouncil.ca/guidelines/artists/youth/scholarship_awards.html

Mid-April / Early May
The MFA Informal "Show" (organized and presented by the MFA students)

3rd semester
May 1
Annual Progress Report due to Supervisor and Graduate Program Assistant (PDF)

May
Meet with your advisors and discuss summer work plans and goals

CLASSES: FPA 898-10 - GRAD PROJECT

End of July
TA applications

4th semester
September
CLASSES: FPA 812-5 – SEMINAR II
FPA 898-10 - GRAD PROJECT
FPA 885-5* VIS ART STUDIO (Students with a Visual Art Practice)

End of October
TA applications

End of 1st week of November
Graduating Project Proposals submitted to Supervisor for feedback
Confirmation of Bookings of Graduating Project Presentation Spaces

5th semester
January 1st day of classes
Graduating Project Proposals submitted (in PDF form) to Graduate Program Chair

January (end of first week of classes)
Present Graduating Project Proposal to the Graduate Program Committee in 20 minute audio/visual presentation

January
CLASSES: FPA 898-10 - GRAD PROJECT

Mid-April / Early May
The MFA Informal “Show”
6th semester
May 1
Annual Progress Report due to Supervisor and Graduate Program Assistant (PDF)

May
CLASSES  FPA 898-10 - GRAD PROJECT

Meet with your advisors and discuss summer work plans and goals

May-July  (for September/October Thesis Presentations and Defences)
The student discusses their Thesis Presentation, its substance and practical aspects with all members of the Supervisory Committee

All committee members provide comments and suggestions

A first draft of the Thesis Defence statement is distributed to the committee

The candidate makes corrections according to comments made by the committee

Tentatively schedule a defence date: contact the Graduate Program Assistant

August (for September/October Thesis Presentations and Defences)
The student submits the next draft of the Thesis Defence to all members of the Supervisory Committee.

Committee members provide comments and suggestions (which should be minor at this point) and the candidate makes corrections accordingly in the final draft

Defence Date and Room booking is confirmed: contact Graduate Program Assistant

The Senior Supervisor submits the name, CV and full contact information of the external examiner to the Graduate Program Assistant

7th semester
September
CLASSES:  FPA 898-10 DEFENCE

Thesis Presentations

Audain MFA Exhibitions

September 30
Thesis Early Submission deadline (to be eligible for 75% semester’s tuition reimbursement)

September/October
Defences

December 24
Library Thesis Deadline - this is the final date to submit graduate degree requirements for the Fall semester.
APPENDIX D: GUIDELINES FOR SELLING ALCOHOL AT EVENTS

The sale of liquor/ alcohol at SFU is regulated by SFU Administrative Policy AD 1.12 and the Liquor Control and Licensing Branch of the Ministry of Justice. You must comply with all the stipulated regulations.

If you are holding an event in any of the fourth floor spaces at the Goldcorp Centre for the Arts you may sell alcohol under a Special Occasion License. The catering company Lazy Gourmet holds the license for the basement, ground floor and second floor spaces at the centre. To sell alcohol in these locations you must operate under the Lazy Gourmet License administered through SFU Meeting, Events and Conference Services (MECS) for a cost. Before arranging a bar you must confirm a venue for your event through the SCA Technical Director.

Special Occasion License

Individuals or groups are allowed up to 3 special occasion licenses per month, and 24 per year. The steps for applying for a Special Occasion License at the Goldcorp Centre for the Arts are as follows:

1) Vote at the SCA Graduate Student Caucus to officially host the event through caucus.
2) The Primary Event Organizer (an individual) needs to possess a Serving it Right certificate. If no one in your caucus has an SIR certificate you can obtain certification online. The cost is $35.
3) Events hosted by SFU Graduate Caucuses are covered under the Graduate Student Society (GSS) insurance policy. Obtain proof of insurance coverage through the GSS.
4) Contact Peg Johnsen (peg_johnsen@sfu.ca) at Student Services and complete this form to seek approval to apply for a Special Occasion License at SFU.
5) Once approved, you must then apply for a Special Occasion License from a Liquor Distribution Branch which you can do online.
6) Follow the SFU instructions outlined on the form in step 4 including: obtaining approval from the Responsible Officer, notifying campus security of your event with completed documentation, and posting your Special Occasion License in a visible location in the bar or serving area during the hours the licence is in effect.
7) You will need to provide the alcohol, cash float, as well as non-alcoholic beverages, food and server. Only persons with Serving it Right may serve alcohol at your event. You will need one server for every seventy-five attendees.

MECS/Lazy Gourmet

MECS/Lazy Gourmet offers two bar options: a cash bar and a host bar. To arrange a bar through MECS do the following:

- Determine which bar option you want and how many attendees you expect. While a cash bar may ultimately appear more expensive, students should weigh carefully the organizational and human resources cost of selling their own tickets, tracking sales, and reconciling post-event.
- Contact Kristen Schiefke (kschiefk@sfu.ca), Manager of Academic & Administrative Services with your request and include the following information: date of event,

2 On the third floor, only The Djavad Mowafaghian Cinema is under the Lazy Gourmet License.
venue, event title, type of bar, expected number of attendees, food choices, projected budget, and contact information.

1) **Cash Bar**

Costs to the event organizer are as follows:
There is a minimum of $200 of sales required (otherwise the difference will be charged to your event).
A ticket seller for your event at $25/hour for a minimum of 4 hours.
Taxes and Service charges are included in the standard sale price. Standard prices for attendees are $6 for beer, $8 for wine and $2.50 for non-alcoholic beverages\(^3\).

Lazy Gourmet will provide a float and ticket seller to conduct cash sales. The minimum cost to the event organizer is $100. The maximum cost to the organizer is $300 if no sales are made.

*Example 1: There are ten bottles of beer and seven glasses of wine sold at the event.*

- Beer 10*$6 = $60
- Wine 7*$8 = 56
- Gross Sales = $116
- Minimum Sales difference $200 – gross $116 = $84
- Ticket Seller = $100
- Total Cost to Event Organizer = $184

*Example 2: There are twenty bottles of beer and fourteen glasses of wine sold at the event.*

- Beer 20*$6 = $120
- Wine 14*$8 = 112
- Gross Sales = $232
- Minimum Sales difference $200 – Gross $232 = -32 or 0
- Ticket Seller = $100
- Total Cost to Event Organizer = $100

2) **Host Bar**

Costs to the event organizer are as follows\(^4\):
- $5 per bottle of beer
- $35 per bottle of wine\(^5\) (a 5 oz pour is approx. 5 glasses per bottle)
- $2 per non-alcoholic beverage including bottled water
- BC Liquor tax at 10% on top of sales
- Service charge at 15% on top of sales

Cost to the attendees is set by the event organizer.

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\(^3\) All prices are for non-premium products.
\(^4\) All prices are for non-premium products.
\(^5\) It is important to take the number of bottles opened into consideration when setting your prices. You can set a time when no further bottles of wine should be opened.
Due to the potential for beverage count/ticket count discrepancies when you are running a host bar, it is recommended that you use the form (Appendix X.1) to help track your counts in collaboration with the Lazy Gourmet catering staff. It is also advisable that you ask the staff to stop opening wine bottles after a certain point in the evening so that you do not get charged for bottles that are opening for a single pour.

Example 3: You set your prices as follows: $6 for beer, $8 for wine and $2.50 for non-alcoholic beverages. There are ten bottles of beer and seven glasses of red wine sold at the event. You will take in the following cash sales:

- Beer 10*$6 = $60
- Wine 7*$8 = 56
- Gross Sales = $116

You will be charged the following:

- Beer 10*$5 = $50
- Wine 2 bottles *$35 = $70
- Subtotal = $120
- Service Charges %15 * Subtotal = $18
- Tax %10 * Subtotal = $12
- Total owing = $150
- Total Cost to Event Organizer = $34

Example 4:

You set your prices as follows: $6 for beer, $8 for wine and $2.50 for non-alcoholic beverages. There are twenty bottles of beer, seven glasses of white and seven glasses of red wine sold at the event. You will take in the following cash sales:

- Beer 20*$6 = $120
- Wine 7*$8 = 112
- Gross Sales = $232

You will be charged the following:

- Beer 20*$5 = $100
- Wine 4 bottles *$35 = $140
- Subtotal = $240
- Service Charges %15 * Subtotal = $36
- Tax %10 * Subtotal = $24
- Total owing = $300
- Total Cost to Event Organizer = $68

CATERING

With all bar options you are obligated by law to make food available to the attendees. For a Lazy Gourmet bar, you must purchase catering options and provide them to your patrons for free. (The exception is in the Fei and Milton Wong Experimental Theatre where Lazy Gourmet can operate a cash concession for $160 flat rate.) University policy AD1.12 states "that a wide variety and generous supply of food and non-alcoholic beverages be made available for consumption during events".
The Lazy Gourmet catering license requires that if they provide any bar service they must also provide the food service\(^6\). You will not be able to operate a Lazy Gourmet bar without purchasing requisite food for each attendee\(^7\). There is an additional 15% service charge on all food sales.

Taking our bar examples from above and adding a minimum purchase of food to each you would have a total cost of the following:

**Example 1:**
- **Bar Total:** $184
- **Food Total:** $276
- **TOTAL:** $460

**Example 3:**
- **Bar Total:** $34
- **Food Total:** $276
- **TOTAL:** $310

---

\(^6\) It is possible for specific Cultural and/or Community Events to provide types of food that may not be available from the caterer. This is offered on a case by case basis and must meet certain Cultural requirements, along with liability insurance and Vancouver Coastal Health regulations. These requests come from the Community Engagement office or the Cultural Unit at GCA.

\(^7\) Cheapest catering options are $60 for 30 people if you order the savory mousse, $75 for 30 people if you order the torta, or $85 for 30 people if you order the vegetable platter. Assuming you have an audience of 120 at your event you will spend a minimum of $276 ($240 + 15% service charge) on food.
DISCREPANCY PREVENTION FORM
*prepared by the SFU SCA Grad Caucus for MECS catered events

CASHIER COPY

DATE: ____________________

Fill out both cashier counts and provide the MECS COPY to MECS staff. If you are unable to retrieve a count from MECS staff, please provide a brief explanation here:

CASHIER COUNT

ASSORTED BEVERAGES
Price per serving_____ Tickets sold_____ (MECS charges $2.00)

BEER
Price per serving_____ Tickets sold_____ (MECS charges $5.00)

WINE
Price per serving_____ Tickets sold_____ (MECS charges up to $8.75)

Did you request that no new wine bottles be opened after an indicated time? Y / N

If yes, what time? _______

Signature: ____________________________

MECS COUNT

ASSORTED BEVERAGES
Quantity____

BEER
Quantity____

WINE BOTTLES
Quantity____

Was there open, unfinished wine at time of bar close? Y / N

If yes, how many bottles? _______

Signature: ____________________________

DISCREPANCY PREVENTION FORM
*prepared by the SFU SCA Grad Caucus for MECS catered events

MECS COPY

DATE: ____________________

Hi there! This form was created to prevent quantity discrepancies between SFU students and MECS staff for MECS catered events. Please take a moment to convey your quantity count to the cashier in order to avoid misunderstandings during billing. Thank you!

CASHIER COUNT

ASSORTED BEVERAGES
Price per serving_____ Tickets sold_____ (MECS charges $2.00)

BEER
Price per serving_____ Tickets sold_____ (MECS charges $5.00)

WINE
Price per serving_____ Tickets sold_____ (MECS charges up to $8.75)

Did you request that no new wine bottles be opened after an indicated time? Y / N

If yes, what time? _______

Signature: ____________________________

MECS COUNT

ASSORTED BEVERAGES
Quantity____

BEER
Quantity____

WINE BOTTLES
Quantity____

Was there open, unfinished wine at time of bar close? Y / N

If yes, how many bottles? _______

Signature: ____________________________
APPENDIX E: CRITICAL PATH FOR SPRING EXHIBITION AT AUDAIN GALLERY

Print and Press Materials

The content of all press materials will be produced by SCA students and faculty and reviewed by Audain Gallery before they go public. Press will be handled by Cassidy Richardson (Audain Gallery), and the SCA Publicity coordinator (SCA).

PR elements : 6 weeks prior to exhibition

- Concise description (long and short)
- Title
- Exhibition run dates
- Opening reception time
- Talks/events/workshops/tours dates and times
- Artist(s) name(s) and contact information
- High resolution image(s) and image credit(s)
- Online links and media

The content of the basic press package will be used for all press, including the Audain Gallery’s website, Facebook, HTML mail out (for BFA and MFA Graduating Exhibitions only), online listings, SCA website, press release, and all SFU-related internal media.

Poster : 4 weeks prior to exhibition

Contact the SCA Publicity Coordinator for a template of the SCA exhibition poster. Audain Gallery must review the poster before it goes to print. These two people will layout and coordinate the printing of the poster (paid for by the SCA).

Audain Gallery can provide a spreadsheet of postering locations around the city, if SCA students want to put up posters.

Brochure : 4 weeks prior to exhibition

Contact the SCA Publicity Coordinator for a template of the SCA exhibition brochure. The brochure’s content will be produced by SCA students and faculty. Audain Gallery must review the poster before it goes to print. The SCA will layout and coordinate the printing of the brochure (paid for by the SCA), with the support of the Publicity Coordinator.

Vinyl : 2 weeks prior to exhibition

The Audain Gallery will layout and produce the exhibition vinyl for the title wall, Hastings street window and entrance vitrine, (paid for by the SCA).

Installation and Technical Equipment

Students should contact the SCA Technical Director for all technical and equipment needs.

Contact the Visual Arts Technician to organize transport artwork to and from Alexander Studios to the Audain Gallery.
If budget allows and permission is given by the SCA, Audain Gallery’s head preparator, Dylan McHugh, can also be hired for hands-on installation assistance, and he can hire additional assistance as needed.

All expenditures must be reviewed by the SCA. Contact the Graduate Program Chair for all MFA related expenses and appropriate SCA Faculty for BFA expenses.

Audain Gallery will book a preparator to do the repair work and painting of the gallery after the installation.

Material list 1 month
Equipment list 1 month
Schedule with internal departments 1 month
External help (as needed) 1 month
Floor plan (shared with and reviewed by Audain Gallery) 2 weeks
Delivery schedule 1 week
Gallery cleaning (schedule and instructions for cleaners) 1 week
Material purchase 1 week
Provide the gallery a list of the names, phone numbers, and email addresses of everyone involved in the installation process, for security.
Equipment procurement Install
Equipment rental Install
Lighting Install

Events

Talks/Workshops/Tours : 4 weeks prior to exhibition

SCA students are responsible for organizing and coordinating all events, other than the opening reception, related to their exhibition. Venues other than the Audain Gallery, technical requirements, tables and chairs can be booked through SCA’s Undergraduate Assistant. All events planned to be in the space of the gallery must be first reviewed by Audain Gallery. All information about events must be included in the press materials.

- Book venue *as far in advance as possible.
- Send technical requirements
- Order chairs and tables
- Order equipment
- Produce and distribute additional promotional media
- Photo documentation

Opening Reception : 1 week prior to exhibition

Audain Gallery will order catering for the opening reception through MECS (paid for by SCA) and book use of the lobby (subject to availability). SCA students must provide:

- Cash float ($150 in $1s, $2s, and $5s)
- Two colours of “drink tickets”
- Volunteers to be bar ticket sellers
- Volunteers to help clean and close the gallery at the end opening
• Photo documentation

**Gallery Sitters**

The gallery’s normal hours are Tuesday to Saturday, from 12-5PM. A sitter must be on duty while the gallery is open. Students can also have extended hours to accommodate events or tours the students choose to organize in support of their exhibition. Please inform the gallery about any planned extended hours.

SCA Students are their own gallery sitters. Students are responsible for organizing and scheduling a team of sitters, including fill-in sitters. Any issues with the schedule, such as missed shifts, are to be resolved by the students themselves.

*Gallery Sitter Contact Sheet and Guide : 1 week prior to exhibition*

A contact sheet with all of the sitters’ names, phone numbers, and email addresses must be shared with the entire set of sitters, the relevant SCA faculty contact, and the Audain Gallery.

Sitter’s jobs include:

• Asking security to open and close the gallery
• Turning on all media-based works in the exhibition
• Keeping track of the number of visitors to the gallery
• Answering questions as needed
• Watching over the works in the exhibition
• Keeping the gallery tidy

SCA Students must produce a comprehensive instruction guide for the sitters. Audain Gallery can provide templates, and review the binder with an SCA representative to insure it is complete.

The guide will include:

• Sitter schedule and sign-in sheets
• A clear set of instructions to turn on and off any media-based works in the exhibition
• Instruction for turning on and off the lights in the gallery
• Instruction regarding security protocol (unlocking and locking the gallery, locking the doors during breaks, etc.)
• Information describing the responsibilities of the sitters
• Information describing staffing protocol
• A copy of the sitter contact list
• A list of contacts for the artists in the exhibition
• A copy of the texts included in the exhibition brochure and used as the press release, as well as any other exhibition-related supplementary material
**Documentation**

*2 weeks prior to exhibition*

Students must organize high quality documentation of their exhibition (each work individually plus exhibition images) as well as for all events, including the opening reception. These images must be shared with the SCA and Audain Gallery.

**De-installation**

Students are responsible for de-installing their work and taking it out of the gallery as soon as possible after the end of their exhibition. Please consult with Andrew Curtis in advance for possible transportation of works to 611 Alexander. Students must also organize to return all media technology and computers used during the exhibition. Please also consult with relevant faculty regarding the SCA’s expectations regarding the timely and complete de-installation of works.

All repair work to the gallery, such as filling holes and painting, is to be completed by Dylan McHugh, who is the gallery’s main technician. The cost of his work is covered by the SCA. The Audain Gallery will book Dylan based on the installation/de-installation schedule.