

FINAL ASSESSMENT REPORT

March 5, 2013

PERIODIC PROGRAM REVIEW

IMAGE ARTS

1. PROGRAM DESCRIPTION

The School of Image Arts, in the Faculty of Communication and Design, is recognized in Canada and internationally as a leader in visual and media arts education. The School of Image Arts offers BFA degrees in three areas: Film, New Media and Photography. The Image Arts Bachelor of Fine Arts includes theoretical and studio training in design, art history and cultural studies.

The mandate of the School of Image Arts is to expand its reach as a national and international centre for study, production, research, exhibition and creative activity in visual and media arts, at the undergraduate and graduate levels.

The School of Image Arts began in 1948 as the Photographic Arts Department. The School was among the first to introduce an integrated four-year curriculum (1969), leading to either a Bachelor of Applied Arts or a Bachelor of Technology. In 1975, the School offered five major program degrees: Film Studies, Instructional Media, Media Studies, Photography Studies, and Photographic Technology. In the early 1980s, the Photographic Arts Department became the Film and Photography Department. Gradually, the majors were reduced from five to three. From 1985 to 1989, Film and Photography Studies was restructured as part of a new curricular plan and Media Studies was renamed Media Arts. In 1994-5, Film and Photography Studies curricula were modified to address rapid changes in digital technology, and Media Arts was restructured and renamed New Media. In 2000, the department became The School of Image Arts and received approval to offer a B.F.A. degree the next year.

In 2005, the School of Image Arts was the recipient of the most significant cultural contribution ever made to a Canadian university. The Black Star Historical Black & White Photography gift was accompanied by \$7 million, which was designated for the construction of a new Ryerson Gallery and Research Centre within the School of Image of Arts. The Gallery houses and displays the Black Star Collection, as well as collections in the School's Mira Godard Study Centre. The gallery is named the Ryerson Gallery and Research Centre (note: it is now known as the Ryerson Image Centre) to reflect its multi-disciplinary function in support of research, guest curation and diverse gallery programming. It held its grand opening in September 2012.

The total enrollment of students in 2008-2009 was 238 in Film Studies, 223 in New Media Studies and 230 in Photography Studies for a total of 691. By 2011 the total number of students had risen to 791. The Faculty resources in the School of Image Arts number 28 RFA and 34 CUPE. Administrative structure includes a Chair, Associate Chair, Program Manager, Operations Manager, and Academic Coordinator.

The 40-course program has 28 core required courses, 3 professional electives, 3 professionally related electives and 6 liberal studies electives. The current curriculum structure was approved in 2005-2006

and phased in starting Fall 2007. Final year of phase-in was 2009-10. The core curriculum is based on a series of courses designed to build skill sets in three distinct areas of study: theory-history, visual studies and production. Courses are designed to teach creative and critical-thinking skills on a progressive scale of difficulty throughout four years of the program. To introduce students to visual studies, all programs share the MPC course band in first year: MPC 103 Art and the Classical Tradition, MPC 203 Art in the Modern World, MPC 101 Visual Studies I and MPC 201 Concepts and Theories.

2. ADMISSIONS REQUIREMENTS

Ontario Secondary School Diploma (OSSD) or equivalent with a minimum of six Grade 12 U or M courses; minimum overall average of 70% establishes eligibility for admission; individual programs may require higher pre-requisite grades and/or higher overall averages subject to competition. The School of Image Arts has the following additional program-specific requirements: English proficiency; minimum grade requirement in the subject prerequisite (normally in the 65-70% range) will be determined by competition; and each program requires a portfolio with its own evaluation criteria. Portfolios are reviewed and assessed by faculty who gauge the level of skill and creativity of incoming students and any overall synergy of interests.

3. LEARNING OUTCOMES OF THE SCHOOL OF IMAGE ARTS

The School's overarching goal is to deliver premium undergraduate programs for students in a variety of creative practices related to visual media. The School has a very strong reputation for promoting student-driven initiatives that offer experiential learning and enhanced engagement. The programs educate creative professionals in visual arts and media fields. The curriculum is designed to provide a balance of studio and theory courses that advance applied knowledge and research. The Image Arts curriculum is structured around a core of theoretical and experiential learning that fulfills important program learning outcomes shared by Film, Photography and New Media. Graduates of this program will:

1. Perform creative responsibilities in their sectors of activity
2. Perform managerial responsibilities in their sectors of activity
3. Create and produce commercial, artistic, experimental projects in a professional manner
4. Integrate theoretical knowledge about their medium
5. Integrate specific artistic knowledge of the medium in their work
6. Synthesize concepts related to design, art history and cultural studies
7. Develop a professional approach to their work that incorporates critical thinking
8. Incorporate independent thinking and research skills in their professional practice and personal lives
9. Develop professional skills in Film, New Media or Photography
10. Develop advanced theoretical and production knowledge via a combination of electives and studio courses

The ten program learning outcomes listed above refer to the overarching aims of the undergraduate curriculum.

Curriculum Mapping: The curricular mapping of Image Arts' learning outcomes indicate that the School's learning outcomes have been met to an advanced level by graduation. Many of the managerial components of the curriculum are integrated into experiential aspects of the fourth-year curriculum, such as presentation and exhibition events. The curriculum supports the managerial responsibilities program learning outcome (common to all programs) with courses in Film, Photography and New

Media, for example, Business of Film I, Media Business Studies, and Photography: Professional Practice. These courses cover areas such as writing an artist statement, budgeting, planning a new business, publicity, online presence, proposing or pitching a project, fundraising, grant-writing and other funding, and managing a multi-media show. Students are required to compete in, manage or show work in several IMA-supported venues, including IMA Gallery, META (New media 4th year show), Function Magazine, MaxEx (all programs), RUFF (Film 4th year show). A new course, Business of Film II, will be offered next year.

Area-Specific Learning Outcomes

Film Studies: The film program aims to create flexible, quick-thinking, highly adaptable film and video makers capable of working in a variety of production circumstances. This approach equips them to take advantage of many different artistic and commercial opportunities in the world of visual communication. The program is designed to nurture personal vision that will contribute to the diversity of expression in Canadian culture, and enhance the Canadian presence in international film and video.

Film Studies Learning Outcomes

1. Understand their role as filmmakers in the current social, political and cultural contexts
2. Integrate distinct components of filmmaking (e.g., writing, acting, directing, art direction, sound, cinematography, movement, lighting, performance, business of film, distribution) in the production of time-based visual medium
3. Incorporate a variety of collaborative approaches to their own film practice
4. Create narrative and non-narrative work in film, but adaptable to a variety of media that draw upon audio-visual communication and storytelling
5. Discuss the major theoretical and historical issues of film aesthetics, communication and culture(s)
6. Communicate clearly through film and be sensitive to design issues in audio-visual communication
7. Present work in public settings and understand the exhibition and festival circuits
8. Work in film production at an entry level

New Media Studies: New Media students learn the fundamental concepts, techniques and strategies of virtual, hybrid and physical media practices. Working individually and in small groups, they are guided through the conceptual and immersive, hands-on aspects of their medium: computer and coding literacy, and constructing and evaluating innovative creative forms and media artifacts. The studio course of study gives students the opportunity to produce artworks in a variety of media, thereby expanding the idea of computing. The curriculum is designed to help students become cultural and social innovators by encouraging risk-taking and experimentation.

New Media Learning Outcomes

1. Create meaningful new media experiences (either in virtual, physical, mixed and/or augmented reality)
2. Discuss the major theoretical and historical issues around new media, computing aesthetics and communication, experiential culture(s)
3. Understand and evaluate the role of new media experiences in various artistic and cultural contexts
4. Communicate clearly through new media and be sensitive to design issues around new media
5. Work in teams and manage experiential projects
6. Set up and maintain a new media system
7. Document and present new media experiences effectively

Photography Studies: The aim of the program is to produce graduates capable of working in traditional and electronic image-making systems. The curriculum is designed to educate students in the theory and practice of photography, which leads to careers in creative and commercial fields utilizing the

photographic image, or to further study at the graduate level. The curriculum is designed for maximum flexibility.

Photography Studies Learning Outcomes

1. Understand their role as visual communicators in the current social, political and cultural contexts
2. Incorporate a variety of collaborative approaches to their own practice
3. Discuss historical and contemporary photographic visual, aesthetic, technological and cultural issues
4. Develop a personal vision through intense investigation of the practical applications and theoretical and expressive aspects of the medium
5. Specialize in traditional silver-based analogue systems and digital imaging
6. Produce award-winning commercial and fine art photography
7. Publish and exhibit their work in a professional manner

4. SOCIETAL NEED

The School of Image Arts educates media makers and scholars who will contribute to Canadian society. Most graduates enter the cultural sector and work in production, design, film, photography, graphics and editing jobs in traditional and digital media. The Conference Board of Canada estimates that through direct and indirect contributions, the country's cultural sector generated \$84.6 billion in 2007 or 7.4 per cent of Canada's total real GDP. There are, however, employment challenges such as financial marginalization, unpredictable career paths, uniquely specialized skills, and small staff for people pursuing pure cultural occupations. Self-employment success within the cultural sector, for example, depends greatly on the individual's reputation and portfolio. Both are achieved over time, which explains why career success improves two years after graduation.

Image Arts graduates are highly employable in a variety of fields. Statistics show that 100 per cent of Image Arts students are employed six months after graduation, they remain employed two years later and the demand for our graduates continues to be very high. It is clear that the societal need for well-trained culture workers is strong within the cultural industries and new opportunities are rapidly emerging in outside traditional cultural sectors.

5. ASSESSMENT OF EXISTING AND ANTICIPATED STUDENT DEMAND

The ratio of applicants to registrants ranged from as high as 18:1 in 2003-04 to 12:1 in 2010-11. The School attracts a student population of excellent academic quality. Entering average of applicants has been consistently in the 80-85% range over the last 10 years. Data suggests that the School's graduates are in high demand and this trend will continue. From 2004 and more significantly from 2008, New Media has experienced a decline in applications and a decline in entering averages. The strength of the other two options, however, has minimized the overall impact on the School's data. With New Media transitioning to RTA: School of Media entering averages and applications are expected to improve in IMA.

With its focus on cinema production and established reputation, Ryerson's **Film Studies** has maintained a relatively constant level of applications since the last review. Today, Ryerson is one of 17 film programs offered by universities and colleges in Ontario, including 9 in Toronto alone.

While visual arts programs elsewhere in Canada have shown a slight increase in enrollment, Ryerson's fine-arts oriented **New Media Studies** has declined slightly due to increased competition and the expanding definition and application of new media technologies. The demand for new media technologies in all sectors has prompted the creation of more than 25 professionally oriented new

media college programs. In Ontario alone, there are an additional 12 undergraduate university new media programs with a theoretical focus.

Applications for **Photography Studies** have increased slightly. Ryerson's photography program, one of two in the province, has a long-standing reputation in the cultural sector. The Black Star Collection and the construction of the Ryerson Gallery and Research Centre also add to the program's prestige.

6. ENROLMENT, RETENTION AND GRADUATION DATA

As admissions averages rose, the number of applicants to the School of Image Arts declined from 2002 - 2009. Actual enrollment, however, increased. The School's first-year enrollment increased from 161 students in F2002 to 209 students in F2010.

Over the last 5 years 94.1 % of students in Film Studies had a clear academic standing after one year. 89.6% of students in New Media had a clear academic standing after one year and 85.6% of students in Photography Studies had a clear academic standing after one year.

The average percentage of students retained in Image Arts after 1 year from 2004-2010 was 88.7%. The average percentage of students retained in Image Arts after 2 years from 2004-2009 was 79.3% and after 3 years from 2004-2008 was 76.9%.

The data on graduation rates of the 2003 cohort of new students indicates that there were 121 Image Arts graduates. The graduation rate was 75.6% which is just under the Ryerson average of 77.4% and also below the FCAD rate of 81.7%.

7. GRADUATE EMPLOYMENT DATA

Comments from respondents in the Graduate Survey show that it takes time to build a career in creative fields, though most have succeeded. The career path of Image Arts graduates is diverse. The greatest number of respondents are involved in production-oriented careers. The survey showed that 75% of participants from the three programs in Image Arts are, in fact, working in their field, and another 21% are working in a related field. 43% of Image Arts graduates are full-time employees, 14% are part-time, and 43% are self-employed or freelance.

83% of graduates from Film Studies work in film and television production; 58% work full-time and 42% are self-employed or freelance. 70% of graduates from New Media Studies work in media-design; 40% work full-time, 10% work part-time and 50% are self-employed. 67% of graduates from Photography Studies work in media or curation in the fine-arts sector; 17% work full-time, 50% work part-time, and 33% are self-employed or freelance.

8. COMPARATOR PROGRAMS

Film Curricula at Ryerson, York and Concordia

The balance of core to elective courses is roughly 60-40 at Concordia and York compared to 70-30 at Ryerson. The difference can be explained, in part, by Ryerson's professional focus and goal of specialization through applied learning. One outstanding difference is the degree structure across the three universities. Both York and Concordia have developed multiple degrees related to film studies, thereby allowing students to specialize in production or theory at the undergraduate level and to receive a degree designation that more accurately identifies their area of expertise.

New Media Curricula at Ryerson, York and OCAD

The Ryerson New Media Studies curriculum requires 70% of core courses to graduate. The remaining courses are a mixture of professional electives (15%) and liberal studies electives (15%). Ryerson's New Media Studies has a larger pool of mandatory courses than the other two programs. The OCAD Integrated Media Program provides students with much more individual choice. It benefits from production courses offered across programs, which encourages development of cross-disciplinary methodologies. Compared to the other two university programs, Ryerson's New Media Studies provides less choice in core and elective courses. The difference can be explained, in part, by Ryerson's curricular structure, which is designed to optimize established discipline-specific specialization. The option to choose courses from other faculties is therefore, extremely limited. Given the identified trend towards interdisciplinarity, the New Media program must find ways to provide access to other professional disciplines such as engineering, computer science and various design fields.

Photography Curricula at Ryerson, York and OCAD

Ryerson Photography Studies has been compared to the York University Visual Arts Program in which students can choose Photography as part of their production practicum, and the OCAD Photography Program. The balance among production, theory and liberal arts courses is comparable for the three programs. Digital technologies have led to a convergence in media production that is changing the nature of photographic professions and professional studies. York has responded to these changes by moving its curriculum toward a more broadly visual culture base, which includes photography only as major. This trend away from photography-centred studies means there are fewer places where students can acquire critically and hands-on depth in photography. The Ryerson and OCAD programs are unique in that they remain focused on photography as a profession and they play an important role in the preservation of photographic knowledge.

9. SURVEY RESULTS

The results of three surveys Ryerson Program Review Student Survey (RPRSS) Winter 2009, National Survey of Student Engagement (NSSE) 2008 and Employer Survey 2009 were used to assess the strengths and weaknesses of the Image Arts program. All groups surveyed provided positive feedback on the School's capacity to develop creative professionals. Image Arts RPRSS and NSSE results suggested that the program is providing a good education to its students. It is generally doing well at improving student skills, providing useful learning resources and offering access to faculty members of quality. The results of the survey show a consistent increase in positive responses as students progress in years of study, suggesting that as the program increases in difficulty and challenge in the upper years, it maintains a workload that is manageable.

10. STRENGTHS AND WEAKNESSES OF THE PROGRAM

The following six themes were determined by the faculty and emerged in part from the statistical analysis which measured factors such as student satisfaction and employment of graduates. The themes provide a direction and list of priorities for the School of Image Arts going forward and informed the Development Plan described below. The six themes were evaluated for strengths and weaknesses: *excellence in teaching*, *excellence in SRC activity*, *service to the community*, *relevance of the curriculum*, *success of the students in achieving academic and career goals*, and *ability of the program to meet its learning outcomes*.

Strengths:

Excellence in teaching: Survey results (NSSE and RPRSS) provide positive feedback regarding the School's ability to graduate creative professionals. The School is doing a good job of developing student skills, providing useful learning resources and offering access to faculty members of quality. Results

show a consistent increase in favourable responses through the advancing years of study. While the program increases in difficulty and workload, a balanced approach ensures that students are growing with the challenges.

Excellence in SRC activity: Faculty members - historians, visual and new media artists, filmmakers, photographers, curators, theorists and designers - offer tremendous classroom and studio expertise in visual culture and media arts. The School's success is based on the faculty's efforts to integrate theoretical and production knowledge. The faculty's qualifications and inter-disciplinary research creates a rich visual-culture and media-arts knowledge base. Creative activities - visual projects, exhibitions, installations and social as well as physically mediated experiences - reinforce the program's learning outcomes. The School boasts award-winning artists recognized for their work, which is housed in museums and public and private collections nationally and internationally. Scholarly activities include writing and editing books, peer-reviewed articles and journals.

Service to the community: The Ryerson Image Centre is a display and visual-media production centre for faculty, students and, equally important, the wider community. This collection of exhibition spaces (four) will foster a vibrant artistic and visual-media community. As the School continues to expand external alliances, this new research facility helps reinforce the national and international significance of Ryerson's production, research and creative activities in the visual and media arts. The new centre offers a state-of-the-art venue for the School's conferences and cultural events - book launches, speaker series, film screenings, media events and exhibitions - that will increase the program's partnerships in visual media.

Relevance of the curriculum: Curriculum plays a vital role in the ongoing high demand for admission to the School of Image Arts. Photography provides a unique curricular experience in Ontario and this ensures a continued high admission. With its strong emphasis on production and increasing theoretical component, the Film program has a solid reputation. New Media is currently in transition. While the program is experiencing a decrease in overall demand, the applicants are much stronger than they have been in the past. Their improved performance has been attributed to the new stringent portfolio process. Students readily find employment in fields related to their field of study but their work is not limited to the cultural industries sector. Professionals with skills in media are increasingly required in sectors, such as health, education, law, community services and business, to name a few. This demand only increases the relevancy of an education at the School of Image Arts where curriculum must provide a solid grounding in theory and history along with diverse skills associated with media practices. The university comparators show that the program specialization within the School of Image Arts is an outstanding strength. The highly structured curriculum, which includes history, theory and a set studio and production path, stands in contrast to other universities.

Success of students in achieving their academic and career goals: All survey results suggest that the School's graduates readily find work in industry. Employers describe that students possess a breadth of media knowledge and are technically proficient, excellent verbal communicators, leaders and critical-thinkers capable of self-direction. Graduates are increasingly pursuing advanced degrees at prominent schools around the world. School of Image Arts students find external learning opportunities through International exchanges, internships and exhibitions.

Ability of the program to meet its learning outcomes: The curricular mapping shows that the curriculum is increasingly difficult in each subject area over four years. Core courses focus on building theoretical and production skills, while electives provide opportunities for enrichment at intermediate and

advanced levels. Students indicated through their survey responses that the School helps them develop creative abilities and that as graduates, they will be well-prepared to take on professional responsibilities. Employer and graduate surveys confirmed that the curriculum effectively provides students with technical skills, production skills and problem-solving skills. Preparation for visual-arts events — exhibitions, screenings, experiential designs and installations — gives students the opportunity to put their research and critical and independent thinking education into practice. These experiences are among the most important for preparing students for commercial, artistic and experimental projects in a professional setting.

Weaknesses

Excellence in Teaching: The main concerns related to the academic/learning experience are focused on the quality of classrooms, the quality of instruction and the lack of variety of course offerings within majors. Outside the classroom, the main concerns were the quality/availability of study space, opportunities for international experiences and the lack of social environment. The School must improve ways in which group work and print-based and computer-based library resources are incorporated into the curriculum. The School also needs to increase student awareness of counseling resources and improve management of cooperative placements and internships. The NSSE also noted a lack of community involvement, which indicates poor curricular integration or ineffective communication regarding the high-profile extra-curricular activities of the School.

Excellence in Scholarly Research and Creative Activity: The relatively few SRC weaknesses identified included lack of university support, including funding, release time and research assistance, for SRC activities, few opportunities for student participation in research, few cross-option research endeavours, inadequate space to accommodate research needs and insufficient communication of research activities between faculty and students

Service to the Community: The weaknesses from the three streams included inadequate links to other disciplines in the university, failure to communicate relevant and responsible roles that filmmakers can play in society, shortage of partnerships within the university and community, goals and direction need clarity for the community at large, low student interest in community-based projects and low student participation in commercial and fine arts competitions.

Relevance of Curriculum: Entrepreneurial and workforce skills need to be more strategically incorporated into the curriculum. Yet, employer and graduate respondents agreed that some skills - meaning those specific to a sector - can only be learned through experience. Excellent writing, research and critical-thinking skills, however, are a benefit at all levels of every industry and are essential for graduate research. The highly structured curriculum limits available time for students to take complementary electives when compared to many North American schools. Students need a better balance between set curriculum and the freedom to choose electives.

Success of Students in Achieving Academic and Career Goals: Employer survey results suggested that written communication skills, work accountability, business skills and career preparation stood out as weaknesses. Career counseling is an area that could be improved. Some employers suggested that extra-curricular activities should be made mandatory and that this would help students learn some of the workplace-related skills they need. A self-directed approach to career choices and work ethics are also mentioned as an important aspect of learning that the School could improve upon, as well as a more directed internship strategy. Graduates themselves identified the following program weaknesses for the workplace: lack of knowledge for specific career fields; shortage of internship opportunities;

incomplete career guidance and a shortage of opportunities to focus in depth on one medium. Specifically, graduates want to develop business skills including pricing, invoicing, planning, building business strategies and client management. They also would like more opportunities to develop relationships with people in industry, to network and build a professional community, to receive more information on creative work standards and to have experience with paid internships. For those looking to advance studies, recent graduates noted that their academic writing and research skills were weak, and that the academic quality of liberal arts electives does not adequately prepare them for the next level.

It should be noted that since the PPR, the Photography program has undergone updating and curricular assessment that has resulted in some important changes to the writing and theoretical components of the program. Theories of Representation and Photo History have been revised and reformatted (as The Idea of Photography and the Visual Culture of Photography) to address these concerns with writing and research forming a recognizable learning outcome based on interacting with photo theory and analysis. Film Theory has been restructured. There has always been emphasis on critical writing and analysis, but with a new text and film theory tutorials introduced this year, the concepts are much easier to make accessible to students. We have also introduced a new film essay award (funded by faculty donations) to exemplify the value of writing well in an academic context.

Ability of the Program to Meet Its Learning Outcomes:

Overall, the graduates surveyed described a lack of managerial skills as they enter the workforce. This training is addressed within some courses and appears to be an issue worth examining in more detail by IMA. For this goal, weaknesses by specific area include:

Film Studies identified areas such as inadequate screening opportunities for student and professional work, weak oral communication, insufficient training in the business of film distribution, exhibition and festival circuits, lack of cross-cultural understanding, weak written communication and research skills, weak on major theoretical issues, film aesthetics, communication and culture(s), film history, and a need for better academic advising to ensure students can find entry-level positions in the workforce.

New Media Studies students wanted a greater variety of courses and for the program to find ways to incorporate relevant learning activities and experiences that will improve student skills and better prepare them for the work force and advanced study. The new media program needs a larger student production space and a community space. A high number of CUPE faculty teach a limited number of courses and are drawn from the artistic community and the new media industries. They help provide much-desired variety and currency of expertise yet cannot be required to contribute to the running of the program or sustained curriculum development. The program has few technological support staff. It is imperative that upgrading of technical information and professional development allow staff to remain abreast of technological changes. Other issues include a problem with student access to technological resources and students require more specialized technology, such as electronics, robotics, virtual worlds and textiles. Note – The New Media program is currently in a state of transition as it repositions to RTA – School of Media.

Photography Studies noted that state-of-the-art photography is now digital. Photographic materials - from film to printing emulsions and paper - have evolved since the beginning of photography. In this latest and perhaps most dramatic shift in tools and processes; however, the photography program faces the challenge of ensuring its relevancy and deciding on the role of these traditional technologies in its curriculum. Also, the program is developing its facilities plan to augment the production environment

with equipment, space and staff. The student survey identified two areas needing improvement - career preparation and better organization of course content.

11. PEER REVIEW TEAM REPORT

Report of the Peer Review Team (PRT) Senate policy 126 governing Periodic Program Reviews of undergraduate programs requires that a team of peers¹ visit the University and report on their assessment of the program.

The peer review team indicated that the links between the School of Image Arts and the Ryerson Image Centre will enhance the student's education and degree accreditation through the association and experience they acquire within a world-class centre of excellence, research and pedagogy. This relationship will assist the faculty to develop their own research and professional profiles, generate additional revenue for the University, and this process will continue to revitalize the pedagogical environment.

In addition the renewed profile of the School of Image Arts will attract the highest caliber of students from Canada and abroad. The creation and growth of the graduate programs has already enhanced the academic presence of the school and has had a positive impact on the delivery of the undergraduate curriculum. The recent architectural renovations and implementation of upgraded production facilities has provided a physical presence to these innovations.

PRT Global Comments

- The PRT noted that while the three undergraduate streams maintain a degree of autonomy, there is room for more collaboration across the options.
- A concern expressed in the review was the balance between digital and analog technology. The report notes that too great an emphasis on maintaining analog technology could take away from the necessary expansion of digital technologies and the report expresses concern that the film program has maintained this technology (i.e. film) as the core medium of production.
- The reviewers acknowledged the attention paid in the PPR to the need for greater cross-disciplinary options, noting that the adaptability this engenders in a student's skill set is of contemporary relevance to employers.
- Concern about growing class sizes was recurring theme in the PPR. The reviewers cautioned against moving towards online delivery of course content as they felt this would undermine the experiential learning aspect of the studio based courses and if only applied to historical/theoretical courses this could fragment and diminish the integrated learning experience presently delivered.
- The reviewers noted that students in the three streams have limited interaction and knowledge of each other and their practices and that more interaction across the Image Arts programs would be an asset, particularly in preparing them for professional careers outside of the university.
- The demographic diversity of the IMA program is not representative of the diversity of the larger Toronto community. The student survey on Learning Resources acknowledged that the programs did not improve their understanding of people from different cultures.

PHOTOGRAPHY STUDIES

¹ The members of the PRT were Louise Poissant Doyenne, L'Université du Québec à Montréal; Robert Bean Professor, NSCAD University, Halifax, Nova Scotia; Ali Kazimi Associate Professor, York University, Toronto, Ontario

- The reviewers questioned the extent that the program's learning outcomes represented inter/trans or multidisciplinary approaches to the curriculum.
- The reviewers also questioned whether it was the program's intention to move the curriculum away from commercial idioms as commercial practice had been removed in the 2011 updated mission statement of the photography program.
- The reviewers noted that there was a perception that the current grading system was not as challenging as it could be and that students also noted that they would welcome more writing and critical thinking assignments and courses.

FILM STUDIES

- The review of the Film Studies Program echoed concerns raised in the assessment of the photography program although it rightly points out that film seemed more embedded in the traditional media (analog) than Photography. The report warned film faculty that the processing of film was becoming obsolete and the industry had moved to using digital and if too much attention was taken up by the analog component, faculty and the program might fall behind in the rapidly evolving area of digital filmmaking.
- The PPR report counselled against re-opening the film lab that was shut down due the renovations. Reestablishing this facility would be very costly.
- The review noted that any new courses should be designed to include more cultural depth than the standard or convenient Euro-centric orientation.
- The review pointed to the poor state of the central lecture room and screening facility IMA 307, particularly in regard to the acoustics.

NEW MEDIA STUDIES

- The reviewers pointed out that the program enjoys a strong reputation globally and it concurs with the self-assessment (PPR) in that it ascribes the decrease in applications, in part, to the growth of new media programs offered elsewhere in Ontario.
- The report of the reviewers urges IMA to return to its core: image making.
- The PRT report urged the New Media program to develop partnerships with more diversified and socially engaged organizations. With new technologies, applications could be developed to benefit the health sector, mobility, education and, on a larger scale, the public art scene.
- The New Media students interviewed by the reviewers echoed the Film and Photography students in their desire for greater value to be placed on writing and critical thinking.
- The PRT report noted the exceptional opportunity offered by the RIC (Ryerson Image Centre) to the New Media program and its students.

12. PROGRAM RESPONSE TO THE PEER REVIEW TEAM REPORT

Many of the recommendations made by the Peer Review Team have been captured within the developmental plan. The following are a number of the responses made by the program to the PRT report.

- IMA endorses the reviewers' assessment of the role of the Ryerson Image Centre as a key promoter of the cross- disciplinary image-based art practice that Image Arts *must* and is exploring to ensure its continued relevance and currency.
- The New Media option has been particularly noted for cross-disciplinary options. The proposed third stream in IMA, *Visual Studies and Design*, has a cross-disciplinary and inter-disciplinary philosophy at its core.
- IMA has discussed employing online tools for equipment and software demonstration. Plans to offer lecture-based courses through the web are nascent and the reviewers' caution will be noted.

- Curriculum innovations such as the new *Visual Studies and Design* stream and minor changes within the electives will facilitate more interaction between streams. Being back in the IMA building, will enable hosting of photography exhibitions, new media installations and film screenings. Students will be exposed to these varied practices and 'silos' will be more permeable.
- Photography students have been the most proactive in reaching beyond their option to profile film and new media work in the magazine they produce. Also the 24 hour competition organized by the IMA course union is a pan option event that encourages participation from all three streams.
- IMA is aware of the lack of "demographic diversity" amongst the faculty as noted by the reviewers. This will be a priority in hiring and recruitment.
- The reviewers questioned the extent that the Photography program's learning outcomes represented inter/trans or multidisciplinary approaches to the curriculum. The School responded that as the program moves towards less medium specificity, students create new kinds of creative work designed for emerging contexts and new systems of dissemination. The most recent curriculum changes are designed to teach digital media, which, by its very nature is interdisciplinary, from a perspective shaped by the history, art and applied nature of photography. Also digital technology has provided flexibility in the curriculum meaning that less time can be spent teaching tools and applications. This has allowed the addition of new technologies to the curriculum (i.e. moving image, sound, etc.) as well as a strengthening of existing areas such as design and history/theory.
- The program has moved all analog production into a secondary mode of production and digital into the primary mode for student work. Also, as pointed out by the reviewers, analog technologies are extremely useful in a pedagogical sense –analog materials are often used to teach digital technologies. Silver-based technologies now account for less than 25% of the program's tools and applications courses. In addition there have been enormous cut backs to analog facilities, staffing and equipment over the last five years while increasing digital equipment and facilities.
- The analog facilities have also become crucial to the graduate program in Photographic Preservation & Collections Management where students study the history and use of obsolete photographic materials and processes. This has led to an undergraduate program where students have the option to practice photography as a historical process as well as a cutting edge hybrid system of the digital era, offering a scope and breadth of photographic technology that is unmatched. In the future the program hopes to maintain Ryerson's current status as a centre for expertise in the area of photographic technologies – both analog and digital.
- The desire expressed by the students for more writing and critical thinking courses has been a focus of some of minor curricular changes in all three streams. In photography, the fourth year production block has been bifurcated to include a theory lecture-based component in the fall term. The student comments also speak to the high calibre of the students and the success of the photography program's expressed goal to move some students towards a curatorial, academic focus. The success is reiterated in the number of photo students entering graduate programs. In recent years these programs include programs in Art History, Communication and Culture, Conflict Studies and Curatorial Studies.
- The Film Program is aware that this is a time of tremendous change in the technology of the industry. The only camera purchases made in the past four years were been digital, and these are the only new purchases which will be made in the future. The program is in the process of expanding their post-production platforms (in concert with other production programs in FCAD)

to include the full range used throughout the industry. The vast majority of all productions done after the first year of the program are both shot and edited digitally. The program believes there is still significant pedagogical benefit to starting the students off in the first semester of the first year shooting film; it makes them think critically about shot composition and movement and is an aid in developing deeper understanding of the image. For the immediate future (the next 2 or 3 years) retaining the ability to work with film is still a significant competitive advantage for IMA students in an industry which still does some of its highest-end image capture on film. Using film at all is entirely volitional for students in the upper years (the vast majority choose to shoot digitally, but a select few, especially those focused on cinematography or on more art-based projects with a specific medium-concentration, choose to shoot some projects on film). The program is well-positioned and prepared for a fully-digital future that is likely.

- The suggestion to create a new staff position focused on Data Management and Image Technology is an excellent one. In the meantime, a series of extra-curricular workshops on Digital Workflow have been planned for our film students and these will address the concerns raised about what the reviewers perceived as “a lag between the impressive number of digital cameras and the pedagogy around the tapeless production workflow”.
- Since the program review was written, IMA has offered, very successfully, a new course on World Cinema and will continue to push for more global and diverse content in all courses.
- The students’ request for a course in editing will be addressed through a section on the art of editing in the core production course in third year.
- Student interest in an enhanced co-op or internship program has been addressed in part by an elective that is offered in both terms.
- The report also points out, rightly, that the presence of the New Media program has benefited the reputation of Film and Photography. IMA agrees, not simply for reputation enhancement but for the necessary breadth of the curriculum, to remain current and amongst the top schools in Canada, Image Arts must continue to offer digital/media art curriculum. The proposed *Visual Studies and Design* option is IMA’s response to the New Media program transferring to RTA: School of Media.

13. THE PRT REPORT- RESPONSE FROM THE DEAN

Ryerson’s revised program review policy (IQAP) requires that Faculty Deans also provide a response to the PRT report. The following comments come from the Dean of FCAD’s response to the Image Arts PRT. The Dean has indicated that these recommendations should ideally be addressed in the three to five year time frame.

Recommendations from the Dean:

1. The School should charge a committee of affected faculty members and industry experts to investigate future opportunities and benefits of analogue filmmaking and photography. Specifically, this committee should consider the cost/benefit ratio of relocating the motion picture lab to the first floor (at very considerable expense, incidentally) and the advantage/disadvantage of abandoning all analogue technologies in favour of digital technologies (in which the School has invested heavily in recent years).
2. The Dean recommends that diversity imbalances should also be considered with respect to the student population and the curriculum.
3. The time may be opportune to explore a new relationship between practice and theory. The School must consider whether or not it should continue to graduate technically competent and creative photographers and filmmakers, or thoughtful, theory-based practitioners and practice-based researchers, especially since the two disciplines offered in the School have come under considerable pressure from a new understanding of their conventional boundaries. As a result of new technologies,

new business models, and new opportunities associated with globalization, the two disciplines are evolving at an accelerating pace and there will be greater demand for graduates who have as much nimbleness of mind and appreciation of economic realities as they do creativity and technical expertise. As well, the School might also add courses that assist entrepreneurial students in setting up their own studios or developing businesses related to film and photography upon graduation.

4. A recommendation is to explore common (academic) courses in visual studies in the first two years of the respective programs, accompanied by joint projects (such as the 24-hour competition organized by the IMA course union), year-end exhibitions, and/or publications.

5. The School should consult with the University Advancement office to investigate opportunities for philanthropic donations either to name the lecture hall/screening room or to equip it with new chairs, desks, and wall panels that improve the adverse acoustics. As well, as the PRT points out, the School should consider contacting Ryerson's resident acoustics engineering experts for assistance in this matter.

6. The School should seriously investigate on-line delivery opportunities, not only for lecture or seminar style classes, but also for studio and production courses. With enhanced digital interactivity, opportunities for collaboration across great distances and time zones have emerged, especially for screen-based endeavours, which could not only remedy some of the School's space issues, but also enhance curricular opportunities and prospects for additional revenue streams.

14. DEVELOPMENTAL PLAN

For the period encompassed by the self-study the School of Image Arts had as a priority the improvement of its physical and human resources to support graduate growth and undergraduate development. It was anticipated that the presence of graduate programs would allow for new faculty hires, bolster the demand for additional teaching spaces and strengthen the research and creative activities of the school. Two faculty positions were acquired; both positions teach across undergraduate and graduate programs and will continue to do so. New instructional space was not added to the School of Image Arts, but the Ryerson Image Centre (RIC) and its research centre are significant additions to the teaching and exhibition resources available to undergraduate students. To date, undergraduate students have been selected to exhibit work in the RIC's inaugural show; gallery personnel guide students in the curatorial practices course (NPF 571: Introduction to Museum and Gallery Studies), and offer tours and lectures based on the current exhibition. The Hiring of the Director of the gallery and research centre and related staff was key to the successful realization of the gallery project.

In the PPR certain concerns emerged about the New Media program in regard to recruitment and faculty and student satisfaction. These concerns have been addressed through a planned transition for that specific program to RTA: School of Media. This transition was suggested in the program review. The transition will occur over the next few years completing by June 2016. This move was initiated by four of the New Media faculty and was supported by the Dean of FCAD, Gerd Hauck and the Chairs of Image Arts and of RTA: School of Media. It is hoped that the curriculum will be able to broaden and strengthen in a school that focuses specifically on technology and broadcast media. Image Arts is committed to supporting the program as it transitions out. As a first step, two program directors have been appointed: one from the IMA faculty and the other from the RTA faculty. A steering committee of the two Chairs of RTA and IMA and the two Program Directors has been convened and it meets monthly to manage the transition. IMA continues to support *META*, the New Media fourth year festival, financially and with administrative support. The academic coordinator continues to advise the New Media students on any curricular and course management matters.

Image Arts:

Over the next five years, the School has planned the following initiatives across program areas:

- a) The Image Arts Enhancement Project - including a fundraising program; striving for the Gallery to obtain "A Status" and development of programming congruent with educational goals by Gallery staff and faculty.
- b) Undergraduate Curriculum - Film, New Media and Photography undergraduate curricula need examination to ensure currency. Issues of special need are new minors, structure of core program courses and updating of University electives. The School must also develop courses for the Faculty of Arts and the new School of Creative Industries.
- c) Graduate Programs - The School of Image Arts is the home of two graduate programs MA, Photographic Preservation and Collections Management and MFA, Documentary Media. The faculty also actively contributes to the York/Ryerson Communication and Culture program and wants to develop this relationship further. The next step is to develop additional graduate programs, whether at the School of Image Arts or collaboratively with other institutions. Each of these degrees will provide advanced study to undergraduate programs currently within the School of Image Arts.
- d) Continuing Education - To ensure optimal service and relevancy to Continuing Education, the School of Image Arts will reexamine all courses and infrastructure.
- e) Facilities - Programs need additional space. IMA 307 and related facilities require upgrades; studios are an immediate priority for New Media production.
- f) Faculty - Faculty must continue to grow to optimally serve undergraduate and proposed graduate programs.
- g) Inter-faculty partnerships - Develop relationships, cross-appointments, complement position models and partnership arrangements within Ryerson.
- h) Support SRC - Develop and nurture activity within the School, with partners in FCAD, around the University and the larger academic community. Continue all activities related to conferences, symposia, lectures and guest artist residencies.

Film Studies

- Create a Film Writing stream within the undergraduate degree
- Develop new survey courses in film history and theory that could be offered to the University (World Cinema, Introduction to Film, Canadian Cinema, History of Screenwriting to name a few)
- Restructure the Film program as an autonomous unit within the School of Image Arts or as an independent entity

New Media Studies

- The immediate future for the program is its transition to RTS: School of Media along with a curriculum modification. At the time of writing this process has begun but is not complete. The School of Image Arts will continue to offer the current curriculum in phase-out mode until all current students have completed their degrees. At the same time, the revised curriculum in RTA: School of Media will be phased in.

Photography Studies

- Redesign curriculum to emphasize breadth and depth, increase writing and historical/critical skills and significantly broaden interdisciplinary knowledge base, both technical and critical/theoretical; new curriculum needed in the digital-media realm
- Create a digital-imaging centre to serve the imaging needs — capture, processing, storage, transfer, output in both digital and analog systems — of the University community
- Develop new courses and minors in Media Installation, Curation and Programming, and Photography and Visual Culture

- Fill new positions in Digital Imaging, Photographic Urbanism and Photo and Media Curation

Siloization and New Programming: The siloed nature of the three options is something that the School has acknowledged and is now working to redress. While all three options share a curricular structure, core courses are option-specific, with the exception of three courses (across two terms) in first year. The elective band of both professional and professionally related courses is open to all options and it is in this band that the silos begin to break down. There is still a lot of work to be done in this area, and the new curricular initiative that is being planned to replace New Media, the BFA in Visual Studies, will serve as a bridge between film and photography both structurally and in terms of its content. Visual Studies (VS) will be a production-based program drawing on the theories and critical studies that encompass Visual Studies as an academic field. This field is concerned with the study of visibility itself; students will produce work that uses still and moving images to create gallery installations, web-based work and multi-channel video and animation.

If the VS proposal is approved by Senate, there is a plan to combine core production courses in the crucial first year of the three streams and create combined theory and history core courses in second year. The Visual Studies program would share the same curricular structure as the other two programs to allow for this bridging and combining within the core. Work has already begun to incorporate these changes into the elective courses and plans are in place to make further modifications to the core.

The unique nature of the School of Image Arts will be strengthened by offering these cross-disciplinary possibilities to students. The findings of the PPR, and additional research into the changing media landscape, indicates that any curricular change must acknowledge the need to train flexible and cross-media practitioners without, of course, undermining the calibre of the medium-specific training presently offered in film and photography.

The Status of Analogue Production: For the past two years, the advisory committee has been asked to provide advice and guidance in regard to the place of analogue in the School's curriculum. The committee has counseled to keep analogue as a pedagogical tool for as long as possible. This is in accordance with other leading media programs at universities such as York and Concordia. Of course, the end of analogue might be determined for Image Arts by external forces, but even then analogue would remain as a medium to study and preserve in undergraduate history courses and in the Photographic Preservation and Collections Management (PPCM) graduate program. In light of the new field of Film Preservation approved for PPCM, and in accordance with the Dean's suggestion, the School of Image Arts has plans to mount a weekend symposium "Film: The Medium and its Future" scheduled for late spring/early summer 2013. This symposium will bring together industry practitioners and media artists to discuss the place of film within image-based media practice.

15. ASC EVALUATION

The ASC assessment of the periodic program review of the *Bachelor of Image Arts* and its recommendations are as follows:

1. Develop initiatives to address the issues that were raised in the self-study and by the PRT about delivery of critical thinking and writing skills as well as the perception by students that the evaluation methods could be more rigorous.
2. Address how the siloed nature of the three programs, which was commented on by students and the PRT, will be improved.

3. Plan and implement the symposium "Film: The Medium and its Future" scheduled for late spring/early summer 2013, and consider ways to integrate outcomes of the discussions into the Image Arts program.
4. Plan and implement changes to the curriculum to address the concerns noted throughout in the program review report.
Work with the Provost's Office to explore development of a new BFA in Visual Studies.

16. FOLLOW-UP REPORT

In keeping with usual procedure, a follow-up report which addresses the recommendations stated in the ASC Evaluation Section is to be submitted to the Dean of the Faculty of Communication and Design and the Provost and Vice President Academic by the end of June, 2014.

17. IMPLEMENTATION PLAN

i. Approval of the recommendations set out in the Final Assessment Report

The recommendations have been approved by the Dean and by Senate. Ryerson University's IQAP Policy 126 states: "Senate is charged with final academic approval of the Program Review."

ii. Responsibility for providing any resources made necessary by those recommendations

Ryerson University's IQAP Policy 126 states: "The Chair/Director and Dean are responsible for requesting any additional resources identified in the report through the annual academic planning process. The relevant Dean(s) is responsible for providing identified resources, and Provost is responsible for final approval of requests for extraordinary funding. Requests should normally be addressed, with a decision to either fund or not fund, within 2 budget years of the Senate approval. The follow-up report to Senate will include an indication of the resources that have been provided."

iii. Responsibility for acting on those recommendations

Ryerson University's IQAP Policy 126 states: "If the report includes a recommendation for approval of the program review, it will include a date for a required follow-up report to be submitted to the Dean and Provost on the progress of the developmental plan and any recommendations or conditions attached to the approval."

iv. Timelines for acting on and monitoring the implementation of those recommendations

Ryerson University's IQAP Policy 126 states: "The initial follow-up report is normally due by June 30 of the academic year following Senate's resolution. The Provost may require additional follow-up reports."

18. REPORTING

i. The distribution of the Final Assessment Report (excluding all confidential information) and the associated Implementation Plan, to the program, Senate and the Quality Council.

The Office of the Vice Provost Academic is responsible for distribution of the Final Assessment Report to all relevant parties.

ii. The institutional Executive Summary and the associated Implementation Plan be posted on the institution's website and copies provided to both the Quality Council and the institution's governing body.

The Office of the Vice Provost Academic is responsible for posting the information on the Curriculum Quality Assurance website at www.ryerson.ca/curriculumquality. The information is provided to the Board of Governors on an annual basis.

- iii. Provide for the timely monitoring of the implementation of the recommendations, and the appropriate distribution, including web postings, of the scheduled monitoring reports.

The Office of the Vice Provost Academic is responsible for following up with the programs and their respective Deans to ensure the recommendations are implemented. The follow-up report is submitted to the relevant Dean(s) and the Vice Provost Academic for review.

- iv. Establish the extent of public access to the:

- a) Information made available to the public for the self-study

Ryerson University's Senate Policies are available to the public through the Senate website www.ryerson.ca/senate. This includes:

Policy 110: Institutional Quality Assurance Process

Policy 126: Periodic Program Review of Graduate and Undergraduate Programs

- b) Self-study report

The Final Assessment Report (excluding all confidential information) and the associated Implementation Plan is available on the Curriculum Quality Assurance website at www.ryerson.ca/curriculumquality

- c) Report of the Review Committee

A summary of the Report of the Review Committee is contained within the Final Assessment Report.

- d) Specified responses to the report of the Review Committee

A summary of the responses provided by the Dean and the program to the Report of the Review Committee is contained within the Final Assessment Report.

19. SCHEDULE

The next periodic program review for the Image Arts Bachelor of Fine Arts is scheduled for 2020/21.