

REPORT OF ACADEMIC STANDARDS COMMITTEE

Report #W2012–1; January 2012

In this report the Academic Standards Committee (ASC) brings to Senate its evaluation and recommendation on:

- the *Certificate in Global Diasporas, Transnationalism and Migration Cities* from the Chang School
- the *Certificate in Social Sciences and Humanities Foundations* from the Chang School
- the *Certificate in Computer Security and Digital Forensics* from the Chang School
- the periodic program review of the *Bachelor of Interior Design* program
- the *Bachelor of Arts in Creative Industries* program

A. CHANG SCHOOL CERTIFICATE IN GLOBAL DIASPORAS, TRANSNATIOANLISM AND MIGRATION CITIES

Proposal The Department of Geography, in collaboration with the Chang School of Continuing Education, is proposing a six-course Certificate in Global Diasporas, Transnationalism and Migration Cities.

Rationale The proposed Certificate advances Ryerson’s special interest in cultural, multicultural and transnational prosperity, aligns closely with Ryerson’s academic and strategic directions, and enhances its reputation as a “city-builder.” By combining foci both on the groups which make up diasporas and their continuing global linkages, students will have an opportunity to examine migration experiences from the point of view of the impact both on the diaspora groups and on the host nations within an increasingly globalized world. Since much of that impact is being created and felt within urban space, a special emphasis on migration cities will add an additional dimension to this certificate.

Objective/Goal The goal of the *Certificate in Global Diasporas, Transnationalism and Migration Cities* is to provide relevant, university-level education for individuals whose personal goals and/or academic career paths require an ability to apply critical analysis, critical thinking and critical writing to the paradigm of diaspora studies, transnationalism and globalized cities.

Curriculum The sequenced six-course (252-hour) program involves the completion of two compulsory Core Courses: *CODS XXX: The Phenomena of Diasporas and Transnationalism* and *CGEO 691: Canadian Immigration: Patterns and Place*, three Elective Courses, and a Capstone Course: *CODS YYY: Research in Diaspora and Globalized Cities*. All courses, except the yet-to-be-developed Core and Capstone, are courses currently offered by the Department of Geography within its undergraduate program and/or The Chang School. They are delivered in lecture format. The Core and Capstone courses, *CODS XXX* and *CODS YYY*, are meant to be Certificate Only courses, not for undergraduate credit.

The elective courses provide knowledge of global diasporas as phenomena that fundamentally transform entrepreneurial, social and political structures both within migrant homelands and within places of settlement, most precisely, within migration cities.

Elective Courses

Student will choose a total of three elective courses; one or two from List A and one or two may from List B.

List A (choose one or two): CGEO 108 Geography of the Global Village; CGEO 206 Regions, Nations and the Global Community; CODA 100 Principles of Demographic Analysis

List B (choose one or two): CGEO 720 The Inner Landscape of Culture; CGEO 820 The Outer Landscape of Culture; CODA 110 GIS Applications in Demography

Capstone Course: Research in Diasporas and Globalized Cities

This course will be structured as a reading/research course designed to encourage students to complete their studies in an area of personal academic interest. It will provide students with an opportunity to synthesize the skills, knowledge and techniques acquired in the five certificate's courses which preceded it.

Admission Requirements OSSD with six Grade 12 U or M credits, including a credit in English with a minimum grade of 70 percent; or equivalent; or mature student status. This Certificate is open to students who have not studied within Geography.

Target Audience The *Certificate in Diasporas, Transnationalism and Migration Cities* will be particularly advantageous for newcomer cohorts and those who work with them to expand their employment opportunities in a broad range of public and private sector fields. The Certificate will also attract individuals who wish to pursue cross-disciplinary study for personal development and enjoyment; undergraduates who plan their academic studies to include Immigration and Settlement issues and Diaspora Studies; and Canadian-educated and internationally-educated professionals in education, in social and community services, and in volunteer organizations who wish to acquire an education that prepares them to work within the multicultural context of Canada, particularly within the Greater Toronto Area.

Academic Management and Governance The *Certificate in Diasporas, Transnationalism and Migration Cities* is a Continuing Education program offered through the G. Raymond Chang School of Continuing Education. The academic home of the Certificate will be the Department of Geography. The Academic Coordinator shall be a member of the Department. The Departmental Curriculum Committee will act as the curriculum committee for the Certificate.

Recommendation

Having satisfied itself of the merit of this proposal, ASC recommends: *That Senate approve the proposed Certificate in Global Diasporas, Transnationalism and Migration Cities.*

B. CHANG SCHOOL CERTIFICATE IN SOCIAL SCIENCES AND HUMANITIES FOUNDATIONS

Proposal This six-course Chang certificate will be offered in collaboration with the Faculty of Arts.

Objective/Goal The certificate will promote accessibility to university education and allow students to engage in university level courses before they make the commitment to pursue a degree.

Curriculum The curriculum includes two required courses, *CSSH205 Academic Writing and Research* and *CSSH301 Research Design and Qualitative Methods*, along with 4 electives chosen from Tables I and II (see chart, below). Two of the electives must be from the social science area, and two from the humanities. The curriculum is based on the Faculty of Arts Common First Year Platform. The courses count towards academic credit in most of the fulltime BA programs associated with the Common Platform. There are no new courses being proposed.

The suggested course sequence is *CSSH205 Academic Writing and Research* followed by the four electives and then *CSSH301 Research Design and Qualitative Methods*.

Academic Management and Governance The academic governance of the certificate will reside with the Dean and Associate Dean, Faculty of Arts, along with participation of the Chairs of the Arts departments, the Director of the Arts and Contemporary Studies program, and the Academic Directors.

Admission Requirements The admission requirements include OSSD with six grade 12 U or M courses, including Grade 12 U or M English, or equivalent, or mature student status. Students who have not completed Grade 12 U or M English with a final grade of 70% or higher, as well as those who do not have an OSSD and are qualified for consideration under Ryerson's Mature Student guidelines are required to take *CENG108, The Nature of Narrative I*, as one of their four electives. It is recommended that they take this course immediately after *CSSH205, Academic Writing and Research*, as these two courses will provide a strong foundation in the writing skills needed to complete this certificate successfully. The proposal offers additional course suggestions for students with weaker writing and/or math skills.

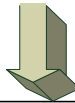
Target Audience The certificate is designed primarily for students who are interested in enhancing their application to a full-time undergraduate degree program offered by the Faculty

Certificate Structure

Required Course I:
CSSH 205 Academic Writing and Research*



Electives (choose four):
Select two Humanities courses
Select two Social Science courses



Required Course II
CSSH 301 Research Design and Qualitative Methods

Table I
Humanities – Two courses from the following:

- CACS 100 Ideas that Shape the World I
- CACS 200 Ideas that Shape the World II
- CENG 108 The Nature of Narrative I**
- CENG 208 The Nature of Narrative II
- CFRE *** A French course †
- CHIS 114 Ten Days that Shook the World
- CHIS 115 Inventing Popular Culture
- CHIS 116 Technology, Warfare, and Social Change
- CHIS 117 Colonization, Colonialism, and Independence
- CPHL 101 Plato and the Roots of Western Philosophy
- CPHL 201 Problems in Philosophy
- CPHL 333 Philosophy of Human Nature
- CPHL 366 Existentialism and Arts and Culture
- CSPN *** A Spanish course †
- CSSH105 Critical Thinking I

Table II
Social Sciences - Two courses from the following:

- CCRM 100 Introduction to Canadian Criminal Justice
- CCRM 102 Introduction to Crime and Justice
- CECN 104 Introductory Microeconomics
- CECN 204 Introductory Macroeconomics
- CEUS 102 Environment and Sustainability
- CEUS 202 Sustaining the City's Environment
- CGEO 131 Energy, Earth and Ecosystems
- CGEO 151 Location, Location, Location
- CPOG 100 People, Power and Politics
- CPOG 110 Canadian Politics
- CPPA 101 Cdn Public Administration I: Institutions
- CPPA 102 Cdn Public Administration II: Processes
- CPSY 102 Introduction to Psychology I
- CPSY 202 Introduction to Psychology II
- CSOC 105 Introduction to Sociology
- CSOC 107 Sociology of Everyday Life
- CSSH 102 Learning and Development Strategies
- CSSH105 Critical Thinking I

* Students are advised to take Required Course I, CSSH 205, Academic Writing and Research, and their choice of four electives prior to taking Required Course II CSSH301, Research Design and Qualitative Methods.

** CENG 108 The Nature of Narrative I: Students who are planning to pursue an Arts degree and who do not have an English Grade 12 M or U course with a grade of 70% or higher are required to take CENG108 as one of their four electives. It is recommended that they take CENG 108 immediately after CSSH 205 since both courses will provide a strong foundation in the writing skills needed to complete this certificate successfully. If a student is uncertain, the student is asked to contact Undergraduate Admissions or the Program Director for Arts in The G. Raymond Chang School of Continuing Education for advice.

† An online placement test is required. See Department website for details: <http://www.ryerson.ca/french-spanish/placementtest/index.html>.

of Arts. Target student groups include: student considering an Arts education at the university level who have not yet chosen to commit to this pathway; students who possess degrees from outside of Canada and who would like a Canadian credential to assist with employment opportunities; students who completed high school abroad who are seeking admission to a Canadian university.

Graduation Criteria and Laddering To graduate, students must successfully complete the published certificate curriculum within six years from the time of first admission to the certificate program. Successful graduates will be *considered* for admission to a full-time degree program offered by the Faculty of Arts based on the admission requirements established by the relevant Arts Department or School, in consultation with the Dean of Arts. If admitted to a full-time undergraduate degree program in the Faculty of Arts, students will be eligible to transfer all the courses completed for this certificate into that program.

Recommendation

Having satisfied itself of the merit of this proposal, ASC recommends: *That Senate approve the proposed Certificate in Social Sciences and Humanities Foundations.*

C. CHANG SCHOOL CERTIFICATE IN COMPUTER SECURITY AND DIGITAL FORENSICS

Proposal This six-course Chang certificate will be offered in collaboration with the Department of Computer Science in the Faculty of Engineering, Architecture and Science.

Rationale With significant increases in computer-based crimes, the field of computer security and digital forensics is a fast growing career field. As cyber crimes become more technologically sophisticated, the need for qualified computer security and computer forensic experts will continue to grow throughout the business and public sector communities.

Objective/Goal The goals of this certificate are (i) to give graduates the knowledge and the hands-on “best practices” for the industry and (ii) to instil functional competencies required to work in this cutting-edge and rapidly evolving field of computer security.

Curriculum The six certificate-credit courses are all required. The courses are: CDIF TTT *Introduction to Computer Forensic Methodology*; CDIF UUU *Computer Cryptography and Digital Steganography*; CDIF PPP *Intrusion Detection/Forensic Systems*; CDIF XXX *Security Architecture and Design*; CZLW YYY *Law for Forensics Professionals*; CDIF ZZZ *Capstone Course: Digital Forensics Investigation*. Note that Certificate candidates must complete all previous courses before taking the Capstone Course. The course descriptions are provided in the proposal.

As the course CDIF TTT *Introduction to Computer Forensic Methodology* forms the basis for understanding of all the other courses in the certificate, participants in the program must successfully complete this course in order to take the other courses within the certificate (or receive the permission from the program's academic coordinator).

Academic Management and Governance The Certificate will reside in the Department of Computer Science in the Faculty of Engineering, Architecture and Science. Administrative support will be the responsibility of The Chang School of Continuing Education. Routine matters, both academic and administrative, will be the responsibility of the Academic Coordinator in collaboration with The Chang School Program Director.

Admission Requirements The admission requirements include OSSD with six grade 12 U or M courses, including Grade 12 U or M English, or equivalent, or mature student status.

Target Audience The proposed Certificate is targeted at career entry individuals and career changers who want to expand their expertise and learn the essential components intrinsic to computer security assurance and forensics. The core audience includes current and aspiring employees in both public and private corporations and government entities.

Recommendation

Having satisfied itself of the merit of this proposal, ASC recommends: *That Senate approve the proposed Certificate in Computer Security and Digital Forensics.*

D. PERIODIC PROGRAM REVIEW BACHELOR OF INTERIOR DESIGN

1. PROGRAM DESCRIPTION

The School of Interior Design is housed within the Faculty of Communication & Design (FCAD). It offers the four-year Bachelor of Interior Design program which is accredited by CIDA, the Council for Interior Design Accreditation. The most recent accreditation of the Interior Design program was in 2010 for a term of six years.

The School's mission is to educate students for the dynamic, complex, and demanding practice of interior design in a learning environment that balances the theoretical and the practical, the experiential and the conceptual. The School prepares graduates for leadership in the interior design profession through understanding and consideration of the technological, aesthetic, ideological, environmental, cultural, and social dimensions of the built environment.

The school is one of three in Canada that offer a four-year undergraduate university degree. The interest in interior design as a career choice remains remarkably steady among applicants, even as downturns in the economy make the prospects of obtaining immediate employment more uncertain. The program

was recently cited (March 2010) in *AZURE* magazine as one of the top three interior design schools in the world.

There are 12 full-time faculty and 16 part-time instructors. There has been a 44% increase in the number of students since 2001 from 273 students to 370 students. Intake has increased from 78 to 102 over the same period.

2. CURRICULUM

The Interior Design program provides students with a solid foundation of theoretical tools, social awareness and practical experience, including knowledge of professional practice and the business of interior design.

The curricular focus is for graduating students to:

- understand and interpret the relationships between the natural and built environments and the complexity and variety of human responses to them;
- recognize the broad impact of design interventions and develop responsible design solutions that respond to issues of ecological sustainability and global awareness;
- engage in critical thinking and research through the systematic application of the design process;
- respond to design challenges creatively, holistically, and spatially;
- translate design concepts into resolved spaces with an intended quality and character demonstrating entry-level skill and understanding of detailing and materials;
- articulate and defend the conceptual basis of their work;
- show an ability to effectively communicate design ideas using the graphic vocabulary of the profession;
- address clients' needs while designing for the health, safety, and welfare of all hypothetical users by applying regulations, codes, laws, and standards;
- recognize and understand the extent of an interior designer's professional responsibilities and commitments.

The detailed curriculum is described in the Self-Study report. As an overview, the program consists of 42 courses: 6 Liberal Studies, 3 Professional Electives, 2 Professionally-related Electives, 31 Core. The program review refers to 6 streams in describing the curriculum (Interior Design, Design Dynamics, Communication, Technology, Professional Practice, and Theory/Art & Design). The courses listed under these streams are all required; hence the term "stream" is actually used to describe the various curricular elements of the degree.

Curriculum Mapping to UDLEs: Curriculum has been mapped to the CIDA matrix of standards, indicators, and to UDLES. The CIDA mapping is descriptive and responds to 16 standards. The UDLES maps the content of each core course and professional electives to UDLES outcomes directly.

Admission Requirements: The School of Interior Design requires an OSSD or equivalent, with six Grade 12 U/M courses, including English (ENG4U/EAE4U preferred), Grade 11 U or M or Grade 12 U Mathematics (one of MCF3M, MCR3U, MCB4U, MGA4U, MDM4U), and one additional Grade 12 U or M course from: Visual Arts (AVI4M), Economics: Analyzing Current Economic Issues (CIA4U), Canadian and World Issues: A Geographical Analysis (CGW4U), Canada: History, Identity and Culture (CHI4U), Physics (SPH4U), Communications Technology (TGJ4M) or Technological Design (TDJ4M). Other Grade 12 U or M courses in Canadian and World Issues may be considered on an individual basis. A minimum grade of 60% or higher is required in each course. Students should select Physics (Grade 11 or higher) and the Art option in Grades 11 and 12 if available. Preference may be given to applicants who have included History or Visual Arts/Art History in their Grade 12 U/M studies. Subject to competition, candidates may be required to present averages/grades above the minimum.

All applicants are required to participate in a portfolio review. Typically, the portfolio review consists of an interview, a writing test and a drawing test. Mail-in candidates must complete a pre-determined design exercise and present a personal essay.

Internship:

In response to the need for an internship component, The School of Interior Design established three professional practice modules: a preparation course, a 400-hour internship in the summer between third and fourth year, and a fourth-year professional practice course. The internship program is now in its ninth year. An internship coordinator establishes contacts with prospective employers, prepares students and their portfolios for the interview process, supervises their hours, and evaluates an internship placement report.

Minors:

In 2010-2011, the Curriculum Committee of Departmental Council, working independently of the announcement of the new curriculum framework, strategized some changes to curriculum that would enable Interior Design students to take minors (this occurred before the announcement of the new Minors policy). These changes were passed by Departmental Council and have been proposed for implementation in the fall of 2012. The curriculum objective was to introduce one additional course into the curriculum that was a professionally related elective, bringing the total in the program from two to three electives.

5. THE PROGRAM REVIEW

The review provides comprehensive information about the program and the School, including student data, student and graduate surveys and a comparator review. As required by Senate policy 126 it provides a statement of the consistency of the goals, learning objectives and program expectations with various academic plans and the OCAV degree level expectations (See comments in the ASC Evaluation section, however).

Program Assessment of Strengths and Weaknesses

The assessment of program strengths and weaknesses, based on the Self-Study Report and the observations and comments made by the PRT is as follows:

Strengths:

Relevant and Up-to-Date Curriculum- Ryerson's interior design program fulfills all of the CIDA criteria as an accredited school and complies with all 12 standards now required by that body. The curriculum covers all required material in sufficient depth and breadth. It offers a solid foundation that enables graduates to find employment in all interior design specialization areas, as well as providing a broad design education that allows students to pursue related fields as well as graduate studies. Students have great success finding employment and are prepared for the workplace.

Outreach Opportunities- To broaden the curriculum opportunities to introduce students to more interdisciplinary thinking within a logical and global context, the school actively pursues projects with real clients and a community focus.

Provision of Opportunities for Experiential Learning- The majority of courses at the school have an experiential component. The types of activities include a work/study internship, international exchange opportunities, design studios, creative construction in the workshop, field trips (including a four-day field trip in first and second year), portfolio creation, labs and problem-based learning, and case-study analysis.

Strong Program for Incoming Students- Most students entering the school are selected through an extensive interview process that supplements their academic achievement. In order to help students hone their drawing and computer skills, the school offers a one-week Summer Quick Start program through the G. Raymond Chang School of Continuing Education two weeks before classes start. The School of Interior Design also has a three-day orientation program in the week before school starts. This extensive introduction of students to the faculty, the program, the workshop, studio life, the Student Council, and Ryerson Support Services helps build community and orients students to university life. The orientation also includes field trips, a mini-design problem, a special reception for parents of new students, and a welcome reception hosted by a prominent interior design firm.

New Learning Opportunities for Current Students- The School of Interior Design is actively pursuing a new collaborative degree and minor in Fibre and Textiles with the Schools of Theatre, Fashion, and Graphic Communication Management. While the school now offers liberal studies electives in art history for the university, it is pursuing the establishment of art history minors, interior design minors, and a module for the proposed degree in the creative industries. This involvement with other fields and other schools provides important learning opportunities for students. Students also take full advantage of Ryerson's exchange programs and currently go abroad regularly to ten schools. New partnerships are being sought in Scandinavia, Italy, and the Far East.

Connections to Practice- The school's location in Toronto, one of the most important design centres in North America, is attractive to prospective students, and the use of the resources of the city is one of the strengths of the program. The School has design leaders on its Advisory Council. The alumni, many of whom practice in Toronto at important interior design firms, return to the school as guest critics as well as to open up their offices for students to visit. This strong connection to alumni also enables students to obtain summer internships and ongoing work during the school year.

An active “Lunch and Learn” series speaks to the strength of the school’s relationships with industry. At these weekly sessions, manufacturers, designers, service and other industry representatives visit the school to introduce students to their products and projects.

Faculty SRC Activities (Scholarly, Research and Creative Activities)- Faculty are engaged in scholarly, research and creative activities (SRC) that are innovative and often brought back into advanced interior design studios, as well as enhancing the reputation of the school among other scholars, students and the design community.

Weaknesses:

Graduate Satisfaction- Graduate satisfaction with the program, as expressed in survey results, has fluctuated over the years. For example, 38.9% of the class of 2000 were either satisfied or very satisfied with the program. This compares unfavourably with the 71.6% of FCAD graduates who felt this way about their programs. By 2006 the situation had improved with 78.5 RSID students feeling satisfied or very satisfied, compared to 86% of FCAD students. In 2009, however, the trend reversed with 47.6% RSID expressing a satisfied or very satisfied view, compared to 77.8% of FCAD graduates. In 2000, the graduating class was entering a workforce that had been affected by a recession. The school had just gone through a significant administrative change with a new chair, which also affected morale and the overall experience for the class. In times of industry uncertainty, students in the graduating class have been known to question the calibre of their education and their applicable skills, thus lowering their satisfaction.

The surveys in 2003 and 2006 showed a substantial increase in satisfaction as stability within the School’s administration, along with a flourishing economy, allowed many of the graduates to be secure in their understanding of the curriculum and to be employed prior to graduation. The “new” curriculum (including the new professionally-related and professional electives) had been established and a cohesive mission statement and direction were clear to faculty and students alike.

The final survey in 2009 was reminiscent of that of 2000. With a recession underway, many students once again questioned whether they were prepared for entry into the practice of interior design. In addition, dissatisfaction within the graduating class was noted due to changes in focus within the curriculum in order to adhere to new CIDA standards.

High Student-to-Faculty Ratio- The last peer review (2000) indicated that the student-to-faculty ratio was too high. Larger-than-normal studio section sizes have meant group instruction rather than

individual critiques. The combination of a 38% increase in the number of students and loss of three faculty members creates systemic curricular tensions.

Faculty SRC Output- Many of the faculty at the School of Interior Design are not career academics. Recruited from practice, they have “grown into” the SRC activities required by the university. Although some faculty members are engaged and productive in their SRC endeavours, there are faculty whose real strength lies in teaching rather than SRC.

Integration of Technology and the Teaching of Computer Programs- BIM (Building Information Modelling) as a technology and Revit as a software program may be required in some areas of practice. The use of Revit is not as extensive in Canada as it is in the United States; estimates put Canada at two years behind. Nevertheless, research points to a need for this content area to be part of the program. Using the computer as a design generator has been pushed into the background as the School works to keep its communications curriculum current and relevant to the changing needs of practise. The school has had no dedicated computer lab since the shared FCAD lab was moved to Kerr Hall; it has subsisted on ‘hand-me-downs’ from that lab, placed in the design studio and Design Centre. As well, the school does not have an IT technician.

6. PEER REVIEW TEAM (PRT) REPORT

The Peer Review Team¹ (PRT) report and the Department’s response to it (see section 7.2, below) provide further insight into the program.

Strengths identified by the PRT:

1. The program identity is well articulated with a clear mission and goals.
2. There is excellent student integration both within the school and with one another. A community environment is developed through the common spaces, student inter-year interactions and the high-density nature of the school environment. Clear benchmarks are set and rigour is imposed with students from the outset in terms of program expectations.
3. This program gives excellent value for the tuition paid. Facilities are generally excellent and the emphasis on craft and building materiality is a plus and would be the envy of many schools of this caliber.
4. Students are given ample opportunities for "experiential" learning and the program promotes the studio as a fundamental component of learning, where design process is experientially taught. Students get both hands-on experiences and conceptual development of projects. Problem-based learning is at the heart of many of the design studio projects.
5. There has been an effort to develop a diversity of program options, including the initiative to create interdisciplinary electives.

¹ Members of the PRT were Profs. Tiiu Poldma (PhD, IDEC) and Rachel Pike (ASID, IDEC, IIDA).

6. The Interior Design program clearly complies with the high standards set by CIDA, and also with Ryerson curriculum standards.
7. The program has a strong identity and reputation for high quality in North America.
8. The full time faculty engage in scholarly activity and most are dedicated to advancing interior design as a discipline through an examination of teaching and learning processes.
9. The program has high standards and quality in terms of curriculum and expectations of both professors and students.

Weaknesses identified by the PRT :

1. The extremely strong emphasis on studio projects developed from the outset as a set curriculum leaves very little room for student decision-making within the earlier stages of their development.
2. In the final project, the extremely complex nature and smaller scale of the project does not allow for a freer range of development by the student or the development of critical thinking skills that build autonomy.
3. Few NCIDQ qualified professors
4. The core curriculum does not allow for extensive student exploration of allied or interdisciplinary alternatives that would complement their interests. There are few electives; students would like to be able to develop a broader expertise in aligned subjects or in a complementary discipline, or explore topics that interest them which may not be covered within the core curriculum.
5. The high student-teacher ratios are well above the standard within most design and architecture programs of a similar caliber; teaching loads are considered very high for a program of this type and caliber in North America.
6. The facilities appear to be understaffed in some areas, such as the workshop. The Interior Design building was renovated to accommodate a student population of around 250; current enrollment is around 370.
7. The emphasis on professional development limits student exposure to more critical inquiry-based modes of thought and to the research skills required for academic advancement into masters' or doctoral levels.
8. The number of technical staff in the 3-D Workshop and Materials Lab has been reduced in recent years from two full time and one half time to one full and one part time, creating a potential safety problem

Priorities identified by the PRT:

1. Heavy teaching loads, high student to faculty ratios, and lack of support personnel undermine the ability to sustain the program's international reputation for innovation and the quality of its graduates. Heavy teaching loads result in less one-on-one contact in studio classes, and large classes in the woodshop can compromise safety as well as lessen the impact of this very strong component of a Ryerson education. Heavy teaching loads can affect the quality of faculty productivity in scholarly research and creative activities.

2. The need to keep up with constantly changing technology, which is especially difficult for programs tied so strongly to the professions. To get quality placements for internship and permanent employment, students must be proficient with the most current hardware and software. This requires ready access to the studio for project design and production, faculty who are trained and accessible both during and outside of class time, and accessible IT support for students and faculty.

3. The lack of feedback available to the administration and faculty concerning student assessment of teaching. Although it does appear that the chair has a very good understanding of the concerns of the students through an "open door" policy and "Town Hall" events, blind assessments of individual faculty can be very powerful tools to improve teaching.

7. DEVELOPMENTAL PLAN AND RESPONSE TO PRT REPORT

7.1 Developmental Plan- The school has developed the following goals:

Goal 1: Build Excellence- To build on high-quality interior design practice in Canada through: Exemplary education; Current professional practice; Acknowledgement of and engagement with societal issues; Diverse critical approaches to design.

Goal 2: Expand Multiple Approaches to Teaching and Learning- Two key areas for development are the first-year student and the fourth-year student. New initiatives for engaging the fourth-year student include enlisting the Advisory Council to hold panel discussions and lectures about making the transition between school and practice and workshops on graduate school choices and the graduate application process. First-year students need help in making the transition from high school to university. While the school has initiated some programs such as the Quick Start and orientation week to target incoming students, they are often lost at sea during that important first six weeks of school. Counselling will be strengthened for this group to provide in-house workshops and support. A critique simulation is planned to help students understand this very important part of the design process. To this end, work has begun with the Interpersonal Skills Teaching Centre.

A new first-year curriculum has been conceptualized to "liberalize" the first-year experience by working with the Arts and Contemporary Studies platform to introduce students to ideas and concepts that would broaden their thinking. The issue of section sizes will also be addressed by negotiating additional resources.

There is a need to refine the final interior design project to be able to maintain interest without the burnout factor now experienced by students. Strategies for independent study modules have been proposed to resolve some of these curricular issues.

The School also wants to explore a co-op program (required or optional) as part of a strategy for greater student engagement with practice and as a way to alleviate some of the pressure of too many students in a building designed for 130 fewer students.

One of the program's challenges has been to balance the need to educate students who are creative, innovative, curious, and skilled in communication, both graphically and orally, with the needs of the profession to have entry-level graduates with technological skills that are rapidly changing as the profession itself responds to external changes in related building professions. Thus, incorporating BIM technologies by teaching Revit in the program would fill a gap that has been identified in the self-study.

Goal 3: Establish a Master of Interior Design Program- The introduction of a master's level program is important for the future of the profession of interior design in Ontario as well as vital for the support of research interests of the faculty.

Goal 4: Promote Excellence through SRC - This involves strategic hiring for two or three positions that are currently vacant. Given the school's aspirations for a graduate program, it is especially important that new faculty have a strong research interest already in place when they are hired.

Goal 5: Engage Students in Diverse Cultural and Professional Communities- At the moment, the Vertical Studio and the IDE special topics courses provide the curricular vehicle. The school wants to create more opportunities with the FCAD schools, as well as other schools at Ryerson, and part of these collaborations will involve making Interior Design curriculum accessible to these schools.

Goal 6: Make Current Students' Achievements Public- The year-end show has allowed the school to connect with prospective employers and the public at large to promote the school to the broader community. The School also plans to start to publish the work of the studios, both electronically and in print format.

7.2 Response to PRT Report

a) Issues with fourth-year projects. Proposed curriculum changes to the fourth year major project may address the visiting team's remarks regarding balancing the need for graduates with a professional emphasis and providing students with more critical inquiry-based modes of thought and research skills required for advancement into master or doctoral levels. Current students who do choose to pursue graduate studies have been highly successful in a variety of programs in North America and beyond. Preparation for postgraduate work in the existing curriculum does not seem to be an issue. The changes proposed for the fourth year project combine the length of a full-year project while maintaining the studio model rather than the thesis model (the latter model to be part of the planned graduate program).

b) Set Core Curriculum/Limited Choices. More courses can be added to the published list in the PR table to address the issue of breadth. The new undergraduate curriculum model approved by Senate as a response to these concerns should allow for greater student choice and help prepare students for an increasingly multidisciplinary professional world. The call to greater choice has to be balanced with maintaining the program's distinctiveness.

c) High Student-Faculty Ratio/High Teaching Loads (Identified as a Priority by the PRT). The extensive curriculum adjustments and initiatives undertaken by the school cannot by themselves solve systemic problems of too large classes, decreasing student contact, too many stand-up hours impacting negatively on the faculty's ability to negotiate teaching, service and SRC, and inevitable faculty burn-out. Maintaining the academic environment which fosters creative output at a high level is dependent on many factors not the least of which are interaction with students and a strong studio environment. In order to promote excellence, we count on faculty to deliver hands-on workshops, and to provide important learning opportunities outside the classroom through charrettes and interactions with the design profession and community partners. It is faculty's decreasing ability and willingness to participate in these activities (given the aforementioned burnout) that are causes for concern. Remaining among the top three interior design schools in the world should be a priority for the university.

d) Lack of Staffing/Dated Infrastructure. Investment in upgrades to facilities and additional staff are called for. Sharing of technical staff with other FCAD Schools helps, but it is not a long-term solution. Safety in the workshop is currently being addressed by better training of lab monitors and more thorough shop orientation for every first year student. The School has also created a faculty coordinator position for the workshop to act as a liaison between faculty and the workshop staff.

e) To Keep Current with Technology (Identified as a Priority by the PRT). The School's response has been to hire CUPE instructors who are still intimately involved on a day-to-day basis with the profession. However this practice has increased the knowledge gap between the full-time faculty and the students and the CUPE instructors. Full-time faculty should be trained in new technology as well. This is especially crucial given the fact that computer technology is now being increasingly used as a design tool rather than as a technical or communication tool.

8. 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 Interior Design 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 develop a five-year plan to update its technological infrastructure and keep it at levels of currency required by the industry.

2. Faculty should be encouraged in the strongest possible terms to familiarize themselves with the latest technologies.
3. The School should pursue its nascent plan to develop a Master program in Interior Design with greater urgency. It is suggested that the next two faculty hires have credentials consistent with offering graduate-level education.
4. The School should consider introducing challenging “general interest courses” in Interior Design that might attract students from other Schools and Faculties on campus.
5. The School should consider introducing a broader range of professionally-related electives to provide students with a broader range of courses that can be aligned with the program’s core courses.
6. Subject to available funding, the University should hire an IT/Lab technician to reduce the student-to-staff ratio and counteract possible safety hazards resulting from overcrowding. This should also free up faculty from additional supervision of students and reduce burnout.
7. Subject to available funding, the University should dedicate one of its future faculty hires to Interior Design, ideally for the 2013/14 hiring cycle.

ASC Evaluation

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

While the School of Interior Design has mapped the content of its courses to UDLEs, it has by-passed a vital step on the curriculum development pathway: the definition of program curriculum goals and the mapping of these both to course content and to the UDLEs statements. Experience has shown that the effort of a program to define clearly its curricular goals, in terms of learning outcomes, has great value for ensuring curricular coherence, avoiding redundancy, and for identifying flexibility. In light of this, **ASC recommends that a full UDLEs analysis of the program be completed and presented in a follow-up report.**

While the School has identified a number of possible reasons why graduate satisfaction with the BID program is low, **ASC recommends that the sources of this low satisfaction be further explored.** The School may wish to hold focus group sessions for recent graduates, for example. In addition, **the ASC asks that the School identify additional strategies that might improve the program’s performance in this context and present these in a follow-up report.**

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, 2013.

Recommendation

Having satisfied itself of the merit of this proposal, ASC recommends:

That Senate approve the Periodic Program Review of the Bachelor of Interior Design degree program.

E. PROPOSED BACHELOR OF ARTS PROGRAM IN CREATIVE INDUSTRIES

1. PREAMBLE

The Faculty of Communication and Design proposes a four-year academic program leading to the degree of *Bachelor of Arts in Creative Industries*. This 42-course program has a target intake of 100 full time equivalent students and the proposed launch date is Fall 2013.

The term Creative Industries is used in a generic sense to refer to those copyright-driven industries that conceive, produce, distribute and commercialize creative content and that tend to share, to varying degrees, a number of common attributes. Most of the enterprises in this sector tend to be small scale, though the distribution companies associated with them may be very large. Many rely on customer perception as a basis of economic value; for such enterprises, copyright is fundamental to their business models, and the right to use their product is often of greater value than the product itself. Businesses in this sector tend to operate with a very high degree of risk and unpredictability, have distinctive patterns of work and organization, and display a very strong sensitivity to public regulatory, revenue and cultural policies.

Typically these industries are distinguished by the polarization between “suits” and “creatives” – between creative practitioners and those who manage and commercialize the creative process. A goal of the proposers is to bridge this divide through an academic program that provides opportunities for studies in two of these creative fields, delivers courses in creativity theory and the management of creativity, incorporates core courses in intellectual property, business and entrepreneurship, and provides a curriculum through which students will learn how these industries function as creative enterprises and acquire the requisite skills and knowledge to obtain employment in this expanding economic sector.

Potential careers for graduates are as diverse as the Creative Industries themselves. They can be categorized under the broad headings of media (print and electronic), live entertainment and performance, heritage and visual arts, design and advertising as well as in policy/government organizations.

Unlike existing FCAD schools, the proposed B.A. Program in Creative Industries will focus on an industrial sector rather than a specific discipline or professional field. The study of the Creative Industries allows for opportunities for interdisciplinary study and research connecting economists, urban planners, creativity theorists, business researchers, public and cultural policy specialists with fine and performing arts scholars, artists, designers, media producers and others. It is expected that the interdisciplinary faculty complement recruited for the new program will offer the potential for expanding the academic and research expertise available in FCAD, thereby enlarging the Faculty's research and scholarly capacity and providing a broad spectrum of new course areas that will be applicable and beneficial to students enrolled in programs across the Faculty and University.

The Creative Industries as a discipline of study and research entered Canadian academe in 2008 when the Conference Board of Canada sponsored an international conference in Ottawa. Despite this, today there still exist no postsecondary programs in Canada or the United States that clearly identify themselves with the nomenclature of this nascent discipline. The proposed program purports to fill this vacuum.

The proposal also responds to the central role that Toronto plays in this sector and the growing scope of the Creative Industries within Canada and their steadily expanding share of the country's GDP.

At its core, the proposed curriculum provides students with exposure to fields of creative endeavour as well as to business essentials. These themes are framed on a backbone of Creative Industries core courses and integrated via an experiential learning-based capstone experience. The curriculum imparts a combination of core competencies and core knowledge areas appropriate to the Creative Industries as an industrial sector. The curriculum is, by both nature and by design, highly interdisciplinary. This is appropriate given the diversity of the creative industries and the need to bridge the gap noted above.

2. ADMISSION REQUIREMENTS

OSSD with six Grade 12 U/M courses including Grade 12 U English (ENG4U)/Anglais (EAE4U).

NOTES: A grade of 70 percent or higher will be required for ENG4U/EAE4U; Subject to competition, candidates may be required to present averages/grades above the minimum. Candidates are encouraged to include one Grade 12 U/M Arts course and/or Grade 11 U/M or Grade 12 M Business Studies course in their Grade 11/12 course selection.

3. ENROLLMENT, RESOURCES AND IMPLEMENTATION

The annual enrollment target is 100 students. The proposed program requires a total of 13.2 FTE faculty hires. Of these only 4.6 FTEs are slated as new hires in *Creative Industries*, to be phased in over the four-year roll out period. The financial analysis provided by the University Planning Office indicates the program is viable with this target and this level of faculty resource requirement.

If approved, the proposed new program in *Creative Industries* will start in Fall 2013.

4. CURRICULUM

General Aspects: The 42-course curriculum is designed to impart a combination of core competencies and core knowledge areas appropriate to the creative industries as an industrial sector. *Core competencies:* oral and written communication; collaboration and cross-functional teamwork; Information and Communication Technology literacy; critical thinking and research design and methodology. *Core knowledge areas:* communication, innovation and entrepreneurship, intellectual property and copyright law, creativity theory, human resources, business and management.

A 32-course program core content is comprised of 9 CRI (Creative Industries) required courses and 2 CRI electives; two core communication courses and one core course delivered by the School of Urban and Regional Planning; 12 “creative-content” courses (i.e. two creative content modules of 6 courses each); and a 6-course business module. A total of 6 liberal studies electives and four professionally-related electives complete the degree requirements.

The curriculum is summarized in tabular form on the following pages.

Creative Content Modules: The two required six-course creative content modules are based on courses designated as professional electives. Students choose two creative content modules from the following available modules: Communication Practice; Communication Studies; Concept to Reality: Publishing and Printing; Interior Design: Humanscale for Creative Thinkers; Media Business; Storytelling in Media; Performance Studies; The Business and Practice of News; The Art and Business of Film; The Culture Industry; Curatorial Practices; The Fashion Industry: Markets, Aesthetics and Creativity. A number of these modules will be offered to Ryerson students as minors if the proposed *Creative Industries* program is approved by Senate.

New Curriculum Framework: It should be noted that the proposed curriculum is consistent with the new curriculum framework approved by Senate in June, 2011. The proposal does not list Professionally Related electives in anticipation of the full implementation of the new framework. If the proposed program launches in 2013, the part of the curriculum which includes Professionally Related electives will not roll out until the 2015/2016 academic year.

The Business Module: The six-course business module is a program requirement for all students. Its content is essentially the same as that of the Business Essentials Minor except that there are four required courses in the module, three in the Minor.

Mode of Delivery: For the most part, curriculum will be delivered in conventional lecture and seminar format. The core curriculum does provide a limited number of studio courses in years two to four, and there are experiential learning opportunities as described below.

Experiential Learning: The capstone course, CRI 800 *Managing and Strategizing Creative Enterprises*, is intended to culminate the central themes of the curriculum, including intellectual property, digital technology, business studies, facilitation and management of the creative process, research methods

and creative enterprise development, and to synthesize the program's dual focus on Creative Industries as both creative process and commercial activity. CRI 800 serves not only to integrate the diverse strands of this interdisciplinary curriculum but also to connect it functionally to the mandatory work placement.

Curriculum in Tabular Form

YEAR 1	
FALL	WINTER
CRI 100: Creative Industries Overview: Critical Approaches to Interdisciplinary Study	CRI 200: IP Issues in the Digital Age
Creative Content Module A	Creative Content Module A
PLG XXX: Imagining the Creative City (School of Urban Planning)	CMN XXX: Text and Image: Analysing Persuasion (ProCom)
BSM 100: The New Business: From Idea to Reality	BSM 200: The Growing Business: Breaking Even
Lower Level Liberal Study	Lower Level Liberal Study

YEAR 2	
FALL	WINTER
Creative Content Module A	Creative Content Module A
Creative Content Module B	Creative Content Module B
CRI 300: Digital Design Studio	CRI 400: Entrepreneurship in Creative Industries
Business elective	Business elective
Lower Level Liberal Study	Upper Level Liberal Study

YEAR 3	
FALL	WINTER
Creative Content Module A	Creative Content Module A
Creative Content Module B	Creative Content Module B
CMN XXX: Contemporary Business Communication in CI (ProCom)	CRI 600: The Creative Imagination
FIN 305: Financial Management	BSM 600: The Mature Business: Market Dominance or Failure
CI Elective/PR Elective*	CI Elective/PR Elective*
Upper Level Liberal Study	Upper Level Liberal Study

YEAR 4	
FALL	WINTER
Creative Content Module B	Creative Content Module B
CRI 700: Human Resources Management in the Creative Industries	CRI 800: Managing and Strategizing Creative Enterprises and Capstone Project
CRI 710: Creative Industries Research Methodologies	CRI 810: Tantrums, Taunts and Trauma: Creative Work through Negotiation, Collaboration and Cross-Functional Teamwork
CI Elective/PR Elective (2 courses)*	CI Elective/PR Elective (2 courses)*

*In Years 3 and 4, students must complete 2 Creative Industries electives and 4 Professionally-Related electives.

Creative Industries ELECTIVES (2 REQUIRED)	
ODD YEARS	EVEN YEARS
CRI 410: Government and Advocacy for the Creative Industries	CRI 410: Government and Advocacy for the Creative Industries
CRI 420: From Writer to Reader	CRI 420: From Writer to Reader
CRI 430: Canadian Media and Entertainment Industries	CRI 500: Project Management
CRI 500: Project Management	CRI 510: Art and Business of Gaming
CRI 520: Design Management	CRI 530: Talent Management
CRI 540: Marketing the Creative Industries	CRI 550: The Book in Canada from the 20 th Century until Today
CRI 610: Public Relations and the Press	CRI 620: Live Entertainment and Event Marketing
CRI 630: Advertising Theory and Practice	CRI 640: Global Entertainment and the Cultural Marketplace
CRI 650: The Business of Book Publishing	CRI 660: Ethical Issues and Practices in the Creative Industries
CRI 720: Media Regulation and Communication Policy	CRI 730: Strategic Leadership in the Creative Industries
CRI 750: Emerging Technologies in Cyberspace	CRI 810: Global Licensing and Distribution Agreements
CRI 820: Cultural Policy	CRI 830: Management of 'Soft Innovation'

Breadth vs Depth: The CRI courses are the framework upon which the curricular progression rests. Prerequisite requirements governing the progress of students through the curriculum with an illustrative flow chart is provided below:

Prerequisite Requirements

CRI 100 (Yr 1) *Creative Industries Overview: Critical Approaches to Interdisciplinary Study*

CRI 200 (Yr 1) *IP Issues in the Digital Age*. Prerequisite: CRI 100 or departmental consent

CRI 300 (Yr 2) *Digital Design Studio*. Prerequisite: CRI 200

CRI 400 (Yr 2) *Entrepreneurship in the Creative Industries*. Prerequisite: CRI 200 or departmental consent

CRI 600 (Yr 3) *The Creative Imagination*. Prerequisite: CRI 200

CRI 700 (Yr 4) *Human Resources Management in the Creative Industries*. Prerequisites: CRI 600 and BSM 600

CRI 710 (Yr 4) *Creative Industries Research Methodologies*. Prerequisite: CRI 600

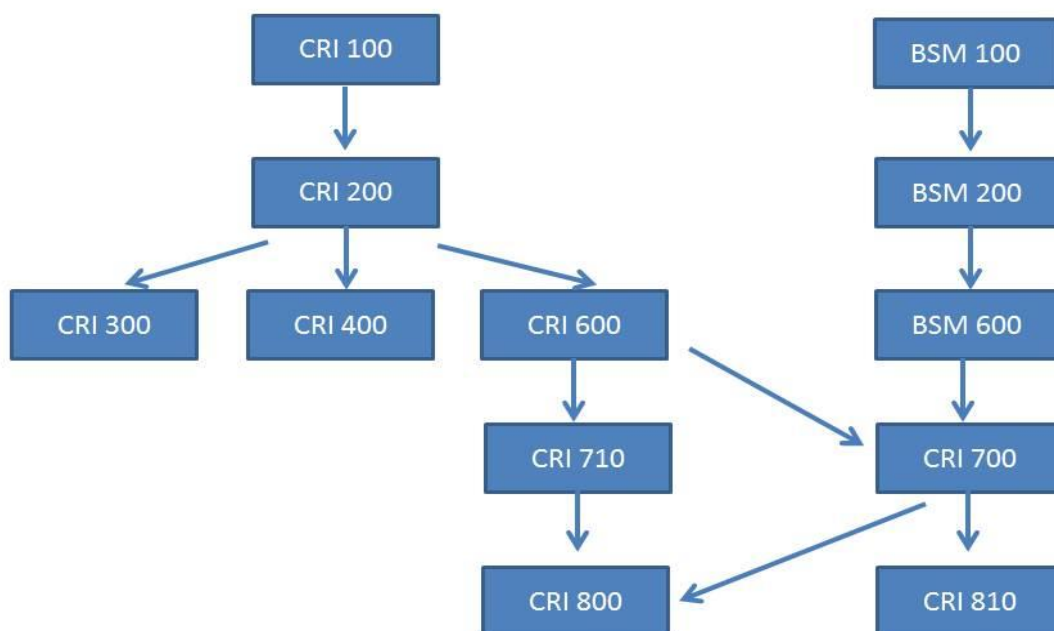
CRI 800 (Yr 4) *Managing and Strategizing Creative Enterprises*. Prerequisites: CRI 700 and CRI 710

CRI 810 (Yr 4) *Tantrums, Taunts and Trauma. Creative work through Negotiation, Collaboration and Cross-functional Teamwork*. Prerequisite: CRI 700

BSM 100 (Yr 1) *The New Business: From Idea to Reality*

BSM 200 (Yr 1) *The Growing Business: Breaking Even*. Prerequisite: BSM 100

BSM 600 (Yr 3) *The Mature Business: Market Dominance or Failure*. Prerequisite: BSM 200



This chart indicates how required courses in the business module feed into and are integrated with upper level CRI courses and how the core CRI courses build depth incrementally through the program as students proceed toward their capstone course (CRI 800) and projects in fourth year.

Curriculum Objectives: Program goals and student learning outcomes are detailed in Appendix 4 of the proposal. To summarize, the program’s goals are to provide the students with the following:

- 1)... contribute productively to the operation of Canadian Creative Industries by applying a synthesized knowledge of the economic, legal, political, and technological environment in which they function together with an understanding of how these enterprises communicate and how they are managed.

2)... demonstrate an entrepreneurial capacity to engage in independent learning and to transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.

3)...facilitate the work of artists, writers, designers and media makers by applying an integrated knowledge of creative and production processes (both individual and system-based) and of funding and investment structures, and by recognizing and responding to future challenges and opportunities in their sector.

4)... communicate effectively in oral and written formats, using a range of media that are widely used in creative enterprises.

5)... conduct research relevant to cultural and industry issues, formulating appropriate research questions and conceptual frameworks; employing data collection techniques and appropriate quantitative and qualitative tools and methodologies

6)... implement and manage projects requiring problem-solving, teambuilding, negotiating and collaborative work practices.

7) ... put to use a range of ICT (information communication technology) skills and an understanding of the ways in which emerging technologies and applications are reshaping creative and business processes so as to assist creative enterprises with recognizing and responding to technological change.

8) ... integrate aesthetic sensibility with business acumen by applying a critical knowledge of the aesthetic, theoretical and historical development of one or more creative subsectors to practical realities of production, promotion, distribution and consumption.

Ryerson University Degree Level Expectations RUDLEs): Appendix 4 of the proposal presents an analysis of how the proposed courses map to the program-level goals and how these in turn map to the RUDLEs (Senate Policy 112). The mapping tables indicate how individual courses and clusters of courses support both program and OCAV DLEs at an introductory, reinforcing or proficiency level.

Distinctiveness of the Curriculum: As noted in the preamble section, there is no program comparable to the one described here currently offered at a Canadian university.

5. STUDENT DEMAND

Over the past three admission cycles (2008-2010) an average of 104 applicants (101s only) per year with Grade 12 grades above 90% were not accepted by FCAD schools, and an average of 1,010 applicants per year with Grade 12 grades between 80% and 89.9% were not accepted. These highly qualified students represent a considerable prospective pool of candidates for the proposed program.

6. THE PEER REVIEW TEAM (PRT) REPORT AND RESPONSES FROM THE PROPOSING UNIT

As mandated by Senate Policy 112, a team² of peers visited Ryerson on October 13 - 14, 2011 to evaluate the proposed Bachelor of Arts degree program in Creative Industries. The PRT endorsed the Creative Industries proposal: its rationale and societal need, its curriculum design and content, faculty resources, and the capacity of the Faculty of Communication & Design and its partnering faculties and departments to deliver an academic program of high quality.

The PRT made a number of recommendations to improve the program. These are presented below, along with the responses from the Creative Industries Proposal Team (CIP):

1. Currency/Rigour/Coherence of the Curriculum:

- a) Recommend development of a music module in the near term.
- b) Consider blending the communication studies and communication practice modules or combine them into a single module with student self-selected focus on studies or practice.
- c) Consider creation of new modules in the future including Interior Design and Architecture.

Responses from the CIP Team:

1a) Enrollment targets can be met without a music module. Still, a music module is desirable and RTA has committed to develop and propose a module focused on sound and music production and the music industry. This additional module will be submitted to ASC for consideration at a later date, but prior to program launch.

1b) Adjustments have been made to the objectives and courses of the Communication Studies module to sharpen its focus on approaches to communication theory. This should provide sufficient differentiation from the Practice Module.

2) Appropriateness of Program Goals and Learning Objectives: Streamline the list of program goals and objectives. Alternatively, prioritize them with respect to expected new media skills.

Response from the CIP Team: The CIP has decided not to adopt this recommendation. The CIP views the current comprehensive set of goals/outcomes as best suited to the challenges of building an innovative new curriculum from the ground up and guiding an interdisciplinary cohort of faculty with respect to curriculum development, pedagogical techniques and creative programming.

3) Internships/Electives/Minors/Collaborative Work/International Students

a) Internships-

² The team was composed of Profs. L. Epstein (Drexel University) and C. Murray (Simon Fraser University).

(i) Unpaid internships be granted academic credit.

CIP Response- This aspect already exists in the assignment of course weight (Pass/Fail) of internships to the capstone courses CRI710 and CRI800.

(ii) The number of internship hours be increased from ~135 (capstone course) to about 400 or more.

CIP Response: Discussion with the PRT has resulted in adjustment in hours devoted to internships. The minimum is now 240 h which can be taken in the summer between Y3 and Y4.

(iii) The second capstone be required of all students, not just the best performers.

CIP Response: The “second internship” referred to by the PRT is a multi-term paid co-operative experience spread over at least two summer terms. The CIP has viewed such placements to be limited in number due to the high concentration of micro-businesses in the sector with no means to offer salaried positions; thus CIP has proposed to offer them on a selective basis to high achieving and highly motivated students.

(iv) The scope of internships be expanded to include non-traditional forms of work that reflect emerging industry trends (e.g., self-directed and entrepreneurial internships under faculty supervision).

CIP Response: The CIP has determined that this model is unsuitable to the proposed program and will not adopt this recommendation.

b) Students should be given more opportunities to take CI elective courses to broaden their expertise in managing the creative process. This would be achieved via replacement of one module with 6 CI electives.

Response: The CIP fully supports this recommendation. As a result, a provision has been added to section 1.3 and to the calendar format in section 1.4 (b) that affords students the opportunity to petition the program to replace one creative-content module with a selection of six courses from the Creative Industries elective list.

c) CI graduates be granted credit for competing the Minor in Business Essentials

CIP Response: The CIP welcomes and strongly endorses this recommendation. CIP requests Academic Standards Committee to explore whether the current minors policy can be interpreted in such a way as to accommodate this recommendation.

d) Include collaborative coursework components in many of the CI courses as this work mode reflects industry norms

CIP Response: The CIP views this recommendation to be sound advice. The prevalence and value of collaborative work practices in the Creative Industries cannot be over emphasized. Further, the

collaborative model is already included in the mode of delivery (team-based projects, group work) of many of the proposed program courses.

e) Develop opportunities for international student exchange experiences

CIP Response: The Faculty of Communication & Design is actively exchanging students with 25 foreign universities, and the CIP team looks forward to involving Creative Industries students in future exchanges with many of these institutions.

4) Faculty Hires: The PRT agrees with the proposed number of new faculty hires (4) but recommends (i) an additional hire in TRSM to support the business aspects of the program and (ii) a more liberal arts/political economy focus to one of the hires. At least half the hires should be at the Associate or higher level.

CIP Response: The CIP agrees with the idea to hire at least 2 faculty at the Associate or higher level. The Dean of TRSM is supportive of an additional hire in Business Management to support the CI program.

5) In collaboration with the VPRI and the Dean of FCAD, identify and strengthen areas of existing but unrealized research potential in areas related to the Creative Industries and entrepreneurship.

CIP Response: The CIP team acknowledges these recommendations and will work with the relevant parties to build research capacity in academic fields related to the Creative Industries.

6) The PRT expressed the view that the proposed levels of support staff and infrastructure are “adequate and among the best in the country”. However, they believe that the funds set aside for curriculum development in the costing documents are too low. They recommend that such funds be rolled out with increasing increments over three years. They also recommend three years of funding for marketing, not just one year, and a dedicated budget for TAs.

CIP Response: The CIP shares most of these budgetary concerns and particularly those pertaining to curriculum development and marketing funds. We will encourage the University Planning Office to review these estimates in light of the PRT’s recommendations in the hope that a multi-year allocation in both areas can be provided. With respect to teaching assistantships we note that the PRT has overlooked the allocation of \$46,000 annually at steady-state enrolment.

Additional comments provided by the CIP include:

Diversity: The PRT suggested development of future curricular elements addressing “reference to immigration, the demand for diasporic, third language cultural production, and the emerging hybridities of identity, production and audience reception in the creative industries”. The CIP team agrees with this and will work towards this over time.

Governance: The PRT pointed out pitfalls with governance of an interdisciplinary program with cross-appointed faculty. The CIP is mindful of these concerns and will work with the Dean of FCAD and Provost

to develop benchmarks for evolution into an autonomous unit that can offer both undergraduate and graduate level programming.

Business Content: The PRT recognizes the centrality of the Business module to position graduates to be the link between “the creatives” and “the suits”. They also cautioned, however, that the experimental design of this module might present “some risks in terms of rigour and coherence”. The Dean of TRSM is aware of these concerns and has expressed confidence that the module as formulated will provide students with the skills they need. Further, students have the opportunity to deepen their expertise through the available PREs (“open electives”) if they so choose.

7. ASC EVALUATION

The ASC assessment of the proposal for the *Bachelor of Arts in Creative Industries degree program* is as follows:

Overall the ASC considers the program design to be strong, innovative and well suited to meet the stated program goals. This is a very interdisciplinary curriculum, and an excellent example of the opportunities that can be achieved through inter-Faculty collaboration.

The ASC opposes the PRT recommendation to grant students the Minor in Business Essentials for completion of the business module in the BA degree. This is partly because they have slightly different curricula, but it is mainly because it is giving double credit (“double dipping”) for curriculum that is deemed to be central to the BA. The ASC notes that the Creative Industries team is interested in launching a Minor in Creative Industries at a later date and is fully supportive of that idea.

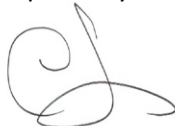
The PRT also recommended that students be given more opportunities to take CI elective courses to broaden their expertise in managing the creative process. This would be achieved via replacement of one module with 6 CI electives. The ASC cannot endorse this recommendation as it results in a less focused curriculum together with significant administrative implications which are not supportable in the early phases of program launch.

Recommendation

Having satisfied itself of the merit of this proposal, ASC recommends:

That Senate approve the Bachelor of Arts in Creative Industries degree program.

Respectfully Submitted,



Chris Evans, Chair for the Committee

ASC Members:

Keith Alnwick, Registrar

Ian Baitz, Faculty of Communication and Design, Graphic Communications Management

Jennifer Cartwright, Ted Rogers School of Management, Business Management, Student ASC Member

Naomi Eichelau, Librarian, Library

Chris Evans, Vice-Chair and Vice Provost Academic

Jacob Friedman, Faculty of Engineering, Architecture, and Science, Mechanical and Industrial Engineering

Noel George, Faculty of Engineering, Architecture, and Science, Chemistry and Biology

Jacqui Gingras, Faculty of Community Services, Nutrition

Des Glynn, Chang School of Continuing Education

Andrew Hunter, Faculty of Arts, Philosophy

Suanne Kelman, Faculty of Communication and Design, Journalism

Tim McLaren, Ted Rogers School of Management, Information Technology Management

Pamela Robinson, Faculty of Community Services, Urban and Regional Planning

Diane Schulman, Secretary of Senate, Non-voting ASC Member

John Turtle, Faculty of Arts, Psychology

Andrew West, Faculty of Arts, Politics, Student ASC Member