REPORT OF ACADEMIC STANDARDS COMMITTEE
Report #W2015–4; May 2015

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

- **Periodic Program Review for the School of Fashion – Bachelor of Design (BDes)**
- **Certificate in Infrastructure Asset Management – Paused registrations (Chang School)**
- **Certificate in Physical Activity: Assessment and Promotion – Discontinuation (Chang School)**
- **Certificate in Entrepreneurship and Multiculturalism: Selected Revisions; Certificate Title Revision (Chang School)**

A. PERIODIC PROGRAM REVIEW – SCHOOL OF FASHION (BDes)

1. BASIC INFORMATION
a) Program Description
The School of Fashion offers a four-year Bachelor of Design (BDes) with two Options: Fashion Communication and Fashion Design. Incoming students are admitted to each option based on different portfolio requirements, and students may not switch between options without formally applying to the other option.
- the program educates and develops fashion thinkers, practitioners and professionals
- it is one of only three Canadian universities offering a degree in Fashion Design and the only one offering a degree in Fashion Communication
- the program is primarily studio-based, balanced by a number of lecture-based history/theory classes as well as relevant professional and liberal studies electives
- all students complete an internship consisting of 400 hours of documented fashion-related work experience between first and fourth year with at least two different employers

Fashion Design option:
- equips students with focused training in illustration, computer aided design, clothing design and garment construction for men's, women's and children's wear

Fashion Communication option:
- offers students a broad array of visual and practical design skills in the areas of graphic design, typography, illustration, photography and new media as well as event management

b) Program History
1948 – a founding program of Ryerson; Diploma program established in the mid-1970s

1985 – the Department of Fashion became the School of Fashion offering a Bachelor of Applied Arts in four options: Apparel Design, Apparel Production Management, Retail Management and Merchandising

1994 – Apparel Design and Apparel Production Management merged more closely; Retail Management merged with Marketing Communication and the newly combined options increased curriculum hours in the area of computer-aided design

1999 – the curriculum was revised to offer two options: Fashion Design and Fashion Communication

2010 – the School of Fashion began offering an M.A. program with an emphasis on interdisciplinarity; the Major Research Project includes any of the following areas (or combination thereof): history and material culture, communication and graphic design, functional apparel, branding and consumer behavior, creative practice and conceptual design

2. DEVELOPMENTS SINCE PREVIOUS PPR
As a result of the completion of the last Periodic Program Review in 2004, the curriculum continued to be revised to reflect changing needs in the marketplace. The curriculum revision addressed enhancing the

conceptual base of the program by integrating theoretical concepts into existing program courses, offering a broader variety of specialized electives to mitigate program internalization and developing new courses. These changes, along with issues such as international competition, shortened product life cycles, increasing levels of off-shore apparel production, and changing demographics and attitudes have placed new pressures and demands on young design professionals.

Some of the acknowledged weaknesses of the program's curriculum included: issues with the timely and flexible offering of course electives, heavy student workloads and an uneven distribution of work/projects over the four years of the program, and the perceived lack of intellectual challenge in some of the courses. While several of these observations were largely based on students' perceptions, all of these areas were addressed in the development of the revised curriculum in 2005. Additional courses in history and theory are now offered, more academic rigour has been added to several courses to encourage excellence and innovation in design, and extra attention to balancing student workload is a direct result of greater coordination between faculty members with regard to course assignments/projects across required courses for each year of the program.

Internship hours and assistance with placements were also voiced as a concern for both students and some faculty. In response, the minimum required work-study hours were reduced from 600 to 400 and greater effort is being put into ensuring the coordination and management of internship placements.

Scholarly, Research, and Creative (SRC) activity is one of the areas where the school has experienced a dramatic transformation. With the transfer of many faculty within the department to Mode II, as well as several new hires with strong research profiles, the SRC record and funding history in the department has improved and the research culture continues to grow. This is underlined by the development of the new M.A. program in the School of Fashion. Since 2004, there have been nine new hires for full-time tenure-track positions, four retirements and three resignations, two of whom were new hires who held PhDs and were research-focused. This turnaround of faculty and potential issues related to the retention of highly qualified faculty means that recruitment is an area that may still prove essential to the long-term success of the department in terms of delivering the curriculum while still ensuring an active SRC culture.

3. SOCIETAL NEED
a) Current and Anticipated Societal Need
People who excel in the Fashion industry are creative, critical and conceptual thinkers, team oriented, self-starters, open to new ideas and intellectually curious. They work well under pressure and are able to undertake self-directed research.

Graduates in Fashion Design develop the vision and technical knowledge to originate and make garments for a wide variety of emerging trends and diverse needs. Graduates in Fashion Communication articulate the prevailing state of fashion by delivering communication and brand management solutions for a cross-section of fashion-related industries. Fashion design, product quality and persuasive promotion all play significant roles in choices consumers make in purchasing clothing.

The apparel industry in Canada, and in fact all developed nations, continues to undergo significant changes. As the industry has shifted from a manufacturing - centred to a service - centred environment, so too have job opportunities. Today, Canada's fashion companies range from small, entrepreneurial designer-driven operations, to high-profile corporations. These companies are located primarily in the major urban centres in Ontario, Quebec, and British Columbia. Whereas many individual designers, smaller and mid-sized companies, work with local apparel manufacturers and producers on a contract basis to get their latest collections out to the stores in a timely way, virtually all of the larger firms have moved some or all parts of production offshore to remain cost competitive.

There has been a surge of interest in fashion, and its influence can be seen everywhere, as evidenced in the rapidly growing field of communication and brand/image development, resulting in the creation of fashion career opportunities in magazines, multimedia, television, cable and film studios, as well as production houses and public relations firms, ad agencies, and packaging design studios.

Graduates from Fashion Communication are most often employed as graphic designers, or in advertising, marketing, product development, public relations and event management departments of apparel companies. Retailers (such as Holt Renfrew, Sears and The Bay) employ Ryerson graduates as buyers and major manufacturers employ them as marketing specialists. Canada's fashion, home furnishing and lifestyle magazines hire graduates to work in art direction and in editorial departments. Advertising agencies hire Fashion graduates to work in account management as well as various creative positions in advertising. Such is the skill level and confidence of graduates that a surprising number start their own companies in such areas as graphic communication, presentation media, accessory design and publishing. In addition, many graduates use their diverse skills and transferable knowledge to work in advertising, publishing, graphic communication and event management with no direct connection to Fashion.

As of 2009 employment rates of Ryerson Fashion graduates meet or exceed those of FCAD and Ryerson, for individuals working in their field within six months. Furthermore, 85.7% of graduates surveyed were working in their field within six months. This figure increases to 88.2% after two years. Virtually all graduates are working within or outside their field after two years.

b) Existing and Anticipated Student Demand
Over the last ten years:
- there have been at least seven applicants for every registrant in first year (range – 6.9 to 8.9)
- high school mark averages for admissions steadily increased reaching 85.3 percent in 2012-13
- a little over half of the students entered the program directly from an Ontario Secondary School
- in average years, almost 15% of students entered the program with prior university experience (22% in 2007 and 2012)
- the number of qualified applicants is on a decline. This may be attributed to two key factors: 1) during a recession, students and their parents may choose business-focused programs rather than creative programs; and 2) the perception that it is increasingly more difficult to be accepted into the School. The evolution of the program demands a balance of both creative aptitude and high academic qualifications. As such, the pool of applicants is smaller and it requires more effort to solicit those who meet the requirements of the School.

Historically, Fashion Design has attracted more applicants; however, since 2007 interest in Fashion Communication has increased as the option allows students to gain a broader perspective of the fashion industry, experience a variety of skills, and to specialize in their particular area of interest.

While much of the program demand has been directly attributable to its monopoly position in Canada, competing baccalaureate programs at Kwantlen Polytechnic University in British Columbia, and the University of Quebec (UQAM) offer programs in fashion design. Kwantlen and UQAM tend to serve regional demand; however, neither offers a program in fashion communication. However, existing university and emerging college programs make curriculum adaptation to the changing needs of the fashion and related industries more compelling.

4. PROGRAM LEARNING OUTCOMES
By the end of the program, students in Fashion will be able to:
1. Identify and develop solutions to address issues related to Canadian and International fashion markets.
2. Demonstrate integrity, social responsibility, and ethical business practices.
3. Think critically and articulate the resulting ideas in visual, written, and oral forms.

4. Think creatively and express the resulting ideas in visual, written, and oral forms.
5. Demonstrate the skills and techniques required to apply innovative and creative ideas to fashion, design, and art.
6. Manage their own continual learning and development in changing circumstances within and beyond the field.
7. Demonstrate research and inquiry skills required to pursue further study.
8. Gain a variety of academic and industry experiences such as exchanges, internships, professional events, and competitions at the national and international level.
9. Research, design and execute the development of products and/or garments of men's, women's or children's wear.
10. Research, design and execute traditional and emerging forms of communication in fashion promotion.
11. Contextualize the complex social role of fashion, design, and art through the study of history and theory.
12. Work collaboratively to develop professional and interpersonal skills.

The School of Fashion conforms to several key priorities outlined in *Shaping Our Future: Academic Plan for 2008-2013*:

High Quality, Societally-Relevant Undergraduate and Graduate Programs
The addition of the School of Fashion's M.A. program complements and enhances an undergraduate program that is already socially relevant, not only by virtue of its ties to industry, but also in the fact that clothing and dress are a universal practice and impact culture on a variety of levels. More importantly, an emerging area of research focus within the department on health, well-being, and diversity has brought the question of fashion to the level of everyday experience and social responsibility. The School's growing connections with socially responsible associations in fashion indicates the growing willingness of many students and faculty to make sustainability and ethical business priorities a priority.

Student Engagement and Success
Multiple initiatives have been undertaken past and present to invite student engagement and experiential learning: student exchanges; links with industry through competitions and event-planning; student focus groups; an active tri-mentoring program; internship placements; guest speakers; and external reviewers from industry for final design collections and capstone communication projects, to name a few. At the faculty level, committees have been set up to assess and enhance the experience of first year students, extra classes and outreach education offered over the summer have attempted to upgrade skills for incoming students in order to engage them earlier in the program, and a chart of assignments and workload for students is prepared in the first term of their first year to ensure a balanced distribution of assignments and due dates for major projects.

Learning and Teaching Excellence
The School of Fashion has an excellent record of strong teaching initiatives. Several faculty have won teaching awards, others are involved in the Learning and Teaching Office, and a 'buddy' system to mentor and train part-time CUPE instructors has translated into a more cohesive and focused learning environment. Many of the School's graduate assistants have completed the Learning and Teaching Office training. There is a high-degree of collaboration within the School of Fashion, and multiple courses are linked through combined assignments and shared creative outcomes.

SRC Intensity
SRC activity in the School of Fashion has been increasing steadily and has been identified within the academic plan as a priority area. In addition to sharing Ryerson's objectives to enhance the general research profile of the University, the School of Fashion has contributed to one of the key areas identified in Shaping the Future as holding special opportunities for future growth. "Health and Well Being" was

listed among the important areas for concentrated research across Ryerson. Several faculty members in Fashion are undertaking projects that focus on work in this area.

Reputation
The School of Fashion has always contributed to the reputation of the Faculty of Communication and Design and more generally to Ryerson's reputation as a place to study cutting-edge, industry-relevant areas of expertise with real-world applications. The School of Fashion's annual show and exhibition, Mass Exodus, regularly draws a wide outside audience of enthusiastic followers, from industry professionals and alumni to prospective applicants. The visual appeal and fast pace of change in the world of Fashion ensures that images of student work are often prominently placed in Ryerson's promotional admissions material and featured in the news/media. Canada's leading luxury retailer, Holt Renfrew, regularly selects designs from the final collections each year for their shop-front window displays, further enhancing the reputation of Fashion as an important program at Ryerson.

In the broader context, Ryerson's important place among universities as an institution that combines higher learning with applied professional skills is noted in *Shaping Our Future: Academic Plan for 2008-2013*. The School of Fashion's strong ties to industry and community stakeholders has meant that the application of real-world skills has always informed curriculum planning and any proposed alterations to curriculum. Within both the Design and Communication options, applied and practical skills (sewing, pattern-drafting, graphic design, layout and typography, photography, copy-editing, event-management and planning) have been balanced with an understanding of the history and social significance of fashion in a broader cultural context.

With the new curriculum proposed in 2005, this aspect of the program was strengthened by the bolstering and creative elaboration of ways to enhance the 'conceptual' framework of the program. The hiring of several PhDs with backgrounds in the social sciences, education and art history has facilitated a greater emphasis in the curriculum on research skills, creative direction, and the theoretical foundations behind a wide variety of design practices.

Many of the university-level strategies and priorities discussed above are also mirrored by FCAD's *"Imagining the Future" Academic Plan for 2008-2013*. Reflecting the emphasis on the application of knowledge through a skills-based curriculum, a commitment to integrate theory and practice at the Faculty level forms one of the cornerstones of FCAD's academic agenda. Given the sheer scale and economic scope of the various industries and related careers in Fashion (textiles, manufacturing, marketing and branding, the retail sector, graphic design, event management, photography, and journalism to name a few) the important contribution that Fashion can make in the expanding discourses surrounding the Cultural Industries is significant.

One of the areas that may prove challenging is the long-term goal outlined by FCAD to restructure faculty to foster 'synergies' between academic units and departments (*Imagining the Future*, 7). In line with other strategies to enhance student choice, develop double major/minors within and among FCAD programs, and foster greater collaboration and shared usage of facilities and common courses, the primary obstacle will likely be the very values that underlined the specialized nature and professional credibility of many of these programs when they were first conceived. The fairly prescriptive curriculum of some of the more applied programs will make some of these academic goals and the vision for a more open curriculum difficult to achieve without massive restructuring of the current program.

In the proposal submitted by the CRC (Curriculum Renewal Committee), the need for greater student choice is highlighted as one of the guiding principles: "Students should have more flexibility to define their personal educational and career goals, and therefore should be given more curricular choice" (*Curriculum Renewal at Ryerson University: White Paper*, 2). While the School of Fashion agrees with these principles in theory, there is some concern among faculty that this may be harder than expected to

achieve in practice. For example, the curriculum contains several instances where courses have been sequentially designed to build upon knowledge and skills, and prerequisites have been assigned to ensure these courses are taken in the correct order. This practice has presented barriers to desired curricular flexibility; however, the Ryerson Curriculum Renewal initiative will provide a blueprint for overcoming these barriers and future revisions to the curriculum should open doors for this developing objective outlined in all of the academic plans discussed in this section.

For the School of Fashion's Academic Plan *Interconnection 2008-2013*, the next five years represent an exciting time of opportunity, regeneration, and growth. The commencement of the M.A. in Fashion (Fall 2010) provided a platform to re-envision the undergraduate program. The School believes in a learning model that emphasizes high-quality, studio-based curriculum and reputation for Ryerson University. Moreover, the School understands its role within the context of the Creative Sector shaping our economy. In the academic plan *Interconnection 2008-2013*, the School has identified seven objectives:
1. Strategies for Student Academic Success
2. Undergraduate Curriculum Revision
3. New Collaborative Curriculum Development
4. Student Connection to SRC and Industry Issues
5. Community Outreach, Engagement and Promotion
6. Centre for Fashion Research & Innovation
7. Fashion Resource Collection

The School of Fashion's theme of interconnection plays an important role in Ryerson's Academic Plan. The School is committed to delivering the highest standard in studio-based and academic programming and transcending the traditional boundaries of fashion. The new economy mandates universities to inspire students to think and act in a critical, creative, and relevant manner.

5. ACADEMIC QUALITY
a) Description of the Program Curriculum Structure
The first year of the program forms the foundation year and is shared between the Fashion Design and Fashion Communication options. Students learn the fundamentals of design, construction, pattern drafting, and illustration. Introductory courses are offered in the areas of art history, clothing construction and pattern drafting, design and colour, fashion drawing, and introduction to fashion and textiles. Students learn how to safely use industrial sewing machines and pressing equipment to produce samples and garments according to mass manufacturing standards.

Starting in second year, *Fashion Communication* students survey courses in communication design, illustration and fashion photography. Courses introduce digital skills and reinforce these concepts through third year expanding to typography, advertising, web, video, and fashion promotion. In fourth year, students culminate their studies with a capstone project, new media, and fashion in international markets. Courses in design history, graphic design, typography, digital media, editorial illustration, photography, costume history, fashion promotion and event planning and web design prepare students to enter the field of fashion communication. Electives in package design, fashion journalism, copywriting, curation and exhibition, retail management, business management, and theatre allow for further specialization.

In second year, *Fashion Design* students continue intermediate studies in design, construction, draping, pattern drafting and illustration; in third year students investigate advanced concepts in industrial applications, tailoring, team skills and integrated visual communication along with the introduction to computer aided design (CAD) and product development management (PDM) systems. In their final year, students work on their collection and study strategic production management and fashion in international markets. Specialization in the areas of computer aided design (CAD), tailoring, men's wear, and evening

wear is possible through several aspects of the core curriculum as well as design-related electives that are offered on a rotating basis: accessories, contour, fur, knitwear, functional design, and costume design (offered through the Theatre School).

Program Curriculum

1st SEMESTER (Common to Both Fashion Communication and Fashion Design)	2nd SEMESTER (Common to Both Fashion Communication and Fashion Design)
REQUIRED: FSN 101 Textiles I FSN 120 Fashion Design I FSN 121 Fundamentals of Design and Colour I FSN 122 Illustration I FSN 123 Intro to Fashion FSN 132 History of Art I	REQUIRED: FSN 220 Fashion Design II FSN 221 Fundamentals of Design and Colour II FSN 222 Illustration II FSN 223 Fashion Concepts and Theory FSN 232 History of Art II LIBERAL STUDIES: One course from Table A.

3rd SEMESTER (Fashion Communication)	3rd SEMESTER (Fashion Design)
REQUIRED: CMN 373 Fashion Communication: Professional Approaches FFC 303 Communication Design I FFC 304 Intermediate Illustration for Communication I FSN 203 History of Design LIBERAL STUDIES: One course from Table A. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.	REQUIRED: FFD 313 Intermediate Fashion Design I FFD 314 Intermediate Illustration for Design I FSN 302 History of Costume I MKT 100 Principles of Marketing LIBERAL STUDIES: One course from Table A. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.
4th SEMESTER REQUIRED: FFC 200 Topics in Fashion Photography FFC 403 Communication Design II FFC 404 Intermediate Illustration for Communication II MKT 100 Principles of Marketing LIBERAL STUDIES: One course from Table A. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.	**4th SEMESTER** REQUIRED: FFD 200 Textiles II FFD 413 Intermediate Fashion Design II FFD 414 Intermediate Illustration for Design II LIBERAL STUDIES: One course from Table A. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.
5th SEMESTER (*Revised Curriculum Fall 2011*) REQUIRED: FFC 300 Art Direction for Photography FFC 503 Digital Illustration and Product Development FSN 707 Research Methods REQUIRED GROUP 1*: One course from the following: FFC 521 Fashion Promotion I FFC 552 Typography and Graphic Production I LIBERAL STUDIES: One course from Table B. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. * Students must complete either FFC 521/621 or FFC 552/652 in 5th and 6th semester. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.	**5th SEMESTER (Revised Curriculum Fall 2011)** REQUIRED: FFD 300 Computer Aided Design I FFD 405 Grading FFD 513 Advanced Fashion Design I FSN 707 Research Methods LIBERAL STUDIES: One course from Table B. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation
6th SEMESTER REQUIRED: FFC 603 Advertising Design FSN 302 History of Costume I MKT 504 Effective Persuasion REQUIRED GROUP 1*: One course from the following: FFC 621 Fashion Promotion II FFC 652 Typography and Graphic Production II	**6th SEMESTER** REQUIRED: FFD 303 Integrated Visual Communication I FFD 613 Advanced Fashion Design II FSN 203 History of Design LIBERAL STUDIES: One course from Table B. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III.

LIBERAL STUDIES: One course from Table B. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. * Students must complete either FFC 521/621 or FFC 552/652 in 5th and 6th semester. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.	† Students must successfully complete two courses from each of Tables I, II and III prior to graduation.
7th SEMESTER (*Revised Curriculum Commencing Fall 2012*) REQUIRED: BRD 400 Introductory Video Production FFC 700 Communication Senior Project I FSN 707* Research Methods SOC 656** Fashion and Society LIBERAL STUDIES: One course from Table B. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.	**7th SEMESTER (Revised Curriculum Commencing Fall 2012)** REQUIRED: FFD 400 Computer Aided Design II FFD 403 Integrated Visual Communication II FFD 710 Design Senior Project I FSN 707* Research Methods SOC 656** Fashion and Society LIBERAL STUDIES: One course from Table B. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.
8th SEMESTER REQUIRED: FFC 800 Communication Senior Project II FSN 400 Fashion in International Markets FSN 402* Internship PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. * This course is graded on a pass/fail basis. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.	**8th SEMESTER** REQUIRED: FFD 801 Design Senior Project II FFD 802 Strategic Production Management FSN 400 Fashion in International Markets FSN 402* Internship PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. * This course is graded on a pass/fail basis. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation

Analysis of Curriculum
- There are important differences in the way the curriculum is structured between the two program options. It is generally believed that one side of the program is more open-ended (Fashion Communication) and the other is more prescriptive and structured (Fashion Design). It is suggested that there should be a similar structure in both sides of the program, but with different course offerings.
- The timing of selected courses in the curriculum needs further reconsideration.
- Students have little choice in the order/sequence of required courses in both options, and there is limited access to electives as not all electives are offered every year.
- At the present time very few courses are open to students outside Fashion. Pre-requisites should perhaps be examined and possibly adjusted to allow for more access and choice for students to take more courses.
- Some courses could be shared with other departments such as Theatre, Image Arts and Interior Design.

Course Mapping and Course to Learning Outcome Proficiency
A comparison of the Fashion Design and Fashion Communication options shows good levels of specialization for each option (i.e., learning outcomes 9 and 10 show discipline-specific skills).

In the area of history/theory and social responsibility, the Fashion Communication option is much stronger in terms of courses that fulfill learning outcomes 2 and 11)—while Fashion Design sees this as an opportunity for further development.

In third year Fashion Design, there are many "P"s signifying proficiency. This should be a time of reinforcing skills (more "R"s). It is possible course work should be including more exploratory projects to reinforce skills already learned while still providing challenges and options in order to provide a base for a higher level of expertise in fourth year.

Many second year Fashion Communication courses are being taught at an introductory level (too many "I's). They should be reinforcing skills at this point. This suggests that some of the skills introduced in second year might best be covered earlier in the curriculum. The high number of 'introductory' skills being taught in second year may also be related to the wide variety of required courses taught in the communication curriculum.

It has been suggested that greater student choice and earlier specialization will allow students to reach higher levels of reinforcement and proficiency by their third and fourth years.

Fashion Communication
- Third year multi-segment courses place strain and time demands on students, by effectively combining two courses for a single credit. The School has implemented curricular changes to the fourth year to remedy the situation through the elimination of subject matter redundancy, eliminating the multi-segment model, and reducing overall course time. The school intends to follow up with changes to the third year in the near future.
- Greater flexibility in courses might allow for more specialization (i.e., a wide array of projects and individual approaches in the fourth year capstone course is already encouraged, and this could be enhanced/emphasized earlier in the program).
- There is a need to integrate more computer-based skills in first year in order to present students with options to pursue work in a variety of media.

Fashion Design
- There is a need to introduce computer illustration earlier in the program – currently it is introduced in second year.
- The demand for flexibility in the curriculum must be tempered by the need for courses to be closely linked and to build on prior knowledge to achieve proficiency and expertise in a given skill.
- The Design option students rarely undertake exploratory or innovative projects, although they are given the opportunity to do so, and often display their creative skills in competitions both locally and internationally.
- 'Emerging media' is not emphasized in the Design option. By making digital skills available to Design students earlier in the program, it may be possible to open up the Fashion Communication Emerging Media courses to students in both options.

b) Diversity and Inclusion
As part of the program review process diversity and inclusion were discussed not only in terms of educational and institutional practices, but also in terms of the Eurocentric and standardized beauty values inherent in mainstream fashion as an industry. The School felt that there was a tension between industry norms (that students should be aware of) and the critical role that university programs play in creating leaders and visionaries who might challenge industry practices that are exclusionary or discriminatory. In summarizing the written results of the exercise, approximately 65% of faculty members felt that they included components or material in their courses addressing questions of diversity. Nearly all faculty felt these methods could be improved upon, or emphasized in a more definitive way. The School has identified fashion diversity as a topic to be cultivated during the next period of curriculum review. Individual courses cited by faculty as containing elements related to diversity/inclusion include: FFC 200; FFC 404; FFD 413; FFD 510; FSN 223; FSN 400; FSN 501; FSN 503; FSN 510; and FSN 707.

c) Curriculum and Structure—Undergraduate Degree Level Expectations (UDLEs)
Course learning outcomes were mapped against UDLEs to provide a comprehensive overview of the program's effectiveness in meeting all outcomes. An analysis of the mapping exercise confirmed that at least four of the program learning outcomes satisfy nearly every category of the Undergraduate Degree Level Expectations. Areas of particular strength within the School of Fashion include the Application of

Knowledge (UDLEs #3a & b); Knowledge of Methodologies (UDLE #2a); and Autonomy and Professional Capacity (UDLE #6a). Less strong, is UDLE #1: Breadth of Knowledge. This may prove to be an important consideration in moving forward with a developmental plan that identifies gaps or oversights in the current curriculum.

d) Curriculum Development
Since the last program review and the implementation of the new curriculum, any curricular changes have occurred in response to feedback from a variety of sources. First and foremost, faculty have tried to be responsive to students' experiences of the new curriculum as it unfolded over time.

e) Enrolment in Program Courses
An analysis of the enrollment data and a comparison of class sizes and course offerings between required courses and program electives illustrate several issues which impact the School's ability to respond to student demands for curricular choice and access to desired courses:
- Required courses are generally filled to maximum, although there is sometimes an imbalance in studio sections due to students' scheduling preferences.
- Studio sections tend to be larger than is desirable, and space is at a premium
- Electives are offered where possible but, due to budgetary constraints, fewer electives are offered than in previous years despite the increasing student demand for choice.
- There has been a 20% increase in the average class size of electives over the past 3 years from 31.6 students in 2008/2009 to 39.7 students in 2010/2011 (this figure combines lecture and studio courses).
- Electives that have changed their class size maxima from 40 to 70 students over a three-year period include: FSN 501; FSN 503; FSN 504; FSN 555; and FSN 712.
- In 2010, several undergraduate electives were changed to cross-listed courses shared with the new graduate program to accommodate student demand for choice in both programs (FFD 510, FSN 501, FSN 503, and FSN 711). While there have been some benefits to this practice (interaction between undergraduate and graduate students, innovative teaching methods and approaches) it has been suggested that there may be some negative outcomes as well (graduate students not being challenged enough and second year undergrads feeling overwhelmed or possibly intimidated by the presence of graduate students).

f) Relationship to Current Discipline and Profession
Technological advancements in the fashion industry focus primarily on applications to capture information in digital format. As the industry continues to transform from a manufacturing to a service-based environment, the process of successfully transcribing ideas to finished product depends on professionals possessing not only application software skills but also soft skills (e.g., managing deadlines, multi-tasking, and communication). It is therefore important for students to learn and apply these skills in real life problem-solving situations, such as internships, competitions, and capstone projects. The program is intended to balance students' understanding of the conceptual intent of technology with specific working knowledge of equipment and software. It is important to note that upgrades to technology are advancing at such a rapid pace that students who recognize the intent of technology are much more adaptable to the actual applications of that technology.

Comparator Programs
- Kwantlen Polytechnic University (KPU) in British Columbia offers a Bachelor of Fashion Design and Technology that focuses on design and production for the fashion industry.
- Université du Québec à Montréal (UQAM) offers a French language program in Management and Fashion Design.
- OCAD University in Toronto offers several specialized Bachelor of Design programs with some overlap of subject matter and design methodology but without intensive focus on the fashion industry; these include: Material Art and Design (fibre and textiles), Graphic Design, Advertising

and Illustration.
- The Fashion Institute of Technology (FIT) offers comparable programs with a Bachelor of Fine Arts in Fashion Design, and an Associate in Applied Science in Fashion Communication.
- Internationally, Nottingham Trent, Amsterdam Fashion Institute (AMFI), Auckland University of Technology (AUT), and Royal Melbourne Institute of Technology (RMIT) offer degree granting programs in Fashion, Communication, Promotion and Branding with areas of specialization that are comparable to the program options in the School of Fashion.

There are a growing number of colleges offering Fashion programs with three in the GTA that are competing with Ryerson for a portion of the same applicants:
- Humber college offers a 4-year Bachelor of Commerce in Fashion Management
- George Brown College offers 3-year degrees in Fashion Business, Management and Design
- Seneca offers a 3-year diploma in Fashion Arts with the potential for degree completion through transfer credits at Kwantlen Polytechnic University
- The Academy of Design offers a diploma in Fashion Design with an emphasis on technical skills development; students in this program complete 6 terms of study in 18 months and graduates may qualify for transfer to the Bachelor of Business Administration program through Yorkville University in Fredericton, NB.

Professional Practice
Introduction to Fashion I The Industry (FSN 123) gives students an opportunity to research and interview Canadian fashion professionals and report on their findings, both practically and theoretically. Guest speakers are an important component in informing the challenges and opportunities in the fashion industry and the qualifications required to be successful. Students continue to work directly with industry professionals to expand professional practices and experiences through internships, critiques, competitions, field trips and guest speakers. Many full-time faculty have worked in the industry and, together with part- time faculty who are current practitioners, the relationship to professional practice is emphasized. All students in their final year present their collection or capstone project to an industry panel for evaluation and feedback. Students are further assessed by internship employers following at least two placements at different companies during their studies.

Nine of the School's program learning outcomes address the undergraduate degree level expectation (UDLE) #6 Autonomy and Professional Capacity: (learning outcome # 1, 2, 3, 5, 6, 7, 8, 11, 12)

Based on the course mapping, all courses except FSN132 (History of Art I), FSN 232 (History of Art II) and FSN707 (Research Methods) address the undergraduate degree level expectation #6, Autonomy and Professional Capacity.

g) Student Engagement
Teaching Methods and Innovative or Creative Content or Delivery
- Studio/labs cover a wide array of creative practices—from hands-on illustration and draping to digital and computer-aided design practices in both options.
- Lecture-based classes combine traditional methods of course delivery with more innovative and exploratory techniques.
- Several courses involve both traditional lectures with studio-based practice and creative projects. Many course outcomes are interdependent and linked—thus providing students with a practical and working knowledge of how creative work can inform a range of projects and educational outcomes in a variety of settings.
- Collaborative work in the School has produced impressive outcomes, most notably the collaboration with the Theatre department and both options within the School of Fashion to produce the large-scale show Mass Exodus.

Collaboration and teamwork also informs Goal 12 of the School's Program Outcomes: "Work collaboratively to develop professional and interpersonal skills." Over half of the coursework in the program involves one or more assignments that are collaborative in nature. Several courses are particularly noteworthy for the amount of team-building and group work central to the pedagogical framework in place: FFC 200 (Topics in Fashion Photography); FFC 521/FFC 621 (Fashion Promotion 1 & 2); and FFD 513 (Advanced Fashion Design I: Team Skills Segment).

Currently, the School of Fashion it has partnerships/exchange agreements with the following institutions:

- Hogeschool van Amsterdam
- Auckland University of Technology
- Birmingham City University
- Hong Kong Polytechnic
- Copenhagen School of Design & Technology
- Nottingham Trent University
- Royal Melbourne Institute of Technology
- VIA Design and University College (Denmark)
- University of Central England
- University of Technology Sydney
- Westminster University

The exchange process is competitive and based on interviews and an evaluation of their submitted portfolios by the Exchange Committee. The average number of students to go on exchange each year is approximately 9-13 students (from both options).

Experiential Learning Opportunities
Alongside the exchange program, internship requirements, and emphasis on collaboration within the program, students have a wide variety of opportunities for a range of educational and professional experiences in the School of Fashion.

The presence of competitions in the program allows students to gain a sense of the competitive and rarefied world of design excellence. While many of the competitions are informally linked to the school, some of them are integrated into the curriculum itself and inform coursework and/or projects for credit. Three of the most notable awards are the Danier Design Challenge, the Flare Editorial Design Competition and the McGregor Product Development Competition. The annual Triumph Inspiration Award challenges students from all over the world to use their talent, artistic vision and inspiration to conceptualize and design a unique lingerie showpiece for the year's theme.

A host of opportunities to connect with industry professionals exists in the School of Fashion. Largely these are self-directed and come through the efforts of students to find internship placements and/or to connect with relevant practitioners in their field of choice, closer to the completion of their final capstone project and apparel collections.

h) Student Assessment
Methods of assessment vary in the program, both between options (Fashion Design vs. Fashion Communication) and also between lecture-based and lab/studio-based courses. While some courses require the completion of small, incremental assignments (many of these for studio- based courses), others use a form of assessment with larger more traditional academic components (tests, essays and final exams). Evaluative methods are linked to the learning outcomes of courses—which vary across the school and between options. Some faculty employ a point system where marks are removed for poor performance or missed components of practical projects, while other faculty use grading rubrics to evaluate work against a standardized set of outcomes based on scholarly research, writing skills and/or creative skills.

i) Student Success and Achievement
Retention after one year of the same program (%):

	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011
Ryerson	82.1	80	81	82.3	82.1

FCAD	88.1	85.3	88.7	88.3	88.2
Fashion	**91.7**	**83.9**	**85.4**	**85.3**	**88.2**

The high first year discontinuance rate may be explained by the intensive nature of the curriculum including workload demands in the first year. Also, high school students who come in with little specific background in Fashion may find that the discipline is not what they expected upon applying.

Retention after two years of the same program (%):

	Fall 2006	Fall 2007	Fall 2008	Fall 2009	Fall 2010
Ryerson	74.8	75.3	72.9	75.9	74.3
FCAD	80.9	80.8	79.7	82.3	82.4
Fashion	**78.7**	**82.6**	**77.4**	**77.8**	**81.1**

Retention after three years of the same program (%):

	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009
Ryerson	65.9	71.3	70.3	70.4	69.9
FCAD	75.4	79.6	78	78.1	80.2
Fashion	**70.9**	**80.1**	**79.5**	**75.2**	**75.7**

Data on class size distribution and course enrolment demonstrate that there has been a slow but continued increase in the number of undergraduate students in the program. Overall, the small class sizes crucial to an active and engaged studio-based, experiential learning environment have been preserved. Also, certain courses which provide excellent experiential learning opportunities also demand a disproportionate amount of time and effort from students, which can detract from their ability to perform in other courses which are worth the same number of credits.

The biggest shift in teaching patterns concerns the increase in larger class sizes. Students now take 7 of their mandatory courses in groups of at least 101-250 for part or the whole of the 3-hour block. As a result, students do not have the same support in honing their skills in some of the undergraduate program learning outcomes (3, 6, 7, 11—thinking critically, managing continual learning, research and inquiry skills required to pursue further study, contextualizing the complex social roles in the field) as the support they receive in some of the design and technical skills taught in smaller studio classes where they may be given greater attention and continuous feedback. In consequence, writing and communication skills are not as well developed as they might be if the School implemented a tutorial/seminar system for large lectures.

Student GPAs upon graduation rose from a B- average of 2.88 to 2.96 from 2009-2011. Fashion GPAs were lower than the B average for graduating GPAs in both FCAD and Ryerson as a whole. Few of the students are achieving high enough averages to pursue graduate study and obtain grant funding for that purpose. There were no students with A averages graduating from Fashion and very few in the A- range compared to FCAD and Ryerson as a whole.

j) Library Resources
Funding has been reduced for library acquisitions since 2008; however, with the launch of the MA Fashion, the Library received a one-time allocation of funds in the 2010/11 fiscal year to subsidize the development of collections that support this area of study. Through a variety of library initiatives, access to electronic resources increased the number of journals and scholarly sources available to the Fashion program at both the undergraduate and graduate level. In the area of Fashion Communication, collections and acquisitions relevant to other schools within FCAD such as Graphic Communication Management and Journalism, as well as several areas of Marketing, have supported in-depth study at upper levels.

6. ACADEMIC QUALITY INDICATOR ANALYSIS
a) Faculty Qualifications

As Fashion is an interdisciplinary field of study, backgrounds and qualifications of faculty are varied, with creative practitioners and traditional researchers coming to the School from diverse educational backgrounds and bringing with them a broad range of skills and qualifications. Some of the fields represented by the faculty in the School of Fashion include: Education, Fashion (apparel), Marketing/Business, Illustration/Fine Art, Art History and Graphic Design, to name a few.

SRC within the School of Fashion is categorized into five clusters: clothing and fashion design, consumer behavior, history and material culture, communication and graphic design, and creative practice and conceptual design. Since the last program review, the School has received multiple internal research grants in the form of FCAD project grants, travel grants and research assistant funds through Ryerson's Office of Research Services (ORS). More notably, several faculty members have also been awarded three external Social Sciences and Humanities Research Council of Canada (SSHRC) grants and three Ontario Partnership for Innovation in Commercialization (OPIC) grants. Faculty are engaged in a diverse array of projects centered around fashion history, design communication and functional apparel.

Faculty incorporate their research into specific courses within program curricula. Special Topics Electives (FSN598, FSN599, FSN509) are the primary vehicle for faculty to develop curricula and teaching materials based on their fields of study/research. Both undergraduate and graduate students also benefit from SRC activity in the School of Fashion as Research Assistants—several students have been hired and/or are otherwise involved in ongoing research projects. Students generally are excited to hear about faculty research initiatives and value real world applications. Research talks are regularly scheduled with outside speakers as well as faculty and graduate students, in order to create and cultivate a vibrant SRC environment alongside traditional program parameters.

b) Students and Graduates
Admissions Requirements

O.S.S.D. with six Grade 12 U/M courses including Grade 12 U English and one Grade 11 U or M or Grade 12 U Mathematics course (one of MCF3M, MCR3U, MHF4U, MCV4U, MDM4U).

- Applicants must choose their intended option at the time of application – Fashion Communication or Fashion Design.
- Prospective applicants to the School of Fashion are required to submit a portfolio along with fulfilling basic academic requirements outlined by university Admissions.
- Fashion Communication option – graphic design and illustration skills are emphasized, but basic sewing skills are also required.
- Fashion Design option – there is more emphasis on sewing skills and knowledge of construction; however, illustration and drawing skills are still required.

Student Qualifications
% of students entering Ryerson with an 80% average or above:

	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14
Ryerson	46.0	41.3	48.4	52.2	55.1	61.7	61.6	66.0	68.8	75.1
FCAD	71.4	70.0	76.2	76.0	74.0	79.7	78.5	80.5	78.9	83.4
Fashion	**67.7**	**62.0**	**71.1**	**84.5**	**66.7**	**68.8**	**83.5**	**89.2**	**90.7**	**90.7**

Enrolment and Graduation Data
Applications (all choices) to registrants:

	2003-04	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Ryerson	11.0	10.4	10.2	10.0	9.2	8.7	-
FCAD	13.0	10.3	10.1	9.8	8.8	8.1	-
Fashion	**7.7**	**8.5**	**8.9**	**8.2**	**7.4**	**5.8**	-

November headcount:

	2003-04	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Fashion	**174**	**132**	**137**	**146**	**144**	**153**	**150**

Graduation rates in Fashion have been steadily increasing since 2000, rising from 62% to 76% by 2007. This rate is higher than Ryerson's average, but slightly lower than FCADs overall rate for graduating students.

Student Satisfaction Survey
As part of the process of program review, a Student Satisfaction Survey was conducted. The sample size was relatively good, at 179 students for all of Fashion. Within each option, 89 Fashion Design and 76 Fashion Communication students responded. Based on the survey results from both National Survey of Student Engagement (N=37-43) as well as the Student Satisfaction Survey, some broad observations can be made.

Based on the Student Satisfaction Survey, several areas of strength in the program are revealed through students' positive ratings based on their experiences:
- high quality programming
- academically challenging
- knowledgeable and engaging faculty
- balance of industry versus academic training in the program
- gained new skills and improved in significant ways, particularly in terms of visual communication, studio/applied learning, group work, and an understanding of the history and theory of fashion
- career-related skills, particularly in terms of internships, exchanges, competitions, industry networking and professional events
- would recommend the Fashion program to others

There are several areas of the program that might be improved upon or developed further to enhance student experience and satisfaction:
- improved training in the areas of writing and verbal skills
- large lecture classes without tutorials as well as inadequate resources for grading may be contributing to students' perceptions that they are not improving in the area of writing skills – this may be impacting their performance in other more creative courses requiring enhanced communication skills
- aspects of the program are not challenging in terms of creativity (particularly in third and fourth year Fashion Design)
- limitations on student choice in the program
- fairly structured curriculum
- entrepreneurship and technological innovation lacking in terms of skill development
- greater need for the program to integrate diversity, social responsibility and discussions of ethics into core program courses

- more than half of Fashion Communication students seem dissatisfied with the content/organization of their courses

In some areas, the responses from students were mixed, particularly between the two options. When asked whether their skills had improved 'a great deal' or 'very much' in these areas, 71.1% (creativity) and 60% (innovation) of Fashion Communication students responded in the affirmative. Students in the Fashion Design option evaluated this aspect of the program more negatively: 41.6% (creativity) and 31.8% (innovation), indicating their lack of satisfaction in these areas.

When asked if their skills had improved 'a great deal' or 'very much' in the areas of written and oral communication, Fashion students responded in the negative with only 25.5% believing their skills had improved significantly. Again, between options, there were also significant differences between the response rates: (Fashion Communication scored 36.9% for written communication vs. 16.8% for Fashion Design). Diversity also scored low, with only 25% of all Fashion students believing their understanding of people from different cultures had improved 'a great deal' or 'very much'.

In terms of industry and career-related skills, competitions, internships and exchanges stand out as an area of success (70.2% of Fashion Communication students and 63% of Fashion Design students felt that their abilities had improved a 'great deal' or 'very much'). Fashion Communication students were fairly positive in terms of their acquisition of 'professional and interpersonal skills' (65.4%) as well as in terms of their ability to 'develop a broad knowledge of [their] career field' (60.5%). They were less positive in terms of whether or not the program allowed them to improve their 'understanding of social responsibility/ethical business practices' (28.9%) as well as attaining skills in 'entrepreneurship' (22.4%). Fashion Design students expressed concern over the above areas as well (social responsibility/ethical business practices: 26.4%, Entrepreneurship: 21.5%), but also seemed concerned about the program's ability to improve their response to technological innovation (23.6%). In terms of workload, 41.7% of Fashion students felt that their academic workload was 'excessively high'.

Graduate Survey
Data provided through the University Planning Office demonstrates that student levels of satisfaction in the program have risen significantly since 2003. While these responses are not targeted to the School of Fashion specifically, it is reasonable to assume that their experience within the program is directly linked to their experience of Ryerson as a whole. While only 60% of Fashion graduates in 2003 would recommend Ryerson to others, in 2009 this figure had risen to 90%, surpassing both the Ryerson rate of 85% and the FCAD rate of 82%. Similarly, in 2003, 65% of fashion graduates expressed overall satisfaction with Ryerson, and this figure had risen to 80% by 2009.

Employer Survey
Feedback from the School's Advisory Council was used to construct an on-line survey for employers/industry. This survey was sent to approximately 285 recent internship program employers and the Canadian Apparel Federation, which in turn provided a link to the survey in a monthly newsletter sent to its members. The Canadian Apparel Federation represents apparel manufacturers and suppliers; member organizations represent a significant employer pool for graduates. A total of 85 responses were received. The majority of respondents were small business operators, located in Ontario, with five or fewer employees.

The aim of the survey was to solicit employers' views on 1) the School's program learning outcomes, 2) new employee skills, and 3) new employee attitudes. When hiring, this group of employers tends to look for individuals with the following skills: communication (67.8%), organization (54.2%), time management (52.5%), teamwork (49.2%), multi-tasking (47.5%) and creative thinking (47.5%). New employee attributes include: positive attitude (61.0%), initiative (55.9%), adaptability (40.7%) and integrity (40.7%).

Respondents were asked to validate the School's program learning outcomes with the majority receiving virtually unanimous agreement. The two exceptions are #8 (gain a variety of academic and industry experiences such as exchanges, internships, professional events, and competitions at the national and international level) with 81.9% support and #11 (contextualize the complex social role of fashion, design, and art through the study of history and theory) with 62.3% support.

While the program learning outcomes of the School align with the expectations of industry, the survey has several limitations: (1) the opinions of small business owners may not reflect those of medium or large size organizations, (2) small business owners may be looking for entry- level employees with strong tactical skills to support a variety of business requirements, (3) there may be fewer design specific opportunities for new employees in small companies, and (4) small business owners may be more craft or entrepreneurial oriented.

The comments of the Advisory Council focus group and findings from the employer survey confirm a needed approach of hard skills, soft skills, and intellectual opportunities in preparing students for the fashion and fashion-related industries. Creative skills need to be balanced with business skills to provide prosperity and innovation in this highly paced sector of the Canadian economy.

7. RESOURCES
Faculty and Support Staff
During the 2011/12 academic year, the School of Fashion curriculum was delivered by 17 full- time faculty and 24 part-time or sessional faculty, 2 teaching assistants and 17 graduate assistants. Support staff include an Administrative Coordinator, an Academic Coordinator, a Program Assistant, a Fashion Design Technician and a Fashion Communication Technician. During the 2011/12 academic year, the School of Fashion curriculum delivery was assisted by 17 graduate assistants and 2 teaching assistants.

Curriculum Advising
Course choice is managed by the School of Fashion Academic Coordinator with detailed instruction during the course intention period. Students may also include a minor in their program of study. Career choice and counseling is provided through the internship coordinators, both full time RFA faculty, one from each option within the curriculum. A required internship of 400 hours is a key graduation component. Integration of the internship into the curriculum allows students to explore fashion careers, build professional networks and obtain industry experience and knowledge that will assist them in future employment.

Physical and Financial Resources
Over the last three years, the School of Fashion has faced reductions to its base budget. The cuts have been somewhat offset by the receipt of OTO (one time only) funds, but one RFA position has been cut, and replacement for a second position has been delayed. Additionally, ongoing budget cuts have resulted in: a reduced number of electives offered, increased class sizes, and deferral of equipment upgrades. In attempts to address the situation, the School has implemented a plan to review course delivery methods, investigated e-modules and online courses, cross-listed several undergraduate and graduate courses, and generated revenue through a portfolio review fee and summer programs.

8. STRENGTHS, WEAKNESSES AND OPPORTUNITIES
STRENGTHS
Curriculum and Student Engagement
- The School of Fashion is one of only two degree-granting Fashion programs in Canada
- There are few direct comparators globally which offer degree level education in fashion that blends theory with creative-practice and industry skills.

- The curriculum is interdisciplinary and broad, teaching students a varied range of skills/approaches (particularly in the Fashion Communication option).
- Students have access to the outside community/industry through selected course work, internship requirements, and sponsored competitions, which allows them to be current and well informed when they enter the job market.
- Experiential learning is fostered through hands-on practical training and specific skills relevant to particular vocations within Fashion (e.g., art direction, event-management and planning, technical design).
- Understanding and enrichment on an international level is achieved through the School's active student exchange program that allows advanced students in the program to become acquainted with practices and approaches in other cultures.
- Incoming exchange students from other countries enrich the program as well, particularly as they are often expected to work collaboratively with Canadian students.

Faculty and Research Culture
- The faculty is comprised of a diverse range of scholars and creative practitioners who, despite differences in training and background, work well as a team.
- They contribute much in the way of service to both the School and the university.
- Many members of the faculty maintain currency in their field through their professional practice as well as service and participation in professional associations.
- The awarding of external funding to several of the faculty ensures that the SRC culture in the department will continue to develop and, in turn, allow faculty to mentor junior faculty as well as graduate students in the new MA program.
- Several faculty are now pursuing advanced graduate degrees, and the interdisciplinary nature of faculty backgrounds and methodologies means a richness and diversity in the research culture and various modes of dissemination of that knowledge.
- Research outcomes range from historical/theoretical writing to timely and relevant work in the areas of health and well-being, new directions in branding, marketing and consumer behavior, and creative and exploratory works for exhibition and display.
- Several projects within the department are internally collaborative, combining theory and practice. Practice-led research and creative projects are often able to incorporate research and theory at a high level.
- The graduate program enhances the research culture in the School of Fashion.

Outside Communities/Stakeholders
- The program's reputation and historical roots allow students to link with alumni and outside community leaders and practitioners within the fields of fashion and design.
- Competitions enhance the School's reputation as well as increase opportunities for industry-related training and experience for students.

WEAKNESSES
Curriculum
- Some aspects of the program are considered too prescriptive and controlled.
- Student choice and flexibility is perceived as sorely lacking and students often express frustration at not being able to have more choice in terms of the electives.
- In some areas of the program, particularly the Fashion Communication option, a catch-all approach to teaching a wide variety of skills has led to not enough specialization in some areas and a situation where some students are unable to choose electives in a chosen area of concentration.
- The tri-partite system does not always allow for innovation in course planning and curriculum development.
- Computer skills, research skills and team skills are introduced too late in the program.

- There is not enough support for writing in the program and several important university-level skills are challenged by large classes.
- A high faculty teaching load combined with currently allotted GA hours means that not enough writing assignments can be implemented.
- Fostering critical thinking skills and developing the ability to express ideas in writing is difficult without seminar-style classes.
- In general, classes are too large; lecture classes are usually between 80-160 students and are 3 hours long with no tutorials or smaller seminar options being offered. Studio classes also have increased enrolment – resulting in crowded conditions and reduced time to carry out in-depth critiques with individual students.
- Faculty and students have expressed concern about the lack of focus on diversity in both the Fashion Design and Fashion Communication options. The lack of diversity is evidenced by traditional teaching materials and approaches which emphasize and/or replicate euro-centric industry norms for model types, sample sizing, and youth/beauty standards, leading to a narrow understanding of what fashion means and how it is consumed in the broader context of culture.

Workload
- The historical legacy of the fashion program has resulted in too many assignments/areas of assessment being collapsed into too few courses (i.e., multi-segment courses where one credit is awarded for what are essentially two different courses).
- Students often express the sentiment that assignments are repetitive and/or not challenging enough creatively or intellectually but are still consuming in terms of effort and time.
- Faculty who teach multiple large lecture courses have expressed concern that the teaching loads, increased class size, and limited teaching support, has in some instances compromised their ability to properly deliver the program and engage students while also fulfilling SRC and service duties, or developing new curriculum and updating courses.

CHALLENGES/OPPORTUNITIES
Funding/Financial Constraints
Opportunity: Bringing in new sources of funding, not only in terms of SRC-related grants but also in terms of new funding models either through university sources or through industry partnerships or institutional collaboration

Challenge: Continued budget cuts and lack of appropriate funding has impacted every aspect of the program, making the delivery of the core difficult and the implementation of innovatory and/or expanded curriculum/electives nearly impossible. Virtually all faculty cited the high teaching workload as the number one cause of challenges to delivering the program while still maintaining an active research agenda.

The Silo-effect
Opportunity: Greater transparency and curricular collaboration across departments and faculties is desirable. Opportunity lies in taking advantage of the richness of FCAD programs; working towards a greater openness and collaboration with other departments will strengthen FCAD's overall reputation for excellence and innovation in the areas of communication and design.

Challenge: Both students and faculty in the School have expressed feeling cut off from other parts of the university. The professional and highly contained curricular model of the past in FCAD has resulted in departments being isolated. However, it is acknowledged that it is difficult to revise curriculum in a way that preserves specialization/professional aspects of each program while allowing for greater flexibility in terms of student choice within and across departments.

Mythologies of Fashion
Opportunities: Targeted promotion and marketing of the program is essential. A stronger understanding of the program allows the School of Fashion to attract a much wider range of creative and scholarly

students and practitioners, both as potential undergraduate and graduate students and as potential collaborators for faculty.

Challenge: Fashion is a discipline that often faces incredulity and ignorance among the public as a valid field of study. Even within the academy, many scholars are dismissive of fashion as a rigorous field of study. Aside from its links to industry and the business side of fashion, knowledge of the field (including parents and potential students) is generally poor, with many myths and assumptions about 'fashion' obscuring important truths about the central and enduring role of clothing in culture, and the wide variety of areas of study available under the umbrella of fashion studies. Many students come into the program not really understanding the full extent of their own discipline and, more problematically, a large pool of potential students who might excel in the program, dismiss fashion as unimportant or not relevant to their own interests and long-term career goals.

SRC in the School of Fashion

Opportunities: Recent changes in the SRC output of faculty, combined with several external research grants, have brought resources and prestige to the department. Faculty also have the opportunity to develop a strong research profile of SRC activity that is converging in important ways; despite the variety and multiplicity of faculty backgrounds and research areas, there seems to be a growing concentration of work in the areas of health, well-being, inclusion and diversity within the school. This may allow Ryerson to establish a strong presence internationally as a place to study fashion in terms of social relevance and community building.

Challenge: Faculty face many obstacles when attempting to conduct and disseminate their research, or even to maintain a consistent and active SRC agenda. Workload issues, and the demands of teaching and service, have traditionally taken precedence in the department and inadequate time and resources have been allotted for research. In addition, there has been a lack of mentorship for faculty in developing research plans and grant applications, both within the department and through FCAD. This has been changing steadily over the past five years, with good results.

9. DEVELOPMENTAL PLAN

The current curriculum has been described as a compromise between industry-based skills and values and emerging theoretical and experiential models that seek to broaden and expand students' understanding of Fashion as a cultural practice. Changes to the curriculum will need to address greater student choice and the ability to specialize or concentrate their areas of study. Options for achieving this goal may involve opening up key courses and pre-requisites in order to foster greater flexibility for students in the School of Fashion and students from other departments. Other options being considered would reduce the size of many 'core' classes and would therefore require more resources in order to offer enough courses and specialized electives to meet the demand. A proposal for an additional degree program: a BA in Fashion Studies may address an unserved pool of applicants who wish to focus solely in the theory/history or business side of fashion.

In response to the increasing number of colleges granting degrees in Fashion, developments at the School of Fashion must emphasize retaining academic advantage and prestige. Approaches may involve developing greater academic focus and balancing emphasis on real-world knowledge of industry practices. Changes must also anticipate technological developments and take advantage of new forms of media and interactive technologies to enhance student learning and experience. Other approaches may involve using academic critique to question and challenge the norms, traditional models, and practices that many industry practitioners adhere to. Areas to address also include the perceived lack of innovation in the curriculum, and over-dependence on the values of industry.

The values of diversity and inclusion have been identified as increasingly relevant and important in moving forward. Possible resources may include the creation of a visual database with materials that embrace non-western beauty ideals and a variety of body types. History and theory courses, as well as

studio-based experiences have been identified as sources for critical, scholarly and creative approaches to the issue of diversity in fashion.

With the focus of creating opportunities for students to choose areas of specialization, discussion in faculty meetings around shaping the developmental plan has involved general support for further investigation of a new B.A. in Fashion Studies, and breaking down existing silos between the two existing program options while ensuring that students are equipped with the skills and knowledge to succeed in their chosen specialization. Additionally, teaching about business and fashion and strategies for earlier introduction of digital technologies for all students has been identified as areas of importance.

There has been some discussion about shifting from a common first year to one that supports multiple specializations. Additionally there has been discussion of changing the entrance portfolio requirement to provide opportunities for applicants that have not had access to skills development in secondary school. Changes to the entrance requirements may affect how the first year curriculum develops.

Key themes within the Developmental Plan are:
• Diversity and Inclusion
• Enhancing experiential learning and academic intensity
• Creating curricular flexibility
• Differentiating the School of Fashion from programs at other institutions

The School has identified a number of approaches to explore in order to address these key themes:

Continuing with an overt focus on diversity and inclusion in new curriculum and mobilizing this knowledge from the classroom into the community and fashion industry.
• Curricular initiatives will involve critical examination and interrogation of normative concepts through scholarly, creative and practice-based activity, and mobilizing knowledge from the classroom into the community and fashion industry.

Developing a new BA in Fashion Studies
• Implementing a degree offering of this type represents growth areas for applying knowledge from Fashion to larger contexts in the creative industries. The BA in Fashion Studies would involve scalable course delivery methods to facilitate inclusion of students from Fashion Studies, Fashion Design, Fashion Communication, as well as students from other programs.
• The BA in Fashion Studies would provide opportunities for students whose educational needs are not adequately met by the current program options. These students may be a combination of applicants who would otherwise apply to Design or Communication and a new applicant pool. Initially, the net enrolment including the BDes and BA options may be similar to the current BDes enrolment, thus presenting opportunities to "right- size" the studio-based program and explore ways and means of expanding the BA program.

Expanding specializations, minors and modules
• Implementing a number of specializations, minors and modules will help the School facilitate greater flexibility in the curriculum, thus allowing students to determine the focus of their education. They may also create greater access to electives through collaboration with other schools in FCAD and will expand the number of offerings to the School of Creative Industries.
• Making electives available to the university at large may be a growth area for the School.

Collaborations with other programs and faculty SRC
• A team approach could combine areas of technical and subject matter expertise to offer courses and produce work that would not otherwise occur in the individual schools in FCAD. Examples include creating interdisciplinary offerings in in Fashion, Film Photography and Journalism with courses taught by and offered to students in multiple schools in FCAD. Such collaborations may be a method of expanding course offerings and new specializations to students that would not happen in any one school.

- Creative fields are often less bound by traditional definitions of discipline and today's creative workforce needs to be adaptable and form independent networks with others outside the traditional workplace. SRC collaborations can easily move beyond the confines of the curriculum and research teams can span disciplines across FCAD and the University. SRC collaborations can provide opportunities for students to participate and learn from interdisciplinary practices.

Implementing a focus on business and fashion
- In the 1990s when Ryerson University established the School of Retail Management, it did a great disservice to the fashion industry by removing the business component from the School of Fashion. The School of Fashion brings relevant subject matter expertise, and believes that business taught in Fashion offers distinct advantages and can coexist with Retail Management without duplication.
- Incorporating Fashion Business into the program may be a growth area to develop partnerships with industry.
- Implementation of the Fashion Internship Tracking System (FITS) has streamlined the process of monitoring student internships. The fashion industry has an exploitative history with unpaid internships and it is the School's intention with future redevelopment of the criteria for FSN 402 to create the conditions for students to make informed choices about the kinds of internships they pursue, and to educate industry about the educational imperative of internships.

Integrating Zone Education
- A Fashion Zone pilot project was launched in 2013, and intends to function as an accelerator/incubator for fashion-inspired entrepreneurial projects. Through a supportive framework and multi-level participant model, student mentors, associates and apprentices are matched to apply existing skills. This network of students, alumni, faculty and a growing network of industry professionals are focusing on launching Canadian fashion businesses.

Integrating and improving access to technology
- Improved access to technology, such as digital prototyping and fabrication, will benefit multiple areas in Fashion Design and Communication.
- E-learning methods will be explored where they enhance academic and experiential learning. Developing resources and innovative delivery methods that enhance learning in studio courses is an area where the School of Fashion may take a leadership role.
- Emphasis needs to be placed by FCAD on developing, staffing, maintaining and ensuring access to shared facilities and resources that benefit multiple schools. This approach will benefit students and faculty SRC, and will help to facilitate interdisciplinary work and collaborations.

Expanding exchange opportunities
- Expanding opportunities for student exchange at both undergraduate and graduate levels will broaden the perspectives of those within the School.
- Expanding opportunities for faculty exchange may augment SRC activities and understanding of diversity within fashion and pedagogy.

10. Supplemental Section

This supplemental section was added on April 17, 2015 as a response to the review by Academic Standards Council (ASC) and the queries that resulted. The school was one of the first departments to follow the new program review process from the perspective of the curricular renewal initiative in 2012. This afforded an opportunity to think differently about our programs. It also provided a sense of uncertainty how to implement these opportunities effectively in a new curriculum. As such, we have taken certain positions (i.e., proposed a new option in Fashion Studies) where we felt we needed the feedback from the external review committee and other stakeholders after the self-study was completed before developing the new plan. We also took into consideration that the launch of new programs (such as, Creative Industries) and other curricular developments (such as, Journalism) would help inform how our school might proceed. Consequently, we believe we are now better prepared to renew the fashion curricula and will be working on a first draft during the balance of this semester and during our faculty meetings in May.

What follows are some clarifications and new perspectives the school has gleaned from the external examiners' and the dean's review:

- There have been 9 new tenure-track hires since 2004 as well as four retirements and two resignations. The ASC noted that the School relies very heavily on CUPE instructors. The teaching load of the four retirees was considerably more than the new Mode II tenure-track positions; therefore, the balance of hours has been filled by CUPE. It should be noted that the majority of these hours are studio-based. Consequently, in order to reduce CUPE teaching, additional RFA hires would have to be primarily practitioners. The challenge, however, lies in the recruitment of qualified individuals who possess both terminal academic qualifications and an active and vibrant practice as designers. The School has embarked on a strategy of "forward-hiring", taking into consideration (1) the competencies of new faculty that are required in the next three to ten years to support the developmental plan, (2) the development of a new curriculum, and (3) fiscal and operational requirements.

- Since the PPR we have articulated the desire to develop a flexible curriculum that provides for a breadth of experience in both practice and theory while offering multiple opportunities for specialization. The school will transform its current program options by developing a new foundation year and upper-level area-specific electives that will together support and underscore multiple curricular paths within the BDes program. As an example, a student may earn a BDes with specializations in Alternative Materials Design and Fashion Photography. In addition, the current curricular structure for electives will be revised to increase flexibility, and to provide opportunities for student-initiated specialization. The school also intends to facilitate cross-departmental course offerings for electives to support student choice, and offer smaller concentrated tutorials to enhance learning for large lectures. As a result of the External PRT report, there has been an impact on further discussion of a proposed BA in Fashion Studies, while it has intensified focus in other areas.

- The School has proposed to provide students with enhanced opportunities for experiential learning in the classroom as well as through extra-curricular workshops, events and initiatives. Specific approaches will involve increased use of the FRC (Fashion Research Collection) to provide students with hands-on opportunities to interact with and examine fashion-related objects and historical artifacts; ensuring that the conditions required for a more balanced and experiential approach to process work are present in all studio and practical courses; integrating theory and practice through enhanced experiential tools and projects in selected courses; and offering students at all levels extra-curricular skill-based workshops run by subject-matter specialists.

- At the time the PPR self-study and developmental plan were written we had discussed the idea of modifying the admission criteria for the portfolio for both Fashion Design and Fashion Communication; primarily we questioned whether the specific skills the School required applicants to possess were a barrier to potential applicants with keen interest and potential for success, but had no access to training in their high schools. In the fall of 2014 the School drafted new, more inclusive portfolio guidelines that allow applicants to choose 3 out of 7 categories that will best highlight their interest, abilities and background. The evaluation rubric considers concept, execution and format and values their choices equally. Application rates for the 2015-16 academic year have increased by 26% in Fashion Design and 46% in Fashion Communication, following a significant decline in previous year and bucking a trend in applied arts oriented programs at Ryerson and other Ontario institutions. We welcome this change in trend and believe the growing (re)interest in our program is sustainable.

- In support of a broader applicant base, and recognizing that future cohorts may have a more varied technical background, the School has piloted two initiatives, *Project Sew* in Fall 2014, and *Project Draw* has just begun in Winter 2015. These drop-in, workshop-style programs operate independently from the curriculum and are intended to assist first-year students with basic skills in sewing and drawing and to develop confidence in the use of equipment. Additionally, we are considering other opportunities that may bring the services of the Library and Writing Centre into the School in a similar workshop format.

- Leading up to the revision of our first year curriculum, the instructors of FSN 121 and FSN 221 (Fundamentals of Design and Colour I and II) have been making use of shared FCAD computer labs to run pilot projects that integrate digital and traditional approaches within course material and help establish a base level of experience with technology. We do recognize that this is only a starting place, but have articulated the goal of making the fundamental courses 50% digital.

- It has been identified during the PPR process that there is not enough support for the effective inclusion of writing assignments in the curriculum, largely as a result of the increasing size of lecture classes and that while the level of GA support has also increased, it is far from sufficient to cover the addition of more writing assignments in these courses while providing critical feedback. Both faculty and the PRT have pointed toward reliance on the often-passive lecture model and the absence of tutorials and seminars as a deeper problem that affects the calibre of academic writing skills. In recognition of both the problem and the solution, faculty members have unanimously agreed to pursue the implementation of GA-led tutorials for large lectures in the School of Fashion to begin in Fall 2015. The School is engaged in reshaping the delivery of Art History courses to include more written assignments in the first year curriculum.

- The self-study gives the impression that first year students perceive that they are asked to do many assignments which carry little weight towards the overall course evaluation, but which are often quite time consuming. This is combined with a sense of disengagement due to large class sizes and the fact that students often need to work at paid employment. We have reduced the number of assignments in first year in: FSN 121 Fundamentals of Design & Colour, FSN 122 Illustration I & II, and FSN 120 & 220 Fashion Design I & II resulting in all assignments having greater value. There continues to be process work evaluated in our courses which is important throughout our program; this may account for some of the smaller assessments indicated by the students surveyed.

- The issue that some students need to work in paid positions is being addressed through the school actively connecting students with paid internship positions; thus students would be able to receive the necessary internship hours required to graduate and acquire the monetary benefits they seek. Increasing the number of opportunities for students to interact with their peers and faculty members to help eliminate their sense of disengagement (i.e., tutorials) will also expand or spread out their timetables making it more difficult for them to have large blocks of time for paid work (3-hour blocks are more condensed vs. 2-hour lecture + 1-hour tutorial possibly offered on different days).

- Concerns that were identified about learning outcomes include:
  a) differentiation and similarities between Fashion Communication and Fashion Design in learning outcomes

b) the programs' support for UDLE 1 (Breadth of Knowledge) is less strong than for some of the other UDLEs

c) in the area of history/theory and social responsibility, the Fashion Communication option is much stronger in terms of courses that fulfill learning outcomes 2 and 11 – while Fashion Design sees this as an opportunity for further development

d) the curriculum mapping process suggests that some learning outcomes are not brought to the proficiency level over the course of the program

- While "integration" of Ryerson's new zone learning model into existing traditional programs is not yet explored, it might be better to think about "linking" the two teaching and learning approaches. Since its inception in July 2013, the Fashion Zone has helped fashion-focused entrepreneurs start businesses. While the majority of graduates from fashion work for small and large firms, an increasing number of graduates work as free-lancers, contract employees, or open their own businesses. The School's academic plan has identified a desire to link the in-classroom experience with an outside-classroom experience that allows interested students to commercialize their school projects and capstone collections. Fourteen 4th-year fashion design and fashion communication students participated in a pilot to market and sell garments, accessories, books, and magazines at Mass Exodus in April 2015. This is an example where the Fashion Zone helps students to extend their academic creative work beyond the classroom and provide entrepreneurial guidance and mentorship. The school will be looking for additional opportunities to link in and out-of classroom experiences in each year of the curricula.

- The ASC was pleased to note the school's commitment to diversity and inclusion and requested knowing a bit more about how diversity as a theme plays out across the current curriculum and the revised curriculum. The PPR notes a tension between the critical role that a university plays in creating leaders and visionaries vs. the Eurocentric focus/standard shape focus of the fashion industry. The critical scope of the program in this direction might very well be an excellent differentiator for Ryerson's School of Fashion. The self-study also states that faculty and students have expressed concerns about a lack of focus on diversity in both Fashion Communication and Fashion Design. This is mentioned in the context of traditional teaching methods. The school considers diversity in fashion not simply a theme or topic, but part of its DNA. Students are exposed to the diversity in their first year through a series of interdisciplinary projects and encouraged in second and third year to further investigate diversity from a human-centred design approach. In their final year, students articulate how their collection and capstone projects address issues surrounding diversity. The School approaches fashion primarily from a functional perspective (designing on a human form using fabric and fabric-like materials) and to a lesser degree from an artistic viewpoint. The School's interpretation of diversity is fulfilling an unmet societal need in the context of size, age, gender, ability, sexual orientation, race, ethnicity, culture, heritage, and personal beliefs. Seen from this perspective, the research, scholarly, and creative activity by faculty is making a greater contribution to this emerging field as CVs would indicate. Diversity in fashion is an emerging perspective in critical thinking and the School of Fashion is one of the global leaders in framing pedagogy and research.

- The reputation of the School of Fashion has been built on the business of fashion – that is the conception, manufacturing, distribution, marketing, and consumption of consumer goods. The School's advisory council has emphasized the need for the design-based program to re-introduce business concepts and we will be looking to work with TRSM and the School of Creative Industries.

- Students take elective courses from Tables I and II. Table I courses are primarily studio-based and Table II courses are lecture-based. There are currently 21 Table I courses listed in the Calendar and 9 Table II courses. On average the School runs 10 Table I and 5 Table II courses in each academic year. Ideally, courses run every other year; however, due to fiscal constraints we only offer sufficient courses to allow students to fulfill their academic requirement. This practice, regrettably, means reduced choice for students and in some cases we run courses only every third year.

- Fashion students' graduating averages (GPAs) are lower than in FCAD and at Ryerson. Lower GPA values may make it hard for program graduates to access advanced degree programs. Our students do not come to us with all of the skills needed to succeed in our program; for example, increasingly high school Art and Fashion programs are no longer offered. In the School of Fashion we have a strict standard for completion of assignments in each core course with specific rubrics. If the standards are not achieved this may be the reason that GPAs are lower than FCAD and a reason offering more pass-fail courses would not be desirable. It is important to point out that the only pass-fail course is FSN 402 Internship. This is offered in the term prior to graduation so that one course would not have a significant impact on students' GPA calculation.

- We are minimizing the cross-listing of courses largely due to instructor preference, operational considerations, and scheduling difficulties.

- In the summer of 2014, the school revised its course management policies, including one that stated that members of group projects receive the same grade. In keeping with Policy 145 3.2.1, our revised policy now states "Group projects may involve both group and individual assessments; evaluation criteria will be identified on project briefs and rubrics."

11. ASC EVALUATION
The Academic Standards Committee assessment of the Periodic Program Review of the Bachelor of Design in Fashion indicated that overall the review was well-done and provided an informative evaluation of the program. The ASC also noted the ongoing work on diversity as well as the School's intention to develop that further.

The Academic Standards Committee recommends that the program provide a follow-up report on the status of the initiatives outlined in the Developmental Plan and the Supplemental Plan. Also, the follow-up should include a review of the program learning outcomes, indicating how they differentiate between Fashion Communication and Fashion Design, how the School plans to address outcomes identified within the self study that could be strengthened through curriculum revisions, and how some of the learning outcomes do not meet a level of proficiency.

Follow-up Report
In keeping with usual practice, the follow-up report which addresses the recommendation 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, 2016.

Recommendation
- Having satisfied itself of the merit of this proposal, ASC recommends: *That Senate approve the Periodic Program Review for the School of Fashion – Bachelor of Design (BDes)*

B. CERTIFICATE IN INFRASTRUCTURE ASSET MANAGEMENT - PAUSED REGISTRATIONS

The Certificate in Infrastructure Asset Management has experienced no enrollment for the last two years. It has recently been decided that the Department of Civil Engineering (the academic home for the certificate) will seek approval from Academic Standards to deliver an Optional Specialization in Infrastructure Asset Management and Renewal; therefore, it is advisable at this time to place the certificate program on registration "pause" to assess its future and to potentially re-focus the curriculum on a viable adult professional learner market, which, in turn, would result in revisions to the certificate's title, its course titles, course descriptions and course content.

It is recommended that this Certificate program not accept any new students in the 2015-16 academic year and that no courses from the Certificate run in the 2015-16 academic year while The Chang School's Engineering, Architecture and Science unit, in collaboration with the Department of Civil Engineering, undertake a program review of this certificate.

C. CERTIFICATE IN PHYSICAL ACTIVITY: ASSESSMENT AND PROMOTION – DISCONTINUATION

Based on a Chang School review of the concerns related to fiscal viability combined with a limited candidate pool, it is recommended that the Certificate in Physical Activity: Assessment and Promotion be discontinued effective fall 2015.

All students who have registered in the certificate have been contacted to determine their interest in completing the certificate. Opportunities to complete the certificate will be made available to those who wish to proceed during the 2015-2016 academic year. Thereafter, accommodations shall be made on a case by case basis, including, for example, course substitutions.

Recommendation
- Having satisfied itself of the merit of this proposal, ASC recommends: *That Senate approve the Certificate in Physical Activity: Assessment and Promotion – Discontinuation (Chang School)*

D. CERTIFICATE IN ENTREPRENEURSHIP AND MULTICULTURALISM: SELECTED REVISIONS; CERTIFICATE TITLE REVISION

The Certificate in Entrepreneurship and Multiculturalism was launched in Fall 2013. The certificate comprises of degree-credit courses already available through The Chang School, as well as two new required courses, which are certificate credit only (CZEN300 *Multicultural Opportunities* and CZEN500 *Multicultural Venture Startups*). Both CZEN300 and CZEN500 are based on degree credit courses offered by the Department of Entrepreneurship & Strategy; ENT 601 *Identifying Opportunities* for the former and ENT 500 *New Venture Startup* for the latter.

In spite of extensive marketing efforts, registration numbers have been too low to sustain the program. As of January 2015, 16 people were registered in the certificate but only two have taken a course to date (CENT 526, *Entrepreneurial Behaviour and Strategy*). CZEN 300 *Multicultural Opportunities* has been scheduled in three different terms, once in a condensed format, but has been cancelled each time due to a lack of registrations.

While there is competition within the entrepreneurship continuing education market, there are some specific issues affecting the current certificate's success:

- The use of the word multiculturalism seems to signal to people that this is a program for newcomers. In fact, our target audience is anyone who wants to do business in cultural markets different from their own background.
- While newcomers are a part of the target audience, a limited cold call phone project indicated this demographic is typically looking for inexpensive programs.
- Feedback at conference/networking event booths has suggested that people are not convinced that different skills are needed when venturing into multicultural markets as opposed to any market.

Based on the above information, we propose to change the emphasis of the certificate from multicultural to entrepreneurship and small business. The changes would better address the general need identified in the original proposal, which stated: "In the current economic climate, there is a growing demand from people who need to develop entrepreneurial skills to start their own business, to grow their existing business, or to apply these skills in other management contexts. This certificate will focus on a wide variety of specific skills and issues important to adult learners running small businesses." Multicultural examples and case studies will continue to be included in the core curriculum, where relevant. Also, students will have a wider choice of electives through the addition of a general elective code, allowing those with a specific interest such as exploring multicultural impacts on their business model to take one or both electives focused on an area of special interest to them.

Changes to the Certificate
The changes to the certificate are designed to give students core competencies in entrepreneurship and small business through the four required courses and, recognizing that the subject matter of their business plans range across disciplines, an additional choice of one or two special interest electives if desired and approved by the academic coordinator. The changes to the certificate include:

1. Revise the title of the certificate to *Certificate in Entrepreneurship and Small Business*.

2. Substitute the degree credit courses for their non-degree equivalents:
   - CENT601 *Identifying Opportunities* for CZEN 300 *Multicultural Opportunities*
   - CENT500 *New Venture Startups* for CZEN500 *Multicultural Venture Startups*

3. Add CENT505 *Small Business Management* as a required course. Note that the prerequisite, BSM 200, will be waived for CE students based upon one year related professional experience.
4. Delete CMKT*300 Marketing Metrics and Analysis* from the required courses and add CMKT100 to the electives.

5. Add a special interest course code (CENT GEN) to the electives so that students can take up to two courses relevant to the student's entrepreneurial interest as indicated in their business plan (CENT 500), upon approval of the Academic Coordinator.

Implementation
All changes to the certificate and Professional Development Award are effective Fall 2015. Since the students currently enrolled in the certificate have only taken CENT526 (which remains a required course in the revised certificate), we expect a seamless transition.

Current Certificate	Proposed Certificate Effective Fall 2015
Required Courses CENT 526 Entrepreneurial Behaviour and Strategy CMKT 300 Marketing Metrics and Analysis CZEN 300 Multicultural Opportunities CZEN 500 Multicultural Venture Startups	**Required Courses** CENT 526 Entrepreneurial Behaviour and Strategy CENT 601 Identifying Opportunities CENT 500 New Venture Startups CENT 505 Small Business Management
Electives (select two) CACC 100 Introductory Financial Accounting CCMN 279 Introduction to Professional Communication CCMN 314 Professional Presentations CDCE 310 Formal and Informal Communication in the Workplace CDCE 320 Advanced Customer Focused Applications CDCE 330 Effective Persuasion and Public Speaking CGMS 200 Introduction to Global Management CINP 901 Developing Effective Organizations CRMG 200 Intro to Retail and Services Management CRMG 902 Franchising CRMG 910 Multi-Channel Retailing	**Electives (select two)** Students may take any two electives from the list below. Note that, after consultation with the academic coordinator, students may use the CENT GEN course code to choose up to two courses that do not appear in the electives list but that will develop skills in the discipline specific to their small business plan (CENT 500). CENT GEN Discipline Specific Course CACC 100 Introductory Financial Accounting CCMN 279 Introduction to Professional Communication CCMN 314 Professional Presentations CDCE 310 Formal and Informal Communication in the Workplace CDCE 320 Advanced Customer Focused Applications CDCE 330 Effective Persuasion and Public Speaking CGMS 200 Introduction to Global Management CINP 901 Developing Effective Organizations CKMT 100 Principles of Marketing CRMG 200 Intro to Retail and Services Management CRMG 902 Franchising CRMG 910 Multi-Channel Retailing
Recommended Sequence Students are advised to take the courses in the following sequence: CZEN 300; CMKT 300; CENT 526; Electives (two selections); and CZEN 500.	**Recommended Sequence** It is recommended that students take CENT 500 before taking CENT 505.

Recommendation
- Having satisfied itself of the merit of this proposal, ASC recommends: *That Senate approve the Certificate in Entrepreneurship and Multiculturalism: Selected Revisions; Certificate Title Revision (Chang School)*

Respectfully Submitted,

Chris Evans, Chair for the Committee

ASC Members:
Charmaine Hack, Registrar
John Turtle, Secretary of Senate
Chris Evans, Chair and Vice Provost Academic
Denise O'Neil Green, Assistant Vice President/Vice Provost, Equity, Diversity and Inclusion
Anne Marie Singh, Faculty of Arts, Criminology
Kathleen Kellett-Bestos, Faculty of Arts, Languages, Literatures and Cultures
Ian Baitz, Faculty of Communication and Design, Graphic Communications Management
Jean Bruce, Faculty of Communication & Design, Image Arts
Mary Sharpe, Faculty of Community Services, Midwifery
Nick Bellissimo, Faculty of Community Services, Nutrition
Medhat Shehata, Faculty of Engineering and Architectural Science, Civil Engineering
Vadim Bostan, Faculty of Science, Chemistry & Biology
Tina West, Ted Rogers School of Management, Business Management
Jim Tiessen, Ted Rogers School of Management, Health Services Management
Naomi Eichenlaub, Library
Nenita Elphick, Chang School of Continuing Education
Des Glynn, Chang School of Continuing Education
Jona Zyfi, Student, Faculty of Arts, Criminology