

REPORT OF ACADEMIC STANDARDS COMMITTEE
Report #S2019–1; June 2019

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

- **CHANG SCHOOL OF CONTINUING EDUCATION – Course addition and deletion for the Certificate in Occupational Health and Safety Leadership**
- **CHANG SCHOOL OF CONTINUING EDUCATION – New Certificate in Crime Analytics**
- **FACULTY OF SCIENCE – Revision to admission requirements for part-time entry in Computer Science**
- **DEPARTMENT OF COMPUTER SCIENCE – Grading variations**
- **SCHOOL OF OCCUPATIONAL AND PUBLIC HEALTH – Diploma to Degree Pathway**
- **PERIODIC PROGRAM REVIEW – Bachelor of Science in Mathematics and its Applications – Faculty of Science**
- **NEW PROGRAM – Bachelor of Fine Arts (Honours) in Professional Music – Faculty of Communication and Design**
- **TED ROGERS SCHOOL OF MANAGEMENT – Deletion of BUS100 from Business Management and Accounting & Finance programs**

A. CHANG SCHOOL OF CONTINUING EDUCATION – Course addition and deletion for the Certificate in Occupational Health and Safety Leadership

Based on changes implemented in the School of Occupational and Public Health, and to ensure the certificate is OSAP-eligible, the following changes to the required courses within the Certificate in Occupational Health and Safety Leadership are proposed, effective Fall 2019:

Delete required course: CVOH 225 - Ethical Leadership

Add new required course: COHS 840 - Leadership and Ethics

Course Description: This course focuses on the management of occupational health and safety (OHS), with a particular focus on ethics, and the role of the OHS professional as a leader who influences the safety culture of an organization. The course will include discussion of leadership and leadership techniques within the context of OHS, management of OHS projects, professional ethics, enterprise risk management, and evidence-informed decision-making.

Current Certificate Structure	Proposed Certificate Structure
4 Required Courses:	4 Required Courses:
CMHR 640 Leadership	CMHR 640 Leadership
COHS 477 Integrated Disability Management	COHS 477 Integrated Disability Management
CTEC 210 Fundamentals of Project Management	CTEC 210 Fundamentals of Project Management
CVOH 225 OHS Ethical Leadership (Deletion)	COHS 840 Leadership and Ethics (Addition)

Recommendation

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the course deletion and addition for the Chang School Certificate in Occupational Health and Safety Leadership.*

B. CHANG SCHOOL OF CONTINUING EDUCATION – New Certificate in Crime Analytics

The Department of Geography and Environmental Studies is proposing a six-course certificate in Crime Analytics, in collaboration with the Chang School, effective Fall 2019. The Department of Psychology endorsed the certificate on Feb 12, 2019, as did the Department of Criminology on Feb 13, 2019. The Department of Geography and Environmental Studies, and the Dean, Faculty of Arts then submitted letters of support to the

Dean, Chang School, on March 6 and 7 respectively. Support from the Dean, Chang School was submitted on March 12, 2019.

Certificate Goals - The proposed certificate curriculum provides university-level education to individuals whose academic and/or career paths would be enhanced by developing a theoretical foundation and extensive practical experience in using crime analysis tools for tactical, strategic, and administrative decision-making in law enforcement. The students will examine the role of crime analysts in evidence-based policing. The certificate offers a multi-disciplinary understanding of the Canadian criminal justice system, policing, criminal behaviour, and analytical methods to support careers in related areas of law enforcement and criminal justice. It thereby contributes to increasing the Canadian knowledge base associated with addressing the complex and multidisciplinary field of crime analysis.

The goals for this certificate impart competencies for professionals in the field, such as practical GIS mapping, data analysis, and decision support as well as broader foundational skills and theory within criminal justice, policing, and criminal behaviour analysis. This foundation includes reinforcing students use a critical lens in the application of analytics. Further, this multi-disciplinary program develops problem-solving skills in students with prior training in psychology, criminology, or geography.

Societal Need and Target Group – Crime analysis is a relatively new career option in criminology and criminal justice and it has quickly become one of the most important fields to support law enforcement’s goal of preventing crime. Due largely to the advent of community-oriented policing, crime analysis has grown since the 1970s. Once limited to only federal or very large metropolitan police departments, even smaller police agencies now employ someone in an analyst capacity.

The certificate is designed to be taken at any point during a student’s academic or professional trajectory. The certificate should be especially attractive to undergraduates who are working on or who have completed degrees in the social sciences, e.g., criminology, urban planning, geography, psychology, and sociology, and who are looking to develop skills that will enhance their employment potential.

For students who are already working or preparing to enter the workforce, the certificate can enhance their careers by providing interdisciplinary knowledge in the field of crime analysis. Crime analysis in law enforcement or security agencies is usually carried out by the civilian workforce, rather than uniformed or sworn law enforcement personnel.

Certificate Structure - The certificate consists of six courses. Only two of the courses, CODC 910 Spatial Methods in Crime Analysis and CODC 911 Crime Analytics Project (capstone), have not been offered yet at Ryerson University. Three courses are available online to facilitate student access to the certificate.

Five required courses (in recommended sequence):

- CCRM 100 Introduction to Canadian Criminal Justice (Certificate and Degree Credit)
- CODG 101 Spatial databases and Digital Cartography (available online) (Prerequisite: Department consent; Antirequisites: CODG 100, COGT 100; Degree equivalent to GEO 241; Certificate and Degree Credit)
- CODG 102 Digital Geography and Spatial Analysis (available online) (Prerequisite: Department consent; Antirequisites: COG 110, COGT 110; Degree equivalent to GEO 221; Certificate and Degree Credit)
- CODC 910 Spatial Methods in Crime Analysis (Prerequisites: CODG 101 and CODG 102; Certificate Credit)
- CODC 911 Crime Analysis Project (capstone) (Prerequisite: CODC 910; Certificate Credit)

One elective taken from the following list:

- CCRM 102 Introduction to Criminology (Antirequisite: CCRM 101; Certificate and Degree Credit)
- CCRM 300 Policing in Canada (Prerequisites: CCRM 100 and CCRM 102; Certificate and Degree Credit)
- CODG 127 Digital Geography Applications in Community and Social Services (Prerequisites: (CODG 100 or CODG 101) and (CODG 110 or CODG 102); Certificate Credit)
- CODG 210 Spatial Database Management Systems (Prerequisite: CODG 132; Certificate Credit)

CODG 212 Spatial Statistical Methods (Prerequisite: Department consent; Certificate Credit)
 CPSY 300 Psychology and Law (available online) (Prerequisites: CPSY 105 or CPSY 102; Certificate and Degree Credit)
 CPSY 622 Psychology of Criminal Behaviour (Prerequisites: CPSY 300; Certificate and Degree Credit)

The elective can be taken at any point in the sequence.

Please note that the Crime Analytics Certificate is designed to be as flexible as possible for students with different educational backgrounds and levels. This includes students who have no background in geographic analysis, criminology, and/or psychology, to students who already have substantial grounding in one or more of these fields, e.g., current undergraduates or alumni.

Development Plan - The expected launch date for the certificate is Fall 2019. The joint curriculum is multidisciplinary. All but two of the courses in the certificate already exist and most are regularly offered in The Chang School. The two certificate courses CODC 910: Spatial Methods in Crime Analysis and CODC 911: Crime Analytics Project have been developed and are planned to run in Fall 2019 and Winter 2020, respectively, for students who have already completed CODG 101 and CODG 102.

It is anticipated that prospective certificate students may have already have taken some of the required and elective certificate courses in geography, psychology, and criminology before Fall 2019. These students will be able to transfer up to 50% of these courses, i.e., three courses, taken prior to registration into the certificate.

Using past enrolment data as a guide, the chart below lists the certificate courses and the semesters they ran in Spring 2018, Fall 2018, and Winter 2020. The chart closely mirrors the scheduled course offerings for 2019–2020. This regularity of course offerings will allow students to complete the certificate efficiently, i.e., within three to four semesters.

Course	Title	Spring 2018	Fall 2018	Winter 2019
CCRM100	Intro to Canadian Criminal Justice	1 C		1 C
CCRM102	Intro to Criminology	1 C	1 C	1 C
CCRM300	Policing in Canada		1 C	
CODG 101	Spatial Databases and Digital Cartography	1 D	1 C	1 C
CODG 102	Digital Geography and Spatial Analysis	1 C	1 C	1 D
CODG 127	Digital Geography Applications in Community and Social Services		1C	
CODG 210	Spatial Database Management Systems		1C	
CODG 212	Spatial Statistical Methods			1 C
CPSY 300	Psychology and Law	2 D	1 D	1 D
CPSY 622	The Psychology of Criminal Behaviour	1C		

C – Classroom section

D – Distance section

As can be seen from the chart above, CCRM 100, CCRM 102, CPSY 300, CODG 101, and CODG 102 run either twice a year or all three semesters in The Chang School and have steady and healthy enrolments (see Appendix B for more detailed data). The elective courses CCRM 300, CPSY 622, CODG 127, CODG 210, and CODG 212 run at least once a year, and more if there is demand.

Finally, there is room to add more electives in the future as the certificate grows. Possible additions may include additional courses from Geography and Environmental Studies, Psychology, Criminology, and Disaster Emergency

Management, as well as other related fields and departments. There will also be further consideration to developing more of the courses online to reach an audience beyond the Greater Toronto Area.

Admission Criteria - The certificate will be accessible to any students with a minimum OSSD with six Grade 12 U or M credits, or equivalent, or mature student status. Applicants must complete an application for pre-approval and be approved before they complete 50% of the certificate.

Academic Management and Governance – The Dean of Record will be the Dean of Arts. All of the courses in the certificate are from departments in the Faculty of Arts, with half (seven of fourteen) coming from the Department of Geography and Environmental Studies. Because the digital geography (CODG) and crime analytics (CODC) courses form the core of the certificate, the Departments of Psychology, Criminology, and Geography and Environmental Studies have agreed that the academic home for the Certificate in Crime Analytics will be the Department of Geography and Environmental Studies. The academic homes for the individual courses will be their academic departments. The Department of Criminology and the Department of Psychology will collaborate on discussions and policy decisions and will continue to be responsible for instructor hiring for their courses in the certificate.

In keeping with the prevailing practices in a school and/or department, an Academic Coordinator will be selected for the Certificate in Crime Analytics. The Academic Coordinator will be responsible for overseeing curriculum development; advising prospective and current students; establishing relationships between the certificate program and professional, academic and community resources; instructor hiring and management of CODC instructors; and liaising with crime analytics experts in participating Ryerson departments and in the broader community to ensure the certificate program remains relevant and current.

The Standing Curriculum Committee for the certificate shall have appropriate representation from the programs and teaching departments offering courses in the Certificate. Administrative support will be the responsibility of The G. Raymond Chang School of Continuing Education. Routine matters, both academic and administrative, will be the responsibility of the Academic Coordinator.

Recommendation

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the new Chang School Certificate in Crime Analytics.*

C. FACULTY OF SCIENCE – Revision to admission requirements for part-time entry in Computer Science

On May 10, 2018, the Department of Computer Science Undergraduate Curriculum Committee (UCC) approved a motion to remove the requirements for a Part-Time, Advanced Standing Program from the Admission Requirements to the Computer Science Part-Time program. Subsequently, on May 24, 2018, the Departmental Council passed the motion approving this change, for implementation in the Fall 2020 Undergraduate Calendar.

The change was recommended to the Chair of Computer Science by the Ryerson Admission office, because it did not accurately reflect actual Ryerson admissions practices for the program. If students have credit from previous university courses, then they simply apply for transfer credits. The matter was discussed at length, and agreement was reached to delete the wording related to advanced standing, outlined below as 'Qualification C'.

Current Calendar Copy:

Part-Time, First-Year Entry: Applicants for admission to the part-time, 40-course degree program must have the following qualifications: A and C, or B and C.

Qualification A: O.S.S.D. with six Grade 12 U/M courses, including Grade 12 U courses in: English, Advanced Functions (MHF4U), one of Physics (SPH4U), or Chemistry (SCH4U), or Biology (SBI4U), and either Calculus and Vectors (MCV4U) or Mathematics of Data Management (MDM4U).

OR

Qualification B. Ability to meet the Ryerson [Mature Student guidelines](#).

AND

Qualification C. In addition to A or B, applicants require one of the following:

- A university degree (obtained within the last 10 years) in mathematics, science or engineering with a minimum GPA of 2.0;
or
- An acceptable three-year Advanced Diploma (obtained within the last 10 years), from a public Ontario College, in computer science with a minimum cumulative GPA of 3.0/B/70%;
or
- Eight or more Computer Science courses from the Computer Science program, with a minimum grade of 'C' in each course. These courses must have been completed in the last 10 years. Courses from the G. Raymond Chang School of Continuing Education (CE) which are equivalent to courses in the full-time Computer Science program will also be accepted.

Notes:

1. ENG4U/EAE4U is the preferred English.
2. Grade 12 U Calculus and Vectors (MCV4U) is the preferred mathematics course.
3. Physics is the recommended Grade 12 U Science.
4. The grade(s) required in the subject prerequisites (normally in the range of 70 percent) will be determined subject to competition.
5. Subject to competition, candidates may be required to present averages/grades above the minimum.
6. Students are admitted two times per year, in the fall and winter semesters.

Revised Calendar Copy for 2020/2021:

Part-Time, First-Year Entry: Applicants for admission to the part-time, 40-course degree program must have the following qualifications: A or B

Qualification A: O.S.S.D. with six Grade 12 U/M courses, including Grade 12 U courses in: English, Advanced Functions (MHF4U), one of Physics (SPH4U), or Chemistry (SCH4U), or Biology (SBI4U), and either Calculus and Vectors (MCV4U) or Mathematics of Data Management (MDM4U).

OR

Qualification B. Ability to meet the Ryerson [Mature Student guidelines](#). Notes:

1. ENG4U/EAE4U is the preferred English.
2. Grade 12 U Calculus and Vectors (MCV4U) is the preferred mathematics course.
3. Physics is the recommended Grade 12 U Science.
4. The grade(s) required in the subject prerequisites (normally in the range of 70 percent) will be determined subject to competition.
5. Subject to competition, candidates may be required to present averages/grades above the minimum.

Recommendation

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the Department of Computer Science revision to admission requirements for part-time entry.*

D. DEPARTMENT OF COMPUTER SCIENCE – Grading variations

Background and Rationale - The Department of Computer Science offers computer science courses at Ryerson under the CPS code. Most computer science courses require that students acquire theoretical knowledge, usually covered during lectures, as well as practical competencies in the application of this knowledge. Students demonstrate their acquisition of these practical skills in a variety of ways, usually involving system/software/hardware design and implementation in the context of the assignment, project or lab components of the course. In particular, the programming courses require students to actually be able to program. Therefore it is necessary in some courses to consider the evaluation of the practical components of the course as a separate component of the overall evaluation of the course.

To demonstrate their acquisition of these practical skills, students are usually required to construct systems (e.g. programs, apps, robots) and associated documents (e.g. designs, reports, presentations etc.). Depending on the size of the artifacts produced, this may be done in limited time, often during labs, or with longer timelines, such as in assignments and projects. In both cases, the work can be individual, in teams, or as a combination of both. The skills demonstrated in these different types of work (small vs. large, time-limited vs. longer timelines, individual vs. team) are different and therefore it is necessary in some courses to consider their evaluation independently of each other.

The digital nature of the artifacts produced by computer scientists makes them extremely easy to reproduce. Furthermore, the “sharing” open source ethos in Computer Science often blurs the lines between original work, collaborative work, and appropriated work. As a result it has been the department’s experience that many students receive so much external assistance with their work that they attain very little understanding of the artifacts they construct, and of the processes involved in their construction. This is why it is also necessary in most courses to also rely on the more formal constrained evaluations conducted during tests and exams or during time-limited lab sessions to assess skill acquisition.

Special case of CPS118 and CPS125 - In addition to the above rationale for CPS lab-based courses, CPS118 and CPS125 are very large compulsory first year introductory programming service courses offered to Science and Engineering students respectively. In each of these two courses, one of the learning objectives is the ability to write programs to solve scientific/engineering problems. The acquisition of this skill is demonstrated during exams, in particular the final exam which has a 60% weight for CPS118 and 65% weight for CPS125.

The acquisition of this skill, as with many others, is attained with repeated practice, which is provided during the courses’ labs. The introductory nature of the material in these two courses coupled with the proliferation of similar material in electronic format lull many students into the mistaken belief that the material and associated skills can be learned quickly right before the exams, and purely theoretically without engaging in any actual practice. As a result, for a long time lab participation was very low and the resulting failure rates high. Different variations in the grading were tried, putting more emphasis on the labs where much of the learning takes place. However, the increased grade value of the labs caused an increase in the submission of non-original solutions (which are very easily externally procured because the problems are elementary and the solutions are digital and easily shareable) without any significant associated improvement in learning.

The only grading configuration that has actually resulted in better learning outcomes and better overall success rates in these particular courses is one that verifies that students are physically present during labs and actively working on their own (with TA supervision) to learn to solve problems programmatically. This experiential component to learning is common to all science fields: students are physically present in labs when they conduct lab experiments in biology, chemistry, and physics, and during which they learn concepts and skills through direct, individual, physical manipulation of material. The artifacts being manipulated in computer science may be more virtual, and the manipulation has a large mental component, but the learning process is still an experiential, and arguably even tactile, one.

Requested Grading Variations - In these variations, the “practical” component consists of labs, assignments, and projects. The more formalized, time-limited, and usually individual, assessments conducted during exams, tests, and quizzes are referred to as the “theoretical” component of the assessment. For reasons explained in the last two paragraphs of the previous section, labs are sometimes evaluated separately from the rest of the practical component. Most courses have multiple evaluations with different weights, and therefore all component grades are weighted grades.

The Department of Computer Science has developed the following grading variations for CPS courses, which will be listed in the “Grading Requirement” section of the standard FoS Course Outline for CPS courses:

- Variation A: “To pass the course, it is necessary to obtain at least a 50% grade on the theoretical component (the weighted total of the quiz, test, and exam marks) AND at least a 50% grade on the practical component (the weighted total of the assignment, lab, and project marks)”. This variation will

apply to the following courses: CPS213, CPS310, CPS393, CPS506, CPS510, CPS511, CPS610, CPS633, CPS713, CPS847 and CPS888

- Variation B: “To pass the course, it is necessary to obtain at least a 50% grade on the theoretical component (the weighted total of the quiz, test, and exam marks) AND at least a 50% grade on the weighted total lab mark AND at least a 50% grade on the remaining practical component (the weighted total of the assignment and project marks).” This variation will apply to the following courses: CPS209, CPS643
- Variation C: “To pass the course, it is necessary to obtain an 80% grade in at least 2/3 of the labs in addition to an overall 50% grade in the course. Students must submit their lab work from the labs during the lab period.” This variation will apply to the following courses: CPS118 and CPS125

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the Department of Computer Science grading variations.*

E. SCHOOL OF OCCUPATIONAL AND PUBLIC HEALTH – Diploma to Degree Pathway

The School of Occupational and Public Health is proposing the establishment of an articulation agreement between Ryerson University, Lambton College, Seneca College and Cambrian College to provide graduates from the Diploma in Workplace Safety and Prevention a block credit of 18 courses from the Bachelor of Applied Science in Occupational Health and Safety. These students will be offered advanced standing entry into the 2-year fast track option of the degree. They will be required to complete 19 core courses plus 3 upper level liberal studies courses (i.e. a total of 22 courses) in order to satisfy the degree requirements.

Background - In March 2018, Ryerson University, Lambton College, Seneca College and Cambrian College were awarded funding by ONCAT (Ontario Council on Articulation and Transfer) to undertake a project to: (a) develop online curriculum for a *Diploma in Workplace Safety and Prevention* which would be shared by all three colleges (to be developed by the colleges); (b) develop a shared delivery model, where each college would deliver 1/3 of the curriculum to all students enrolled in the diploma across all three colleges; and (3) investigate articulation arrangements from the Diploma into the *Bachelor of Applied Science (Occupational Health and Safety)* offered by Ryerson University. The approach was innovative in that it allowed for the shared development and delivery of common curriculum, the ability to offer common curriculum across three geographically distributed colleges, and to investigate implementing the only formalized Diploma to Degree articulation arrangement in Canada for this discipline.

Details about the Diploma program (i.e. curriculum and course outlines) were provided by Lambton College to Ryerson University, and previous pathways/articulation agreements were obtained from the colleges to provide an understanding of current best-practice. A detailed ‘academic review’ of the Diploma curriculum and a gap analysis was then undertaken by Dr. Tenkate, with input from various stakeholders within the university. Based on this ‘academic review’, a proposal was prepared and then a ‘viability review’ of this proposal was coordinated by Ms. Hack, seeking input from curriculum advising, curriculum management, admissions, and the Learning and Teaching Office. Based on this review, a final pathway proposal was prepared.

Summary of the curriculum and gap analysis - From Fall 2019, a new curriculum for the 4-year degree in OHS (i.e. *Bachelor of Applied Science in Occupational Health and Safety*) will be offered by Ryerson University (see Appendix 1). A 2-year ‘fast track’ option for completing the degree is available for applicants who hold an undergraduate degree (see Appendix 2). The courses in the 2-year fast track option are the same ‘core’ courses as in the 4-year degree, but to meet accreditation requirements, there are 26 required courses in the 2-year fast track option.

A course-by-course review was undertaken of the Diploma program to identify alignment with courses offered in the ‘new’ 4-year undergraduate degree in OHS. Diploma courses for which ‘credit’ was deemed to be appropriate

are identified in Appendices 1 & 2 by 'strikethrough' font of the course name. A course-by course summary between the degree and diploma is as follows:

Undergraduate Degree	Diploma Alignment	# Courses Needed to Complete the Degree
4 Year Degree in OHS:		
• 30 core courses	11 / 30	19
• 4 open electives	4 / 4	0
• 6 liberal studies (3 lower level, 3 upper level)	3 lower level 0 upper level	3 upper level
2 Year 'fast track' option in OHS:		
• 26 core courses	7 / 26	19
• 3 liberal studies needed prior to entry (from u/g degree)	3 lower level	0

Based on the review of alignment between the courses offered in the diploma and those offered in the degree, it was initially proposed that the diploma students be offered a 2 + 2 arrangement, i.e. they complete the 2 year diploma and then are admitted into either:

- Option 1: 3rd year of the undergraduate degree in OHS, but with a defined sequence of courses to be completed which is different to the usual 3rd and 4th years of the program; or
- Option 2: the 2-year fast track option, but with a slightly revised set of courses.

Due to where the courses (for credit) are placed within the 4-year undergraduate degree, Option 2 was considered to be more appropriate as this addresses issues associated with scheduling clashes of courses. For Option 2, it is proposed that the diploma-to-degree students complete less courses than the standard 2-year fast track option due to receiving course credits for the following 'core' courses (of the 2-year fast track option):

- OHS 323 – Accident Theory
- OHS477 – Disability Management
- POH201 – Determinants of Health
- OHS421 – Occupational Hygiene 1
- POH407 – Environment and Emergencies
- OHS811 – OHSE Management Systems
- OHS516 – Ergonomics

However, as the diploma students have only completed 3 liberal studies electives (which are considered to be the equivalent of lower level liberal studies courses offered by Ryerson University), they would have to complete 3 upper level liberal studies courses to align with the full 4-year program requirements.

Overall, it is proposed that the diploma-to-degree students receive a 'block credit' of 18 courses from the 4-year degree and would be offered 'advanced standing' entry into the 2-year fast track option, and will be required to complete 19 core courses plus 3 liberal studies courses in order to satisfy the degree requirements. This total of 22 courses for degree completion complies with the 50% minimum residency requirement for Ryerson degrees when the 4-year degree is considered (as the 4-year degree consists of 40 courses). Diploma graduates will be required to have achieved a Cumulative GPA of 3.0 (equivalent to a grade of B) in their studies. A higher GPA may be required subject to competition. It is proposed that the articulation agreement would enable Diploma graduates to commence their degree studies in Fall 2020.

The proposed course sequence for diploma students entering into the degree is:

Year 1	
Semester 1	Semester 2
Environmental Health Law (ENH 121)	Introductory Toxicology (OHS 322)
Pathophysiology (ENH 220)	Biostatistics (ENH 440)
Introductory Organic Chemistry (CHY 152)	Epidemiology (ENH 122)
Biological Agents (OHS 301)	Fire and Radiation Safety (OHS 709)
Physical Agents (OHS 314)	Upper Level Liberal Studies Elective
Year 2	
Semester 3	Semester 4
Research Methods (ENH 522)	Advanced Toxicology (OHS 422)
Safety Evaluation Techniques (OHS 523)	Occupational Hygiene II (OHS 621)
Risk Assessment (ENH 825)	Safety Control Methods (OHS 623)
Systems Safety (OHS 509)	Sectoral Applications (OHS 800)
Health Education and Promotion (POH 705)	Advanced Health and Safety Law (OHS 806)
Upper Level Liberal Studies Elective	Upper Level Liberal Studies Elective

Appendix 1: Program structure for the *Bachelor of Applied Science (Occupational Health and Safety)* (4 year program, commencing Fall 2019)

Year 1	
Semester 1 (common to both programs)	Semester 2 (common to both programs)
<i>Professional Practice (POH 100)</i>	Introductory Toxicology (OHS 322) (pre-requisites: Pathophysiology ENH 220 and General Chemistry CHY 104)
<i>Data Management (POH 103)</i>	Biostatistics (ENH 440)
Environmental Health Law (ENH 121)	<i>Determinants of Health (POH 201)</i>
General Chemistry (CHY 104)	Communication in the Health Sciences (CMN 100)
Pathophysiology (ENH 220)	Lower Level Liberal study Table A

Year 2	
Semester 3	Semester 4
Lower Level Liberal study Table A	Epidemiology (ENH 122)
Introductory Organic Chemistry (CHY 152) (pre-requisite: General Chemistry CHY 104)	Open Elective
<i>Biological Agents (OHS 301)</i>	<i>Fire and Radiation Safety (OHS 709)</i> (pre-requisite: Physical Agents OHS 314)
<i>Accident Theory (OHS 323)</i>	Advanced Toxicology (OHS 422) (pre-requisite: Introductory Toxicology OHS 322)
Physical Agents (OHS 314)	Occupational Hygiene I (OHS 421)

Year 3	
Semester 5	Semester 6
Research Methods (ENH 522) (pre-requisite: Epidemiology ENH 122)	Occupational Hygiene II (OHS 621) (pre-requisite: Occupational Hygiene I OHS 421)
<i>Systems Safety (OHS 509)</i> (pre-requisite: Physical Agents OHS 314)	<i>Ergonomics (OHS 516)</i> (pre-requisites: Physical Agents OHS 314 and Pathophysiology ENH 220 or Occupational Health and Safety OHS 508)

Safety Evaluation Techniques (OHS 523) (pre-requisite: Physical Agents OHS 314)	<i>Environment and Emergencies (POH 407)</i>
Open Elective	Open Elective
Lower Level Liberal study Table A	Upper Level Liberal study Table B

Year 4	
Semester 7	Semester 8
<i>Health Education and Promotion (POH 705)</i>	<i>Sectoral Applications (OHS 800)</i>
Risk Assessment (ENH 825)	<i>Advanced Health and Safety Law (OHS 806)</i> (pre-requisite: Environmental Health Law ENH 121)
Disability Management (OHS 477) (pre-requisite: Ergonomics OHS 516)	<i>OHSE Management Systems (OHS 811)</i>
Upper Level Liberal study Table B	Safety Control Methods (OHS 623) (pre-requisites: Accident Theory OHS 323 & OHS 523)
Open Elective	Upper Level Liberal study Table B

Note: Course with ~~strikethrough~~ = credit awarded for diploma students

Appendix 2: Program structure for the 2-year fast-track *Bachelor of Applied Science (Occupational Health and Safety)* (Commencing Fall 2020)

Year 1	
Semester 1	Semester 2
Environmental Health Law (ENH 121)	Introductory Toxicology (OHS 322)
Pathophysiology (ENH 220)	Biostatistics (ENH 440)
Introductory Organic Chemistry (CHY 152)	<i>Determinants of Health (POH 201)</i>
<i>Biological Agents (OHS 301)</i>	<i>Occupational Hygiene I (OHS 421)</i>
<i>Accident Theory (OHS 323)</i>	Epidemiology (ENH 122)
Physical Agents (OHS 314)	<i>Fire and Radiation Safety (OHS 709)</i>
	<i>Ergonomics (OHS 516)</i>

Year 2	
Semester 3	Semester 4
Research Methods (ENH 522)	Advanced Toxicology (OHS 422)
Safety Evaluation Techniques (OHS 523)	Occupational Hygiene II (OHS 621)
Risk Assessment (ENH 825)	<i>Environment and Emergencies (POH 407)</i>
<i>Disability Management (OHS 477)</i>	Safety Control Methods (OHS 623)
<i>Systems Safety (OHS 509)</i>	<i>OHSE Management Systems (OHS 811)</i>
<i>Health Education and Promotion (POH 705)</i>	<i>Sectoral Applications (OHS 800)</i>
	<i>Advanced Health and Safety Law (OHS 806)</i>

Note: Course with ~~strikethrough~~ = credit awarded for diploma students

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the School of Occupational and Public Health diploma to degree pathway.*

F. PERIODIC PROGRAM REVIEW – Bachelor of Science in Mathematics and its Applications – Faculty of Science

FINAL ASSESSMENT REPORT

In accordance with the Institutional Quality Assurance Process (IQAP), this final assessment report provides a

synthesis of the external evaluation and the internal response and assessments of the undergraduate **Mathematics and its Applications** program. The report identifies the significant strengths of the program, together with opportunities for program improvement and enhancement, and it sets out and prioritizes the recommendations that have been selected for implementation.

The Implementation Plan identifies who will be responsible for leading the implementation of the recommendations; who will be responsible for approving and providing any resources entailed by those recommendations; and timelines for acting on and monitoring the implementation of the recommendations.

SUMMARY OF THE PERIODIC PROGRAM REVIEW OF THE MATHEMATICS AND ITS APPLICATIONS PROGRAM

The Mathematics and its Applications program submitted a self-study report to the Vice-Provost Academic on March 12, 2019. The self-study presented the program descriptions and learning outcomes, an analytical assessment of the program, and program data including the data collected from a student survey along with the standard University Planning data tables. Appended were the course outlines for all core required and elective courses in the program and the CVs for all RFA faculty members in the department.

Two external arm's-length external reviewers (Dr. Javad Mashreghi, Professor, Mathematics and Statistics, Faculty of Science and Engineering, Laval University, and Dr. Lisa Jeffrey, Professor, Mathematics, Faculty of Arts and Science, University of Toronto-Scarborough) and one internal reviewer (Dr. Stephen Waldman, Professor, Chemical Engineering, Faculty of Engineering and Architectural Science) were appointed by the Dean of the Faculty of Science from a set of proposed reviewers. They reviewed the self-study documentation and then conducted a site visit at Ryerson University on November 13-14, 2018.

The visit included meetings with the Provost and Vice-President Academic; Vice-Provost Academic; Dean, Faculty of Science; Chair, Mathematics and its Applications; and library staff. The PRT also met with several members of the department including staff and faculty members, as well as students and alumni. A general tour of the campus was provided, including the undergraduate teaching facilities and laboratories.

In their report, dated December 20, 2018, the Peer Review Team (PRT) provided feedback that describes how the Mathematics and its Applications program meets the IQAP evaluation criteria and is consistent with the University's mission and academic priorities. The Peer Review Team (PRT) indicated the current program is relevant to society at large and produces graduates capable of moving into a variety of fields, both in academia and in industry. The curriculum is generally comprehensive and includes well-organized lab components and an option for co-op placement.

The main areas of strength identified by the PRT include:

- Successful in training qualified personnel for various corners of the commercial centers within the GTA;
- Professors and students collaborate very well;
- Positive feedback from students about the department, its atmosphere and the quality of instruction;

The PRT also identified areas for improvement, specifically, the program is neither a traditional pure mathematics program nor a traditional applied mathematics program. This appears to result in students falling into two distinct groups: those aligned with either 'applied' or with 'pure' mathematics, which may require more clearly defined 'frontiers', with the option to move back and forth if students so choose.

The Chair of the Mathematics and its Applications program submitted a response to the PRT Report on January 24, 2019. The response to both the PRT Report and the Program's Response was submitted by the Dean of Science on March 8, 2019.

The Academic Standards Committee completed its assessment of the Mathematics and its Applications Program Review on May 2, 2019. The Committee indicated that a thorough, analytical and self-critical program review was conducted. The School integrated into the developmental plan feedback from students, alumni, and peer reviewers, and outlined a comprehensive plan for program enhancements moving forward.

The Academic Standards Committee recommends that the program continues, as well as provide a one-year and a two-year follow-up report, as follows:

The one-year follow-up report, due June 30, 2020 is to include:

1. A status report on the initiatives outlined in the Implementation Plan, including changing options to an appropriate alternative (minors, concentrations, majors – see Senate Policy 2);
2. Updated course outlines; and
3. A status report on the new communications course.

The two-year follow-up report, due June 30, 2021 is to include:

1. Employment data for graduates of the Mathematics and its Applications program.

Presented to Senate for Approval: **June 11, 2019**

Start date of next Periodic Program Review: **2024-25**

SUMMARY OF THE REVIEWERS' RECOMMENDATIONS WITH THE PROGRAM'S AND DEAN'S RESPONSES

RECOMMENDATION 1.

It is recommended, with high priority, that the University considers consolidating space for the Mathematics department. In addition, for the sake of integrity, social and academic life, it is recommended that the University considers creating new (dedicated) space for the students.

Department Response: The department agrees with this recommendation wholeheartedly. We realize that a long term solution to our space issues will take time, creativity and good will to resolve. In short, there is no quick fix to this challenge, and the department commits to work in good faith on this with the Dean. With regard to the program, we point out that our students may be the only ones in the Faculty that do not have their own dedicated space. The department resolves to engage with both the students and the Dean to meet this recommendation.

Dean's Response: This is the top priority of the university. There is great momentum towards breaking ground on a new Science building, which has in its plan to consolidate the Mathematics Department. Dedicated Mathematics student space, however is not part of that plan. It could be that some of the vacated space currently occupied by the department could retrofitted for student occupation. In the shorter term, to accommodate Mathematics operations, there will be a further dispersing of the department. This involves the move of the department office to Kerr Hall.

RECOMMENDATION 2.

It is recommended that the program considers creating two streams. One in applied mathematics (the existing program) and another in pure mathematics. The existing applied mathematics program should be supplied with more programming and applied courses. The new pure mathematics stream should contain more rigorous courses to enhance the knowledge of students and prepare them for postgraduate studies.

It is also recommended to have a mechanism to allow outstanding students to follow both streams if they wish. It happens quite often that a pure mathematician needs computer language skills, or an applied mathematician feels the necessity of grasping more rigorous results. In such situations, the student should have an option to pursue more courses on the other stream, most possibly at the expense of staying longer in the program.

Department Response: This is the most interesting recommendation by the PRT. Their visit brought to light a certain dichotomy in the attitude of the students about the program. The entire Periodic Program Review (PPR) process shed much light on the program, but it was not until the actual site visit that the department learned how the students who want an 'applied' education feel that the program is not applied enough, while the students wanting more theory felt that the 'pure' aspects of the program did not go far enough.

The department feels that it would be unwieldy to offer two distinct streams as suggested by the report. This program takes in 50 students per year and is therefore a small program. Dividing this group into two smaller subgroups, each with its own individual needs, does not appear to be economically feasible. Rather, through curriculum changes discussed below it is felt that the two groups of students, pure and applied, can be satisfied moving forward. These changes will address the needs of both groups.

Dean's Response: There is a tendency for program review to make suggestions of splitting streams within programs to accommodate different student perceptions, abilities and needs. Sometimes this is practical, sometimes not. At this point in time there does not appear to be sufficient demand or resources to undertake the commissioning of a split stream for mathematics. The department and the Dean are in agreement on this.

RECOMMENDATION 3.

It is recommended that the program should increase the minimum entrance requirements and should revisit the high school courses required for admission.

If the decision is to not change the entrance (high school) course requirements, it is recommended that a mandatory diagnostic test be utilized. For students who do poorly on the diagnostic test, they would either be offered extra help in the summer before enrollment, or placed in a new one-term course that teaches the material of Calculus & Vectors which would be a prerequisite for Calculus I.

Department Response: The department will explore, with the Registrar's office and the Dean, the idea of changing the enrollment criteria. The addition of *Calculus and Vectors* as a requirement for admission has its appeal and is consistent with the departmental goal of attracting the best students possible. This is not a decision to be made only by the department alone as there may be implications regarding the department's intake goals. It is to be determined how the addition of this extra requirement will affect the number of applications received and how this might influence our enrollment numbers.

Regardless of the outcome the department has recently implemented a diagnostic test given to all first year students. Incoming students are offered help through a summer program, and students who do not do well on the diagnostic test are offered resources through the Math Help Centre to improve their pre-calculus abilities.

Dean's Response: All programs would like to believe that bumping up the entry level GPA will result in a "better quality of student". This may or may not be true and it is unclear how high the GPA would have to rise before a noticeable difference would take place. Moreover, the enrollment corridor makes it challenging for this to be enforced. Indeed it is often that a higher quality (perceived or otherwise) of program attracts a higher quality student. There is also the continuing issue of math fear in K-12 that compels students to avoid mathematics. This recommendation may be unattainable at present.

RECOMMENDATION 4.

It is recommended to enhance more programming languages (e.g. R, SAS, Python and C++) in the existing courses, or even create new ones to address this issue.

Department Response: In the curricular changes discussed below it will be evident that the department embraces this recommendation. We are actively seeking that R, SAS and Python be added to the program.

Dean's Response: The Dean supports the department response.

RECOMMENDATION 5.

In terms of core course delivery, the PRT suggests offering the existing courses according to the following plan:

Year	Fall Semester	Winter Semester
1	Calculus I Discrete I Science I Liberal	Calculus II Discrete II Science II Liberal
2	Linear Algebra I Statistics I Calculus III	Linear Algebra II Statistics II ODE
3	Analysis	Algebra
4	Complex Analysis	

Department Response: Looking at the included table, one will see that the revised curriculum follows the recommended changes.

Dean's Response: The Dean supports the department response. Additionally, the trading out of a Communications course to an internal "communications" course should also be seriously thought through. The ethos of the CMN course is to help science students communicate to the public. The suggested Math course seems more about

communications within the math culture. Both are important. The Dean suggests talking with FCS about making a section of the CMN course more appropriate for math students, if possible. And if not, then communicating math to the public should be integrated into the courses within the math program itself.

RECOMMENDATION 6.

It is recommended that additional TA positions be made available for the program and reduce tutorial section sizes accordingly. As a positive side effect, increasing the number of TA's would have the additional benefit of providing employment for Ryerson mathematics graduate students.

Department Response: The department agrees that tutorial sizes can be overlarge and hopes that the requisite funding is made available to meet this recommendation. The department realizes that in order for this resource to be cost effective it is crucial that the faculty members of the department diligently endeavor to make the best use of it. Spending money on smaller tutorials is only as effective as the effort that is put into making them an effective learning experience.

Dean's Response: The Dean supports the department response. Altering tutorial size may require resources, which will have to be considered and designed carefully.

RECOMMENDATION 7.

It is recommended to have a long term plan for the delivery of program elective courses so students can appropriately plan their studies and complete their program in a timely fashion.

Department Response: The department acknowledges that the offering of electives on a yearly basis can be improved. The main constraints in offering electives are class size and faculty complement.

In spite of the large list of potential electives the department can only offer a few of them per semester, given the teaching resources available. The department has a large number of service courses that it must offer and this constrains the number of electives that it may also offer in any given semester. Fortunately, with four new hires this year, this constraint shall be overcome in the future. But even with the possibility of being able to offer more electives, sometimes the enrollment numbers in elective courses are low. The number of upper year students in the program is small, and this greatly constrains the number of electives that are offered.

This requires the department to carefully manage *how* the electives are offered. The main strategy is to offer certain electives every other year. The idea is that in the span of two years a student will be able to take a given elective in one of those two years. We have pursued this strategy, but we have not been as rigorous as we could have. In order to commit to this strategy, and to help students in their long-range planning, the department will commit to publishing which electives will be offered for the next two to three years.

Dean's Response: The Dean supports the department response.

IMPLEMENTATION PLAN

RECOMMENDATION AND IMPLEMENTATION PLAN
Recommendation # 1
Recommendation: Curriculum modification I: Computer Science
Rationale: Identified in self-study and PRT report that computer science knowledge is crucial to the discipline.
Objective: Improve and strengthen LO 8: essential programming skills.
Actions: <ul style="list-style-type: none"> • Removal of CPS 118 in semester 1 and replace with CPS 109. • The addition of CPS 209 as a potential second science course. • Addition of R language programming to statistics courses. (Done) • More coherent use of programming in later courses.
Timeline: 2018-19 academic year with submission of proposal to VPA by June 30, 2019; commences Fall 2020
Responsibility for leading initiative: Program Director and Chair
Responsibly for approving recommendation, providing any resources made necessary by the recommendation, and overall monitoring of the implementation of the recommendation: Chair and Faculty Dean

RECOMMENDATION AND IMPLEMENTATION PLAN
Recommendation # 2
Recommendation: Curriculum Modification 2: <i>Restructure program.</i>
Rationale: Self-study and PRT report identify the need to modify the program to address retention issues.
Objective: To improve student retention and time-to-graduation by improvement of the curriculum structure.
Actions: <ul style="list-style-type: none"> • Add one hour of lecture to the first year calculus courses, MTH 207 and MTH 310 to allow more time to develop the same material. (Done) • Provide added learning resources through SLGs offered through the Learning Centre. (Done) • Move MTH 525 and MTH 617 from 7th and 8th semesters to the 5th and 6th semesters respectively. • Move MTH 719 from 8th semester to 4th semester (Completed 2019)
Timeline: 2018-19 academic year with submission of proposal to VPA by June 30, 2019; commences Fall 2020
Responsibility for leading initiative: Program Director and Chair
Responsibly for approving recommendation, providing any resources made necessary by the recommendation, and overall monitoring of the implementation of the recommendation: Chair and Faculty Dean

RECOMMENDATION AND IMPLEMENTATION PLAN
Recommendation # 3
Recommendation: Curriculum modification 3: Proof writing
Rationale: Self-study and PRT report identify students' weakness in developing and communicating mathematical proofs.
Objective: To improve students' achievement of LO 7a—d.
Actions: <ul style="list-style-type: none"> • Develop a new course to introduce students to proof writing. (Done) • Better reinforce mathematical writing in the core mathematics courses.
Timeline: 2018-19 academic year with submission of proposal to VPA by June 30, 2019; commences Fall 2020
Responsibility for leading initiative: Program Director and Chair
Responsibly for approving recommendation, providing any resources made necessary by the recommendation, and overall monitoring of the implementation of the recommendation: Chair and Faculty Dean

RECOMMENDATION AND IMPLEMENTATION PLAN
Recommendation # 4
Recommendation: Better planning of electives
Rationale: As provided by the self-study and the PRT report, students find the present system of elective offerings confusing.
Objective: To give students better opportunity to plan their elective choices in the long term.
Actions: <ul style="list-style-type: none"> • <i>Develop a two- to three-year plan of elective course offerings.</i> • Publish this plan so students are aware of which electives they can count on in future years.
Timeline: 2018-19 academic year with submission of proposal to VPA by June 30, 2019; commences Fall 2020
Responsibility for leading initiative: Program Director and Chair
Responsibly for approving recommendation, providing any resources made necessary by the recommendation, and overall monitoring of the implementation of the recommendation: Chair and Faculty Dean

Recommendation

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the Periodic Program Review for the Mathematics and its Applications Bachelor of Science Degree Program – Faculty of Science.*

G. NEW PROGRAM – Bachelor of Fine Arts (Honours) in Professional Music – Faculty of Communication and Design



Program Proposal

Undergraduate Degree Program

Bachelor of Fine Arts (Hons), Professional Music

Ryerson University
The Faculty of Communication and Design
School of Creative Industries
RTA School of Media
Ryerson School of Performance

May 16, 2019



Dean's Assessment of Peer Review Team Report



Office of the Dean
Faculty of Communication & Design

January 16, 2019

I am writing to lend my full support to the proposed Bachelor of Fine Arts degree program in Professional Music.

This program offers a unique approach to postsecondary music education in Canada, one that blends academic scholarship, industry, innovation and entrepreneurship. The program meets many of the objectives of Ryerson University's 2014-2019 Academic Plan, Our Time to Lead, as well as the goals outlined in the Faculty of Communication and Design unit report.

The proposed BFA in Professional Music is a truly interdisciplinary initiative, drawing upon expertise in the RTA School of Media, School of Performance and School of Creative Industries, while adding new music-focused courses, to develop dynamic graduates well positioned to find employment in an ever-changing industry. The rapid growth of new music media platforms, business models and technologies have created demand for graduates with digital media competencies and knowledge of management, business practices, and entrepreneurship. Therefore, the program aims to create well-rounded graduates who have the skills and entrepreneurial mindset to advance their own careers and the industry as a whole in a rapidly changing landscape, while becoming specialists in their preferred area.

The Peer Review Team that studied our proposal are leading experts in the field of music education, and their wholly enthusiastic endorsement of the program shows the strength of our proposed offering. It is also a testament to our faculty and staff at FCAD, and their thoughtful work in crafting the proposal and site visit. I share their enthusiasm and expectation that the BFA in Professional Music will be an innovative and unique comprehensive program for future music professionals.

The Peer Review team has made a few suggestions to ensure the program simultaneously meets the needs of students and industry. I appreciate their recommendations and would like to briefly comment on them:

1) For the two new faculty positions, have at least one position be dedicated to someone who has a background as a practitioner in some area of the music industry, and some background in music performance

This is in line with our current plan to hire two new faculty members with performance, industry and educational experience. It is important that the new faculty have recent and relevant experience working directly with musicians in live or recorded settings, and that they bring with them strong connectivity to the artists, producers and leaders of Canada's thriving music industry.

2) Create experiential opportunities by engaging Toronto's live and recorded music industry

We have developed and will continue to expand our partnerships with music organizations, venues and professionals. This is already reflected in the industry and community involvement with the Music Den, which will only continue to expand and grow. We have had wide-ranging discussions with the leading music venues, promoters, labels, and managers, and there is universal appetite for engagement with our proposed program. With Senate approval for this program, we will take these discussions into their next stage of establishing agreements for experiential learning, guest lectures, internships and more. We are aware that many of Toronto's music professionals are eager to connect with our future students for experiential learning and employment opportunities, and we are also looking beyond Toronto, to create national and international working partnerships for this program.

3) Work towards a dedicated Canada Research Chair or another type of research chair, given the scope and innovation of the proposed program

I agree that there is an excellent opportunity to support and enhance this program with a nationally-recognized research chair, whose scholarly and creative activity may inform and strengthen the academic experience of students in this program. FCAD is fortunate to have recently attracted its first Tier One Canada Research Chair in Creative Innovation and Leadership. I look forward to exploring this opportunity for both existing Ryerson faculty involved in this program as well as potential new faculty recruits.

In summary, I would like to thank the Peer Review Team for their insights and support of this proposal; the Chairs, faculty and staff at FCAD for their work in developing this proposed program; and the faculty and deans of the Ted Rogers School of Management and Faculty of Arts for their support of the proposed program electives. I am pleased to give my full support of this application, and I look forward to its passage through ASC and the Senate with much eagerness.

Yours Truly,



Charles Falzon
Dean
Faculty of Communication and Design
Ryerson University

Peer Review Team Report

RYERSON PROFESSIONAL MUSIC PROGRAM

PEER REVIEW TEAM REPORT

Charity Marsh, Don Gorder

INTRODUCTION

We had the pleasure of traveling to Toronto to review the proposed Ryerson Professional Music Program for an intensive day on Monday, October 30th, 2018. Prior to our onsite visit, we both received draft copies of the Executive Summary for the program. Upon the completion of the site visit, we were both in agreement that the proposed program would make an exceptional addition to both the Ryerson community and the communities it serves. As is noted throughout the following report, overall we believe the proposed Ryerson Professional Music Program is innovative in scope, and offers to fill a major gap when it comes to the area of professional music education at the university level. We look forward to seeing the proposed program launched.

OUTLINE OF THE REVIEW

Our first contact was with Cormac McGee, Coordinator of the site visit, and Noah Schwartz, Lecturer and Proposal Developer. They gave us an overview of the day's activities and accompanied us to the first meeting with the Program Committee, which included: Steven Ehrlich, Lead Faculty member; Peggy Shannon, Chair, School of Performance; James Nadler, Chair, Creative Industries; Kathleen Pirrie Adams, Chair, RTA School of Media; and Noah Schwartz.

We were then given a tour of the departments and facilities, including the technology labs, broadcast studios, recording studios, classrooms, and performance venues used by the three schools from which instruction in RPM will be drawn.

We then met with core faculty from the three schools that included: Michael Murphy, RTA; Laura Nenyck, RTA; Mark Campbell, RTA; Michael Bergmann, Performance; Paul Moody, Performance; and David Gauntlett, Creative Industries. From this meeting we were able to gain a sense of the synergy that exists among these schools, and hear their positive comments about the creation of an integrated, multi-disciplinary program.

This meeting was followed by lunch with 6-7 pre-selected students representing each of the three schools. They gave us their thoughts about the proposed program and answered our questions regarding the need for it.

We then met briefly with Jay Wolofsky, Librarian, and were given a tour of the library by Mandi Arlain, Librarian. Mandi also took us to the graduate research facility and the student social area on the top floor of the building.

The tour was followed by a meeting with Marcia Moshe, Vice-Provost, Academic, who gave us information about the common standards for new programs set by the Council on Quality Assurance, and the guidelines for this report.

Our next meeting was with Charles Falzon, Dean, FCAD. Dr. Falzon gave us his thoughts about the program, most notably that he wants it to be a catalyst for interdisciplinary environments and languages, and that the curriculum must be nimble in adapting to changes in career preparation.

Our final meeting was with Michael Benarroch, Provost. The meeting was brief, but long enough for us to gain an understanding from Dr. Benarroch that he supports the program and recognizes the need for it.

Our day ended with a visit to the Music Den, with Steven Ehrlich and Cormac McGee.

EVALUATION CRITERIA

a. Objectives

- i. The proposed Ryerson Professional Music Program (RPM) as a Bachelor of Fine Arts is consistent with Ryerson's mission and the University's *2014-2019 Academic Plan, Our Time to Lead*. Following our evaluation of the material, the meetings with students, faculty, and support staff, we found the proposed RPM meets all four priorities as indicated below.

Priority One: "Enable Greater Student Engagement and Success through Exceptional Learning Experiences." The RPM Program seeks to teach key theoretical and practical skills that are required for the diversity and vastness of the music industries. Engaging in an experiential learning environment is necessary to support the high levels of success of future graduates.

Priority Two: "Increase SRC Excellence, Intensity, and Impact." As the first of its kind in Toronto, the RPM Program will foster innovation between scholarly and creative research. The program will increase the desire for community and industry collaboration, which will result in new kinds of scholarly research collaboration in the areas of digital media, technology, design, culture, creative industries, management, and entrepreneurship. The addition of two new Faculty members will bring even more depth to the high calibre research of FCAD.

Priority Three: "Foster an Innovative Ecosystem." As discussed in the program proposal, the ecosystem which the RPM program is designed to create is one that is in alignment with the creative industries and subsequently, a business ecosystem. Within the RPM the development of such an ecosystem begins at the student level, enabling creativity and possibility as students work to create new ecosystems while simultaneously, engaging fully with existing ecosystems at the local, national, and international levels.

Priority Four: "Expand Community Engagement and City Building." The uniqueness of this program and its focus on "one-of-a-kind" educational experiences, including a vast number of opportunities for experiential learning and community engagement, speaks specifically to priority four. The RPM seeks to fulfill the need for a Professional Music undergraduate program within Toronto, Canada's centre for the Music Industry.

Overall, the RPM program is in line with both Ryerson's mission and University Academic Plan, as well as with the goals outlined in FCAD's unit report.

- i. The requirements and associated learning outcomes for the RPM program are clearly in line with and appropriate for Ryerson's expectations in a BFA.
- ii. The designation of a BFA for the Ryerson Professional Music program is appropriate and quite significant. The BFA designation indicates the importance placed on the intensiveness of the art and design focus in many of the studio courses related to audio and sound production, live production, and modern music production. Moreover, the BFA is an internationally and nationally recognized degree that speaks to a particular quality and standard for both theory and practice. For this program, the emphasis on outcomes for students falls within a mastery of creative, theoretical, technical, and entrepreneurial, which makes the most sense within the parameters of BFA degree.

In summary, the objectives of the RPM program are in alignment with Ryerson's Academic Plan and Strategic Priorities. The proposal offers sufficient detail as to how the RPM program will take up each of the strategic priorities and contribute to innovation in leadership in the institution, as well as in the broader communities Ryerson serves.

b. Admission Requirements

Admission requirements, as laid out on page 18 of the Program Proposal, are appropriate for attracting students who are right for the program, and capable of succeeding in it. The requirements point to an entering student who is focused on a career in music, whether in production, business, music creation, or other applications of technology, and is thereby differentiated from students entering CI, RTA, or Performance. The requirement of a recorded demo and a video will showcase the applicant's technical proficiency; the essay will indicate the applicant's passion for studying the contemporary music industry, and his/her knowledge of it; the CV will highlight the applicant's academic, professional, and extracurricular background and other work experience; and the interview will provide a final screening to identify those who are the right fit for the program. These requirements are rigorous, but probably necessary given the anticipated large number of applicants the program will attract.

The proposal provides a sufficient explanation of alternative requirements for entry into this undergraduate program, including the Ontario Secondary School Diploma or equivalent, the minimum of six Grade 12 U or M courses, a minimum overall average of 70%, and a minimum grade of 75% or higher in Grade 12U English.

c. Structure

The program is structured with a core of 22 required courses, nine of which are new and designated as RPM, two are existing courses from RTA, ten are existing courses from CI, and a summer internship. Some of the courses are offered at two levels, Introductory and Reinforcement, while others are offered only at Reinforcement or Advanced levels. Course descriptions indicate that these courses build on skills and competencies gained in lower level courses, and as such, require students to apply this prior learning in more rigorous settings. The nine new courses give the program its distinctive focus on music, with courses in music fundamentals, digital production, performance production, branding, etc., all related to the

skill set and knowledge base needed by the well-rounded, contemporary professional musician. The two new advanced core courses, Master Class and Practicum Project, are appropriate for the students' senior year, when they can bring all of their learning into focus in connecting with music industry professionals and writing their career plan. The two existing RTA courses and the ten existing CI courses add an interdisciplinary element to the program and relate directly to learning outcomes in a broader context. The program structure is also enhanced by the large number of elective courses, providing opportunities for students to choose (under advising) courses that are of particular interest or importance in their targeted career path, i.e. a specialization.

In summary: The structure of the program, with new music-focused core courses and practicums, existing core courses from RTA and CI that add depth and interdisciplinary elements, ample space for electives from across FCAD for added focus on specialized or ancillary interests, and courses mapped from introductory to reinforcement to advanced, is appropriate to meet the program learning outcomes as specified in the proposal.

d. Program Content

The curriculum is designed to address the needs of a rapidly-changing music industry. Technology has brought the industry into an era of disintermediation, with artists becoming less dependent on major companies for recording, marketing, promotion, booking, and publishing their music. A large independent sector has grown out of this sea change, with independent practitioners and entrepreneurs who have learned to use technology to move artists' careers forward in the same manner as the major companies, but on a smaller scale. This is the case with both live and recorded music. Survival as an independent artist/practitioner requires a diverse skill set that includes management, marketing, branding, digital media, and finance. And, if they are not skilled performers or composers, these music professionals must have at least a modicum of understanding of music as an art form, and how it is created.

The RPM curriculum includes nine new courses that address this skill set as it relates to contemporary music creation and the production of live and recorded music. The Master Class provides the opportunity to engage with industry professionals and build a network of future employers, the Internship places students in real-world music business environments such that they can learn the inner workings and dynamics of an enterprise, and the Practicum Project requires students to strategize their entry to music as a profession.

Existing courses from CI and RTA (most notably Music Business I and II and Music & Brands), provide interdisciplinary skills and add depth to students' knowledge base in areas such as management, entrepreneurship, creative collaboration, and intellectual property.

The curriculum includes a large number of open electives, giving students the opportunity to choose courses from CI, RTA, Performance, FCAD, and the Department of Music and Philosophy. These areas offer a wide range of courses that could bring an element of holism to the RPM student's education.

In summary: The RPM curriculum has been thoughtfully designed to address the needs of the

contemporary music industry and its future employees, entrepreneurs, and practitioners. The core curriculum provides the specific skill set and knowledge base that contemporary music professionals must have, while the open electives bring added depth in areas of specialization, and serve to round out students' education.

e. Mode of Delivery

Curriculum delivery is appropriately balanced with lecture and lab-based courses, studio-based courses, and experiential settings. Delivery of the core curriculum flows smoothly from lecture-based introductory courses in the early stages, to lab-based reinforcement courses in the middle, to experiential, project-based courses in the later stages. This allows students to learn the basics of music creation, production, and business, and then apply this learning in the studio, lab, and project-based courses as they near the completion of the program. The summer internship, monitored by the program coordinator, is an essential component in the program, giving students real-life work experiences and opportunities to network with industry professionals. Students can also choose from a wide range of electives that fall within a chosen field of study, and are also delivered in lecture, lab, and project-based environments.

In summary: The program employs modes of delivery that are appropriately balanced with content-based, skill-based, and experiential. Through this combination, students will meet the intended program learning outcomes and Degree Level Expectations.

f. Assessment of Teaching and Learning

- i. The proposed methods of the assessment of student achievement of the RPM learning outcomes adhere to the teaching evaluation procedures set out in the RFA and CUPE Collective. This means there will be quality and consistency in teaching expectations and assessment which is critical. However, specifics of student assessment will be determined by the specifics of the course delivery method (i.e. lectures demand written assignments; studio/ production courses combine written assignments with project creation, workshop assignments, and participation). Assignments are expected to meet the learning objectives and the overall program learning outcomes which are detailed in the proposal document at length (2.6 Learning Outcomes). As is also noted in the proposal, the assignments should also ensure that students achieve requisite oral and written communication skills, production training and experience, as well as the ability to analyze and assess business opportunities in the industry.
- ii. The plans for documenting and demonstrating the level of performance of students is consistent with Ryerson's statement of its BFA expectations. This is demonstrated in the program goals and program structure, specifically the completion of 40 courses, including prescribed and elective courses and a summer internship. There is also a commitment to developing specific courses to address the ever-evolving music industries and the new knowledges that students will need to pursue careers in the various aspects of the industries. The proposal addresses program content and innovation, as well as a variety of modes of delivery (production workshops, lecture, interactive and experiential online learning and fieldwork, which will assist in achieving all learning outcomes.

g. Resources

The resources (existing and planned) are adequate for the proposed program. The projected number of students for intake is 50. In order to accommodate for the increase, teaching and administration have been addressed in the proposal.

For administrative staffing the proposal document the RPM program will draw on the administrative staffing resources of CI, RTA, and Performance on an agreed upon costs sharing arrangement, with an RPM budget allocation towards administrative support which will be housed within CI. The plan for to support the increase for teaching support is to hire two new RFA members with expertise in the relevant fields required to run the RPM program. Sessional and part-time teachers will fulfill any additional teaching requirements. The commitment to hiring 2 new faculty members is key to the success of this program.

The proposed curriculum includes a number of existing courses from across the three partners - CI, RTA, and Performance. The use of these courses also speaks to the number of faculty who will be participating in this program. From the attached CVs and the descriptions of research expertise, it is evident that a substantial number of faculty are highly qualified and competent to teach and/ or supervise in the program. The faculty listed, coming from CI, RFA, and Performance, reflect core competencies in production, recording, broadcasting, business, entrepreneurship, management, and live performance.

There are a number of additional resources that will assist in sustaining quality undergraduate research activities, including the library resources, existing studio and lab spaces in the Rogers Communication Centre and a number of other FCAD facilities. The facilities include technology labs, broadcast studios, recording studios, classrooms, and performance venues used by the three schools from which instruction in RPM will be drawn. Further to these resources, the RPM program will also have access to the programming and support of the Music Den incubator.

Focusing on business and entrepreneurship, the Music Den provides opportunity and access to a number of partnerships with many of Canada's industry leaders that will also assist with the development for internships and experiential learning opportunities.

h. Quality and Other Indicators

As discussed above, from the CVs and the descriptions of participating faculty, there is sufficient evidence of research, teaching, and industry quality and expertise. A number of faculty members have demonstrated innovation within their research programs, as well as excellence in scholarly contributions. Collectively the faculty reflect core competencies in production, recording, broadcasting, business, entrepreneurship, management, and live performance. As stated in the proposal, the evidence suggests the unique combination of expertise and varied pedagogical background is well suited to support and develop this new program in professional Music.

Moreover, the program structure and faculty research will ensure the intellectual quality of the student experience.

OTHER ISSUES

One deficiency noted by the review team was the lack of instruction in music performance, i.e. applied instruction in voice and instrumental, and ensembles. RPM students must have access to a base of performing musicians, for project-based and experiential learning. We therefore recommend the following:

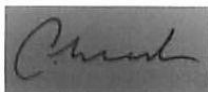
- Expanded engagement and collaboration with the Toronto live and recorded music industry—music presenters, venue managers, booking agents, promoters, artist managers, recording engineers, publishers, etc.—to create experiential environments and allow students to learn how to work with real professional musicians on both the business and the creative sides.
- For the two new faculty positions, have at least one of these positions be dedicated to someone who has a background as a practitioner in some area of the music industry, and some background in music performance.

SUMMARY AND RECOMMENDATIONS

The RPM Program is well-positioned to provide a unique, quality educational experience for students. With Toronto's bustling music industry as its backdrop and a curriculum designed to produce graduates who find their place in it, the outlook is quite good for the program to be successful. With its integration of existing courses from Ryerson's mature programs in Creative Industries, Media, and Performance with new courses focusing on music production, creativity, and business, RPM has the markings of a comprehensive program for future music professionals. The added feature of electives drawn from liberal arts, the Department of Philosophy, the School of Management, and across FCAD, adds a holistic, interdisciplinary element that further distinguishes RPM from competing programs.

One suggestion we will make is considering the scope and innovation of the proposed program, it would make sense to work towards a dedicated Canada Research Chair or another type of research chair. This would offer further support for even more dedicated research and creative scholarly activity.

Signatures of Reviewers



Dr. Charity Marsh
CRC Interactive Media and Popular Music
Faculty of Media, Art, & Performance
University of Regina, Regina, Canada



Donald C. Gorder, JD
Chair, Music Business/Management
Department Berklee College of Music
Boston, MA, USA

Response To Peer Review Team Report

As per Senate Policy 112, a team of peers visited the Faculty of Communication and Design on October 29, 2018. They submitted their report on December 5, 2018.

Both reviewers fully support a B.F.A. in Professional Music, declaring “we were both in agreement that the proposed program would make an exceptional addition to both the Ryerson community and the communities it serves.” The reviewers further state that the program “has the markings of a comprehensive program for future music professionals.”

The one issue raised in the Peer Review Team Report is “lack of instruction in music performance.” Going forward RPM will focus on the PRT recommendations to address this issue. The first recommendation is outreach to the community in order to cultivate opportunities for students to play music in live venues. The second is to ensure that the two new faculty hires have a balance of musical, industry and educational experience. In order to facilitate this process we will engage the Program Advisory Committee and Music Den Steering Committee, which includes members from many of Canada’s leading music organizations, including The Corporation of Massey Hall & Roy Thomson Hall, Canada’s Music Incubator, the City of Toronto, SOCAN, and many performing musicians and business innovators.

The PRT affirms the belief of the Faculty of Communication and Design, RTA School of Media, School of Creative Industries, and the School of Performance that this program fills an important gap in current post-secondary offerings: “Overall we believe the proposed Ryerson Professional Music Program is innovative in scope, and offers to fill a major gap when it comes to the area of professional music education at the university level. We look forward to seeing the proposed program launched.”

Executive Summary

Honours Bachelor of Fine Arts, Ryerson Professional Music (RPM) program: at a glance	
RPM is jointly delivered by three FCAD Schools: Creative Industries, the RTA School of Media, and the School of Performance.	<p style="text-align: center;"><i>In summary:</i></p> <p>The Faculty of Communication and Design (FCAD) proposes to establish a new undergraduate program leading to an Honours Bachelor of Fine Arts in Professional Music. The Ryerson Professional Music (RPM) program is a “business of music” industry-focused program on the one hand, and a music recording and live event production program on the other. At its core, the program nurtures an appreciation and understanding of professional music theory and context (including business, entrepreneurship, recording and live events), and fosters creativity and leadership in a variety of music-related industries and settings.</p>
The curriculum builds on existing courses within FCAD and adds eight newly designed professional music courses, including Modern Music Fundamentals and Digital Music Production.	
Enrolment is planned at 50 new students every year, expected to accommodate 160 full-time equivalent students at a steady state.	
Admissions will be granted through an interview and the review of a creative portfolio.	

The Faculty of Communication and Design (FCAD) proposes to establish a new undergraduate program leading to an Honours Bachelor of Fine Arts in Professional Music. The Ryerson Professional Music (RPM) program is a “business of music” industry-focused program on the one hand, and a music recording and live event production program on the other. At its core, the program nurtures an appreciation and understanding of music theory and context, and fosters creativity and leadership in a variety of music-related industries and settings.

“We will give young musicians the knowledge to build careers as players but also as business people. This program is for musicians who want to understand the business of the business.”

— Gary Moss, Founder of Yangaroo
Program Advisory Council Member

This program is intended for students who are passionate about music and who want to succeed in music-related careers as producers, performers, managers, entrepreneurs, and executives.

RPM is a nationally distinct program, rich with experiential learning opportunities in the heart of Toronto, North America’s third-largest music market.¹ Through multifaceted partnerships with leading music organizations and performance venues, students will have access to placement opportunities in the areas of music recording and sound production, artist development, marketing and live event production.

¹ Toronto Music Advisory Council. *Toronto Music Strategy: Supporting and Growing the City’s Music Sector*. February 2016. Retrieved November, 2016 from <http://www.toronto.ca/legdocs/mmis/2016/ed/bgrd/backgroundfile-90615.pdf>

The new program, paired with the Music Den – Ryerson’s music business incubator and a unique part of the pioneering Zone Learning model – will become a key educational node in the City of Toronto’s music ecosystem. As a deliberate and integral part of Toronto Council’s “Music City” strategy, this cluster of activity will combine education, entrepreneurship support, and talent development in a vibrant hub of activity on the Ryerson campus, resulting in positive social and economic impact.

The program has been designed to take advantage of the unique interdisciplinary strengths of existing programs within FCAD, the home of Canada’s premier post-secondary schools for the creative and cultural industries. RPM has been designed and will be jointly delivered as a collaborative effort between three FCAD schools: the School of Creative Industries (CI), the RTA School of Media (RTA) and the Ryerson School of Performance (Performance). This program builds on existing competencies and curricula within the programs, augmented with new specialty curricula and new faculty hires to address key areas specific to the music industry. The Professional Music program will be administered by CI, with curricular delivery shared between the three participating schools.

How the RPM program is different:

It’s important to understand what makes the Ryerson Professional Music program unique in Canada. Canadian postsecondary institutions have traditionally separated the focus on music education into two streams: conservatory musical training, and technical production skills. Traditional music degree-granting programs have followed a conservatory training model within university faculties, while the technical studies of music production, recording and business have been the domain of college diploma programs. Neither model synthesizes the three most important components into a single degree: music creation, business and leadership, and music and event production, with an overarching mixture of theory and practice, infused with a deep contextual understanding that is grounded in the always-evolving commercial and cultural present day realities of the music industry.

This program is distinct and timely because it focuses on aspects of music creation, production, and distribution not covered at Canadian postsecondary institutions at the university level—namely, the entrepreneurial, creative and technical contexts and skills of modern music. Ryerson is a leader in

“The do-it-yourself scene in Toronto is becoming increasingly important. Exciting innovations coming out of the art of music aren’t found in brick and mortar mainstream venues; they’re on Geary Ave, or in a parking lot. Students will learn how to activate live events in non-traditional spaces.”

— Mike Tanner, Senior Development Officer for the Music Sector, Economic Development and Culture Division of the City of Toronto, Program Advisory Council Member

“Everything I’ve learned in the past 15 years through various educational programs and work experience, I’ve learned in individual silos. I wish I had a place where I could have learned it all at once.”

— Steven McGrath, Media and Artist Development Manager at Massey Hall and Roy Thomson Hall, Program Advisory Council Member

blending traditional education with experiential learning opportunities into industry-relevant program offerings. The study of sound synthesis, home recording, live event performance production, and modern do-it-yourself business techniques will resonate with young talented students eager to find their own approach within a degree-granting university. The exposure to a breadth of courses will help create well-rounded professionals, entrepreneurs and performers.

As a modern experiential academic program, integrated within the economic and social fabric of a city bustling with live music entertainment, artist development, and commercial recording activity, students will receive a well-rounded overview of the essential elements of professional music and an introduction to the varied skill set needed to succeed in the industry in a variety of in-demand roles spanning live musical events, recording, and management.

How is the professional practice of music changing, and what are the possible career paths of graduates?

High quality, low cost digital recording capabilities and decentralized music distribution are now broadly available and have brought about paradigmatic shifts in the creative practice and business of music.² The mediums of music distribution have proliferated and modern music industry professionals work in diverse fields including online video, TV, film, sports entertainment, theatre, video game design, and digital marketing.³ The popularity of music as entertainment for audiences and as an active creative endeavor and the current lack of comprehensive music industry and production courses at the undergraduate level fuel the need for this professional music B.F.A. program.

In 2014, sound recording companies in Ontario generated \$245.7 million in GDP and contributed 4,125 full-time equivalent jobs.⁴ Live musical events account for a growing share of profitable activity within the music industry. In 2015, live music companies and the resulting tourism activity generated by events contributed nearly \$1.2 billion to Ontario's GDP. Live music companies directly accounted for a total of 7,300 full-time equivalent jobs in Ontario in 2013. Furthermore, live music represents a substantial growth area of the music industry, for which RPM will directly prepare students for jobs: most live music companies expect up to 14% revenue growth over the next two years, while some predict growth of 25% or

"We need to prepare students for employment and entrepreneurship."

— Dalton Higgins, PR Strategist & Publicist,
Festival and Music Concert Producer,
Award-winning Journalist, Program Advisory
Council Member

"Our strength will be putting a program together where students can affect what's going on in the city."

— Angelika Heim, Music Lawyer and Partner at
Stohn Hay Cafazzo Dembroski Richmond,
Program Advisory Council Member

"We need to be consciously moving in step with the industry. This is a successful program if it teaches students the right questions to ask."

— Gary Moss

² Ontario Media Development Corporation. *Industry Profiles: Music 2015-2016*. Retrieved November, 2016, from http://www.omdc.on.ca/collaboration/research_and_industry_information/industry_profiles/Music_Industry_Profile.htm

³ PricewaterhouseCoopers (PwC). *Global Entertainment and Media Outlook 2015-2019*. Retrieved November, 2016 from <https://www.pwc.com/ca/en/entertainment-media/publications/pwc-global-em-outlook-2015-2019-canadian-highlights-2015-09-en.pdf>

⁴ Ontario Media Development Corporation. *Industry Profiles: Music 2015-2016*. Retrieved November, 2016, from http://www.omdc.on.ca/collaboration/research_and_industry_information/industry_profiles/Music_Industry_Profile.htm

more over the same period. The majority of live music businesses list “Skilled labour to hire” as having a “positive” to “very positive effect” on this anticipated growth, meaning that skilled labour – including engineers, producers, managers – will have a high impact on achieving that growth.⁵

The rapid growth of new music media platforms, business models and technologies have created demand for graduates with general digital media competencies and knowledge of management, business practices, and entrepreneurship.⁶ Therefore, the program aims to create well-rounded graduates who have the ability to combine all these facets of the music media industry while becoming specialists in their preferred area.

The goal of the program is to provide students with an academic environment which exposes them to many aspects of the modern music industry. This type of graduate is currently in demand by music businesses, including record companies, artist services companies, publishing companies and management companies. These enterprises range from small businesses to large multinationals.⁷

New technologies have been adopted by the music and creative industries at a pace faster than educational programs have been able to adapt. Because of this a skill gap exists across creative fields between the requirements of the employer and the skills of new graduates, and there is a need for technological currency in the program design.⁸ RPM is focused on creating graduates with the skills required for the technologies of today and tomorrow within the current and future landscape of the industry.

The shifting technological and economic music marketplace has created an environment where entrepreneurs have the opportunity to build the next generation of music businesses.⁹ This program will offer these future leaders with unique opportunities to create new and exciting cultural products, to build lasting businesses, and to provide employment opportunities for the next generation of creative professionals.

“Exposure to different sides of the industry is important. Even if students won’t work in a particular area, they will need to know how to speak the language to be successful.”

— James Nadler, Chair of the School of Creative Industries

“Understanding how to get funding is essential and rarely taught in other programs -- be it grant writing, label deals, or new income streams.”

— Thompson Egbo-Egbo, Jazz Musician, Program Advisory Council Member

⁵Nordicity. *Live Music Measures Up: An Economic Impact Analysis of Live Music in Ontario*. Music Canada, 2015. Retrieved March, 2017 from <https://musiccanada.com/resources/research/live-music-measures-up>

⁶Canadian Independent Music Association. *Sound Analysis: An examination of the Canadian Independent Music Industry*. February 2013. Retrieved November, 2016 from <http://cimamusic.ca/sound-analysis-canadian-indie-music-sector-hits-the-right-economic-note/>

⁷International Federation of the Phonographic Industry (IFPI). *Global Music Report 2016: State Of The Industry*. Retrieved November, 2016 from <http://www.ifpi.org/downloads/GMR2016.pdf>

⁸Ontario Ministry of Tourism and Culture. Ontario’s Entertainment Creative Cluster. 2013. Retrieved November, 2016, from http://www.mtc.gov.on.ca/en/publications/Creative_Cluster_Report.pdf

⁹Toronto Music Advisory Council. *Toronto Music Strategy: Supporting and Growing the City’s Music Sector*. February 2016. Retrieved November, 2016 from <http://www.toronto.ca/legdocs/mmis/2016/ed/bgrd/backgroundfile-90615.pdf>

Summary of demand for a unique program in Professional Music:

Leaders in the industry and educational fields have expressed interest into the expansion of FCAD's course offerings. Boston's Berklee College of Music and Toronto's Corporation for Massey Hall and Roy Thomson Hall have expressed support for this program. These first-class institutions have the potential to become flagship partners with this new program.

Strong demand for more music-focused courses already can be seen among students currently enrolled in CI, RTA, and Performance, and from current applicants for an education that leads to music media as a future profession. Existing "Business of Music" 1 & 2 courses offered by RTA and "Talent Management" offered by CI are in high demand. There are also currently several music-based clubs at Ryerson including the active and popular student-run group, Musicians@Ryerson. The Music Den at the Transmedia Zone, launched in 2016, has already made a contribution to Zone Learning at Ryerson, through supporting students and community members with mentorship and resources, and also through holding unique events with industry leaders.

The program benefits from the existing infrastructure. Media and business management courses are already in the curriculum and the expertise of current FCAD faculty members. The program is conceived as an interdisciplinary B.F.A. for students whose career pursuits align with professional music positions. Two additional RFA positions will be necessary to manage newly designed RPM core curriculum courses and other specific in-demand areas including event production, digital recording, and live performance.

1.0 Basic Information

1.1 Essentials

Program Name	Undergraduate Program in Professional Music
Degree Designation	Honours Bachelor of Fine Arts
Academic Units	Creative Industries, RTA School of Media, & School of Performance
Principal faculty	Charles Falzon, Dean, FCAD
Involved in program development	Steven Ehrlick, lead faculty member, Assistant Professor James Nadler, Chair, School of Creative Industries Kathleen Pirrie Adams, Chair, RTA School of Media Peggy Shannon, Chair, School of Performance

1.2 Overarching Program Goals and Rationale

The Professional Music program supports the objectives outlined in the University's 2014-2019 Academic Plan, *Our Time To Lead*. The cross-disciplinary format is in alignment with FCAD's vision of zone-learning and industry involvement.¹⁰

The Plan states that, "Ryerson will be Canada's leading comprehensive innovation university, recognized for its high-quality career-related and professional bachelor, master's and doctoral programs and relevant scholarly, research and creative activities."¹¹ The creation of a first Professional Music program in Canada at the undergraduate level is in line with this goal. The program will launch with strong industry involvement, a solid foundation provided by existing FCAD courses which are recognized as the best of their kind in Canada, and innovative experiential learning opportunities. These factors amongst others ensure that the program will provide a first-of-its-kind, best-in-class undergraduate educational experience in Canada.

1.2.1 Faculty of Communication and Design (FCAD)

FCAD, with highly recognized programs of its nine constituent schools, attracts talented students from across Canada and other countries. FCAD programs are innovative and relevant to industry because key pedagogical approaches include experiential learning, zone-learning, and industry involvement. This allows FCAD to stay relevant, helps to set FCAD apart from other undergraduate institutions, attracts students to programs that align with student interests, and also attracts exceptional faculty who provide leadership through teaching and research including the creation of cutting-edge creative works.

1.2.2 Creative Industries (CI)

The Creative Industries Program is an innovative, interdisciplinary BA program for the creative, knowledge-based and service-oriented economy that is assuming an ever-increasing role in the 21st century. The first such program of its kind in North America, the Creative Industries program is designed for students who envision an entrepreneurial and management career in media, entertainment, design or the visual and performing arts. Its students are motivated to learn how the creative process functions in these industries and how emerging technologies are reshaping them. They acquire the kind of solid

¹⁰ Ryerson University, Office of the Vice President Academic Provost and Vice President Academic. *Our Time To Lead: Academic Plan 2014–2019*. p. 6. Retrieved November, 2016 from [http://www.ryerson.ca/content/dam/provost/pdfs/RU_Academic%20Plan_2014_PrintFriendly%20\(1\).pdf](http://www.ryerson.ca/content/dam/provost/pdfs/RU_Academic%20Plan_2014_PrintFriendly%20(1).pdf)

¹¹ Ibid. p. 8

business, entrepreneurial, communication, and management skills that will enable them to build a successful career in these fields. Students from the Creative Industries program have consistently expressed interest in additional music industry courses.

1.2.3 RTA School of Media (RTA)

The RTA School of Media has been providing the broadcast industries with highly skilled professionals for 60 years and is considered the leading school of broadcasting and media in Canada. Students from across Canada and around the world enroll in RTA's four year B.A. program. In 2007, RTA launched its first graduate program, a Master of Arts in Media Production, an intense 12-month program designed for both the working professional and the recent graduate seeking a graduate program to further their media studies. RTA provides an extensive course selection to its undergraduate student population of over 600 students. An RTA student explores courses from three spheres - media content (audio, video, digital, writing, design), media context (media studies, business, law, theory, history and research) and liberal studies provided by the Faculty of Arts. Sound production is already an essential part of the RTA curriculum. However, RTA students have continually expressed interest in additional courses that focus on music production, live events, and the music business.

1.2.4 Ryerson School of Performance (Performance)

The Ryerson School of Performance offers a Bachelor of Fine Arts (BFA) degree in three Performance programs – Acting, Dance, and Performance Production. The three programs use a conservatory approach that combines intensive practical training within a multidisciplinary liberal arts curriculum. Students are trained as artists, thinkers, and entrepreneurs capable of launching their own businesses. The problem solving, critical thinking, research, and communication skills that students develop are essential to success in the arts and cultural industries. The School of Performance has a nationally and internationally renowned faculty and staff. The creative activity of faculty and staff within the School – as it relates to the training of students in the studio, theatre, or scene and costume shops – is a key measure of teaching performance and also a contribution to the performing arts field. The Ryerson Theatre School was founded in 1971 as an autonomous department within Ryerson University (then Ryerson Polytechnic Institute), but its roots go back to 1950. Performance is well known for the interaction between its students and current arts professionals. The school draws upon the country's top artists and arts managers to guest lecture, conduct workshops, direct, choreograph, and occasionally to design senior productions.

1.2.5 The Music Den at the Transmedia Zone

Launched in April 2016, the Music Den at the Transmedia Zone is an incubation program that provides guidance and support to aspiring innovators in the music industry. The Transmedia Zone is a creative business incubator focused on storytelling and emerging platforms. The Transmedia Zone supports projects from students as well as industry members and puts a priority on collaborative cross-disciplinary work, with teams sharing expertise and experience as projects move from concept to production.

The goal of the Music Den is to offer resources, business advice and mentorship to emerging entrepreneurs and others who are passionate about creating innovative tools and services for the music industry. The Music Den has a steering committee which includes some of the most influential

individuals in the Canadian music industry, including the CEO of Universal Music Canada and the CEO of Massey and Roy Thomson Hall group.¹²

The Music Den supports innovation and entrepreneurship in the music industry in a manner which is diverse and community-focused. This framework enables a broad-base of ventures working a wide array of issues to enter into the program. Companies that have been incubated in the Music Den include: Sodatone: an online A&R tool that was acquired by Warner Music Group; JamStack: an innovative guitar speaker that won the Canadian Music Week Startup pitch competition; and The Hype Academy: a community organization for youth in Scarborough.

1.3 Curriculum Overview

Students in the Professional Music Program are enrolled in a common core curriculum, focused on developing the skills necessary for professionals in the modern music industry (Appendix 4; Appendix 7). This structure provides students with a multidisciplinary background in the essential domains of business, music creation, music production and event production, in conjunction with specific expertise in their chosen areas of specialization.

Prerequisite studio-based courses throughout the four years of the program, in addition to a required summer internship, provide students with many experiential learning opportunities featuring industry-focused and collaborative experience. The breadth, depth, and immersiveness of these music industry experiences are currently unavailable in the Canadian post-secondary landscape.

A major strength of the program is the combination of the prescribed curriculum with an equal amount of student electives. Students can choose from a wide array of course offerings available through CI, RTA, Performance, and other FCAD and Ryerson Schools. Students work with a program supervisor to ensure that elective choices logically follow a path appropriate to their career objectives.

The program consists of a 40-course curriculum that is designed to impart core competencies and core knowledge in the theoretical frameworks and fundamental production skills appropriate to the music industry. Courses consist of existing CI, RTA, and Performance offerings in addition to eight new courses. The remaining portion of the program consists of FCAD electives, Ryerson Department of Philosophy and Music courses and Liberal Arts electives.

The Ontario Universities Council establishes the protocol for new program approvals and guidelines for University Undergraduate Degree Level Expectations (UDLEs) through the *Quality Assurance Framework*.¹³ *Our Time to Lead*, Ryerson's official academic plan is in accordance with the Institutional Quality Assurance Process which is informed by the Ontario Universities Council and implemented by Ryerson's Academic Vice-Provost and Director of Curriculum Quality Assurance. The Ryerson Honours Bachelor of Fine Arts, Professional Music program is designed to reflect and further the goals of Ryerson, FCAD, and the UDLEs.

¹² Ngabo, G. *Ryerson opens music incubator offering support, mentorship for entrepreneurs*. Metro News. May 02, 2016. Retrieved November, 2016, from <http://www.metronews.ca/news/toronto/2016/05/02/ryerson-opens-music-incubator.html>

¹³ Ontario Universities Council on Quality Assurance. *Quality Assurance Framework*. Oct. 2016. Web. Retrieved Feb, 2017. <http://oucqa.ca/framework/1-2-quality-assurance-in-ontario/>

1.4 Partnerships

FCAD schools have long-standing formal and informal partnerships within the creative industries -- recent examples include with Audible, Cirque du Soleil, Spin Master, Rogers, Bell Media, and many more. Tens of thousands of graduates have entered the media, entertainment and events industry over the past decades. FCAD schools maintain contact with their respective industries and sectors through active Program Advisory Committees, which are populated by industry leaders and influencers. FCAD schools coordinate and administer seminars and panels throughout the year, featuring Program Advisory Committee members and other industry experts.

The Music Den at the Transmedia Zone has a Steering Committee which includes important industry figures such as the CEO of Universal Music Canada (also on the Program Advisory Committee for CI), the CEO of Corporation of Massey Hall and Roy Thompson Hall, and the Chief Membership and Business Development Officer, SOCAN. These individuals plus the other members of the committee are currently mentoring Music Den participants who are looking to start the next generation of music business as well as facilitating internships for interested students.

In March 2018, FCAD announced a partnership with Berklee College of Music the world's preeminent contemporary music school.¹⁴ With a view to future expansion of the partnership around the Professional Music Program, the partnership will forge new ground in international learning rooted in professional music and production through several bilateral initiatives, including exchange programs, guest lecturers and summer workshops.

¹⁴FCAD News. *FCAD and Berklee College of Music Collaborate*. March 29, 2018. Web. Retrieved Oct, 2018. <https://www.ryerson.ca/fcad/news-events/latest-news/Berklee-and-Ryerson/>

1.5 Four Year Curriculum Overview

First Year			
<i>Fall Semester (1st)</i>		<i>Winter Semester (2nd)</i>	
RPM 101	Modern Music Fundamentals I	RPM 102	Modern Music Fundamentals II
RPM 201	Digital Music Production I	RPM 202	Digital Music Production II
CRI 100	Creative Industries Overview	CRI 200	IP Issues in the Digital Age
Liberal Studies	One course from Table A (Lower Level)	Liberal Studies	One course from Table A (Lower Level)
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective ¹⁵	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
Second Year			
<i>Fall Semester (3rd)</i>		<i>Winter Semester (4th)</i>	
RPM 301	Performance Production I	RPM 302	Performance Production II
CRI 300	Digital Design Studio	CRI 400	Entrepreneurship in Creative Industries
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
Liberal Studies	One course from Table A (Lower Level) (or) One course from Table B (Upper Level)	Liberal Studies	One course from Table B (Upper Level)
Business Course	Ted Rogers School of Management CI Elective	Business Course	Ted Rogers School of Management CI Elective
Third Year			
<i>Fall Semester (5th)</i>		<i>Winter Semester (6th)</i>	
CRI 600	The Creative Process	CRI 620	Concert and Festival Management
RTA 927	Business of Music I	RTA 937	Business of Music II
Liberal Studies	One course from Table B (Upper Level)	Liberal Studies	One course from Table B (Upper Level)
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
Summer Internship			
Fourth Year			
<i>Fall Semester (7th)</i>		<i>Winter Semester (8th)</i>	
RPM 401	Masterclass	RPM 402	Practicum Project
CRI 670	Music and Brands	CRI 800	Managing Creative Enterprises
CRI 710	Creative Industries Research Methodology	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective

¹⁵ Full list of elective courses are listed in Appendices 13-17

1.6 Program Advisory Committee Members

Name	Organization
Angelika Heim	Partner, Stohn Hay Cafazzo Dembroski Richmond LLP
Cherie Sinclair	Owner/Executive Producer, The Field
Dalton Higgins	Publicist, Festival Producer, Journalist, Author
Gary Moss	President & CEO, Yangaroo
Gilles Paquin	President & CEO, Paquin Entertainment Group
Greg Mills	Head, Global Equities, RBC (Retired)
Mike McCarty	Chief Membership and Business Development Officer, SOCAN
Mike Tanner	Music Sector Development Officer, City of Toronto
Stephen McGrath	Artist & Audience Development Manager, The Corporation of Massey Hall & Roy Thomson Hall
Thompson Egbo-Egbo	Artist, Founder, Thompson T. Egbo-Egbo Arts Foundation
Toni Morgan	Founder, The Beat Academy, Manager Director, Northeastern University School of Law
Tyson Parker	Head of Music, Bell Media
Vel Omazic	Executive Director, Canada's Music Incubator

2.0 Program Details

2.1 Alignment with the Institutional Plans of Ryerson and FCAD

This program is in line with the priorities outlined in the University's *2014-2019 Academic Plan, Our Time To Lead*.¹⁶

Priority One: "Enable Greater Student Engagement and Success through Exceptional Experiences." The Professional Music program will equip students with key theoretical and practical skills for the fast paced modern music industry. This program will have enrolment of 50 students per year, and admissions are likely to be highly competitive. Therefore the students in the program have a clear desire to learn and further their careers in the music industry. This program will provide a one-of-kind experiential learning environment which features industry involvement as a central pedagogical tenet.

Priority Two: "Increase SRC Excellence, Intensity and Impact." Toronto is the centre of the Canadian music industry. Currently, there is no modern music industry production undergraduate program in the city. Creating the first of its kind Professional Music program is an opportunity to foster creativity and also scholarly research, building on existing research within the RTA School of Media and elsewhere

¹⁶Ryerson University. *Our Time to Lead: Academic Plan 2014-2019, Report To the Senate*. May 2016. Retrieved November, 2016 from http://www.ryerson.ca/content/dam/senate/documents/Academic_Plan_Update_May_2016.pdf

within FCAD. As part of the resource plan for offering this program, two new Ryerson Faculty with specialized knowledge of the music industry will be recruited, deepening the potential for SRC activity and impact within this important cultural and economic domain. The visibility and uniqueness of this program will create increased demand among industry partners for scholarly collaboration, thus opening new potential avenues for research on areas noted in the Academic Plan, including: digital media, technology, design, culture, creative industries, management, entrepreneurship, and competition.

Priority Three: “Foster an Innovation Ecosystem.” RPM is built to cultivate innovation and impart the imperative of ecosystem alignment in the creative industries. Business ecosystem alignment is a modern economic philosophy popularized in the early 1990s at Harvard Business School and was introduced in the 1993 Harvard Business Review article titled “Predators and Prey: A New Ecology of Competition.”¹⁷ The article states that a business ecosystem is a “economic community supported by a foundation of interacting organizations and individuals—the organisms of the business world... companies holding leadership roles may change over time, but the function of ecosystem leader is valued by the community because it enables members to move toward shared visions to align their investments, and to find mutually supportive roles.”¹⁸ Students will work together to support each other and begin the process of building an organic ecosystem through skill-sharing and business opportunity alignment. Students will naturally join existing ecosystems within the city and globally because of the focus on industry and community involvement.

Priority Four: “Expand Community Engagement and City Building.” This program is dedicated to experiential learning, zone-learning, industry involvement, and one-of-a-kind educational experiences. This type of pedagogical method must be employed with community involvement and city involvement. Students have expressed clear demand for music programs and industry leaders have time and again shown they're more than willing to be generous with their time.¹⁹ In his speech at the launch event for the Music Den, Toronto City Councilor Michael Thompson, chair of the Economic Development and Culture Committee, said:

“Toronto is already a world-class music city, and our aspirations for growth in this sector are many, as evidenced by the City’s Music Strategy. By supporting emerging entrepreneurs and innovators, and by collaborating with industry partners, programs like the Music Den can encourage the business of music and support an environment friendly to creators.”²⁰

The launch of the first Professional Music undergraduate program in Canada is another step forward to supporting the city's music strategy and encouraging the business of music in Toronto.

This program is in line with the FCAD unit report which is outlined in the University’s 2014-2019 Academic Plan, Our Time To Lead.

Goal 1: “Ensure we are future-ready in the changing landscape of media and the creative industries.” This program works to further the objectives of this goal through building on partnerships with the music industry and civic leaders, including Massey Hall and Roy Thomson Hall, the City of Toronto’s

¹⁷ Moore, J. F. *Predators and Prey: A New Ecology of Competition*. 1993. Retrieved November 7, from <http://blogs.harvard.edu/jim/files/2010/04/Predators-and-Prey.pdf>

¹⁸ Moore, J. F. *The death of competition: Leadership and strategy in the age of business ecosystems*. 1996. New York: HarperBusiness. p. 26.

¹⁹ The Transmedia Zone. *The Music Den*. Retrieved November, 2016, from <http://transmediazone.ca/musicden/>

²⁰ FCAD News. *The Music Den launches to support aspiring innovators in the business of music*. Ryerson University. April 28, 2016. Retrieved November, 2016 from <http://www.ryerson.ca/fcad/news-events/latest-news/music-den-launch/>

Economic Development and Culture division and a wide cross-section of industry players. The Music Den is currently engaging with community leaders and the curricular design of RPM is committed to strengthening these connections in order to develop and maintain quality and relevance in education and course offerings. Critically, the curriculum is built around the lasting importance of critical thinking, interdisciplinary skills, entrepreneurship and the creative process. These competencies will serve graduates of the program well as the technologies and commercial approaches of the music industry continue to evolve into the future.

Goal 2: “Become the creative and innovation hub for faculty, students and practitioners.” A key tenet of the vision for the FCAD SRC Creative Innovation Hub is interdisciplinarity and promoting connections and natural ecosystems between the FCAD schools. Indeed, music has a role to play in many if not all of the cultural and creative industries. The interdisciplinary nature of RPM serves to enhance student and faculty connections between CI, RTA, Performance and also within the wider FCAD and industry context. The RPM curriculum examines emerging trends in creative industries and serves to strengthen FCAD’s SRC commitment to research and creative practice within the areas of “Consumer Experience, Cultural Strategy, and Digital Innovation.”

Goal 3: “Make an impact in our fields and the broader community.” FCAD is building thought leadership and impactful public-private partnerships as a long-term strategy to sustain its reputation, growth, and societal impact. The Music Den has been a central part of achieving this goal and has facilitated favourable community support through engagement with community leaders, musicians, and entrepreneurs. RPM will increase the focus on promoting diversity and equity for emerging artists and community members, while educating students on creative approaches and business models that grow and sustain artists, audiences and the industry as a whole.

Goal 4: “Offer a distinct student experience in a world of choice.” Toronto is North America’s third largest music market and has Canada’s largest population of musicians and artists.²¹ Within the past decade the city has seen a wave of local-born artists including Drake, The Weeknd, BADBADNOTGOOD, and Deadmau5 reach international popularity and acclaim. Canada has yet to establish a preeminent undergraduate institution for the study of professional music in its contemporary context. RPM is well situated to fill this niche both geographically and pedagogically. Canada’s competitive pricing for international students will mean that RPM is an attractive option for international students, including those from the United States who are considering attending a world-class professional music program.

RPM values the fair and just treatment of all community members through the creation of opportunities and the removal of barriers to address historic and current disadvantages for underrepresented and marginalized groups. The program values and respects diversity of knowledge, world views and experiences that come from membership in different groups, and the contribution that diversity makes to the learning, teaching, research and work environment. The program values the equitable, intentional and ongoing engagement of diversity within every facet of university life. It is the shared responsibility of all community members to foster a welcoming, supportive and respectful learning, teaching, research and work environment.

²¹ Toronto Music Advisory Council. *Toronto Music Strategy: Supporting and Growing the City’s Music Sector*. February 2016. Retrieved November, 2016 from <http://www.toronto.ca/legdocs/mmis/2016/ed/bgrd/backgroundfile-90615.pdf>

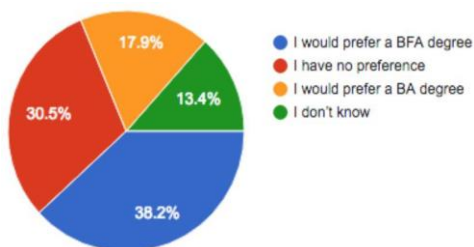
2.2 Degree Nomenclature

The Ryerson Professional Music program awards students an Honours Bachelor of Fine Arts degree. The BFA designation is an indication of the intensiveness of the art and design focus in the many studio courses related to audio and sound production, live event production, and modern music production. The BFA designation is distinct from a BA degree, which signals a more general liberal arts approach. Nevertheless, the RPM BFA will be very clearly and consistently positioned as a professional degree in the arts, with intensive creative work and theoretical studies focused in the area of music, supported by liberal arts, professional studies and general electives.

In this respect, the RPM BFA is similar to the BFA degrees offered by FCAD in the areas of Film Studies, Photography Studies, New Media, and Performance Production. These programs combine theory, skill-building, and studio-based courses, allowing experiential and self-directed learning. Similar to the Professional Music program, the Performance Production BFA “seeks to educate future leaders and creative personnel for the Canadian cultural sector, serving across the expanding fields of media and theatre technology.”²² The RTA New Media BFA “fuses emergent technologies with art practice, media production, and theory. As a student in new media, you will master the creative, talk the technical and learn to thrive in entrepreneurship.”²³

A Bachelor of Fine Arts in Professional Music will indicate to the Canadian music industry that graduates have the creative and technical mastery, skills and knowledge suited to the field. Students will benefit from FCAD’s reputation in the music, media and entertainment industries, as it produces sought-after graduates from RTA, Creative Industries and the School of Performance.

Lastly, our research has shown that the BFA degree designation is valued by prospective students to a greater extent than a BA, thus ensuring the relevance and attractiveness of the RPM degree. In an October 2018 survey of FCAD students (n=262), we asked, “To what extent would you value a Bachelor of a Fine Arts (BFA) degree versus a Bachelor of Arts (BA) degree?” The majority of respondents said they would prefer a BFA degree (38%), versus 18% who said they would prefer a BA degree. The results of that survey question are shown below (Appendix 19).



To further validate this finding, the response to this question was limited to those respondents who indicated earlier in the survey that they would have been “likely” (4/5 on Likert scale) or “very likely” (5/5) to accept an offer of enrolment in a Professional Music Program instead of their current program, if they had received an offer. Of those respondents, we found that 39% would prefer the BFA versus 14% that would prefer the BA. (33% said they had no preference, and 12% said they didn’t know.)

²²Ryerson School of Performance. Performance Production BFA program. Retrieved Sep, 2018. <https://ryersonperformance.ca/programs/production>

²³Ryerson RTA School of Media. New Media BFA program. Retrieved Sep, 2018. <https://ryersonrta.ca/programs/bfa-new-media>

2.3 Admission Requirements

The structure of the admissions process for RPM ensures that the students entering the program are uniquely focused on music. The process is clearly differentiated from students entering CI, RTA, and Performance. Admissions for RPM is a holistic process that includes academic and non-academic requirements. It considers the applicant's high school grades, creative portfolio, and the individual student's circumstances. The program will admit 50 students each year.

The program will require an Ontario Secondary School Diploma (OSSD) or equivalent with a minimum of six Grade 12 U or M courses. Typically, a minimum overall average of 70% establishes eligibility for admission consideration; a minimum grade of 75% or higher will be required in Grade 12U English (ENG4U/EAE4U). In addition to meeting the academic requirements, applicants will submit a host of non-academic requirements. These requirements will be reviewed periodically and revised as necessary, and could include:

- A. Current resume/curriculum vitae highlighting education, work experience, volunteer experience, and extracurricular activities.
- B. A recorded demo of original recorded material. This demo should showcase the applicant's musical production talents and aesthetic. The demo should be no longer than 5 minutes in duration.
- C. A student-produced 2 to 3 minute video which documents the creative processes behind the composition and production of the demo, and explains the reason why it showcases the applicant's talent and technical proficiency.
- D. A maximum 600-word written essay on an issue regarding music production, the music industry, live music, music technology or any other musically related subject important in the 21st century landscape.
- E. 2 Reference Forms: One form must be completed and submitted by current or past academic reference (e.g. guidance counsellors, teachers, professors). The other reference may be from a current or past collaborator, supervisor or employer. The references may not be family members.
- F. A short (15 to 20 minute) in-person or online interview with an FCAD faculty member or CUPE lecturer.

The purpose of this creative and portfolio-based admission process is to select candidates with interdisciplinary interests, as well as traditional and non-traditional music education experiences. The program will conduct equitable recruitment and work to attract a variety of students through a holistic application process. Policies and criteria will be put in place to encourage objectivity in relation to EDI, such as criteria for admission that are equitable and fair. Reviewers will be required to have EDI training, will be selected from FCAD's diverse set of faculty and CUPE, and will have a background in music and the creative industries.

This program will attract applicants that are differentiated from CI, RTA, and Performance because RPM requires direct involvement with songwriting, production, and/or live performance. Presently lacking access to a program like ours, students with these interests are currently attracted to music industry-focused diploma or certificate programs at the college and private college level, or performance degree programs at the undergraduate level. RPM will attract a new type of applicant to Ryerson through offering a university degree not currently available in Canada.

2.4 Overarching Program Goals and Program Structure

A student in the Ryerson Professional Music program will complete the following 40 courses:

- 1) 11 prescribed courses, (RPM²⁴) Ryerson Professional Music

- 2) 8 prescribed courses, Creative Industries
 - 3) 6 liberal arts courses, 3 (LL) lower-level and 3 (UL) upper-level
 - 4) 7 elective courses, Open Elective Table or FCAD Electives
 - 5) 2 business courses, Ted Rogers School of Management Business Module
 - 6) 2 elective courses, Ryerson School of Performance
 - 7) 2 elective courses, RTA School of Media
 - 8) 1 elective course, Department of Philosophy
 - 9) 1 elective course, Creative Industries
- * Summer Internship

This program develops the core competencies for critical thinking, oral and written communication, use of new technology platforms and basic production capabilities, business management, collaboration and cross-functional teamwork, research design and methodology. The courses move from introductory to reinforcement to advanced levels and are balanced to prepare students for careers in the creative industries and/or to move on to graduate studies. This curricular design follows the “three levels of inclusion” cited in The Ontario Universities Council Quality Assurance Framework.²⁵

Core RPM courses will be designed within a constructivist paradigm, utilizing learning community and knowledge building pedagogical principles. Each student will enter these courses — particularly RPM 101, 201, and 301 — with a unique knowledge base, making the classroom a place of distributed expertise, reciprocal teaching and learning leadership. The concepts and topics covered in these courses are fundamentals utilized by musicians regardless of skill level or experience. Project-based assessment engages students from a wide variety of skill levels while fulfilling the learning outcomes. In addition to Ryerson’s Student Learning Support offerings, RPM will support students through a variety of programming initiatives facilitated through the Music Den, focusing on core competencies such as songwriting, production, and performance.

All students will undertake studies in the following areas: digital audio production and recording, music composition, media theory and history, business management, communication theory, marketing, liberal arts studies, accounting, finance, law, entrepreneurship, research design, and organizational behaviour. In the summer prior to 4th year, students must commence an internship consisting of a minimum of 240 hours of work. The internship is monitored by the program coordinator and is intended to give students first-hand, practical experience of the environment in which creative enterprises operate.

Students receive a mixed course delivery which includes lecture, lab, and studio-based courses. As students move through the program, increased amounts of lab and studio based courses and project work enable them to further specialize in their chosen field of study and career path. Lab based courses that move from introductory to reinforcement to advanced levels ensure students have the opportunity to complete project based work that is appropriate for a Bachelor of Fine Arts in Professional Music (Appendix 4).

2.4.1 FCAD Electives

CI courses expose students to fundamental business and legal practices and cultural theories and these courses are required in the RPM core curriculum. In addition, CI offers many popular elective courses that will benefit RPM Students, these electives include: CRI 530, Talent Management; CRI 620, Live Entertainment and Event Marketing (Appendix 16); and the Business Module offered by the Ted Rogers School of Management to CI students (Appendix 14).

RTA courses provide students with critical learning in digital media theory and production. Courses include: RTA 901 Advertising, RTA 963 Web Design, and a focused module of elective choices designed for RPM students (Appendix 17).

Performance courses enable students to develop key skills and examine the theoretical frameworks required for successful careers in live performance and production. Courses include: THF 316 The Global Stage, THF 325 Musical Theatre, and a focused module of elective choices designed for RPM students (Appendix 15).

2.4.2 Ryerson Electives

The Department of Philosophy and Music (MUS) offers over 10 music-focused courses. These courses are currently being offered to FCAD students and are popular elective choices. Department of Philosophy and Music course offerings will serve to enhance the RPM curriculum by exposing students to the experienced faculty and their current research. (Appendix 13).

RPM students are required to take liberal arts courses and have the opportunity to take several Open Electives. The program coordinator supports students in choosing their electives.

2.5 Program Content and Innovation

The music industry has in the last ten years been confronted with audience fragmentation. While this has meant more resources directed to niche markets for a lesser return, the upside has been the requirement for more content, content creators and additional staff. New business are designed to cater to niche demographic groups who no longer consume one type of programming in the same numbers as in the past. As this trend continues, more qualified employees will be required to produce and manage this type of programming.

Successful careers in the music industry are dynamic, multifaceted, and diverse. Interdisciplinary skills are necessary to meet the requirements of the constantly evolving creative industries. It is not enough to be a skilled artist, marketer or engineer. Successful artists today are not solely focused on traditional conceptions of making and producing music. Their talents and focus span from songwriting, to the stage, to the boardroom, to brand creation, management, marketing, and across digital media. More than ever, to be successful in the industry, one needs to be adaptable and equipped with a broad skill set, with enough expertise to do a little bit of everything well. The curriculum of the RPM is designed to prepare students with these mindset and competencies for success.

²⁴ And pre-existing code including *RTA 927* and *RTA 937*

²⁵ Parson, Bob. *Curriculum Mapping (Undergraduate Program): Description and Instructions*. University of Ottawa. 2010. Retrieved Feb, 2017. <http://ontarioedudevlopers.wikispaces.com/file/detail/Curriculum+mapping+instructions+Undergrad+uOttawa+Bob+Parson+June+2010.pdf>

While RPM is focused on developing professional musicians and music industry professionals, it is also broadly relevant for providing adaptable skills to individuals who want to make music their life, who want to be interdisciplinary thinkers with holistic skill sets that can adapt to the multifaceted challenges in the creative industries and contribute back to society. The proposed courses for this program are all aimed at addressing current needs in the music industry -- including education gaps and the provision of cutting-edge technology training and story-telling. Given the boundary-crossing nature of music across a variety of media, this program is designed to create a commonality of instruction for anyone in media while providing focus on new areas, whether technological or audience-driven. It is the blending of production, theory, business and marketing, with a strong focus on industry needs, that makes this program relevant and unique.

2.6 Learning Outcomes

Through a combination of experiential and theoretical courses, students will have to meet a number of critical learning outcomes that are required for success in the music industry. The educational content of the program will equip individuals with the necessary critical thinking skills and technical competencies to obtain entry level performance, production, recording, and administrative positions and/or be prepared to implement their own business plans. A student in the Ryerson Professional Music program will obtain the following skills and learning outcomes:

1. Theoretically describe digital music production and creative production requirements and apply those principles within a digital music production context.
2. Theoretically describe the concepts and relationships between melody, harmony, and rhythm, the fundamental aspects of musicianship, and apply those relationships in a digital music production context.
3. Theoretically describe the concepts and the implications of music and media business practices and instruments including contracts, negotiation, financial documents, sales & marketing, and apply those insights and processes in a music industry and entrepreneurial context.
4. Theoretically describe and apply digital media production skills and requirements.
5. Draw on existing skills through self-awareness, awareness of context, and theory to engage in entrepreneurial practices, risks, and opportunities.
6. Professionally communicate verbally, in writing and other media.
7. Be sensitive and open to diversity in terms of people and cultures, with consideration of specific issues of equity, social justice, and inclusion in media and the music industry.
8. Be aware of and consider the patterns and ongoing implications of technological, cultural and economic forces which have shaped the media and music industry in Canada and around the world.
9. Interact and professionally engage with industry.
10. Think, create and iterate in the music industry by operating at the nexus of context, skills, theory and self.
11. Critically recognize and analyze ethical problems to effect practical solutions within consideration of context.

The core RPM courses fulfill the 11 program learning outcomes, from introductory to advanced proficiency, and the program's elective courses further support this learning (Appendix 8).

CI, RTA, and Performance have selected applicable core courses with which to provide students a foundation in the theories, principles and practices of media production and business management. These

courses provide students with theoretical perspective, hands-on production experience, written, oral and digital communication techniques, and business practice skills. Lectures, workshops, tutorials and fieldwork ensure instruction that is career-oriented and experiential (Appendix 4).

In addition to existing courses CI, RTA, and Performance have combined resources to create 8 new courses for the proposed program. These courses are all specialized music, performance, media, and management courses, designed to elevate the student's knowledge from the general to the specific, instructing students on the details, characteristics, and eccentricities of the selected topic. The new core courses provide students with practical experience (performance, production, and project management), advanced theory, and advanced business management (management and entrepreneurship and capstone lectures) (Appendix 3).

2.7 Modes of Delivery

Given the nature of music and media instruction, a Professional Music BFA program will utilize a variety of educational delivery modes. Utilizing RTA and Performance's studios, as well as other facilities, production courses such as Digital Music Production and Performance Production will rely heavily on studio workshops to provide students with a hands-on production experience. The Music Den is an integrated into courses such as Music & Brands and Masterclass, and provides a "living lab" where students can study the application of business theory to a range of real-life business ventures being incubated in the Music Den.

Ryerson Theatre, 110 Bond Street, and other performance spaces will provide venues for live production instruction as a vital component of the Performance Production courses. Other courses such as Entrepreneurship in Creative Industries and The Creative Process combine mass lectures with breakout workshops and tutorials. Practicum and Internship provide students a wide range of practical industry experience. Writing courses such as Creative Processes and Business of Music will use hybrid delivery modes, where students combine creative workshops with lectures and online learning. Traditional lecture courses will also be an integral part of the program, affording efficient delivery of material alongside hands-on learning opportunities.

The variety of delivery modes, from production workshops to lectures, from interactive, experiential online learning to field work, will help achieve the learning outcomes of the program. Students build foundational creative and management capabilities and the ability to produce modern multi-platform music and media projects (Program Learning Outcomes 1, 2 and 3), excellent written skills and the ability to express ideas critically (Program Learning Outcomes 6 and 9). These delivery modes also dovetail with UDLEs 2, 3 and 4 (Knowledge of Methodologies, Application of Knowledge and Communication Skills, respectively).

2.8 Assessment of Teaching and Learning

FCAD adheres to the teaching evaluation procedures set out in the RFA and CUPE Collective Agreements. Student evaluations, either online or bubble sheet, are collected for every course offered during a semester. Tenure-track and Limited Term Faculty (LTF) professors are personally evaluated by tenured faculty twice each semester. Full written evaluations are made available by assessors to the assessed instructor as well as to the Chairs. CUPE instructors are also assessed twice during a term, either twice for one course or once in two courses, if applicable.

As the music and media industries evolve, the FCAD curriculum strives to keep pace with rapid technological growth, new strategic delivery methods and new business models. Assessment of student progress is dependent on the course delivery method; lecture-based courses rely on written assignments and assessments whereas production-based courses combine written assessment with project creation, workshop assignments and participation.

Assignments reflect both the learning objectives for the particular course and the overall program learning outcomes. These varied assessment modalities ensure that students graduate with requisite oral and written communication skills, production training and experience as well as the ability to analyze and assess business opportunities in the industry. Promotion through the program and graduation requirements are in line with Ryerson's undergraduate policies on grading, promotion and academic standing. Each RPM learning outcome is assessed through at least one individual creative project, as well as other forms of assessment including essays, exams, and group projects (Appendix 7).

2.9 Resources

2.9.1 Staffing Resources

The projected annual Professional Music BFA program intake is 50 students. Many of the courses in the curriculum are existing CI, RTA and Performance courses. To accommodate the influx of these students, increased administrative and teaching levels will have to be addressed.

New Teaching Hires: The hiring of two new RFA members with expertise in relevant fields is necessary to offer a fully conceived program. Sessional and part-time instructors will fulfill additional teaching requirements, while maintaining the appropriate RFA to CUPE teaching allocation ratio.

Administrative Staff: Administrative resources will be allocated from CI, RTA, and Performance on an agreed upon cost sharing arrangement, with an RPM budget allocation towards administrative support to be housed within CI.

2.9.2 Space Resources

Additional office space will be required for the new RFA faculty. No new classrooms will be required. The program will make use of existing studio and lab space in the Rogers Communication Centre and other FCAD facilities.

2.9.3 Library Resources

The Library Report is included (Appendix 12).

2.10 Quality Indicators

2.10.1 Current Faculty Resources

RTA's, CI's, and Performance's faculty members' CVs (Appendix 20) reflect core competencies in production, recording, broadcast, business, entrepreneurship, management, and live performance. This unique combination of expertise and varied pedagogical background is well suited to support and develop a new program in Professional Music. This new program has been designed with the areas of expertise covered by current faculty in mind.

2.10.1.1 RTA School of Media

- Kathleen Pirrie Adams, (Chair) is a critic, curator, and video maker. Trained at U of T, York and Ryerson, Adams is an influential voice on the Toronto queer/arts scene. Her intelligent analyses and assessments of lesbian culture have appeared in print venues ranging from Take One to Fuse. During the

1990s, Adams was also involved in queer video production and often curated thematic programs at Inside Out and local galleries.

- Dr. Alexandra Bal (Professor) has worked intensively in production including multimedia educational software development, corporate digital imaging, 3-D animation and experimental film and video.
- Lori Beckstead (Associate Professor) is a professor of audio & digital media, teaching courses in radio production, sound design, and digital media production. Also a sound artist, she has a particular interest in soundscape recording and interactive installation art. As Program Leader for the Canadian Women in Communications/Corus Career Accelerator since 2009, Professor Beckstead develops and delivers an intensive professional development program in digital media and technology for women across Canada each year.
- Dr. Maruysa Bociurkiw (Associate Professor) teaches media theory. Her articles, essays and reviews have appeared in many academic, arts and activist journals and books. She is the author of four literary books, and has been producing films and videos in Canada for the past fifteen years.
- David Bouchard (Assistant Professor) is a media artist who focuses on exploring the potential of computation as a medium for expression, both in software and hardware.
- Marion Coomey (Professor) has been teaching at RTA for 18 years. Professor Coomey has been a media coach and trainer since 1992. She teaches Media Writing, On Air Presentation Skills and Documentary Production. Marion has worked with large corporations, small businesses and media clients on developing their skills dealing with the media. Marion is a reporter, producer and newsreader for the Canadian Broadcasting Corporation.
- Michael Coutanche's (Associate Professor) area of expertise is in teaching writing for Television, Film, Radio and Digital Media. His research focus is on the continuing evolution of the dramatic form and the dynamics of creative collaboration. One of his current interests is studying the function of core dramatic principles in unscripted and reality television. Most recently, Professor Coutanche spearheaded The 2010 Report on Canadian Screenwriters.
- Dr. Ali Mazalek (Canada Research Chair, Associate Professor) works at the forefront of trends in computing and interaction design that support a tighter integration of the physical and digital worlds. She designs and develops tangible and embodied interaction systems that enable people to be more creative across both science and art disciplines. Mazalek received M.S. and Ph.D. degrees from the MIT Media Lab and a Hon. B.Sc. in computer science and mathematics from the University of Toronto. She is a member of the inaugural cohort of the Royal Society of Canada's College of New Scholars, Artists and Scientists.
- Steve Daniels (Associate Professor) uses electronics and communication technologies to create hardware agents, kinetic sculptures, ubiquitous spaces and networked events. Through his practice Steve juxtaposes disparate knowledge systems and experiences in an effort to reveal their underlying structures and assumptions.
- Dr. Charles Davis (Associate Dean, Research for SRC Activities) is an RTA professor who is also cross-appointed with the Entrepreneurship and Strategy Department in the Ted Rogers School of Management. Dr. Davis currently teaches and conducts research on management and policy in industries that produce experience goods - with special interest in innovation and new product development in the software and content layers of mediated creative industries. He is currently involved in research projects on media product innovation, media labour, media industry clusters, audience responses to media offerings, corporate governance of innovation, and digital entrepreneurship.

- Dr. Steven Ehrlick (Assistant Professor) has over 20 years experience practicing entertainment and corporate law within the music, film and television industries. Professor Ehrlick teaches business, law, media writing, and media studies courses.
- Rick Grunberg (Associate Professor) was instrumental in founding one of Canada's most successful television facility and production companies, where his role as Vice President also allowed him to expand his creative production ambitions. Professor Grunberg's research interests are directed in the areas of HD bidirectional broadcast over IP, and Digital Cinema with a key role in the design and implementation of Ryerson's Advanced Visualization and Digital Cinema research Center.
- Richard Lachman (Associate Professor) teaches in the Digital Media field and is also a creative consultant for entertainment and software-development projects. Professor Lachman often makes his research an experimental collaboration with industry, and his projects have been honoured by the Gemini Awards, Canadian New Media Awards and the Webbys. His research interests include transmedia storytelling, digital documentaries, applied/serious gaming, and locative media.
- Dr. Michael Murphy (Professor) teaches courses in Advanced Communication Technology, Radio and Audio Production, Advanced Audio Theory, and Broadcasting History. His expertise is in digital technology applications in media and broadcasting. As a researcher, Dr. Murphy's work over the last twenty years has been in developing new digital applications for media production and delivery.
- Laura Nenysh (Associate Professor) is currently the Director, Graduate Program in Media Production and teaches in the areas of law, business and media management. Professor Nenysh's research interests relate to copyright reform, broadcasting policy, e-commerce, and how new technologies and the Internet affect the international entertainment industry. She also conducts research relating to children's interactive media products.
- Dr. Laurie Petrou (Associate Professor) is a visual artist and writer who teaches digital media and media writing. Her research interests are in overlapping synergies between literary fiction and digital media, as well as existentialism, gender and popular culture.
- Dr. Lila Pine (Professor) is a New Media artist and Indigenous thinker of Aboriginal (Mi'kmaq) descent. Lila teaches New Media production and theory, as well as cross-cultural communication.
- Ramona Pringle (Associate Professor) is a multiplatform producer, interactive video artist and host. Her studio Ramona Pringle Productions, specializes in multiplatform productions.
- Dr. Hossein Rahnema (Associate Professor) is the Research Director of Ryerson's Digital Media Zone (DMZ). Hossein leads the DMZ's market-driven research arm, facilitating and encouraging industry partnerships with DMZ companies and teams. He also leads the DMZ research team Flybits where undergraduate and graduate students work together to break new ground in mobile and pervasive computing.
- David Tucker (Associate Professor), as past Chair of the RTA School of Media spearheaded the development of its first graduate program in Media Production. Professor Tucker has written, produced and directed a Movie of the Week, created arts specials, won numerous international awards. He has presented many papers on media aesthetics at international conferences and has been published in academic journals.
- Dr. Henry Warwick (Associate Professor) has had a long career in software and graphic design. He teaches communication theory and sound synthesis.

- Charles Zamaria (Professor) specializes in the study of business aspects and production practices in all media program production and policy studies for various media industries, with particular emphasis on the cultural sector. As a researcher, the current focus of his work is the examination of behaviour, attitudes and trends related to adoption of the Internet and emerging technologies.

2.10.1.2 School of Creative Industries

- James Nadler (Chair) remains active in the commercial television industry. For Alliance Atlantis, James was the Executive Producer / Showrunner of the first three seasons of Psi Factor: Chronicles of the Paranormal starring Dan Aykroyd, Matt Frewer and Michael Moriarty. James also was the co-showrunner of The Zack Files and Seriously Weird. Other shows James wrote or produced include the documentary series Women on Top and the reality series Office Temps and Crash Addicts. He also developed the long running hit Heartland for the CBC.

- Dr. Jeremy Shtern (Associate Professor) focus is research and teaching on transformations in the structure and governance of communication industries and creative work as they reorganize around globalization and digital technologies.

- Dr. Miranda Campbell (Assistant Professor) is an Assistant Professor in the School of Creative Industries. Her research interests include youth culture, creative labour, and policy development. Her book, Out of the Basement: Youth Cultural Production in Practice and in Policy, maps the rise of small-scale self-generated creative work amongst youth in the 21st century, and was shortlisted for the Donner Prize, for the best public policy book by a Canadian.

- Dr. Louis-Etienne Dubois (Assistant Professor) is assistant Professor of creative industries management at Ryerson University's School of Creative Industries. He holds a Ph.D. from HEC Montréal and from MINES ParisTech. Louis-Etienne's research activities aim at developing a better understanding of collaborative and innovation processes in both traditional and creative organizations.

- Dr. Michael Carter (Assistant Professor) is a 2015 Team Award Recipient for the President's Blue and Gold Award of Excellence, in the design, development and implementation of the Master of Digital Media program. He helped design and implement Ryerson's Zone Learning as well as providing support and mentorship to the DMZ. Michael is formally the Director of Industry for the Master's in Digital Media program and comes to Creative Industries as a specialist in the field of creative business production and operational management.

- Dr. Lorena Escandon (Assistant Professor) is an entrepreneur, creative animator, and consultant in innovation, creativity, and new product development. She studied Information Technology at the University of Monterrey in Mexico, earned a master's degree in Entrepreneurship at the University of Lund in Sweden, and a Ph.D. in Innovation Management at the École de Technologie Supérieure in Montreal, Canada. Her research attempts to reconcile theories of idea generation with the use of information technologies, specifically how to use data analytics to create innovative ideas.

- Dr. Cheryl Thompson (Assistant Professor) is a Banting Postdoctoral Fellow (2016-2018) in the Centre for Drama, Theatre and Performance Studies at the University of Toronto (St. George) and the Department of English and Drama at the University of Toronto Mississauga (UTM). Her project was a visual, historical analysis of the system of meaning in blackface minstrelsy's theatrical playbills, portraits, photographs, illustrations, and visual ephemera outside the traditional theatre in local spaces and places of nation-building during Canada's modern period, 1880s to 1950s.

- Dr. David Gauntlett (Chair in Creative Innovation and Leadership and Professor) joined the School in January 2018. Previously he was Professor of Creativity and Design, and Director of Research, at Westminster School of Media, Arts and Design, University of Westminster, UK. The Tier I Canada

Research Chair is a prestigious role, and brings \$1.4 million in research funding over seven years, and additional infrastructure funding.

- Dr. Ira Levine (Professor) is theatre scholar with a background in theatre directing and performing arts management, Ira Levine has been a Ryerson professor for the past 30 years, chairing both the Theatre School (now School of Performance) and School of Professional Communication. From 1995 to 2005 he was Dean of the Faculty of Communication & Design, in which capacity he co-developed the University's first master's and Ph.D. program (in Communication and Culture), guided the development of professional master's programs in Journalism, Media Production, Documentary Media and Professional Communication, introduced BFA programs in Theatre and Dance, and established the Faculty's international exchange office and partnerships.

2.10.1.3 School of Performance

- Dr. Peggy Shannon (Chair) has served as Chair of the School of Performance at Ryerson University since January 2011. She was the Principal Investigator of a SSHRC Partnership Development Grant to study gender and war. This study, "Women and War: A Comparison Between Canada and Greece", involved partners in Canada, the USA, and Greece. Dr. Shannon has served on grant and abstract selection committees for the California Arts Council, National Endowment for the Arts, the US Government's Fund for Improving Postsecondary Education, the Canadian Military and Veteran Health Research Forum, and the National Playwrights Foundation.

- Perry Schneiderman (Associate Professor) was Artistic Director of the National Theatre School of Canada (1990-2000) and Chair of RTS (2000-2010). Mr. Schneiderman was instrumental in reinvigorating the classical training curricula as well as instituting the actor as creator components in two of the leading acting programs in the country resulting in a record number of artists from these programs working in the field. He has directed over 40 professional and conservatory productions in both official languages including many at the Piggery Theatre as Artistic Director.

- Sheldon Rosen (Associate Professor) has been teaching and writing for the stage since 1972. He has had 17 plays produced throughout the United States and Canada. His play NED AND JACK was produced at the Stratford Festival in Ontario, Canada, in 1979 and 1980 and won the 1980 Canadian Author's Association Award for Drama and was directed on Broadway in 1981 by Colleen Dewhurst.

- Irene Pauzer (Associate Professor) is currently Head of Voice and Speech at Ryerson Theatre School training all four years of the Acting Programme and student dancers in the Dance Programme at the Ryerson Theatre Department. A Linklater based teacher with other pedagogical influences that include Richard Armstrong's Roy Hart extended voice work and The Skinner Release Technique.

- Caroline O'Brien (Associate Chair) is a costume designer, writer and educator and a Ph.D. candidate at The National College of Art and Design in Dublin. Caroline began her career in costuming at Theatre New Brunswick in Fredericton and spent the next few years working with The Stratford Festival, The Banff Centre for the Arts, the Tailoring Shop at CBC in Toronto and The National Ballet of Canada. She worked with Canada's National Ballet School as resident costume designer and wardrobe supervisor, a position she held for almost twenty years.

- Tanya Evidente (Assistant Professor) teaches classical ballet and mentors all four years of students in the dance program. Ms. Evidente began her dance training at Toronto Dance Theatre and received her formal ballet training at Canada's National Ballet School and Prodanza in Havana, Cuba.

- Sholem Dolgoy (Associate Professor) has been working in Canadian and International arts and entertainment for over 40 years. While primarily a lighting designer in theatre, dance, opera, corporate, exhibit and display, he has experience in many areas of production. He had staff or guest positions at diverse organizations including the National Ballet of Canada, Danish National Ballet, the Shaw Festival,

Toronto Free Theatre, Vancouver Opera, the Royal Ontario Museum, the National Capital Commission in Ottawa, and Toyota Canada.

- Pavlo Bosyy (Assistant Professor) is an Assistant Professor of Theatre Production at the Ryerson School of Production at Ryerson University in Toronto (Ontario, Canada) Pavlo Bosyy has taught Theatre Arts, History, and Humanities for more than 25 years at the college and university level. Pavlo also worked as Principal Resident Designer (Scenographer) at Kirovohrad State Puppet Theatre and Kropyvnytsky State Theatre, both in Kirovohrad (Ukraine). He designed, directed or performed in more than 100 projects at regional and academic theatres in Ukraine and the USA and at the Off-Broadway companies.

- Michael F Bergmann (Assistant Professor) has specialized in working with media server systems for large scale corporate and industrial events through his work with WorldStage. During his time based out of their San Francisco Lab, he worked on events across the USA and Macau for clients such as Wynn, NBC Studios, Intel, and Nokia Bell Labs.

2.10.2 Success of the Music Den

As evidence of FCAD's expertise in music business development, connection to the industry in Canada and abroad, and ability to shape valuable contributors to the industry, we refer to the implementation of the Music Den.

Launched in Spring 2016, the Music Den was FCAD's first step into music business education and development. The Music Den is an incubator for musical entrepreneurs creating new technologies, products and services for the industry. In two years, the Den has incubated over 18 companies and projects. Music Den alumni have been acquired by Warner Music Group, featured on Dragon's Den, won the Canadian Music Week startup pitch competition, and found many other successes throughout the industry. The Music Den itself has also developed partnerships with many of Canada's industry leaders, including Universal Music, Massey Hall, Bell Media, Red Bull, Native Instruments, Arts & Crafts and more. Many of these partnerships will extend to the RPM, offering students exclusive mentorship and opportunities.

2.10.3 Success of Creative Industries program

As evidence of FCAD's ability to launch and administer successful new programs we refer to the implementation of the Bachelor of Arts in Creative Industries in Fall 2013. In the five years since the program commenced, hundreds of undergraduate students have obtained their Bachelor of Arts degree in Creative Industries. It is one of the most highly-applied-to programs within FCAD and has the highest average entrance grades of any FCAD programs. Waitlists to gain access to the program are routinely long.

2.10.4 Scholarship, Research & Creative Activity

The new Professional Music Program will add to an already robust landscape of scholarship, research and creative activity within the Faculty. In the 2017-18 academic year, FCAD received its first Tier 1 Canada Research Chair in the area of Creative Innovation and Leadership -- a nationally unique research position to which the faculty recruited an internationally renowned expert, Dr. David Gauntlett. FCAD also received a renewal for a Tier 2 Canada Research Chair. Also in that academic year, approximately \$250,000 in external funding was received, and fifty-six proposals totaling more than \$8 million were submitted to 25 agencies and partners, including SSHRC. RUBIX, the Faculty's annual showcase of scholarly research and creative activity, featured 34 unique projects from across the Faculty.

In recent years, FCAD has developed a strategic focus on three core scholarly research and creative clusters (cultural policy/strategy, audiences, and technology), producing noteworthy results. FCAD established a Summer Institute to enhance engagement and research opportunities in the area of cultural strategy, attracting forty faculty and graduate students. The Audience Lab was formed and quickly reached capacity with contract research projects with Google, the CBC and a leading marketing agency. FCAD also announced the Co-Lab, a resource centre for strategic advice and technical assistance for integrating cutting-edge technologies into research. The Co-Lab's first major project was the acquisition and implementation of Pepper, an advanced humanoid robot being used for medical communication research.

FCAD Schools were very active in the 2017-18 academic year with scholarly research and creative outputs and engagements. The Faculty's Indigenous Centre, Saagajiwe, presented *Survival through Sovereignty*, a large-scale installation that offered critical reflection on Canada's history and indigenous insights for its future. Interior Design hosted *Body, Object, Enclosure*, a major international two-day symposium on critical issues in design. The Ryerson Journalism Research Centre hosted a colloquium on local news, featuring international scholars and experts during the Congress for the Social Sciences and Humanities. Significant activity in the Studio for Media Activism and Critical Thought, the Print Media Research Centre, the Centre for Fashion Diversity and Social Change and the Centre for Free Expression continued to engage with critical social questions in diverse scholarly and creative modes.

Recognizing the opportunity to apply design methodologies to large-scale problems in the social sciences and humanities, the FCAD Design Network was established, convening more than 70 faculty from across the university for a workshop and planning session. Resulting interdisciplinary research projects and collaborations included design for inclusive urban spaces, designing resilient communities, co-design with and for excluded bodies and experimentation with digital materials. The FCAD Design Network actively sought external funding to fuel design-related SRC activity.

The Centre for Communicating Knowledge (CCK) continued to provide communication design and dissemination services to researchers across the University, in addition to a formal partnership with The Conversation Canada. It was also engaged in a study to measure research reputational equity using social media data and analytics.

Two important new physical facilities for scholarly research and creative activity have been or will soon be opened within FCAD: the Creative Technology Lab at the Daphne Cockwell Health Sciences Building, and the Catalyst in the second floor of the Rogers Communications Centre. The Creative Technology Lab will combine advanced computer-controlled robotics, large-scale digital fabrication and packaging technologies, motion capture, augmented reality and live performance technologies for advanced SRC and teaching starting in Spring 2019. The Catalyst opened in Fall 2018 and is a place for all FCAD centres to converge, collide, collaborate and receive technology strategy support through the Co-Lab.

Against the backdrop of considerable scholarly activity, there is also significant activity in the music and audio realm, and this will only continue to grow:

In 2015 FCAD opened the Allan Slaight Radio Institute.²⁶ Through financial support from the Slaight Family Foundation, the Institute added five brand-new radio control rooms, as well as new audio production suites in a modern, colourful space. The Institute is named after broadcasting pioneer Allan Slaight and the Slaight Family Foundation has for many years provided scholarships and support for

creative activity and aspiring Canadian musicians. The Slight Institute oversees a broad portfolio of faculty-supervised student-led creative production, and also hosts scholarly research and creative activities led by Faculty examining the state of music and radio broadcast industries in Canada.

With the launch of the Music Den initiative, FCAD continues to pursue research and scholarship and is dedicated to creating an environment where creativity and entrepreneurship thrive. While there is a body of academic literature in the area of business management, there is a dearth of scholarly research focused on the sociocultural impact of the music industry. The Music Den is supervised by faculty with expertise and research interests in the business of music.

RTA has begun the process of launching a research-based symposium titled “Music Matters” that aims to address a gap in interdisciplinary scholarly research in the area of music. The symposium will bring together interdisciplinary thinkers from academia, industry, not-for-profits, politics, and the arts community to share varied perspectives on the value, impact and growth of music in a variety of contexts. The goal is to create a sustainable and significant annual event that mobilizes knowledge across domains to facilitate multi-disciplinary, multi-cultural, and multi-generational collaboration. The central themes guiding the faculty’s activity in this area are diverse perspectives and practices in music education, music as a form of cultural heritage, innovation in performance, and building music ecosystems in cities. The “Music Matters” symposium will increase communication and accessibility of knowledge across the academy, the industry and the arts to build reciprocal and lasting relationships between individuals in these groups, while supporting the growth of new music research networks and industry partnerships across Canada and internationally.

²⁶ Himmelsbach, Vawn. *Ryerson’s New Radio Institute Connects and Mentors*. Feb 5, 2016. Toronto Star. Retrieved November 2016, from https://www.thestar.com/life/post_secondary_education/2016/02/25/ryersons-new-radio-institute-connects-and-mentors.html

3.0 Industry and Societal Need; Student Demand; Comparators

3.1 Evidence from job market

This program will create a new kind of employee, one with skills portable to mid-level music, media and management jobs. The program will attract the student with passion for music and provide the means by which their ambition can be realized in an industry which has historically valued applied skills that had not been previously addressed in a single, purposefully-designed formal degree education. It is the goal of this program to provide the music industry with a new kind of “T-shaped” employee, with broad knowledge and training in media leadership and entrepreneurship, and deep expertise and exposure in music creation, production and management.

The labour market of the music economy has shifted and there is an increased focus on entrepreneurship and a clear demand for comprehensive music media industry production courses at the undergraduate level. RPM will provide opportunities for students from diverse cultures and backgrounds: an experience that can best be found at Ryerson’s downtown location with its focus on equity, diversity and inclusion.

A survey of comparator programs reveals course offerings to undergraduate students in music media, mostly focused on the traditional Bachelor of Music curriculum. These programs require intensive study of musicianship and a chosen instrument. Some Canadian universities offer a B.A. with a major in music but those programs require students to have a considerable amount of traditional musicianship, thoroughly studying skills such as ear training, harmony, and history of western music. These peer programs do not directly address the necessary modern-day skills necessary to meet the needs of the present-day labour market.

It should be pointed out that many senior employees in the music industry entered the business by accepting entry level positions and working their way up the so-called 'corporate ladder'. This route has become rare because of structural changes that have taken place within the music industry over the past decade.²⁷ The music industry has been the subject of disruptive paradigmatic changes and audience fragmentation in the 21st century. While this has meant more resources directed to niche markets for a lesser return, the upside has been the requirement for more content and content creators.

The next generation of leaders will be entrepreneurs who create their own route to success and in so doing will start companies that employ the creative workforce of the future.²⁸ The philosophy surrounding distribution models has created questions of how to generate revenue while providing the best experience for musicians, businesses and music lovers. There is much opportunity for experiential and

“There are fewer distinct roles in music anymore – so performers, producers, managers, and other professionals who can adapt to the multifaceted challenges in the creative industries are most likely to find long-term work in the music community... I applaud Ryerson’s focus on helping its students prepare for sustainable careers in music.”

— Mike Tanner, Senior Development Officer for the Music Sector, Economic Development and Culture Division of the City of Toronto, Program Advisory Council Member

²⁷ Music Canada. *The Next Big Bang: A New Direction For Music In Canada*. September 27, 2013. Retrieved November, 2016 from

<http://musiccanada.com/wp-content/uploads/2014/06/TheNextBigBang.pdf>

²⁸ Ontario Chamber of Commerce. *Obstacles and Opportunities: The Importance of Small Business in Ontario, 2016*. p. 16. Retrieved November, 2016 from <http://www.occ.ca/wp-content/uploads/2013/05/Obstacles-Opportunities.pdf>

entrepreneurial endeavours. These projects will lead to new business which will capitalize on the current cultural environments both digital and physical.

3.2 Market Demand and Societal Need

Ontario's music industry is the largest in Canada and is responsible for 78% of Canada's music sector revenues. As well, 39% of Canada's music industry establishments are located in Ontario.²⁹ The industry includes artist entrepreneurs, Canadian-owned record labels and publishers ("indies"), foreign-controlled record labels ("majors"), live music businesses (agents, music managers, music festivals, promoters, and presenters), and music distributors (e.g., radio, streaming services). Supporting the music industry are industry associations, training institutions, and service and technical organizations (e.g., recording studios, music technology companies).³⁰ All of these entities and organizations have need for skilled workers, managers, creatives and producers, the likes of which the RPM is specifically designed to help educate and train.

In 2014, sound recording companies in Ontario generated \$245.7 million in GDP and contributed 4,125 full-time equivalent jobs (FTEs).³¹ Live music companies and resulting tourism contributed nearly \$1.2 billion to Ontario's GDP. In 2013, live music companies directly accounted for a total of 7,300 FTEs and indirectly contributed an additional 3,200 FTEs.³² Live music represents a substantial growth area and the overall industry is forecasted to experience between 14% to 25% revenue growth over the next two years.³³

Live music is a stable and growing part of Ontario's economy. In recognition of this, the Ontario Government has committed to a "Live Music Strategy", which includes the promotion of the live music sector and "positions the province as a premier global destination for live music and music tourism."³⁴ The City of Toronto estimates that music contributed \$700 million to its economy in 2014 and that an estimated 18,500 songwriters, music creators, composers, beatmakers and lyricists reside in the City.³⁵ The music industry has a larger share of regional employment than New York City or Austin, Texas and given the current economic activity and potential for growth, the City of Toronto has committed to a comprehensive "Music City" strategy and issued the call for more education. This call was reiterated on behalf of the music industry in Toronto, with a recent survey of industry practitioners showing that 92% of respondents in public consultation agreed that music should be a larger part of the education system.³⁶

Between 2016 and 2017 general employment activity within the "Art, culture, recreation & sport" sector experienced 30.9% employment growth in Ontario, the second-largest growth segment in the entire labour market behind the "Management" sector.³⁷ RPM is committed to preparing students for management positions within the creative industries and for careers across the art and culture sectors.

²⁹ Communications MDR. *Environmental Scan of the Culture Sector: Ontario Culture Strategy Background Document*. p. 41. Ontario Ministry of Tourism, Culture and Sport. Apr. 2016. Web. https://files.ontario.ca/books/mtcs_environmental_scan_of_the_culture_sector_en_0.pdf

³⁰ Ibid.

³¹ Ontario Media Development Corporation. *Industry Profiles: Music 2015-2016*. Retrieved November, 2016, from http://www.omdc.on.ca/collaboration/research_and_industry_information/industry_profiles/Music_Industry_Profile.htm

³² Nordicity. *Live Music Measures Up: An Economic Impact Analysis of Live Music in Ontario*. Music Canada, 2015. Retrieved March, 2017 from <https://musiccanada.com/resources/research/live-music-measures-up>

³³ Ibid.

³⁴ Communications MDR. *Environmental Scan of the Culture Sector: Ontario Culture Strategy Background Document*. p. 41. Ontario Ministry of Tourism, Culture and Sport. Apr. 2016. Web. https://files.ontario.ca/books/mtcs_environmental_scan_of_the_culture_sector_en_0.pdf

³⁵ Toronto Music Advisory Council. *Toronto Music Strategy: Supporting and Growing the City's Music Sector*. February 2016. Retrieved November, 2016 from <http://www.toronto.ca/legdocs/mmis/2016/ed/bgrd/backgroundfile-90615.pdf>

³⁶ Ibid.

³⁷ Government of Ontario. *Ontario Labour Market Statistics, January 2017*. Jan. 2017. Retrieved March, 2017 from <http://www.tcu.gov.on.ca/eng/labourmarket/currenttrends/docs/monthly/201701.html>

Search results during the first quarter of 2017 on generic employment websites yielded a wide range of available entry-level positions that would be suitable for RPM graduates (Appendix 18). These jobs require at the minimum an undergraduate degree and general experience.

The Ryerson Professional Music program will establish competencies and skills in areas relating to digital media and in administration within the cultural industries. Through the combination of the core curriculum, the internship component, and other experiential learning opportunities, graduates of Professional Music are well prepared to pursue careers in many creative fields, such as advertising, marketing, design, and product development, as well as more traditional roles in the music industry.

3.3 Graduate Career Paths

The Professional Music BFA helps students develop holistic 21st-century skills and competencies necessary for the modern music entrepreneur. Graduates will be trained to work in multidisciplinary roles across creativity, commerce and community. There are a variety of potential career paths available to RPM graduates, with considerable projected job openings and employment growth, as detailed in the following sub-sections:

3.3.1 Business and Management

RPM graduates will be prepared for roles in record companies, artist management, concert promotion and production, music publishing, business development, public relations, film and television production, technology, advertising and more.

Sample positions from the Ontario Ministry of Training, Colleges and Universities (MTCU)³⁸			
Job	Salary	Projected Employment Growth 2017 – 2021	Projected Number of Job Openings 2017 – 2021
Business Development	\$66,657	8%	3,000
Advertising, marketing and public relations	\$82,214	2%	3,000
Publishing, broadcasting and performing arts	\$71,641	4%	700

³⁸ Ministry of Training, Colleges and Universities. *Ontario's labour market*. September, 2018. Retrieved September, 2018 from <https://www.ontario.ca/page/labour-market>

3.3.2 Musician

RPM graduates will be prepared for roles in recording, performing, songwriting, production, session musician, composition, film and television scoring.

Sample positions (MTCU)			
Job	Salary	Projected Employment Growth 2017 – 2021	Projected Number of Job Openings 2017 – 2021
Musicians and singers	\$16,988	4%	3,000
Technical and co-ordinating occupations in motion pictures, broadcasting and the performing arts	\$63,639	3%	300
Conductors, composers and arrangers	\$36,423	3%	100

3.3.3 Community

RPM graduates will be prepared for roles in politics, governance, education, journalism, non-profit, activism, and leadership.

Sample positions (MTCU)			
Job	Salary	Projected Employment Growth 2017 – 2021	Projected Number of Job Openings 2017 – 2021
Social policy researchers, consultants and program officers	\$74,861	8%	7,000
Journalists	\$60,789	6%	700
University professors and lecturers	\$124,878	10%	7,000
College and other vocational instructors	\$81,315	17%	20,000

3.3.4 Graduate School

RPM graduates will be prepared to pursue further postsecondary education, including research based education, (including media, education, and cultural studies) and professional education (including law school, MBA).

Sample positions (MTCU)			
Job	Salary	Projected Employment Growth 2017 – 2021	Projected Number of Job Openings 2017 – 2021
Lawyers	\$129,663	4%	6,000
Senior managers in communications, financial and other business services	\$141,143	2%	4,000
Professional occupations in business management and consulting	\$78,456	14%	15,000

3.3.5 Entrepreneurship

RPM is committed to Ryerson’s mission to become Canada’s leading comprehensive innovation university. Students will be encouraged to pursue entrepreneurship and launch their own ventures, with support from on campus incubators such as the Music Den and DMZ.

Example companies (Ryerson Zone Learning)			
Companies	Zone	Descriptions	Outcomes
Sodatone ³⁹	Music Den	Online A&R platform	Acquired by Warner Music Group
JamStack ⁴⁰		Portable guitar amplifier	Winner of Canadian Music Week startup pitch competition
500px ⁴¹	Digital Media Zone	Online communities for professional photographer	Acquired by Visual China Group, 13 million users
Rumie ⁴²		Education technology not-for-profit	\$5 million raised, 35,000 students

3.3.6 Industry Involvement

The Professional Music program advisory embodies these diverse paths, with members from Massey Hall, Bell Media, Harvard University, the City of Toronto, SOCAN, and a variety of entrepreneurial ventures. This approach is partly based on their recommendations on skills and competencies needed for today’s dynamic music industry.

3.4 Student Demand

A significant number of RTA, CI, and Performance students have consistently demonstrated an inclination towards the music industry and many graduates have focused on courses within the curriculum to enhance their employability in the marketplace. In RTA, due to high student demand in 2014, RTA 927 Business of Music I grew from 40 students to 130 and RTA 937 Business of Music II was created as a small class seminar to accommodate students who wished to further specialize in the music business.

³⁹ Variety. *Warner Music Group Acquires A&R Insight Tool Sodatone*. March, 2018. Retrieved September, 2018 from <https://variety.com/2018/biz/news/warner-music-group-acquires-ar-insight-tool-sodatone-1202738196>

⁴⁰ Spence, Rick. *JamStack creator finally hits the right chords with his smartphone guitar amp*. Financial Post. March, 2017. Retrieved September, 2018 from <https://business.financialpost.com/entrepreneur/fp-startups/jamstack-creator-finally-hits-the-right-chords-with-his-smartphone-guitar-amp>

⁴¹ Greenwood, Max. *DMZ Declared the Best University-Run Incubator in the World*. Techvibes. February, 2018. Retrieved September, 2018 from <https://techvibes.com/2018/02/23/dmz-declared-the-best-university-run-incubator-in-the-world>

⁴² Vomiero, Jessica. *Dmz Alumni Startup Wins Big With Google*. The Ryersonian. Retrieved September, 2018 from <https://ryersonian.ca/dmz-alumni-startup-wins-big-with-google/>

In an October 2018 electronic survey sent to all current students in RTA, CI, and Performance, students were asked, “To what extent are you interested in a career in the music industry? Possible careers include: the business of music (artist management, marketing, legal and business affairs), music recording and sound production, and/or live music event production.” An impressive 64% of respondents stated they were “interested” or “very interested” (4 or 5 out of 5 on a Likert scale, n=272) (Appendix 19).

Students were then asked, “Thinking back to the time when you made the decision to attend Ryerson University, if you had also been offered acceptance into a four-year undergraduate program focused on the professional practice of music (including the business of music, music production, live event production, and music entrepreneurship), how likely would you have been to choose the Professional Music program instead of your current program?” 34.8% of respondents responded they were “likely” or “very likely” (4 or 5 out of 5 on a Likert scale, n=273) to have chosen the RPM program. Students enrolled in CI responded most favourably to this question, with 46.74% of respondents from CI reporting that they would have been very likely to choose the RPM program instead of their current program:

Thinking back to the time when you made the decision to attend Ryerson University, if you had also been offered acceptance into a four-year undergraduate program focused on the professional practice of music (including the business of music, music production, live event production, and music entrepreneurship), how likely would you have been to choose the Professional Music program instead of your current program? (n=273)

In what program are you currently enrolled?	1 (Not likely)	2	3	4	5 (Very likely)	Grand Total
Creative Industries	5.67%	6.80%	23.80%	17.00%	46.74%	100.00%
RTA School of Media	9.91%	14.66%	25.86%	25.86%	23.71%	100.00%
School of Performance	10.13%	17.72%	28.48%	15.19%	28.48%	100.00%
Grand Total	7.94%	11.57%	25.44%	19.38%	35.67%	100.00%

Furthermore, students were then asked, “Suppose now that you found out that the Professional Music program would give you internship opportunities to work in the industry in a variety of possible roles (including business, marketing, recording, and live event production) while you're in school. Would this make you more or less likely to want to attend the Professional Music Program at Ryerson?” 75.6% of respondents said this would make them more likely to want to attend the Professional Music Program at Ryerson (n=271).

It is important to view these results in context. Rather than suggesting that the RPM program will cannibalize existing enrolments in RTA, these results demonstrate that there is considerable demand among applicants to CI and RTA for a dedicated program in Professional Music. Within the past several years RTA, CI, and Performance have been able to accept less than 10% of applicants -- this means that if the survey results of current students are representative of prospective students, there is ample unmet demand in the student market for a program of this kind.

The survey conducted of current students also provided validation of the unique selling proposition of the RPM program -- namely, the focus on music industry connections, experiential learning, etc. Students were asked, "If you were to enroll in a 4-year BFA in Professional Music, which of the following outcomes would be the most important for you, upon completion of the program? Select the top three statements that apply to you," and given the following options. Selection rates of respondents are summarized in the table below (n=273):

make connections to record labels, studios, and other potential employers in the music industry	66.3%
become technically proficient in music and sound recording production	50.5%
become technically proficient in live music event production	41.0%
develop business skills that let me launch and grow other people's musical careers	36.3%
develop my skills in music performance (including voice, an instrument, etc.)	33.0%
develop business skills that let me launch and grow my own musical career	22.7%
develop a unique sound and approach as a practicing musician	22.3%
develop my knowledge of music theory	15.4%

These results show the strong preference of respondents for an industry-focussed program with both a strong technical production foundation, exposure to industry-specific business skills, wrapped in musical creativity.

The quantitative findings of this student survey are corroborated by anecdotal evidence. The chairs of RTA and CI have stated that applicants frequently express a career interest in music in their applications. RPM will respond to requests by students for a wider range of professional music-related programs and a more nuanced form of specialization at the university level. This program will be the first of its kind offered at a Canadian university and will therefore draw students from across Canada.

3.5 Review of Educational Program Comparators

Canadian students looking to pursue postsecondary studies in music have many options, including university degree programs, public college diploma programs and private career college courses. However, most of these programs divide specific facets of music and only focus on one, be it performance, production, business or technology. RPM will be unique in the fact that it combines all of these aspects of music, offering holistic education for the modern music entrepreneur in Canada, with a focus on industry experiential learning opportunities. This approach is similar to leading music schools in the United States, but is underrepresented in Canada.

3.5.1 Canadian Undergraduate Programs

The University of Western Ontario has a sizeable and diverse music faculty that offers a variety of music degrees, including the Bachelor of Arts in Music, B.A. in Music Administrative Studies, and two

five-year programs with Ivey Business School which grant either a B.A. or a B.M. Through a partnership with Fanshawe College, students can also combine their degree with a Music Industry Arts diploma. These programs require a live musical audition or recorded and/or a music theory test for admissions. Western's offerings are the closest undergraduate programs similar to RPM, but is different in the extent to which it emphasizes musicianship as the requirement for entry and the focus of learning. In contrast, RPM is distinctly professional and modern in its focus and not exclusive to students who demonstrate a high level of proficiency in traditional musicianship.

McGill University offers a minor in music technology to undergraduates. This minor does not require students to take core musicianship-focused courses or audition. The program is based on sound theory and acoustics and includes only one production course in its core curriculum. RPM is distinct in its emphasis on professional practice, experiential learning, and production-based studio courses.

Concordia University offers a Bachelor of Fine Arts program called Electroacoustic Studies, available as both a major and minor. For admission this program requires a portfolio of "recordings representative of your 'sound' artwork." Portfolios are judged based on "the amount (and quality) of sound design being done, the kinds of manipulation, the creative way in which the sound is put together." This is notably different from the admissions and audition process of musicianship-focused programs, but skews far to the other end of the technical/artistic spectrum by focussing on sound design. RPM by contrast emphasizes practical production, sound theory, and composition including music theory, in a variety of professional and mainstream contexts, with no particular discrimination for the kind of music (i.e. traditional vs. contemporary, experimental vs. popular). RPM is thus more professionally-oriented and inclusive.

The University of British Columbia offers a Bachelors in Arts program that does not require any audition or theory test, but the degree requirements include the core musicianship-focused courses included in their B.M. program. The University of Alberta and Queen's University offer B.A. programs similar in admissions and program requirements to the B.A. offered by UBC. Queens also offers a five year dual Music and Digital Media program with St. Lawrence College which grants a B.M. from Queens and a Music and Digital Media diploma from St. Lawrence. These programs lack the professional focus and breadth of the RPM program.

3.5.2 Ontario College Programs

In Ontario there are two college programs named "Music Industry Arts", offered at Fanshawe College and Algonquin College, and another named "Music Industry Arts and Performance" at Centennial College. Centennial's program is different from the other programs because it is a three year musicianship-focused program. The Fanshawe and Algonquin programs include music business courses but focus primarily on sound recording and engineering. During each of the semesters the predominant course is audio engineering production. Both programs also include a range of traditional and contemporary course offerings. These programs lack the RPM focus on entrepreneurship, business management, and breadth of both sound production and live event production.

Sheridan College offers a certificate named "Music Applied to Stage, Screen and Interactive Visual Environments." This program has a blend of musicianship elements and audio recording and business elements. The program description states that incoming students often enter with "either a formal music

background or technical experience, but not both.” The learning outcomes are different than other programs in Ontario. The first is, “Compose music for at least two of the following: live action dramatic short films, animated short films, live musical theatre or video games.” An MP3 demo of performance or compositions is required for admission. Like most colleges, this program lacks the critical thinking and liberal arts education foundational to university. Additionally, this is a more applied program focusing on music composition, while RPM seeks to develop an adaptable music professional with a holistic set of skills.

Seneca College offers program named “Independent Music Production” This program is similar to the Sheridan program as it blends musicianship with other aspects of the music industry, requires a MP3 demo, and is a certificate program. The programs focuses on music production and business knowledge. The program’s first learning outcome is “operate a home-based recording studio to produce professional quality recordings.” Further to the lack of critical thinking and liberal arts education, this program is largely focused on recording and technical studio work, and does not have the breadth of interdisciplinary education that RPM offers.

St. Lawrence College offers a diploma program named “Music and Digital Media.” This program blends traditional musicianship with a digital media curriculum similar to RTA’s. Audio recording does not begin until the third semester out of four total but the program includes graphic design and motion graphics. A recorded performance is required for admission. RPM expands on St. Lawrence’s offerings through its experiential learning and industry connections. With RPM’s program advisory committee and location in the heart of downtown Toronto, it offers industry experience and mentorship that St. Lawrence and other colleges cannot emulate.

3.5.3 Private Career Colleges in the GTA

Private career colleges offer extensive and diverse course offerings for students looking to gain specific skills in music. There are several private career colleges around Toronto that have been offering music industry education programs for over a decade. Notable examples of these private career colleges are MetalWorks, Harris Institute and Trebas Institute. All of these programs have similar admissions processes as they do not require auditions.

These programs cost between \$20,000 and \$40,000 (CAD). These programs have similar curricular design with an intensive 35 to 45-week full-time program with approximately 40 courses. All of these college programs focus around the same subject domains, i.e., audio production, live event production and business management. One exception is Metalworks which has several instrument-specific 97 week programs which also focus on musicianship in addition to the standard curriculum.

The main variation between RPM and private career college programs is that RPM includes cultural theory and critical thinking requirements, and a more educationally rigorous program. RPM provides students with more time with the curriculum, liberal arts courses and

electives from other departments and schools within Ryerson. While some of the music subject matter covered by private career colleges is similar, the differences between RPM and the private career colleges are enormous in terms of interdisciplinary pedagogical design, in-class time, and exposure to the liberal arts.

3.5.4 American Universities

Leading schools in the United States are taking a similar approach as RPM to music education. Berklee College advertises its Professional Music program as “focusing on the entrepreneurial aspect of a professional music career...ranging from performing and songwriting to production and business.” Similarly, the University of South Carolina offers a Bachelor of Music with concentrations in Entrepreneurship and Music Technology. The school also houses an innovation incubator similar to Ryerson’s Music Den, called the Spark Laboratory. With their institutional legacies, both Berklee and South Carolina are still heavily focused on playing instruction. This is not a concern for RPM, which focuses on FCAD’s strengths: production and performance.

The closest program to RPM is New York University’s Clive Davis Institute of Recorded Music, which claims to “cultivate the next generation of leaders and visionary creative entrepreneurs in music” through an emphasis on experiential education. Similar to Berklee and South Carolina, the program is focused on Davis’ history and success in recorded music. RPM views recording, performance and production as equally important, and represents these facets through RTA, Creative Industries and School of Performance.

More broadly, the Jimmy Iovine and Andre Young Academy at the University of Southern California offers a Bachelor of Science in Arts, Technology and the Business of Innovation. The program aims to develop modern, creative entrepreneurs within and beyond music.

When promoting RPM, Ryerson will be in the unique position to advertise the program as the only university in North America that offers a degree in professional music with the breadth and scope of this proposed program.

4.0 Required Resources and Program Costing

The FCAD Dean’s office has consulted with the University’s Planning Office regarding needs and the related costs of the program and resolved the questions of funding to mutual satisfaction. The hiring of two new RFA members with expertise in relevant fields is necessary to offer a fully conceived program. Sessional and part-time instructors will fulfill additional teaching requirements, while maintaining the appropriate RFA to CUPE teaching allocation ratio.

Administrative resources will be allocated from CI, RTA, and Performance on an agreed upon cost sharing arrangement, with an RPM budget allocation towards administrative

support to be housed within CI. Additional office space will be required for the new RFA faculty. No new classrooms will be required. The program will make use of existing studio and lab space in the Rogers Communication Centre and other Performance facilities.

The program will commence in the Fall of 2021 in order to allow for curricular approvals and the comprehensive marketing and promotion of the program. Factoring in attrition rates and assuming 50 new students every year, the program is expected to accommodate approximately 160 students at steady state. A corresponding reduction in enrolment in other FCAD programs will enable the delivery of RPM without net enrolment growth. Cost savings realized from the reduction in enrolment in other programs, and the corresponding reduction in the number of sections offered within those programs, will be applied towards the costs of RPM.

[Link to Appendices identified in the proposal.](#)

Recommendation

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the new Bachelor of Fine Arts (Honours) program in Professional Music – Faculty of Communication and Design.*

H. TED ROGERS SCHOOL OF MANAGEMENT – Deletion of BUS100 from Business Management and Accounting & Finance programs

The Ted Rogers School of Management (TRSM) is proposing to retire BUS 100: Strategies for Success, a first-year required pass-fail course for the School of Business Management (SBM) and School of Accounting & Finance (SAF) programs, effective September 2019. The proposal was discussed and endorsed by the following TRSM governance bodies:

School/Department/Committee	Date of Approval/Recommendation
SBM Curriculum Sub-Committee	April 16 th , 2019
Accounting Department	April 26 th , 2019
Finance Department	April 29 th , 2019
Undergraduate Curriculum Committee	April 30 th , 2019
Faculty Council	May 15 th , 2019

Background and Rationale

The rationale for retiring BUS 100 reflects a graduated yet fundamental change in how TRSM engages with students, not only as they enter their first year of study, but throughout their degree. BUS 100 was created at a time when there was a strong need to provide additional resource and learning supports for students transitioning into their first year of university. Since then, increased academic and non-academic learning supports have evolved within TRSM, including the following:

- the emergence of an academic advising unit;

- growth in the Academic Success Centre, whose team of learning professionals provides much of the programming that was available via BUS100; and
- the creation and growth of the Business Career Hub, which houses career services and Co-op.
- TRSM Boot Camps and other expanded experiential learning opportunities.
- academic program innovation and curriculum reform that includes emphasizes numeracy and effective communication (required new math courses and a communications course)

While BUS 100 originally served an important role in assisting students to transition from high school to university, the emergence of other forms of student support have reduced the need for a dedicated course of this nature. The ‘one size fits all’ BUS100 model is better served by offering a variety of student support services such as integrated academic advising, first year orientation and English languages services, among others. Moreover, the course has led to a curricular imbalance, where its inclusion as a sixth course in semester one of a program creates an additional workload burden for students. Finally, as a 41st (in SAF) or 42nd (SBM) course of an academic program, there was no collection of additional fees to support the significant expense of the course delivery.

Proposed Change

The removal of BUS 100: Strategies for Success will result in a reduction of required credits towards graduation by one (1) course in both the School of Business Management (SBM) and the School of Accounting and Finance (SAF). In the SBM, the overall number of credits required to graduate will be reduced to 41, and in the SAF, the overall number of credits required to graduate will be reduced to 40.

Implementation Plan

For Incoming Students (Fall 2019): BUS100 will be removed from the 2019-2020 Undergraduate Calendar. Incoming first-year students in the Business Management and Accounting & Finance programs will no longer take this course as part of their degree completion requirements, as shown below.

Curriculum change in the School of Business Management

Revised curriculum begins 2019-2020. The first two semesters of the program are common for all Business Management Majors.

1st Semester

2nd Semester

REQUIRED:

[ACC 100](#) Introductory Financial Accounting

~~[BUS 100](#) Strategies for Success~~

[ECN 104](#) Introductory Microeconomics

[ITM 102](#) Business Information Systems I

[QMS 110](#) Applied Mathematics for Business

LIBERAL STUDIES: One course from [Table A - Lower Level Liberal Studies](#).

REQUIRED:

[ACC 406](#) Introductory Management Accounting

[ECN 204](#) Introductory Macroeconomics

[GMS 200](#) Introduction to Global Management

[MHR 523](#) Human Resources Management

[MKT 100](#) Principles of Marketing

[QMS 210](#) Applied Statistics for Business

Curriculum change in the School of Accounting and Finance

Revised curriculum begins 2019-2020.

1st Semester

2nd Semester

REQUIRED:

~~[BUS 100](#)‡ ~~Strategies for Success~~~~

[BUS 221](#) Business Decision-Making

[CAF 199](#) Communication Skills

[GMS 200](#) Introduction to Global Management

[MHR 405](#) Organizational Behaviour

[QMS 130](#) Quantitative Business Analysis

REQUIRED:

[AFA 100](#)* Introductory Financial Accounting

[AFF 210](#)* Principles of Finance I

[CMN 279](#)** Introduction to Professional Communication

[QMS 230](#) Statistics for Accounting and Finance

LIBERAL STUDIES:

One course from [Table A - Lower Level Liberal Studies](#)

LIBERAL STUDIES: One course from [Table A - Lower Level Liberal Studies](#).

For Current Students: Students who enrolled in SBM and SAF prior to Fall 2019, but have not yet successfully completed BUS100, will be permitted to take an additional professionally-related elective course, for which they will be provided a course directive in lieu of BUS100. See Table 1.0 for the number of students affected, by program.

Table 1.0: Number of Current Students Who Have Not Taken BUS100

School	Full-time	Part-time	Total
School of Accounting and Finance	48	0	48
School of Business Management	249	90	339
Total	297	90	387

Following consultation with internal governance bodies within TRSM, it was agreed that current students be presented with the option of selecting an additional professionally-related elective, rather than following the typical “phase out” approach of continuing to run BUS100 until all current students have completed the course, for the following reasons:

- Requiring upper year students to complete BUS100, assuming they have already successfully transitioned to university, does little to address the ongoing and complex supports required by students in their upper levels of programming
- Scheduling a course of this nature for upper year students places additional constraints on student timetabling, and may interfere with other required or elective courses needed for graduation, whereas allowing substitution of a PR course provides greater flexibility for these students – many of whom are also coordinating work obligations with their course schedules.
- A new Academic Advising structure will launch in the Fall of 2019 to assist students in all program levels to make informed and thoughtful decisions about academic pathways.

Impact on Learning Outcomes

TRSM places a significant emphasis on learning outcomes in our undergraduate programs. Both the Assurances of Learning (AoL) as part of the AACSB accreditation review, and the Undergraduate Degree Level Expectations (UDLEs) are a baseline to assess whether programs remain current with respect to expectations and societal need, and providing students with the required skills for success after graduation. Existing quality assurance practices are well developed with TRSM.

The program level learning outcomes associated with the SBM and SAF emphasize the integration of theory and practice, as well as inclusion and the development of skills. These program learning outcomes are accomplished in at least one or more core courses at the introductory level across the four year curriculum as shown below:

Program Learning Outcomes Mapped to BUS100	SAF Core Course Alternative	SBM Core Course Alternative
<u>Numeracy</u> LO 3b: Model, analyze and solve business problems quantitatively.	<u>Numeracy</u> ECN104 ECN204 AFA100 AFA200	<u>Numeracy</u> ACC100 ACC406 ECN104 ECN204 ITM102 QMS102
<u>Critical Thinking</u> LO 4a: Critically evaluate multi-dimensional business problems by applying appropriate decision-making techniques.	<u>Critical Thinking</u> ECN104 ECN204 AFA100 AFA200 GMS200	<u>Critical Thinking</u> ACC406 ECN104 ECN204 QMS102 GMS200 GMS401
<u>Communication</u> LO 5a: Demonstrate proficiency in the use of written English and designated citation styles by producing audience-appropriate business documents in a variety of formats. LO 5c: Use interpersonal communication skills and strategies to provide constructive feedback, demonstrate active listening, and resolve conflicts.	<u>Communication</u> ECN104 AFA100 GMS200 CMN279 MKT100 AFA511 AFA619 AFF420	<u>Communication</u> ECN104 GMS200 ITM102 MHR523 MKT100 CMN279 ACC406
<u>Teamwork & Leadership</u> LO 6a: Contribute, collaborate and work effectively with team members to accomplish goals. LO 6b: Apply leadership concepts to personal leadership potential through awareness of one's strengths, limitations and values.	<u>Teamwork & Leadership</u> CMN279 MKT100 AFA817 AFF310 AFF420 GMS200 AFA619	<u>Teamwork & Leadership</u> CMN279 MKT100 MHR523 GMS200
<u>Social & Environmental Consciousness</u> LO 8a: Make and justify decisions by engaging in ethical reasoning to assess complex business issues.	<u>Social & Environmental Consciousness</u> ECN104 ECN204 LAW122 AFA518 AFA717 AFA817 AFF420	<u>Social & Environmental Consciousness</u> ACC406 ECN104 ECN204 LAW122
<u>Entrepreneurial Orientation</u> LO 9a: Demonstrate an entrepreneurial orientation by working proactively and independently to promote innovation within an organization and/or across sectors.	<u>Entrepreneurial Orientation</u> AFA819	<u>Entrepreneurial Orientation</u> GMS401

Support Structures (New and Existing)

TRSM has invested significant financial and human resources to support students who experience academic and non-academic challenges to participate in a range of new and existing structures, including:

TRSM Office of Academic Advising - A Manager of Academic Advising has been hired to oversee the advising support services for all students in the SBM and SAF programs, under the new Office of Academic Advising - TRSM. This newly created unit will be singularly focused on providing excellent academic support through the development of intrusive, data-driven advising services for all students. This unit will work in tandem with existing support structures for students (ie: peer to peer coaching, Tri-Mentoring, Guided Academic Planning Program, Business Career Hub).

Academic Success Centre - The Academic Success Centre (ASC) is a team of learning specialists that help students improve their academic performance with a series of learning services designed to develop new strategies, skills, and behaviours.

An important success of the ASC has been the “Guided Academic Planning Program” (GAPP) which is a voluntary peer-assisted program designed to guide students with a CGPA equal of lower than 1.3 and/or on qualifying probation to develop concrete and attainable goals to improve their academic performance. In 2018-19, 84% of GAPP participants were first-year students. Data from the 2018-19 program report reveals that SBM participants achieved the highest GAPP retention percentage in Winter 2019, where 90% of participants were able to continue their studies at the end of the semester. This represented a 17% increase from Winter 2018. For further information about the GAAP program, please see Appendix 2.

Guided Academic Plan Program - The GAPP program assists students with creating a personal academic plan and helps identify what students will need to be successful throughout the academic term. Students who have a CPGA under 1.00 are strongly encouraged to participate in the program. Students and upper level peers work together to set academic goals, and explore services across Ryerson to improve academic success and improve student motivation. In 2015, 65 students participated in the GAPP program; an 18% increase over the pilot year. We will continue to refine the program and seek additional resources to increase participation among the at-risk student population.

Stay Sharp Program - Stay Sharp is a student-led program that informs and educates students about balancing life and school through a series of events featuring professional speakers. The program facilitates conversations about anxiety and stress, helping students gain strategies and coping mechanisms that will help their current and future self. The program is supported by student group Enactus, TRSM Student Services, Career and Employer Partnerships, the Centre for Student Development and Counselling (CSDC), and the Ted Rogers Student Society.

Business Career Hub (Careers & Co-op) - The BCH greatly benefits students, alumni, and recruiters by offering customized and specialized services, including one-on-one counseling, workshops and industry events. Staff work with students to ensure that they are well prepared candidates for various career opportunities presented to them.

Since 2013, TRSM launched 11 new co-op education programs, covering all full-time TRSM Bachelor of Commerce degree programs and majors. Co-op is a form of experiential learning that allows students to gain real-world experience in the workplace during their degree program. Since its expansion, student participation has grown substantially with an anticipated enrolment of 1500 students by Fall 2019.

The Hub is proactive and strategic in its engagement of 1st and 2nd year students to nurture the relationship with the Hub and to determine student interest in co-op through information sessions, feedback mechanisms, and marketing campaigns. Career coaching and outreach plays a pivotal role in shepherding the students to

become interested in co-op, and the team proactively monitors academic standing to identify the eligible population to target. In 2018-19, the Hub coached 2,580 1st and 2nd year students, representing a 39% growth. The vast majority of these early year appointments were co-op related. In terms of coaching, the Hub completed more than 7,200 coaching appointments with 2,580 appointments booked with 1st or 2nd year students. Co-op intake targets for 2019/20 have increased to 650 new students across the 12 programs, compared with 485 new students in the previous year. We believe this increase is supported by data revealing a shift in the CGPA of 1st and 2nd year students, resulting in growth in the eligibility pool. One explanation for this shift may be that students are incentivized by the success of the program to perform better academically in order to pursue co-operative education.

TRSM Boot Camps - TRSM provides students with opportunities to continuously upgrade and enhance technical skills. Bootcamps provide students with fast access to industry-relevant technical training to bridge the gap between curriculum and market needs. Recognizing the need for bespoke, just-in-time professional training, the BCH held its first student-led boot camps last year and with minimal promotion, filled the room. The boot camps have grown into a suite of offerings, covering everything from PowerPoint and professional communications, to Argus certification for commercial real estate and Bloomberg for capital markets. In the last year, 5,000 students have participated in workshops. The courses are vetted by faculty and employers, but the student-to-student connection is key.

Student Clubs - Student engagement is also fostered through a myriad of student clubs and organizations, participation in provincial and national case competitions, and student-organized academic conferences. There are currently 30 active student clubs and organizations in TRSM, in addition to other university-wide extracurricular groupings. Additionally, TRSM supports case competitions and academic conferences providing students a chance to put theory into practice, allowing students to more fully engage with their peers, take on leadership roles, network with industry contacts, and develop important soft skills, such as team building and communication. TRSM staff and faculty support and engage students by facilitating information sessions, and hosting alumni, networking, and industry events.

Comparator School Analysis

Most Bachelor of Commerce/Business Administration programs tend to have a more traditional introductory management course that is disciplinary in orientation. These introductory courses generally cover issues relating to managing businesses in Canada and the interaction of the core functional areas of business and ethical issues. An Ontario comparator school analysis reveals that only one institution (McMaster University, Degroote School of Business) requires a transition to University based course as an introduction to management studies.

Communication Plan

The Associate Dean, Faculty and Academic and his staff will work with the Registrar's Office to coordinate a communication strategy that will advise both new/incoming students and continuing students of the change in degree requirement. With the assistance of the TRSM Marketing and Communications team, we will utilize a number of communication modes through which we will communicate these changes to students:

- Student Emails
- Career Consultants and Co-op Coordinators will work closely with student clubs to promote co-curricular options
- TRSM web-site and student newsletters issued via the BCH and Co-op Office
- Highly visible poster campaign across TRSM

Recommendation

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the deletion of BUS100 from the Business Management and Accounting & Finance programs.*

Respectfully Submitted,

Kelly MacKay, Chair for the Committee

ASC Members:

Charmaine Hack, Registrar

Donna Bell, Secretary of Senate

Kelly MacKay, Chair and Vice Provost Academic

Denise O-Neil Green, Vice President/Vice Provost, Equity and Community Inclusion

Bettina West, Director, Curriculum Quality Assurance

Dan Horner, Faculty of Arts, Criminology

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Bob Clapperton, Faculty of Communication & Design, Professional Communication

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