



**UNIVERSITY PLANNING COMMITTEE**  
**Wednesday, February 26, 2020 at 10:30 AM**  
**John Hodgins Engineering Building (JHE) Room A114**

**AGENDA**

Page

***OPEN SESSION***

**1. MINUTES OF PREVIOUS MEETING – JANUARY 22, 2020 (OPEN SESSION)**

**2. CHAIR'S COMMENTS AND UPDATE**

**3. BUSINESS ARISING**

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**a. [Integrated Arts - New Program Proposal \(APPROVAL\)](#)**

**4. REPORT FROM UNDERGRADUATE COUNCIL**

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**a. [Report from Undergraduate Council \(APPROVAL\)](#)**

**5. REPORT FROM GRADUATE COUNCIL**

**a. [Graduate Council Report - Master of Public Policy in Digital Society \(APPROVAL\)](#)**

**b. [Graduate Council Report - M.Sc. Materials Science Program Closure \(APPROVAL\)](#)**

**6. OTHER BUSINESS**



## **NEW PROGRAM PROPOSAL**

**Integrated Arts (iArts)**

**September 2019**

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# 1 PROGRAM

## 1.1 PROGRAM DESCRIPTION

The Integrated Arts (iArts) programs presented here re-envision undergraduate arts pedagogy at McMaster. The innovative curricula prepare arts students for a variety of careers and significantly increase access to and engagement with arts research practices across campus. New and more broadly accessible programs have been designed to put the arts in every corner of campus and to encourage and support the inclusion of arts research in interdisciplinary collaborations across the university.

The programs integrate practice and critical theory to different degrees at every level and in every class, and train artist researchers for the ever-changing landscape of the contemporary arts economy and community arts practice. They also prepare students to bring arts insight and leadership to cross-disciplinary collaborations in other fields of study or areas of business. The curriculum is designed to produce artists and graduates ready to impact society in multiple ways, and to contribute to the resolution of the key problems we face today.

In 2018, the Provost's office released a statement promoting a new alignment of arts programming at McMaster "with the expansion of new opportunities in the University and in the City of Hamilton." He described his vision for "an integrated and interdisciplinary program in the creative and performing arts that makes the most of McMaster's unique commitment to student-centered curriculum. In keeping with the spirit of those programs, McMaster will offer students a distinctive educational experience that will prepare them to excel in the arts and performance worlds of the twenty-first century."

<https://dailynews.mcmaster.ca/worthmentioning/keeping-the-arts-strong-at-mcmaster/>

The School of the Arts proposes a BFA and a BA Honours in Integrated Arts (iArts), two programs that offer core knowledge in multiple disciplinary practices while encouraging students to expand beyond traditional arts practice to engage with one another and with the University and community at large. The redesigned programs are built on the more than fifty years of arts programs at McMaster, and challenge its students to consider more critically arts practice as research. The table below introduces the possible degrees of the programs – including three possible pathways called specializations. Further description follows.

<b>Program</b>	<b>Perspectives Courses</b>	<b>Investigations Courses</b>	<b>Investigations Courses in Area of Specialization</b>	<b>Project Courses</b>	<b>Courses in Other Subject</b>	<b>Modules &amp; Electives</b>
<b>BA</b>	12 units	45 units (including optional 6-unit thesis project)				63 units
<b>BA with Specialization</b>	12 units	12 units	30 units			66 units
<b>BA Combined Honours</b>	12 units	30 units (including optional 6-unit thesis project)			36 units	42 units
<b>BFA</b>	15 units	45 units		30 units (including 12-unit thesis project)		30 units
<b>BFA with Specialization in CCC</b>	15 units	15 units	30 units	30 units (including 12-unit thesis project)		30 units
<b>BFA with Specialization in Studio or Performance</b>	15 units	18 units	27 units	30 units (including 12-unit thesis project)		30 units

The new curriculum is planned with an eye to issues of social justice, equity, and inclusion. We are committed to de-centering the western canon both in the material that we select for study and in the ways that we approach research and teaching. Students will develop their arts research practice through the integration of practical, studio-based explorations, with the study of arts histories and critical theory. We will strengthen our collaborations with departments across campus to ensure our artistic investigations have the broadest reach. We will continue to partner with the wider Hamilton community to build lasting engagements between our students and the city in which they live and work.

This proposal represents Phase One of the Provost David Farrar's grander vision to integrate arts practice across campus. The first phase involves an amalgamation of the current programs in Art History, Studio Art and Theatre and Film Studies, but the iArts curriculum has been designed to enable potential future integrations with Music and Multimedia, should our colleagues be interested in this at a future date (see 6.1.5)

The current Studio Art BFA and the BA Hons. in Theatre and Film Studies already teach multidisciplinary arts using interdisciplinary research and teaching methods. Art History treats a wide range of cultures by means of an impressive array of critical perspectives. Together they are the natural pioneers of Integrated Arts on campus. Through these new programs students at McMaster will have access to professional development in theatre and performance practice, and arts curation, in addition to the visual arts training offered by the current BFA.

Future phases of the iArts curriculum will be defined under the leadership of the new director and in accordance with the wishes of fellow faculty across campus. We envision some possible cross-campus collaborations in section 6.1.5 of this document, but understand that these things take time, and that a major administrative commitment will be needed to fully integrate the arts at McMaster.

Phase One is designed to be resource neutral in terms of current faculty complement teaching hours. (Sessional teaching support may be necessary to support the old programs as they close down.) The programs do require investment in physical resources that allow for collaborative creation space: a lecture/demo classroom, and three labs located adjacent to the studio workshop, that will be essential to facilitate interdisciplinary collaboration between faculty, technical staff, and students (see further description below, section 6.1.1).

The School of the Arts is also entering a cycle of faculty renewal, and it is assumed that the Faculty of Humanities will commit to tenure-stream hires for all lines currently assigned to the School, in order to provide the stability and creative-intellectual resources to realize the ambitious program design.

Self-directed student learning is a key element in our program design. Students can choose to commit to a full interdisciplinary degree from the outset, or declare a specialization in Creative Critical Culture, Performance, or Studio. These options are designed to offer a balance for incoming students between familiar disciplinary arts practice and the interdisciplinary heart of our iArts curriculum. The programs are structured using four types of courses: Perspectives Courses, Project Courses, Investigations Courses, and Modules.

**Perspectives Courses** are mandatory for all iArts students and have seats open to the university community at large. They foreground contemporary critical theory as it pertains to the history and practice of the arts. Co-designed and team taught by a specialist in the studio arts and a specialist in performance, the courses are structured around specific theories, and use case studies from a range of arts disciplines and cultures to illuminate the ways arts contribute to cultural perceptions and social structures.

**Project Courses** involve all BFA students, who will arrive in the program with a range of strengths from a selection of traditional arts silos. Working in shared space and through a series of exercises and workshops, students will be given the freedom to deepen their knowledge of familiar disciplines but working side by side with other artists will learn to appreciate the knowledge embodied in and emerging from different arts practices.

**Investigations Courses** provide insight into a particular aspect of arts practice and its relation to contemporary culture. Their scope is more limited, but research-creation methodologies are the cornerstone of their pedagogy. Many of these courses may teach practice arising from traditional disciplines but will be open to the interdisciplinary influence of the Perspectives and Project courses.

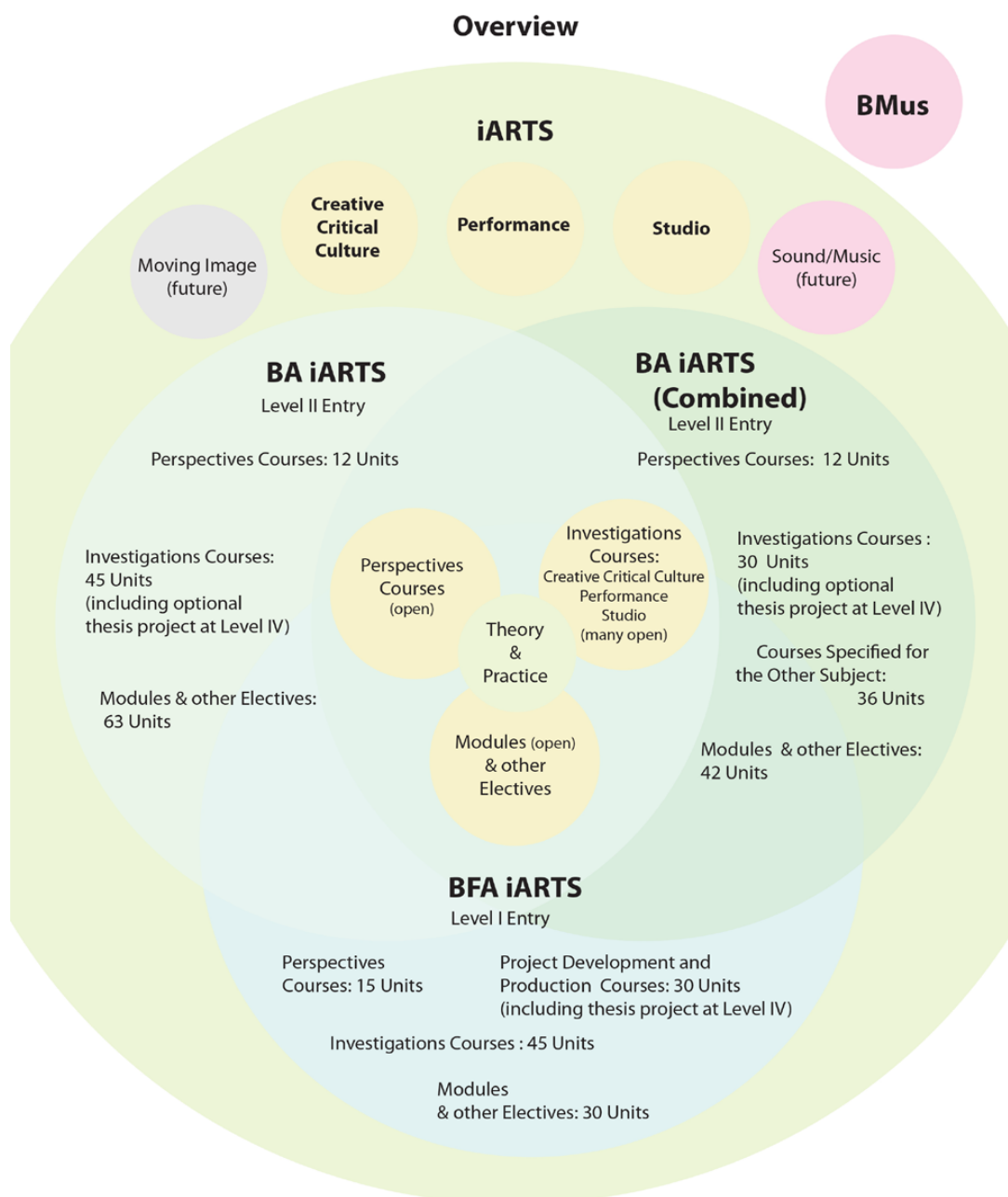
**Modules** are short one or two unit courses that might teach a specific technical-material practice, or explore a specific topic related to contemporary events, or study a particular idiosyncratic arts practice, or assemble interdisciplinary groups of students and scholars in content-based clusters, bringing their disciplinary knowledge to bear on a shared social or material issue. Modules are an opportunity for students to add even greater variety to their experience in the program, and for students not in iArts to experience arts research in easily digestible units. Since they may be taught by visiting artists and local community artists, modules also increase student exposure to different approaches to creative practice, and to different styles of learning.

In addition to these program courses, iArts will continue to offer general interest courses to the university at large. Some students in other Faculties who are interested in hands-on experience with arts practice have expressed that they are hesitant to put themselves in competition with dedicated arts students. Using an innovative combination of lecture-demos and lab tutorials, iArts will provide experiential & self-directed arts courses for large numbers of non-iArts students who can complement their learning in other programs and Faculties. Our first-year Investigations courses are also designed on this model to increase accessibility to the arts on campus, to provide a pathway into the BA Honours program for Humanities I students, and to

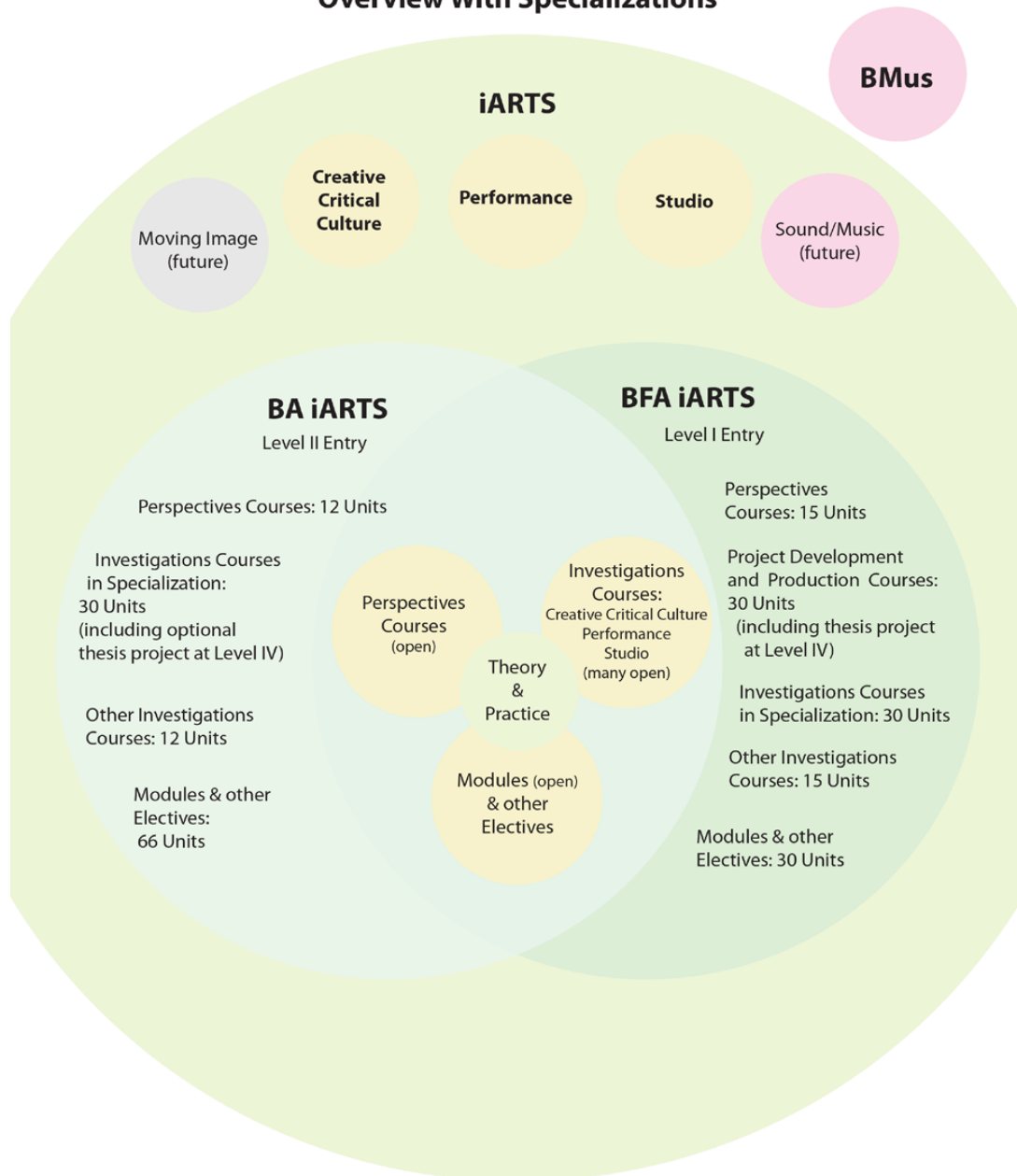
offer an opportunity for non-iArts students to find their way into upper level iArts courses as pre-requisites allow.

The first of two diagrams below represents the requirements of the iArts BFA, iArts Honours BA, and combined iArts Honours BA. The second diagram illustrates the requirement for students wishing to declare specializations in Studio, Performance and Creative Critical Culture.

**[See Appendix 1 for the full set of calendar copy and course descriptions]**



## Overview With Specializations



## 1.2 PROPOSAL PREPARATION AND CONSULTATION PROCESS

Since the fall of 2018, the faculty of the School have been intensely engaged in reconceiving the School's programs, led by the then Vice-Provost (Faculty), Susan Giroux, by the Director of the School, and by an Executive Council comprised of an elected representative of each program: Theatre and Film (HonBA THTRFLM), Studio Art (BFA ART direct entry); Music (BMus, direct entry) and Art History (HonBA AH). Apart from the BMus program faculty, who have developed and continue to pursue their own program proposal, the remaining faculty (hereafter the SOTA transformation team) have engaged in an intense series of workshops, outside consultations and ongoing discussions regarding the changing role of the arts in contemporary society and alternative arts models across Ontario specifically, and Canada more generally.

The SOTA transformation team has also been engaged in ongoing discussions and consultations with various existing campus collaborators, such as the Museum of Art, Communications Studies and Multimedia, and members of the Gender Studies and Feminist Research Program, drawing upon McMaster's remarkable innovative programming in the consideration of the design of our curriculum. Conversations about future convergences have begun or are continuing with:

Arts and Science, Jean Wilson, Director

Business/IBH, Emad Mohammad, Director

iSci, Sarah Symons, Director

Life Sciences, Kim Dej, Director Acting AV Provost for 2019/20

Communications Studies & Multimedia, David Ogborn, Andrew Mactavish, Chris Myhr, Christina Baade, Paula Gardner, Christine Quail, Andrea Zeffiro, Sara Bannerman, Robert Hamilton

Centre for Networked Media and Performance (CNMAP), David Ogborn

Linguistics, Magda Stroinska

McMaster Museum of Art, Carol Podedworny, Rhéanne Chartrand and Pamela Edmonds

MacPherson IQAP office, Erin Aspenlieder, Associate Director

Faculty of Humanities, Faculty Office, Dean Pamela Swett, Academic Associate Dean Sean Corner, Financial Office Jeff Chuchman, and staff members Antoinette Somo, Andrea Perco and Phoebe Hu

Faculty of Humanities Student Advising Office, Jackie Osterman and Elizabeth Williams

Patrick Brennan, Operations Manager, Faculty of Humanities Office, LRW Hall Concert Hall & Black Box

Indigenous Studies Program, Chelsea Gabel, Interim Director

McMaster University Library, Vivien Lewis, University Librarian and Anne Pottier, Associate University Librarian

Lewis & Ruth Sherman Centre for Digital Scholarship, Andrea Zeffiro, Academic Director and Jay Brodeur, Administrative Director

External consultations have included:

Dr. Ron Burnett (President Emeritus, Emily Carr University), who has consulted with us on three separate occasions

Dr. Laura Levin (Performance Studies, York University)

Ryan Rice (Chair of Indigenous Visual Culture, OCAD)

Meagan Troop (Sheridan College)

We surveyed the changing visual and performing arts landscape in Canada, the United States and abroad. The survey revealed the degree to which our own sense of renewal is being mirrored in major educational institutions elsewhere. “Negotiating with tradition: Curriculum reform and institutional transition in a conservatoire,”

[Celia Duffy https://journals.sagepub.com/doi/full/10.1177/1474022212473527](https://journals.sagepub.com/doi/full/10.1177/1474022212473527)

mirrors our ongoing discussion about the preservation and breaking down of “silos”. Other studies focus on the so-called fourth Industrial Revolution and the nature of work in the global future. [http://www3.weforum.org/docs/WEF\\_Future\\_of\\_Jobs.pdf](http://www3.weforum.org/docs/WEF_Future_of_Jobs.pdf).

### **1.3 CONSISTENCY WITH MCMASTER’S MISSION AND ACADEMIC PLAN**

The proposed iArts program adheres to the guiding strategy of President Patrick Deane’s 2010 open letter *Forward with Integrity* concerning Student Experience, Research, Community Engagement and Internationalization.

Drawing on the pedagogy of McMaster’s celebrated programs iSci, ArtsSci, and HealthSci, iArts is committed to multidisciplinary approaches to solving the social and material problems of our contemporary worlds. Judy Major-Girardin’s Designing Paradise project, aimed at addressing lost wetlands on the McMaster campus, incorporates studio and performance artists, earth scientists, biologists, and creative writers, and models the kind of content-based interdisciplinary clusters that will be a feature of our new iArts programs.

The iArts curriculum is designed to allow students to find their own learning pathway. The mandatory Perspectives courses provide them with the critical theory, grounding arts history, and contact with a diverse range of arts practices, that will ready them for personal exploration as artist scholars. If they choose a specialization, then the program still provides ample opportunity to explore other fields of study or areas of arts practice. If they do not, they are free to integrate different disciplines in any way they see fit.

Humanities advisors have reported that Studio Art and Theatre and Film Studies courses are already proving attractive to students in other faculties, including international students on campus, and our new programs will build on this noted strength. Examples presented in our classes will be drawn from artists that represent local and global diversity. Insisting on the importance of visual, embodied, and haptic learning also challenges colonial culture's emphasis on the written word.

Furthermore, the proposed iArts programs are directly aligned with the four major priorities identified by the *Strategic Mandate 2017-2018*: Innovation in Teaching and Learning Excellence; Access and Equity; Research Excellence and Impact; Innovation, Economic Development and Community Engagement.

### **Innovation in Teaching and Learning Excellence**

Different models of course delivery such as modular learning, lab-model arts courses, research-creation collaborations, and collaborative student-led project courses are supported by theoretical research on sustainability, diversity, equity, and social justice in arts practice. These innovations draw upon scholarship of teaching and learning, incorporating peer-to-peer learning, problem-based (or project-based) learning, self-directed learning, and student-faculty partnerships. The programs adopt inventive approaches to the use of space in order to increase access to resource-heavy, arts-practice courses.

The new specialization in Creative Critical Culture (CCC) develops the critical, conceptual, and writing skills necessary to foster productive relationships between artists and public. Students in the CCC specialization will invest more time in history, written theory, and analysis while maintaining engagement in arts practice in other media, producing high quality writing about art. CCC students will also conceive of and develop community projects, work in collaboration with students from other specializations to develop research projects, and engage in curatorial and dramaturgical work, finding new modes of combining artistic production, inquiry, and critique by building bridges between artists and potential publics and developing rich historical/critical contexts for their work.

### **Access and Equity**

The School of the Arts is committed to inclusivity, equity, and accessibility in hiring and recruitment, in curriculum design, and in pedagogical and research practices. iArts will provide spaces that facilitate inclusive and accessible education. We believe that collaborating within diverse groups leads to artistic depth, complexity, and innovation, and that the arts can be a powerful means to address issues of social justice. Commitment to the arts as an important driver of social change is integrated at every level of our curriculum. It manifests in the critical

contexts through which we approach the arts, and in the inclusive, collaborative processes we establish as the foundation of integrated arts-research practice.

Embedded in the program's ambitions and curriculum development is a deep commitment in both theory and practice to the university's priorities around sustainability, global ethics, human cultures and creativity. The direct entry level I BFA program is based in studios that are unique in their commitment to environmentally sustainable practices, while both the BFA and the BA degrees insist on an ongoing conversation around the arts throughout the four years. This is exemplified by the Perspectives courses, required for program students and open to the university. The two level I Perspectives courses are Arts in Society: Constructions of Race and Gender, and Technology and the Environment. The dialogue continues in level II with Arts in the Community and Arts Across Disciplines.

### **Research Excellence and Impact**

Research and community engagement go hand in hand in iArts. The new programs are research-driven and their pedagogy is aligned with the research-creation practices of the faculty in the School. Students learn how artists approach social and material problems by engaging in the cycles of research, creation, and critique by which arts research moves towards deeper complexity in understanding. Current interdisciplinary and community-engaged research projects include

- Judy Major-Girardin's collaboration with campus and community experts on re-envisioning the west campus (*Designing Paradise*)
- Catherine Graham and Christina Sinding's interdisciplinary partnership development project with community advocates and social service organizations (*Transforming Stories, Driving Change* <https://transformingstories.mcmaster.ca/> )
- Peter Cockett's collaboration with Melinda Gough from English and Cultural Studies (*Engendering the Stage* <https://engenderingthestage.humanities.mcmaster.ca/about-the-project/>)
- Carmela Laganse and Briana Palmer's community-based Art[4]Change research in collaboration with Centre 3 (Defying Barriers; Reception <https://socrates.mcmaster.ca/events/quantopia-by-dj-spooky/> ).
- Angela Sheng's international collaboration on knowledge transmission and nomadic societies in Central Asia: *Reading Textiles*.

### **Economic Development and Community Engagement**

In consultation with McMaster's Office of Community engagement, the School is committed to developing iArts curricula that sustain strong ties to our local community. Our modular courses

provide an opportunity for community artists to teach at McMaster, exposing our students to a diversity of artistic perspectives. Students will also have the opportunity to collaborate with faculty working in the Hamilton community, and to develop their own research-creation projects in the community under faculty supervision. Students will be encouraged to hold an internship/residency with community organizations, fostering the relationship between iArts and the wider arts community established through local artists, faculty and former students.

#### **1.4 PROGRAM LEARNING OUTCOMES**

##### **iArts IQAP Program Learning Outcomes**

“Cultivating skills and strategies for life-long research supporting creative contributions to society”

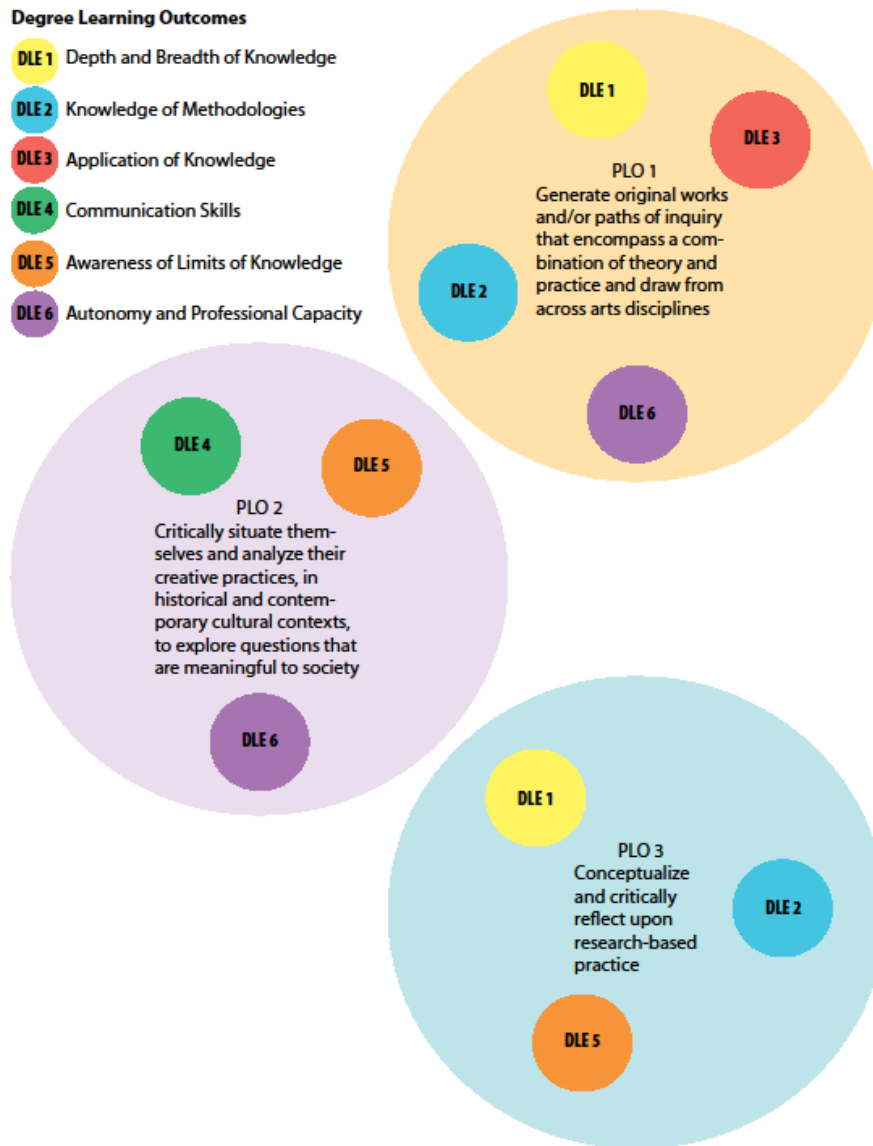
**By the end of this program, successful students in the BFA and BA programs will be able to:**

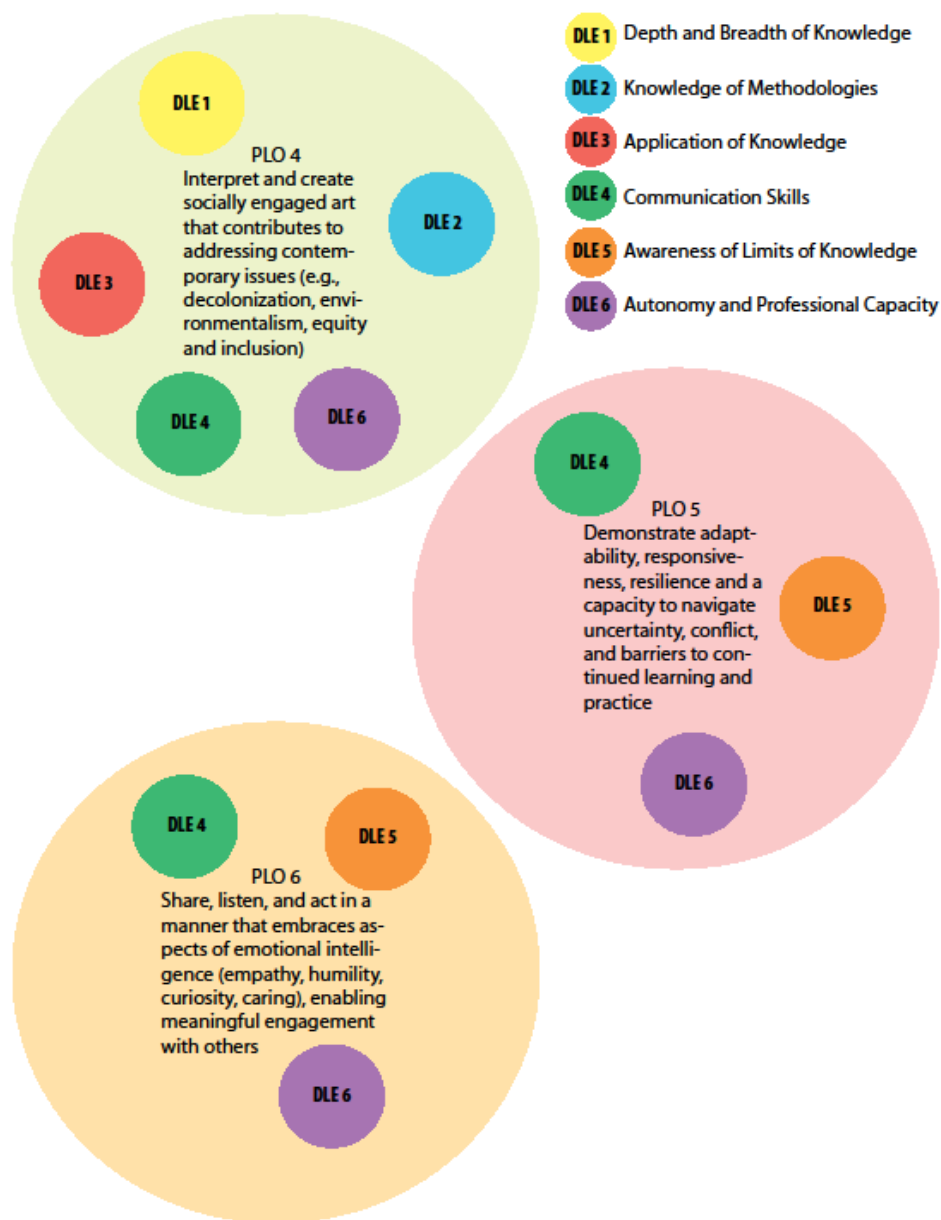
1. Generate original works and/or paths of inquiry that encompass a combination of theory and practice and draw from across arts disciplines;
2. Critically situate themselves and analyze their creative practices, in historical and contemporary cultural contexts, to explore questions that are meaningful to society;
3. Conceptualize and critically reflect upon research-based practice;
4. Interpret and create socially engaged art that contributes to addressing contemporary issues (e.g., decolonization, environmentalism, equity and inclusion);
5. Demonstrate adaptability, responsiveness, resilience and a capacity to navigate uncertainty, conflict, and barriers to continued learning and practice;
6. Share, listen, and act in a manner that embraces aspects of emotional intelligence (empathy, humility, curiosity, caring), enabling meaningful engagement with others;
7. Identify and construct a professional path for the development of a career in the creative arts or apply their arts-based learning within other fields and professions;
8. Engage in collaborative projects which allow participants to learn from one another and build upon collective knowledge and expertise;
9. Demonstrate material knowledge and handling and/or embodied practice to create art within a critical context.

## 1.5 CONSISTENCY WITH DEGREE LEVEL EXPECTATIONS

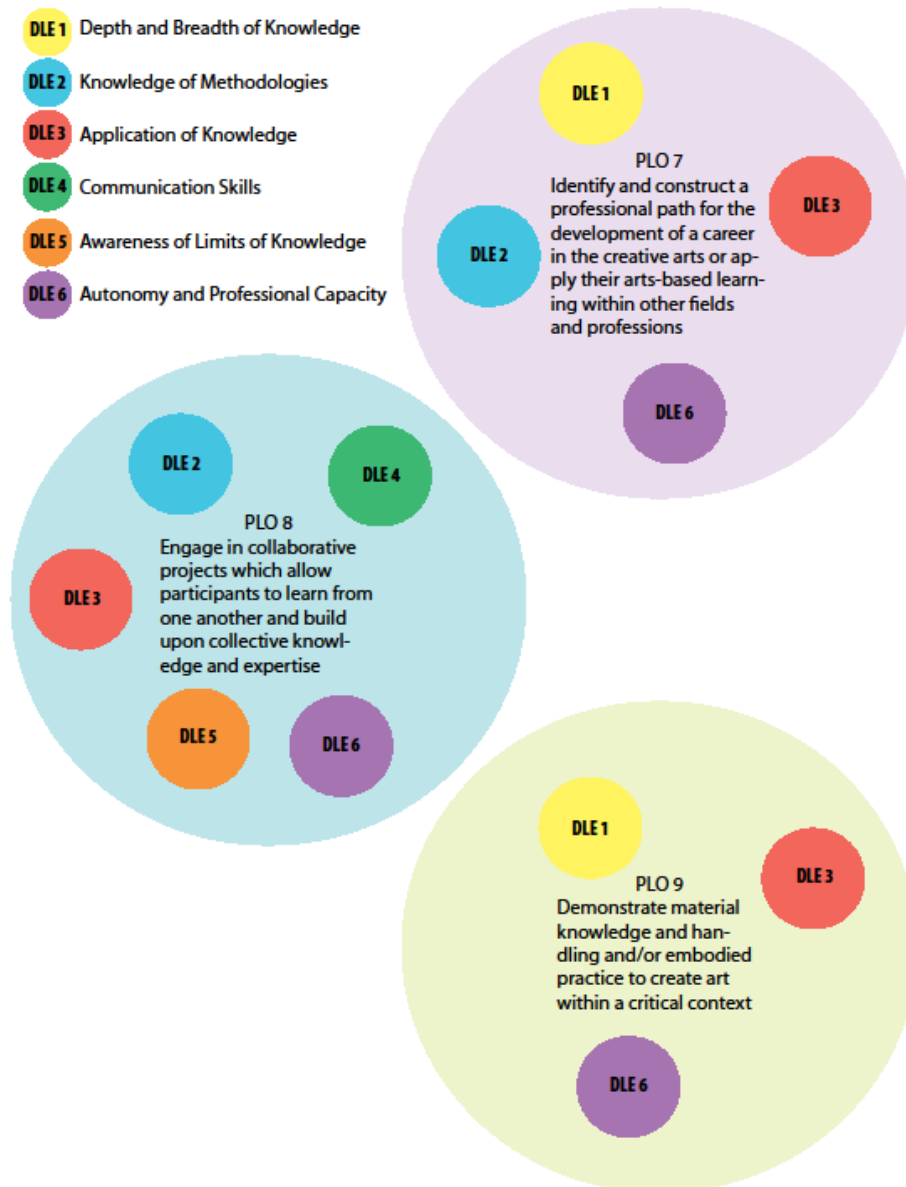
### Degree Learning Outcomes

- DLE 1** Depth and Breadth of Knowledge
- DLE 2** Knowledge of Methodologies
- DLE 3** Application of Knowledge
- DLE 4** Communication Skills
- DLE 5** Awareness of Limits of Knowledge
- DLE 6** Autonomy and Professional Capacity





- DLE 1** Depth and Breadth of Knowledge
- DLE 2** Knowledge of Methodologies
- DLE 3** Application of Knowledge
- DLE 4** Communication Skills
- DLE 5** Awareness of Limits of Knowledge
- DLE 6** Autonomy and Professional Capacity



## 1.6 DEMAND FOR PROGRAM

### 1.6.1 SOCIETAL/LABOUR MARKET NEED

As then Provost David Farrar noted in his 2018 Daily News statement, “technological advances, especially in digital fields, and the emergence of new forms of performance and display, have considerably blurred the boundaries between individual art forms. Video art, performance art, installations, projections, soundscape design, conceptual art and many more art forms challenge more traditional approaches; so has the rise of virtual reality, internet art/drama, smart-phone filmmaking, interactive arts, among others. Health professionals and corporate leaders have come to realize that the arts are essential to an individual’s wellbeing and performance in life and career. These developments have challenged more classical modes of training and analysis of the arts.” <https://dailynews.mcmaster.ca/worthmentioning/keeping-the-arts-strong-at-mcmaster/>

As such, the social and economic demand for arts graduates has also changed, requiring cultural and art workers to be multi-skilled critical thinkers employing a wide range of abilities and literacies in interdisciplinary pursuits. The arts economy of today demands that artists be both self-driven, independent operators, and committed, creative collaborators. They must be flexible and adaptable.

The iArts programs will produce critical thinkers and makers able to contribute to social discourse in a variety of modalities. They will bring new perspectives to current social structures, informed by the past, but always looking forward to ways of imagining, organizing, and structuring future social interaction. The ability to operate between and beyond traditional disciplinary boundaries will align our graduates with the cutting edge of contemporary arts practice. Expertise developed in a multiplicity of disciplines will enable them to pursue a wider range of employment opportunities in the arts.

In a 2018 study undertaken for the Higher Education Quality Council of Ontario (*Minding the Gap? Ontario Postsecondary Students’ Perceptions on the State of Their Skills*), students testify to a disconnect between their studies and future work. [http://www.heqco.ca/SiteCollectionDocuments/Formatted %20Student%20Skills%20Survey\\_FINAL.pdf](http://www.heqco.ca/SiteCollectionDocuments/Formatted%20Student%20Skills%20Survey_FINAL.pdf)

In October 2019, a search of the Ontario job bank of the Government of Canada under “Integrated Arts” prompted a return of 1,314 entries. Among them, graphic arts designers, art instructors, technicians, art gallery directors, teachers at all secondary and post-secondary

institutions, production coordinators for film and theater, 2D and 3D animation artists, library, museum and gallery directors. More surprising might be the postings for personal trainers, industrial and manufacturing engineers, therapists and managers, retail sales. These listings suggest that those who have interdisciplinary applications may position them for careers in other fields with high growth, such as Health, Education, and Business (Source: <https://www.jobbank.gc.ca/home>)

This selection of current studies supports the iArts programs' attention to issues of access, diversity and social justice that prepare our students to work effectively in a variety of community settings and aligns our graduates' work with the current priorities of arts funding bodies and institutions. Students will be able to apply their arts-based research techniques to collaborations within a wide range of industries and social organizations, including arts institutions, administrative positions, educational settings, community development and social planning projects, therapeutic settings, and a variety of other industries. The emphasis on arts practice in multiple work-related studio and laboratory settings will enable BFA and BA graduates to maneuver the job market with considerable flexibility. Graduates from the BFA and BA Hons. programs will also be well positioned to pursue post-graduate studies, either through MFA programs or MA programs in the arts and related fields.

#### **1.6.2 EVIDENCE OF STUDENT DEMAND**

The structure of the new iArts programs addresses gaps already identified in current programming, permitting interdisciplinary courses of study, access to a wider range of courses (both for iArts students and students from other faculties), collaborative programming with other faculties, and defined relationships and opportunities with the GTHA arts community.

In preparation for the construction and discussion of a new set of curriculum, the SOTA transformation team initiated a number of student-focused surveys. The first was in 2018 for 3rd and 4th year students in all four SOTA programs, followed by a focused discussion with 40-50 3rd and 4th year BFA students. (see Appendix 2 for both). In September-October 2019, an online survey of level I students prompted 280 responses from three large level I classes in Multimedia (MM1A03), Art (Art1UI3) and Theatre and Film (THTR/FLM 1TU3) Results from these surveys are inconclusive.

The 2018 survey of SOTA students indicated that the majority were not craving access to SOTA courses outside their degree programs. This is understandable, as the programs are currently siloed and students have been encouraged to specialize in their chosen areas of study. The

survey did not include any description of an alternative model, nor explain the potentials of interdisciplinary exploration. By contrast, Studio Art students participating in the 2018 focus group indicated a strong desire for SOTA courses outside their degree program.

The 2019 online survey of level I students produced interesting results. 280 students responded, of which 252 completed the entire survey. 35.71% indicated that if the iArts program was offered at McMaster, they would not apply for enrollment, 39.68% indicated that they were unsure, while 24.6% indicated that they would apply. While these numbers are not persuasive, the structure of the survey was such that students were confused about the speculative nature of the question. For example, in the comments, many indicated that they would not apply because they are already enrolled in another program. In addition, the option to specialize was not effectively conveyed, and many students mistakenly thought they would be forced to abandon their chosen discipline in order to participate in the iArts program.

By contrast, student comments in the 2019 online survey provide excellent information and feedback that will help us design effective focus groups moving forward. Of the 24.6% students who indicated that they would enroll in iARTS, the reasons they gave were particularly instructive. For example, one student expressed desire for interdisciplinary training “in an age of growing automation, in which market demand for creative and critical thinking will grow,” while another indicated, “I have always felt that the creative industries are something I fit better in and not many top universities such as McMaster focus on that.” Another student indicated, “I love art and think creatively and lots of people don't see this to be as academic as math or science [...] Different ways of being smart are important.”

When asked what courses they would like to see in an iArts program, students indicated desire for courses that “explore the intersections between art and activism,” “provide an intercultural and historical context for arts making in Canada/Turtle Island” and an “integrative approach with modern life, providing information as to how the course relates to the world at present.” Many students asked for courses examining the impacts of technology, and many indicated a strong interest in hands-on learning, with a desire for “Applied learning opportunities, that allow you to be ready for the workplace.”

The iArts program is truly new, and our focus has been on articulating the structure of the program to colleagues within the university, rather than to students. As we move forward, we are now able to more clearly communicate what the program has to offer in language that students will understand. We believe that focus-groups are more effective than surveys, because they allow for in-person explanations, and the opportunity to answer students’

questions as they try to envision interdisciplinary opportunities that do not currently exist. Moving forward, we intend to run focus groups comprised of students, alumni and local arts organizations from January-March 2020 to explore further evidence of student interests.

### **1.6.3 JUSTIFIABLE DUPLICATION**

Our research indicates that undergraduate programs like iArts are still relatively rare. Three aspects of iArts combine to make it a unique and innovative program: 1) our focus on the arts and social justice, equity, diversity and inclusion; 2) our focus on interdisciplinary practice; and 3) the fact that interdisciplinarity is embraced within core courses as well as within the program as a whole.

There are universities in the region with excellent arts programs offering BA and BFA programs, such as: The Marilyn I. Walker School of Fine and Performing Arts at Brock University; the School of Fine Art and Music at the University of Guelph; Western; the University of Toronto; OCADU; York University, and Waterloo, but such programs do not foreground an explicit focus on interdisciplinarity or social justice. While it is common that Studio Art and Art History are combined in Visual Arts programs, iArts is unique in combining Critical Creative Culture with both Studio Art and the Performing Arts. As we move forward with the program we hope to also incorporate music, sound and moving image within the sphere of iArts interdisciplinary practice.

The University of Toronto, Scarborough offers programs in Arts Management and Arts and Media Management, both of which are interdisciplinary. iArts meanwhile has a strong focus on social justice, collaboration and creative practice, but is centred on artistic creation with interdisciplinary practice woven into the core courses.

The Ontario College of Art and Design University (OCADU) offers a minor in Art and Social change. In iArts however, questions of social justice and cultural context are woven into almost every course, and embedded in interdisciplinary practice.

In summary, we are confident that iArts provides a unique set of learning opportunities that will serve students in Ontario, with the potential to also attract students nationally and internationally.

## **1.7 DEGREE NOMENCLATURE**

iArts offers three degrees:

Honours in Integrated Arts (B.A.)

Combined Honours in Integrated Arts and Another Subject (B.A.)

Honours in Integrated Arts (B.F.A.)

In addition, students pursuing a B.A. or a B.F.A. program may opt to specialize within a particular iArts discipline:

- Honours in Integrated Arts (B.A.) with a Specialization in Creative Critical Culture
- Honours in Integrated Arts (B.A.) with a Specialization in Performance
- Honours in Integrated Arts (B.A.) with a Specialization in Studio
- Honours in Integrated Arts (B.F.A.) with a Specialization in Creative Critical Culture
- Honours in Integrated Arts (B.F.A.) with a Specialization in Performance
- Honours in Integrated Arts (B.F.A.) with a Specialization in Studio

The B.A. designation is appropriate to a four-year, Level II entry program of study designed to provide students with transferrable skills, competence in research methodologies and skills in self-directed inquiry, as well as creative thinking, critical thinking, problem solving, professional skills and a breadth and depth of knowledge in the creative arts.

The B.F.A. designation is appropriate to a four-year, Level I entry program of study designed to provide students with the professional skills and critical methodologies of history and context. B.F.A. students complete a 12-unit thesis capstone project in their final year, preparing them for a self-directed career in the creative arts, or entry into an M.F.A program.

The program title, Integrated Arts, reflects the fact that our program pathways reinforce interdisciplinary study, encourage collaboration and the integration of various practices and critical approaches within the creative arts. Even students who opt to specialize will be taking courses outside their area of specialization. The Perspectives courses, which are mandatory for all iArts students at every level, have an interdisciplinary mandate at their core.

## **2 ADMISSION & ENROLMENT**

### **2.1 ADMISSION REQUIREMENTS**

Our aim is make iArts accessible to as many different kinds of student as possible. Observation of students in our current SOTA programs indicates that they often more successfully build and express their understandings of the world through non-verbal means. Following this observation, we do not want to create barriers to admission for future students by over-emphasizing grades from courses that do not allow them to complete assignments using their preferred modes of communication. We do, however, wish students to express some level of aptitude within the iArts and so we are asking for a minimum grade of C in one of the Level I investigations courses, most of which have a more hands-on focus than the perspectives

courses. In order to facilitate student success in the iArts programs we are asking for a *Grade Point Average of at least 5.0 in Level I.*

**Admission Requirements: Honours Integrated Arts (B.A.)**

*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1HA3, IARTS 1SW3, IARTS 1CR3, IARTS 1TO3, IARTS 1BD3, IARTS 1SS3*

**Admission Requirements: Honours in Integrated Arts (B.A.) with a Specialization in Creative Critical Culture**

*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1HA3, IARTS 1SW3.*

**Admission Requirements: Honours in Integrated Arts(B.A.) with a Specialization in Performance**

*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1CR3, IARTS 1TO3.*

**Admission Requirements: Honours in Integrated Arts(B.A.) with a Specialization in Studio**

*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1BD3, IARTS 1SS3.*

**Admission Requirements: Combined Honours in Integrated Arts and Another Subject (B.A.)**

*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1HA3, IARTS 1SW3, IARTS 1CR3, IARTS 1TO3, IARTS 1BD3, IARTS 1SS3.*

**Admission Requirements: Honours in Integrated Arts (B.F.A.)**

See section 2.3 below.

## **2.2 ENROLMENT PLANNING AND ALLOCATIONS**

A financial analysis is currently underway.

Academic Year	Cohort Year 1	Cohort Year 2	Cohort Year 3	Cohort Year 4	Cohort Year 5	Cohort Year 6	Cohort Year 7	Total Enrolment	Maturity
2022/23	40	15						55	41
2023/24	40	51	14					105	49
2024/25	40	61	46	12				159	49
2025/26	40	61	55	41				197	49
2026/27	40	61	55	49				205	49

## 2.3 ALTERNATIVE REQUIREMENTS

For the B.F.A. program (Level I entry), we are asking students to demonstrate an aptitude for creative practice. Because this is an integrated arts program, we are open to many different kinds of creative practice. Students will present evidence of their creative work during one-on-one interviews, at which we will assess their dedication to creative practice, their self-motivation and their skills in applying creative-thinking to creative output — foundational skills which are transferrable across media and across discipline in the arts.

Admission Requirements: Honours in Integrated Arts (B.F.A.)

Students wishing to enter this program must complete an entry interview tailored to the applicant's interests, and provide evidence of their artistic practice, which may include: an art portfolio, audition, performance pieces, compositions, creative writing, spoken word poetry, videos, or any other evidence of their creative work. *Enrolment in this program is limited.* Selection is based on a consideration of academic achievement, assessment of the evidence their artistic practice provided, and a successful interview. In instances of long-distance application, an electronic submission will be accepted

# 3 STRUCTURE

## 3.1 ADMINISTRATIVE, GOVERNANCE AND COMMUNICATION

From the current School of the Arts, Art History, Music and Theatre & Film Studies Programs Administrative Structure revised 2016 (see Appendix 3 for full document).

"The primary function of the Administrative Structure that governs the School is to support and foster a collegial setting for the areas of Art, Art History, Music and Theatre & Film Studies to co-exist in an environment where each is encouraged to recognize and build on its strengths and to realize new potential through the combined creative expertise of the disciplines. Through governance committed to equity and consultative, transparent processes, the School strives for excellence, innovation and distinction."

### 3.2 STRUCTURE AND REGULATION

The School is run by a Director, who functions largely as a Chair of a department overseeing four separate programs. The director convenes meetings of the School at least once a term. Each program selects a representative who serves on an Executive Council which meets once or twice a term to discuss such common matters as the distribution of discretionary funds.

Each year, one member of the fulltime faculty (teaching and tenure-track) is elected to assist largely with cpm, appointments and tenure and promotion when appropriate. For further details, see Appendix 3. *It is assumed that a new director and a new curriculum would require at the very least a review of the SOTA governance.*

## 4 CURRICULUM AND TEACHING

### 4.1 PROGRAM CONTENT

Increasingly, arts workers and arts practitioners are abandoning traditional attachments to specific media or genres, instead drawing on multiple skill sets and conceptual frameworks relevant to their projects on a case-by-case basis. In 1999, art critic Rosalind Krauss identified this shift as a “post-medium condition.” At the same time, arts institutions are reconfiguring their mandates embarking on strategic plans to decolonize, resulting in practices of repatriation, shifts in programming, governance and community outreach with equity and inclusion as top priorities.

With a focus on research-creation and interdisciplinary practice, the iArts program prepares students to operate within the post-medium environment of the 21st century. Students will be exposed to a wide range of practices and research resources and they will be given the skills in independent research and self-directed learning required for participation in contemporary art discourse. iArts explicitly values diversity in the classroom; diversity among faculty and diversity among students. We recognize and work to dismantle the systemic barriers that can prevent some students from fully expressing themselves in an academic environment. As an ongoing element of contemporary research-creation, students in iArts will be encouraged to explore their own cultural backgrounds and lived experiences, and will be provided with skills for self-expression and reciprocal communication across cultural differences. These include practical methods for communicating across language barriers to ensure that international students are participating fully, as well as providing projects, research assignments and class discussions about the ways that the arts both inform and are impacted by cultural difference. With a focus on social justice, community engagement and collaborative practice, iArts curriculum reflects material and theoretical concerns currently taken in arts discourse and arts institutions. By

decentering the Western canon and addressing colonialism through a critical lens, iArts courses will provide students with the historical frameworks and access to the contemporary debates and relevant research tools needed to make effective contributions in the arts today.

#### **4.2 PROGRAM INNOVATION**

The iArts program is innovative in its focus on research-creation. The Social Sciences and Humanities Research Council (SSHRC) defines research-creation as follows,

“An approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation. The creation process is situated within the research activity and produces critically informed work in a variety of media (art forms).” <http://www.sshrc-crsh.gc.ca/funding-financement/programs-programmes/definitions-eng.aspx#a22>

In iArts we recognize that research can also be situated within the creation process. For this reason, most iArts courses include hands-on creative practice. Even the theory-based courses in Creative and Critical Culture recognize that all students in the program are involved in creative production, and so the theory and research are grounded in the study of material objects and experiential practices. This holistic approach allows students to explore the concepts that arise when working with materials and creating performances in a critical context, while at the same bringing that hands-on knowledge to bear in their theoretical research and analysis. At McMaster, the Multimedia program also has a research-creation focus. We currently have some courses that are shared between the two programs, and as iArts develops we hope to work closely with Multimedia faculty to find even more ways that our students can come together.

The unique learning opportunities of research-creation are enhanced by integrating the arts. In iArts, students are not siloed into disciplines and may move freely between various media and arts practices. Even those students who choose to specialize in Creative Critical Culture, Performance or Studio are encouraged to take courses outside their chosen field, and are required to take the interdisciplinary Perspectives courses that bring everyone in iArts together, providing exposure to the full range of practices and critical concepts arising in the arts today. We have been inspired by the interdisciplinarity of the iSci program and the Arts and Sciences program at McMaster. Many iArts courses, including the interdisciplinary Perspectives courses, will be open to students across campus allowing for cross-pollination across a wide range of disciplines.

Because of the hands-on nature of iArts courses and our commitment to community engagement and professional practice, students will gain experience in presenting exhibitions, installations, performances and critical writing in public contexts.

The aim of iArts is to be as open and accessible as possible, fostering success for students of all abilities. McMaster's Equity, Diversity and Inclusion (EDI) Strategy has informed the design of the iArts program from the bottom-up. Our modes of delivery are so diverse that course material will be broadly accessible to a range of learning styles. Because questions of identity, ability, gender, culture, class and religion are key concerns in the theory and practice of the arts, we explicitly welcome diversity and encourage open and supportive discussion of difference on an ongoing basis. Students registered with Student Accessibility Services will be individually accommodated to meet their requirements. The Fitzhenry Studios have even floors, accessible washrooms, entrances and an elevator. The washrooms have gender-neutral signage. Please see section 4.5 below for more information on accessibility.

#### **4.3 MODE(S) OF DELIVERY**

iArts combines many diverse modes of delivery at all levels including skills-based demonstrations and supervised in-class exercises, intensive peer and faculty feedback on projects and performances, lectures, readings, field trips, site visits, community engagement and communal learning in our active making-spaces. Based on the fundamental premise that iArts students will learn through doing, all assignments — including written assignments — are themselves considered modes of delivery as well as methods of assessment. Perspectives courses at all levels combine hands-on learning with lectures, readings and written assignments. Some of the Investigations courses are lecture-based and some are creation-based.

##### **Demonstrations and In-class exercises**

Specific studio skills and performance-based techniques are taught through a combination of demonstrations and supervised, hands-on, in-class assignments. During class-time, students will receive both group instruction and individualized attention. Our faculty will maintain office hours and frequently meet with students outside of class to provide further mentorship and training as needed. Instructional Assistants are available during class time and are also available to students by appointment.

##### **Studio Critiques and Faculty Feedback**

At all levels, students in creation-based courses present their work for feedback and group discussion. The pedagogical structure of studio critique is central to the art courses, while creation-based performance courses involve concentrated feedback from faculty and

community experts. While faculty and peer feedback function as methods of assessment (see section 4.1 Methods of Assessment), they are also a key modes of delivery. Presenters learn professional methods of performance and display. They also learn to articulate their ideas publicly and critically situate their art practices within cultural and historic contexts. They develop professionalism through receiving and processing feedback from their peers and faculty. All participants learn to critically assess projects in the arts, and to publicly articulate their responses within a broader cultural context. Our student body is diverse, and the critique structure facilitates visual and verbal communication skills across social boundaries such as gender, culture, and religion. The faculty participate actively, helping students to process feedback by broadening and extending the discussion, while indicating further areas of improvement and research.

#### **Lectures, Readings, Presentations, Discussion**

Our students will learn effectively by integrating theory and practice to develop knowledge that applies within and extends beyond the discipline. Theory is delivered and reinforced through a combination of formal lectures, assigned readings, student research presentations, structured class discussions, and informal conversations that emerge as students work together in our communal spaces. Lectures and reading lists are designed around the principle that history will become relevant when understood through the lens of contemporary issues. We aim to address students where they are currently situated, providing historical and critical cultural context for key issues arising in the arts today.

#### **Field Trips, Site Visits and Community Engagement**

Many of our courses will incorporate field trips and site visits. Pedagogically, these excursions break down into two categories. First, students are given access points to the contemporary arts scene through visits to local galleries and performances. Second, students are taught how to conduct field research, creating artworks and performances on-site in a range of diverse locations and environments. Off-campus partnerships and associations with public institutions and individual artists/collectives within Hamilton's creative community enhance pedagogical experience, broaden current contemporary discourse, establish professional connections, as well as demonstrate and practice community engagement.

#### **Communal Learning**

We foster a collegial atmosphere in our classrooms and work-spaces and encourage peer-to-peer learning in addition to faculty tutelage. While students receive a great deal of individual attention from faculty and instructional assistants, they also learn by working alongside one another, both during class and outside of class-time. Some assignments are group projects and

many are individual, but both modes of learning and practice take place in a collaborative context of shared inquiry.

#### **Space and Facilities as Methods of Delivery**

Because the program develops and facilitates integrated conceptual and material practices, our active creation spaces are an integral part of iArts pedagogy. Our pedagogical practices include ongoing, instruction on the safe, professional use and responsible maintenance of all our spaces and facilities, providing students with a range of skills applicable to professional theatre, gallery and studio settings. For more information on our spaces and facilities see section 6.1.1 below.

#### **4.4 EXPERIENTIAL LEARNING**

iArts-based learning is fundamentally experiential. At all levels, students will be physically engaged in creating, devising and presenting arts-based projects. Students also gain professional experience by staging performances and mounting exhibitions for public audiences. Performances take place in Robinson Memorial Theatre and the Black Box theatre, while the Fitzhenry studios contain two exhibition spaces, the Atrium and the New Space (TSH 114). In addition, ongoing partnerships with Hamilton Artists Inc. and the McMaster Museum of Art provide opportunities for public exhibition. Hamilton Artists Inc. currently partners with the studio art program to provide free memberships and volunteer opportunities for our students, and they jury an annual art exhibition, Ignition, for our fourth year cohort. Our faculty encourage, facilitate and supervise students in Applied Humanities courses to conduct work-placements and internships in the community

#### **4.5 ACCESSIBILITY**

As noted above, McMaster's Equity, Diversity and Inclusion (EDI) Strategy is central to the iArts structure and curriculum. We are particularly aligned with the EDI Strategy's guiding principles of Cultural Relevance, Community Ownership and Collective Responsibility. Course content that decentres the Western canon, addresses colonialism through a critical lens and focuses on social justice will be relevant to Indigenous students and students from equity-seeking groups. Methods of delivery including interdisciplinary collaboration and class discussion are designed with the specific intent of ensuring that all voices are heard, while providing students with practical strategies for community engagement and collective responsibility for transparent and effective communication. iArts acknowledges the systemic barriers to education and the arts that many people face because of society's hegemonic elision and suppression of many identities of race, ethnicity, abilities, disabilities, language, age and gender. We recognize that lived experience of these barriers provides expertise and knowledge that we welcome in the classroom. With our focus on student-directed learning and peer-peer knowledge networks,

iArts recognizes that increased diversity contributes to a more robust and generative learning environment.

iArts supports the principle of inclusive design, aspiring towards a shift in our institutional culture such that accessibility becomes integrated and automatic for all participants, rather than requiring special accommodations for some. In May of 2019, iArts faculty Carmela Laganse and Briana Palmer worked in collaboration with McMaster researchers and community experts to coordinate the Defying Barriers Workshop examining how aging and disability impact engagement with the arts. Findings from this workshop include short term and long term future enhancements that we aim to implement in the iArts classrooms, studios and performance spaces. Short term changes that would be relatively easy to implement include: a quiet room, accessible doors, even floors and/or visible markings to indicate changes in flooring levels throughout all iArts facilities, community engagement with adults living with disabilities, clearly detailing accessibility resources in our recruitment brochures and pamphlets. In the long term we hope to implement a fully inclusive design of all studio space, performance space and classroom space, creating a unique and innovative, fully accessible arts facility.

#### **4.6 RESEARCH REQUIREMENTS (IF APPLICABLE)**

Project courses include content-cluster research. The iArts B.F.A. program contains a mandatory 12-unit Project Capstone Thesis in Level IV. In this advanced research-creation course, students will research, manage, create and produce a major arts-based thesis project of their own devising, either alone or in collaboration with other students.

Students in the BA and Combined BA programs may opt to conduct a 6-unit Thesis project in which they will create and produce an arts-based project of their own devising, either alone or in collaboration with other students. These capstones build on collective learning and lab experiences and aim at the construction of independent and shared research that comes together in a final research project that could involve collaborators from all over the campus and the community.

## **5 ASSESSMENT OF LEARNING**

### **5.1 METHODS FOR ASSESSING STUDENTS**

Our methods are directly linked to the PLOs and the DLEs we have set out in 1.4 and 1.5, and are as varied as our modes of delivery, providing multiple avenues for different types of learners to effectively demonstrate their progress and achievements. We apply a multi-faceted approach to assessment, providing objective, concrete, and constructive feedback on student

work. The program emphasizes autonomy, a synthesis of theory and practice, collaboration and collective, interdisciplinary learning. Hence, assessment criteria and approaches are designed with flexibility, responding effectively to a wide range of creative outcomes. Consistent with the iArts emphasis on student-centered learning, the development of communication skills, and conceptual/critical engagement, we integrate peer feedback as well as peer- and self-assessment along with faculty assessments.

Multiple Choice, Short Answer tests and exam questions are used to evaluate knowledge of basic critical concepts and key themes. Essays and research papers assess students' ability to engage in critical, self-reflexive thinking; to situate their research and practice within a larger critical context; and to develop persuasive arguments.

Skills in collaboration and effective communication are assessed through peer-evaluation, as well as faculty assessment of individuals' contributions to group work and class discussion.

Skills in collective decision-making processes will be taught and evaluated through faculty observation of group dynamics as well as peer and self-assessment following collectively established rubrics.

Creation-based projects are presented in class on an ongoing basis, and are assessed through facilitated group discussion and critique as well as faculty assessment of technical proficiency; innovation and problem solving; conceptual rigour; as well as students' ability to articulate concept and critical context.

Skills in independent research-creation methodologies are assessed through research notes, sketchbooks and journals; project proposals; and other process-based projects and assignments.

Professional practices are assessed through assignments based on real-world objectives such as documenting creative work; creating project proposals; and writing grant applications.

Professional practices are also assessed through the public presentation of creation-based projects, giving student the opportunity to demonstrate skills in project management and professionalism in all aspects of presentation and/or display.

## **5.2 CURRICULUM MAP (APPENDIX 4)**

### **5.3 DEMONSTRATING STUDENT ACHIEVEMENT**

As our curriculum map indicates, core features of student success in iArts include the effective synthesis of theory and practice, the ability to situate arts practice and research within larger

critical contexts, skills in creative making, performance and production, skills in collaboration and effective communication across cultural and disciplinary difference, and the ability to apply these skills with autonomy and self-direction, providing students with strategies for life-long research supporting creative contributions to society.

iArts students will have many opportunities to present their creative projects in public contexts including the Fall Majors Production, the student productions (Honours Production series/HPS), the SUMMA exhibition, and various other large and small-scale performance and exhibition opportunities woven throughout the program. These projects allow for assessment of skills in creative practice, but also in project management, collaboration, and community engagement. Skills in documentation and dissemination of creative works are embedded throughout, creating objects for assessment, but also providing students the opportunity to share and extend their practices with the community at large.

## **6 RESOURCES**

### **6.1 UNDERGRADUATE PROGRAMS**

#### **6.1.1 ADMINISTRATIVE, PHYSICAL AND FINANCIAL RESOURCES**

##### **Technical Staff and Teaching Assistants**

The Studio and Performance labs are staffed by instructional assistants (5), graduate TAs from other programs [as SOTA currently has no graduate programs of its own], undergraduate TAS and work study students for specific and summer-time projects. The teaching assistants are supervised by SOTA faculty and office staff, while the instructional assistants and work study students are supervised by Patrick Brennan, Operations Manager of the events spaces (L.R.W. Black Box and Concert Hall), who works out of the Dean's Office.

##### **Office Staff**

The School of the Arts runs its main office with 4 staff: an executive assistant, one financial assistant, and two curriculum and program assistants.

##### **Existing Space and Additional Requirements**

In terms of interdisciplinary arts research and teaching, space is pedagogy. The spaces in which we teach directly affect our ability to work across and between traditional arts disciplines. The School of the Arts has been fortunate to benefit from two recent investments in arts infrastructure at the university: the renovation of the arts studios and creation of the Fitzhenry Atrium, and the construction of the Black Box Theatre and Concert Hall in Wilson Hall. The Black

Box Theatre is shared 50% with Communications and Multimedia, and the Concert Hall is used as a central resource for the university as a whole. The Performance Lab in Temporary Building 13, created relatively recently in 2009, is also central to the pedagogy of the School. The scenic workshops for theatre productions are currently located in Temporary Building 32 in the West Campus parking lot.

Some of the School's older spaces are in need of renovation but continued access to existing spaces in Robinson Hall; large parts of the basement, and the first and fourth floors of TSH – especially TSH 118 and B124 – is essential.

If the new programs are to successfully integrate arts research practice as envisioned by this proposal, it is essential that this geographical problem be solved. The research-creation classes, that involve all BFA students working together in the full variety of arts disciplines taught in the program, require three adjacent creative labs: one makers' studio, one performance studio, and one digital studio. The spaces must be adjacent to each other in order for classes to move between different media explorations as their needs require and to encourage students coming from traditionally separate disciplines to work together. The makers' studio would be equipped for drawing, painting, and soft material construction, textile work and costume-making. The rehearsal studio must be an open space for workshop exercises that is also equipped with lights, sound, and video projection (equipment could be imported from our current Performance Lab). The digital studio should feature digital cameras, digital paper printers, 3D printers and computer stations, sound recording facility, and a green screen.

It would be possible to create these spaces through the renovation of our existing spaces in Togo Salmon Hall and the strategic addition of underused spaces adjacent to our own. Scenic work could be incorporated into the studio workshops freeing up T32. There is the potential to consolidate resources: scenic and props work could be incorporated into the studio workshops, and increased emphasis on fabric arts could be facilitated through a connection with costume design and construction. **[See Appendix 5: Physical Resources]**

#### **6.1.2 LIBRARY, TECHNOLOGY, AND LABORATORY RESOURCES**

From McMaster University Library report:

"The University Library is pleased to provide this document describing collections and services in support of the information needs of students and faculty in the proposed new Bachelor of Fine Arts and Bachelor of Arts, Hons programs in the School of the Arts.

As noted in the proposal, this program, within the Faculty of Humanities, will consist of a Bachelor of Fine Arts and a BA Honours in Integrated Arts (iArts), and will draw on both new

and existing faculty and courses in Art History, Studio Arts, and Theatre and Film Studies, with potential future collaborations with Music. The University Library provides services and scholarly resources to support undergraduate instruction and faculty-level research for existing programs across the School of the Arts, many of which will be highly relevant to students enrolled in the iArts programs.

It is our assessment that the resources available provide sufficient scholarly support for the teaching and research needs of the proposed undergraduate curriculum. We are not aware of any significant gaps in the Library's collection that would impede the Program's students in their study and research activities. The Library welcomes input from faculty in the program regarding needed information resources and priority of acquisition within the established budgets for Art, Theatre and Film Studies, and Music."

**[See Appendix 6: Library Resources]**

### **6.1.3 FACULTY**

Theatre and Film Studies, Studio Art and Art History are currently operating with a faculty complement of 7 tenure-track, 2 teaching-track, 1 CLA, and one cross appointment with Arts and Science, for a total of 10.5 faculty lines. The Faculty of Humanities is in the process of hiring a new Director of the School which will bring the total for 2019-20 to 11.5. In addition, the present programs rely on 54 units of teaching from sessional instructors and other departments. The old programs supported by these faculty resources are all being folded in order to enable the creation of iArts.

The initial phase of the iArts curriculum is budgeted to operate more or less within the limitations of present faculty resources. The programs cannot be sustained without an ongoing commitment to the recruitment of sufficient full-time, tenure-track faculty to develop and expand the new initiatives.

Following the implementation of phase one, the iArts programs could expand in multiple directions to fully integrate with McMaster's research and learning community. As outlined in section 6.1.5, the future of iArts at McMaster will be determined by the vision of the new director and the desire of other programs and Faculties on campus to explore the possibilities of integrating arts research practice into their existing programs. Further new hires will be necessary to facilitate these collaborations and fully integrate the arts with other research on campus.

### **FACULTY COMPLEMENT FOR 2018-19:**

NAME	ACADEMIC RANK/ APPOINTMENT	COURSES LOAD AND ADMINISTRATIVE LOAD PER ACADEMIC YEAR	NOTES
JUDY MAJOR-GIRARDIN	PROFESSOR (RESEARCH)	15 CREDIT HOURS 20% ADMINISTRATIVE	STUDIO ART
JOHN FORD (ON LEAVE 2019/20)	ASSOCIATE PROFESSOR (RESEARCH)	15 CREDIT HOURS 20% ADMINISTRATIVE	STUDIO ART
BRIANA PALMER	ASSOCIATE PROFESSOR (TEACHING)	24 CREDIT HOURS 20% ADMINISTRATIVE	STUDIO ART
CARMELA LAGANSE	ASSISTANT PROFESSOR (RESEARCH)	15 CREDIT HOURS 20% ADMINISTRATIVE	STUDIO ART
PETER COCKETT	ASSOCIATE PROFESSOR (TEACHING)	24CREDIT HOURS 20% ADMINISTRATIVE	THEATRE AND FILM STUDIES
CATHERINE GRAHAM	ASSOCIATE PROFESSOR (RESEARCH)	15 CREDIT HOURS 20% ADMINISTRATIVE	THEATRE AND FILM STUDIES  RETIRING JUNE 30, 2020
JANICE HLADKI	ASSOCIATE PROFESSOR (RESEARCH)	15 CREDIT HOURS 20% ADMINISTRATIVE	THEATRE AND FILM STUDIES  RETIRED JUNE 30, 2019
JOE SOKALSKI	ASSOCIATE PROFESSOR (RESEARCH)	15 CREDIT HOURS 20% ADMINISTRATIVE	THEATRE AND FILM STUDIES
ANGELA SHENG	ASSOCIATE PROFESSOR (RESEARCH)	15 CREDIT HOURS 20% ADMINISTRATIVE	ART HISTORY

BETH MARQUIS (.5)	ASSISTANT PROFESSOR (RESEARCH)	6 CREDIT HOURS 20% ADMINISTRATIVE 9 CREDIT HOURS ARTS & SCIENCE	THEATRE AND FILM STUDIES AND ARTS AND SCIENCE
ADRIENNE CROSSMAN	ASSISTANT PROFESSOR (CLA)	21 CREDIT HOURS 20% ADMINISTRATIVE	STUDIO ART CONTRACT ENDING: JUNE 30, 2020

[See Appendix 7: Faculty CVs]

#### **6.1.4 ANTICIPATED CLASS SIZE**

In September 22/23, the first BFA class of 40 will be admitted along with 15 second-year BA's who opt to enroll in the program. This becomes the basis of an enrolment of 61 steady-state from Sept. 24/25 (assuming 10% attrition): 36 returning BFA plus 25 new second-year BA's. The total program size will level-out at 205 in 2026/27.

#### **6.1.5 PROGRAM IMPLEMENTATION**

As mentioned above, Phase One of the iArts program outlined in this document is designed to work within the teaching resources available to the current Art History, Studio Art, and Theatre and Film Studies programs (10.5 lines), and the addition of the new Director hire (making 11.5). This phase will allow us to test out the program's effectiveness and develop an iArts foundation from which to build.

Phase One requires investment in space renovation to create workshops and rehearsal rooms that can facilitate interdisciplinary arts teaching and research (see 6.1.1) and in outreach and recruitment campaigns. It will also require a commitment to the hiring of interdisciplinary tenure-stream faculty for the lines of our recently retired colleagues.

Our intent is to continue existing collaborations between SOTA and other programs in the Humanities, including cross-listed courses, with conversations pending to confirm that our colleagues are also willing to continue these arrangements and resources are available.

We will engage in consultation with experts in decolonizing at a structural level including experts in Indigenous Studies and the Equity and Inclusion Office, among other content experts at McMaster.

Future Phases will require many more conversation between iArts and other programs in the Humanities. We have no desire to compete with or duplicate courses run in other programs. As our program unfolds, our intent is to welcome collaboration through sharing courses, reserving seats and adding courses from other programs to our iArts offerings, in cases where these collaborations will clearly be of benefit to all programs and our students. As indicated below under the heading Future Phases, we have identified programs with which we feel we have an affinity, and who themselves are

engaged in conversations that reflect our aims, but in most cases these in-depth, detailed conversations about collaborative potential have yet to occur. We are open to new ways of moving forward together within Humanities.

#### **Implementation Timeline: Phase One**

##### **June 2020:**

- Design process for new iArts space renovations begins.

##### **July 2020:** New Director of the School begins appointment

- Hiring process begins for 2 possible interdisciplinary tenure-stream faculty (using lines currently assigned to SOTA)

##### **September 2020:**

- Submit curricular changes, adding level-1 courses required for admission into BA to University Calendar for 2021/22

##### **December 2020:**

- Designs for renovated spaces complete

##### **April 2021:**

- Renovations of new spaces begins

##### **August 2021:**

- Renovations complete

##### **August-November 2021:**

- Recruitment campaign for intake into program in 2022/23

##### **September 2021:**

- Submit curricular changes, adding program for Phase One to University Calendar for 2022/23
- Outreach campaign to student counsellors in Ontario high schools

##### **September 2022:**

- First-year intake into both BFA and BA programs, at levels 1 and 2 respectively.
- No further intake into Art History, Studio BFA (former) or Theatre & Film programs

#### **Future Phases**

Once Phase One is implemented, the program could develop in multiple directions all of which depend on the collaboration of other programs and Faculties, and in some instances would require further new appointments.

The future direction of iArts is also contingent on the vision of the new Director. The following represents aspirational plans by the SOTA iArts faculty about possible collaborations across campus. Within a wide range of possibilities, the two most obvious paths forward are indicated on the model with the pink and grey circles in the diagram in 1.1: Sound/Music and Moving Image.

### *Sound/Music*

The iArts curriculum grounds students in the theory and practice of the arts. The new programs would be much enhanced by the addition of a Music specialization which could include courses emphasizing the cultural politics of music making, and new practical courses that include indigenous music, digital music, and music from other cultures. The pedagogy of iArts privileges the contemporary and uses history to better understand current creative practices and to provide context for students' own research-creation projects. Music case studies could be incorporated into our Perspectives courses, and more specialized courses could be added to Creative Critical Culture.

### *Moving Image*

The iArts program foresees a strong relationship with the current Multimedia BA that could develop in a variety of ways. It is a natural fit since Multimedia also trains arts researchers working with digital technologies and integrates critical theory and practice in its teaching methodology. Both Studio Art and Theatre and Film Studies also offer courses that incorporate digital art-making, and Theatre and Film Studies has offerings in cinema and digital storytelling. There are thus significant overlaps between our current programs, and it is logical that we should develop a future built on shared interests and resources.

Fruitful collaborations already exist with David Ogborn's Centre for Networked Media and Performance (CNMAP). Multimedia and Communication Studies faculty have also expressed enthusiasm for a potential double major iArts BFA/Multimedia BA. This offers a very positive step forward and the opportunity to build trust, and to explore the economies of sharing resources and other benefits of inter-program collaboration.

### **Further Integrations**

The iArts faculty are aware of the growing emphasis on arts-research in other Faculties on campus and our programs are designed to be outward looking and to integrate with the university at large. Our Level I courses all have places available to students from across campus that will enable integration of iArts courses with other student pathways. Our two core Level II Perspectives courses address the multiple ways arts-research contributes to other fields. IARTS 2PC3 Perspectives C: Arts in the Community explores historical and contemporary case studies of community arts and has obvious applicability to the Social Sciences and Social Work. IARTS 2PD3 Perspectives D: Arts Across Disciplines explores current interdisciplinary arts and science research practice. Both of these courses are imagined as potential entry points for students from other Faculties that, with collaboration from their home Faculties, can open the possibility for students to engage in collaborative arts research study at upper levels. The extent and

depth of our integration with other Faculties will depend on the vision of the new director, the commitment from our colleagues on campus, and the willingness of their Faculties to support the initiative.

The iArts program is committed to the idea that arts research practices can complement research in other fields at every stage, from inception, through development, to design and communication. We aspire to collaborate on new courses that bring artists and scientists together to imagine solutions to social and material problems.

#### *Indigenous Studies*

The iArts focus on social justice, equity, diversity and inclusion and interdisciplinary practice has been inspired in part by Indigenous pedagogy and Indigenous ways of knowing. We aspire to collaborate with the Indigenous Education Council, faculty, and students in the Indigenous Studies Program at McMaster to find ways that courses in our program can support their students. We acknowledge that we are just at beginning of a process of Indigenizing the curriculum, and that we have a great deal to learn moving forward.

#### *Gender Studies and Feminist Research*

The iArts program's commitment to critical theory will position its students well to enter into the GSFR program. Over time we see the potential to develop graduate courses in arts and social action that would work well within GSFR.

#### *Arts and Science*

The potential for collaboration between iArts and Arts and Science is extremely high. Arts and Science currently offer courses that align directly with the intentions of the iArts program, namely: ARTSSCI 3CL3 Theatre, Self, and Social Development, ARTSSCI 4VC3 Visual Culture Inquiry, and ARTSSCI 4CD3 Research and Creative Writing. The new iArts programs will offer ARTSCI students a new avenue to engage with the integration of the arts and sciences through practice-based research.

#### *English and Cultural Studies*

The popular creative writing courses within the Department of English and Cultural Studies offer a potential fruitful avenue for collaboration. The Centre for Community-Engaged Narrative Arts, co-directed by Daniel Coleman and Lorraine York, has a strong affinity with iArts approach to arts practice. In 2020, Dr. Coleman will be collaborating with Judy Major-Girardin on an on-campus research project, Designing Paradise/West Campus. The enhancement of opportunities in creative writing is one potential future direction of development of the iArts program.

#### *Social Sciences and Social Work*

Carmela Laganse's projects with Centre3 Gallery in downtown Hamilton and Catherine Graham's collaboration with Christina Sinding (School of Social Work) are two examples of the School of the Arts' commitment to community arts research. Arts-based methods have long been a part of research practices in the social sciences and experiential learning opportunities could be developed within the iArts program either through specifically designed and co-taught course offerings or through research-creation projects driven by BFA students but including participation of students and faculty from the Social Sciences.

#### *Life Sciences, HealthSci and iSci*

The arts are already being incorporated in Life Sciences and HealthSci programs. Kim Dej and Sally McKay have already developed a new course on visualizing science and the potential for further development is high.

#### *Engineering*

Integrating opportunities for Engineering students is difficult due to the minimal electives open to them in their program. Product design, however, remains a natural point of affinity between engineering and arts research practice.

## **7 QUALITY AND OTHER INDICATORS**

### **7.1 ACADEMIC QUALITY OF THE PROGRAM**

To demonstrate the quality and success of the program, the BFA degree has natural markers for academic success such as the capstone creative research project, community engagement projects and experiential learning. So too the BA offers optional opportunities such as capstone thesis or collaborative projects. The public presentation and documentation of creation-based projects gives students the opportunity to demonstrate skills in project management and professionalism in all aspects of presentation and performance.

Student skills will be assessed as they present their creative projects in public contexts including student productions, the BFA SUMMA exhibition of the graduating class, and various other large and small-scale performance and exhibition opportunities woven throughout the program where Faculty and peer feedback function as pedagogy and methods of assessment.

Graduate and undergraduate TAs will assist in the classroom. Entrance and graduation awards and scholarships already exist and would be sustained in the program. Graduate school

enrolments will be tracked and alumni called upon to help improve the program, both at graduation and subsequent years.

## **7.2 INTELLECTUAL QUALITY OF THE STUDENT EXPERIENCE**

The iArts program is grounded in social justice, equity, diversity and inclusivity. In both BFA and BA cohorts, the students will be encouraged in their creative research projects to develop personal and communal responsibility for one another and the world around them.

Every course has both a theoretical and a practical aspect which requires close collaboration within a student cohort and with faculty advisors. SOTA faculty already do this in their creative research practices. The new program is simply building on decades of faculty-student interactions on campus and in Hamilton's creative community.

In combining Critical Creative Culture, Studio and Performance, iArts students will have the opportunity to engage through a wide range of delivery methods. The curriculum will encourage individualized, self-directed research pathways for students from a range of backgrounds and life experiences. With a focus on arts-based learning, students in iArts will discover opportunities for self-expression and social engagement to suit their individual interests and learning styles.

## CHECKLIST FOR NEW PROGRAM PROPOSALS

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The following section indicates all the items that are required as part of a **complete** new program proposal package which includes all the necessary documents. Part I, II and III should be submitted as separate files to [igap@mcmaster.ca](mailto:igap@mcmaster.ca).

### PART I: COMPLETE NEW PROGRAM PROPOSAL DOCUMENT

- ☒ Complete New Program Proposal Template
- ☒ Faculty CVs (can be submitted on CD or USB)
- ☐ Memorandum(s) of Understanding (Letters of Support) (if applicable)

### PART II: RESOURCE IMPLICATIONS AND FINANCIAL VIABILITY TEMPLATE

- ☒ Completed
- ☐ Approved

### PART III: FEES MEMO

- ☐ Completed
- ☐ Approved

## **TRACKING THE APPROVALS PROCESS FOR NEW UNDERGRADUATE PROGRAMS**

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**PLEASE NOTE:** This table must be appended to the New Program Proposal Document and updated as each step in the approvals process is completed.

<b>STEP IN THE NEW PROGRAM APPROVALS PROCESS</b>	<b>NAME OF COMMITTEE/ INDIVIDUAL PROVIDING CONSULTATION</b>	<b>DATE OF DOCUMENT APPROVAL</b>
<b>Resource Implications &amp; Financial Viability Template (Budget)</b>	<b>Linda Coslovi, Executive Director, Finance &amp; Planning (Academic)</b>	
<b>University Students Fees Committee Approval of Budget</b>		
<b>Departmental &amp; Faculty Approvals</b>	<b>Sean Corner, Jackie Osterman, Faculty of Humanities DAC/APC</b>	<b>Nov. 7, 2019</b>
	<b>Claude Eilers, Faculty of Humanities Meeting</b>	<b>Nov. 11, 2019</b>

**Please note that approvals from the following internal committees is also required before the New Program Proposal can be sent to Quality Council & MTCU: *Curriculum & Admissions Committee, Undergraduate Council, University Planning Committee and Senate.***

# iARTS Calendar Copy & Course Descriptions

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# iARTS Course Lists

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## iARTS Investigations Course List A

- IARTS 2AD3 Acting as Devising I
- IARTS 2AS3 Art and Visual Culture in South and East Asia
- IARTS 2CC3 Performance Culture in Canada
- IARTS 2CD3 Contemporary Approaches to Drawing Practices
- IARTS 2DE6 Devised Performance Processes
- IARTS 2DP3 Digital Practices
- IARTS 2EP3 3D and Expanded Practices
- IARTS 2ER3 Environmentally Responsible Art
- IARTS 2FA3 Film Analysis
- IARTS 2ME3 Art and Visual Culture in the Middle East
- IARTS 2MP3 Contemporary Approaches to Print Media Practices
- IARTS 2OP3 Organizing Performance Space
- IARTS 2CP3 Contemporary Approaches to Painting Practices
- IARTS 2RV3 Reading Visual Culture
- IARTS 2SE3 Performance Culture in South and East Asia
- IARTS 2SP3 Contemporary Approaches to Sculpture Practices
- IARTS 2US3 Understanding Spatial Dynamics and Time in the Arts
- IARTS 2VA3 Art and Visual Culture in Canada

## iARTS Investigations Course List B

- IARTS 3AD3 Acting as Devising II
- IARTS 3BA3 Book Arts
- IARTS 3CE3 Concentrated Study Ceramics
- IARTS 3CH3 Cinema History from WWII
- IARTS 3CP3 Performance and Community Engagement
- IARTS 3CW3 Colours of the World
- IARTS 3DA3 Arts and Spaces for Dwelling and Activities
- IARTS 3EC3 Early Cinema History
- IARTS 3FI3 Fashion and Identity
- IARTS 3FO3 Concentrated Study Foundry
- IARTS 3GE3 Contemporary Arts and The Global Economy
- IARTS 3IA3 Indigenous Art and Visual Culture in Canada
- IARTS 3ID3 Integrated Dimensional Media Concentration
- IARTS 3IM3 Integrated Media Concentration
- IARTS 3IN3 Concentrated Study Intaglio
- IARTS 3IP3 Intercultural Performance Practices
- IARTS 3LC3 Local Canadian Contemporary Art & Performance

- IARTS 3LI3 Concentrated Study Lithography
- IARTS 3MI3 Media Installation and Performance
- IARTS 3MM3 Materials and Materiality
- IARTS 3MP6 Devised Theatre Production
- IARTS 3ND3 New Directions in Painting/Drawing
- IARTS 3OE3 Field Work: On-Site Explorations
- IARTS 3BF3 Photography Beyond the Frame
- IARTS 3SD3 Structuring the Devised Performance
- IARTS 3SP3 Scenography at Play
- IARTS 3SR3 Intercultural Arts Along the Silk Road
- IARTS 3SS3 Site-Specific Performance
- IARTS 3TB3 Devised Theatre Production: Research and Development
- IARTS 3VS3 Visual Storytelling

### **iARTS Investigations Course List C**

- IARTS 4AD3 Acting as Devising III
- IARTS 4AE3 Art and the Environment
- IARTS 4CE3 Concentrated Study Ceramics
- IARTS 4DF3 Scene Study in Digital Film
- IARTS 4DM3 Arts and Diasporic Migration
- IARTS 4IN3 Concentrated Study Intaglio
- IARTS 4LI3 Concentrated Study Lithography
- IARTS 4SD3 Scripting the Devised Performance

# Honours Integrated Arts (B.A.)

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## Admission

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*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1HA3, IARTS 1SW3, IARTS 1CR3, IARTS 1TO3, IARTS 1BD3, IARTS 1SS3*

## Notes

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1. All iARTS students will receive exposure to a range of arts disciplines throughout their four years of study. Students may choose to develop a specialization in Studio, Performance, or Creative Critical Culture, or complete their degree without a specialization.
2. Students wishing to take iARTS with a specialization in Studio, Performance, or Creative Critical Culture, should consult the calendar entry for their chosen specialization.
3. Before choosing courses, students should become familiar with prerequisites that will determine course selection in the subsequent year(s).
4. Students may apply in Level III to enroll in 6 units of Level IV iARTS Capstone Project, but it is not a requirement of the BA.

## Requirements

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*120 units total*

### **30 units**

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- from the Level I program completed prior to admission into the program

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### **3 units**

- 
- IARTS 2PC3 Perspectives C: Arts in the Community
  - IARTS 2PD3 Perspectives D: Arts Across Disciplines

### **12 units**

- 
- from iARTS Investigations Course List A

### **6 units**

- 
- from iARTS Investigations Course List A, or may include any of the following:
  - HISTORY 2DF3 Art and Revolution in France, 1789-1914
  - CLASSICS 2B03 Greek Art
  - CLASSICS 2C03 Roman Art
  - MUSIC 2A03 Music of the World's Cultures
  - MUSIC 2F03 Music for Film and Television
  - MUSIC 2I13 Popular Music in North America and the United Kingdom: Post-World War II
  - MUSIC 2TT3 Broadway and the Popular Song
  - MUSIC 2U03 Jazz

### **3 units**

- 
- IARTS 3PE3 Perspectives E: Arts in Society; Equity and Inclusion

### **18 units**

- 
- from iARTS Investigations Course List B, or may include any of the following:
  - ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}
  - CLASSICS 3H03 Archaic Greek Art
  - CLASSICS 3Q03 Greek Sanctuaries
  - CLASSICS 3S03 Pompeii, Herculaneum, and Ostia
  - CMST 3S03 Television and Society {AGREEMENT PENDING}
  - CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}

- FRENCH 3V03 Image & Knowledge Representation
- HISTORY 3DF3 Art and Politics in Second Empire France
- HISTORY 4LP3 The Cultural History of Paris., 1789-1914

### **3 units**

---

- IARTS 4PF3 Perspectives F: Arts in Society; Seminar and Independent Research

### **6 units**

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- from iARTS Investigations Course List C, or may include the following:
- IARTS 4CO6 Thesis Project (6 units) (on application entry)

### **39 units**

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Modules and Elective

# Honours Integrated Arts (B.A.)

[Specialization in Creative Critical Culture]

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## Admission

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*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1HA3, IARTS 1SW3.*

## Notes

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1. iARTS Honours B.A. students with a specialization in Creative Critical Culture, Performance, or Studio must take a required number of courses from their chosen specialization.
2. At each level, they must also take additional iARTS credits that may also be from their chosen specialization or may be from the other specializations.
3. Before choosing courses, students should become familiar with prerequisites that will determine course selection in the subsequent year(s).
4. Students may apply in Level III to enroll in 6 units of Level IV iARTS Capstone Project, but it is not a requirement of the BA.
5. In Level II, students must take IARTS 1HA3 or IARTS 1SW3 if not taken in Level I. If both IARTS 1HA3 and IARTS 1SW3 were completed in Level I, students may take one course from the following list instead: IARTS 2RV3, IARTS 2US3 , IARTS 2AS3, IARTS 2SE3, IARTS 2VA3, IARTS 2CC3, IARTS 2ME3, IARTS 2FA3

## Requirements

---

*120 units total*

## 30 units

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- from the Level I program completed prior to admission into the program
- 

## 3 units

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- IARTS 2PC3 Perspectives C: Arts in the Community
- IARTS 2PD3 Perspectives D: Arts Across Disciplines

## 3 units

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- IARTS 1HA3 (if not taken in Level I)
- IARTS 1SW3 (if not taken in Level I)
- *If both IARTS 1HA3 and IARTS 1SW3 were completed in Level I, students may take one course from the following list instead: IARTS 2AS3, IARTS 2SE3, IARTS 2VA3, IARTS 2CC3, IARTS 2ME3, IARTS 2FA3*

## 6 units

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- IARTS 2RV3 Reading Visual Culture
- IARTS 2US3 Understanding Spatial Dynamics and Time in the Arts

## 3 units

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- IARTS 2AS3 Art and Visual Culture in South and East Asia
- IARTS 2SE3 Performance Culture in South and East Asia
- IARTS 2VA3 Art and Visual Culture in Canada
- IARTS 2CC3 Performance Culture in Canada
- IARTS 2ME3 Art and Visual Culture in the Middle East
- IARTS 2FA3 Film Analysis

## 3 units

---

- from iARTS Investigations Course List A, or may include any of the following:

- HISTORY 2DF3 Art and Revolution in France, 1789-1914
- CLASSICS 2B03 Greek Art
- CLASSICS 2C03 Roman Art
- MUSIC 2A03 Music of the World's Cultures
- MUSIC 2F03 Music for Film and Television
- MUSIC 2I13 Popular Music in North America and the United Kingdom: Post-World War II
- MUSIC 2TT3 Broadway and the Popular Song
- MUSIC 2U03 Jazz

### **3 units**

---

- IARTS 3PE3 Perspectives E: Arts in Society; Equity and Inclusion

### **6 units**

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- IARTS 3CW3 Colours of the World
- IARTS 3MM3 Materials and Materiality

### **9 units**

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- IARTS 3SR3 Intercultural Arts Along the Silk Road
- IARTS 3DA3 Arts and Spaces for Dwelling and Activities
- IARTS 3LC3 Local Canadian Contemporary Art & Performance
- IARTS 3IP3 Intercultural Performance Practices
- IARTS 3GE3 Contemporary Arts and The Global Economy
- IARTS 3FI3 Fashion and Identity
- IARTS 3IA3 Indigenous Art and Visual Culture in Canada
- IARTS 3EC3 Early Cinema History
- IARTS 3CH3 Cinema History from WWII

### **3 units**

---

- IARTS 4PF3 Perspectives F: Arts in Society; Seminar and Independent Research

### **3 units**

---

- IARTS 4DM3 Arts and Diasporic Migration
- IARTS 4AE3 Art and the Environment

### **6 units**

- 
- from iARTS Investigations Course Lists B and C, or may include any of the following:
  - IARTS 4CO6 Thesis Project (6 units) (on entry application) IARTS 3AD3 Acting as Devising II
  - ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}
  - CLASSICS 3H03 Archaic Greek Art
  - CLASSICS 3Q03 Greek Sanctuaries
  - CLASSICS 3S03 Pompeii, Herculaneum, and Ostia
  - CMST 3S03 Television and Society {AGREEMENT PENDING}
  - CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}
  - FRENCH 3V03 Image & Knowledge Representation
  - HISTORY 3DF3 Art and Politics in Second Empire France
  - HISTORY 4LP3 The Cultural History of Paris., 1789-1914

## **42 units**

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- Modules and Electives

# Honours Integrated Arts(B.A.)

[Specialization in Performance]

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## Admission

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*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1CR3, IARTS 1TO3.*

## Notes

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1. iARTS Honours B.A. students with a specialization in Creative Critical Culture, Performance, or Studio must take a required number of courses from their chosen specialization.
2. At each level, they must also take additional iARTS credits that may also be from their chosen specialization or may be from the other specializations.
3. Before choosing courses, students should become familiar with prerequisites that will determine course selection in the subsequent year(s).
4. Students may apply in Level III to enroll in 6 units of Level IV iARTS Capstone Project, but it is not a requirement of the BA.
5. In Level II, students must take IARTS 1CR3 or IARTS 1TO3 if not taken in Level I. If both IARTS 1CR3 and IARTS 1TO3 were completed in Level I, students may take one course from the following list instead: IARTS 2AD3, IARTS 2FA3, IARTS 2SE3, IARTS 2CC3

## Requirements

---

*120 units total*

## 30 units

---

- from the Level I program completed prior to admission into the program
- 

## 3 units

---

- IARTS 2PC3 Perspectives C: Arts in the Community
- IARTS 2PD3 Perspectives D: Arts Across Disciplines

## 3 units

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- IARTS 1CR3 (if not taken in Level I)
- IARTS 1TO3 (if not taken in Level I)

*If both IARTS 1CR3 and IARTS 1TO3 were completed in Level I, students may take one course from the following list instead: IARTS 2AD3, IARTS 2FA3, IARTS 2SE3, IARTS 2CC3*

## 6 units

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- IARTS 2DE6 Devised Performance Processes

## 3 units

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- IARTS 2AD3 Acting as Devising I
- IARTS 2OP3 Organizing Performance Space
- IARTS 2FA3 Film Analysis
- IARTS 2CC3 Performance Culture in Canada
- IARTS 2SE3 Performance Culture in South and East Asia
- MMEDIA 2G03 Introduction to Digital Media

## 3 units

---

- from iARTS Investigations Course List A, or may include any of the following:
- HISTORY 2DF3 Art and Revolution in France, 1789-1914
- CLASSICS 2B03 Greek Art

- CLASSICS 2C03 Roman Art
- MUSIC 2A03 Music of the World's Cultures
- MUSIC 2F03 Music for Film and Television
- MUSIC 2I13 Popular Music in North America and the United Kingdom: Post-World War II
- MUSIC 2TT3 Broadway and the Popular Song
- MUSIC 2U03 Jazz

### **3 units**

---

- IARTS 3PE3 Perspectives E: Arts in Society; Equity and Inclusion

### **15 units**

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- IARTS 3SS3 Site-Specific Performance
- IARTS 3SP3 Scenography at Play
- IARTS 3IP3 Intercultural Performance Practices
- IARTS 3SD3 Structuring the Devised Performance
- IARTS 3CP3 Performance and Community Engagement
- IARTS 3MP6 Devised Theatre Production
- IARTS 3TB3 Devised Theatre Production: Research and Development
- IARTS 3VS3 Visual Storytelling
- IARTS 3CH3 Cinema History from WWII
- IARTS 3EC3 Early Cinema History
- IARTS 3AD3 Acting as Devising II
- IARTS 3MI3 Media Installation and Performance
- IARTS 3ID3 Integrated Dimensional Media Concentration

### **3 units**

---

- IARTS 4PF3 Perspectives F: Arts in Society; Seminar and Independent Research

### **3 units**

---

- IARTS 4AD3 Acting as Devising III
- IARTS 4SD3 Scripting the Devised Performance
- IARTS 4DF3 Scene Study in Digital Film

### **6 units**

---

- from iARTS Investigations Course Lists B and C, or may include any of the following:

- IARTS 4CO6 Thesis Project (6 units) (on entry application) IARTS 3AD3 Acting as Devising II
- ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}
- CLASSICS 3H03 Archaic Greek Art
- CLASSICS 3Q03 Greek Sanctuaries
- CLASSICS 3S03 Pompeii, Herculaneum, and Ostia
- CMST 3S03 Television and Society {AGREEMENT PENDING}
- CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}
- FRENCH 3V03 Image & Knowledge Representation
- HISTORY 3DF3 Art and Politics in Second Empire France
- HISTORY 4LP3 The Cultural History of Paris., 1789-1914

## 42 units

---

- Modules and Electives

# Honours Integrated Arts(B.A.)

[Specialization in Studio]

---

## Admission

---

*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1BD3, IARTS 1SS3.*

## Notes

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1. iARTS Honours B.A. students with a specialization in Creative Critical Culture, Performance, or Studio must take a required number of courses from their chosen specialization.
2. At each level, they must also take additional iARTS credits that may also be from their chosen specialization or may be from the other specializations.
3. Before choosing courses, students should become familiar with prerequisites that will determine course selection in the subsequent year(s).
4. Students may apply in Level III to enroll in 6 units of Level IV iARTS Capstone Project, but it is not a requirement of the BA.
5. In Level II, students must take IARTS 1BD3 or IARTS 1SS3 if not taken in Level I. If both IARTS 1BD3 and IARTS 1SS3 were completed in Level I, students make take one course from the following list instead: IARTS 2CD3, IARTS 2CP3, IARTS 2MP3, IARTS 2SP3 , IARTS 2ER3, IARTS 2EP3, IARTS 2DP3

## Requirements

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*120 units total*

## 30 units

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- from the Level I program completed prior to admission into the program
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## 3 units

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- IARTS 2PC3 Perspectives C: Arts in the Community
- IARTS 2PD3 Perspectives D: Arts Across Disciplines

## 3 units

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- IARTS 1BD3 (if not taken in Level I)
- IARTS 1SS3 (if not taken in Level I)

If both IARTS 1BD3 and IARTS 1SS3 were completed in Level I, students make take one course from the following list instead: IARTS 2CD3, IARTS 2CP3, IARTS 2MP3, IARTS 2SP3 , IARTS 2ER3, IARTS 2EP3, IARTS 2DP3

## 9 units

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- IARTS 2CD3 Contemporary Approaches to Drawing Practices
- IARTS 2CP3 Contemporary Approaches to Painting Practices
- IARTS 2MP3 Contemporary Approaches to Print Media Practices
- IARTS 2SP3 Contemporary Approaches to Sculpture Practices
- IARTS 2ER3 Environmentally Responsible Art
- IARTS 2EP3 3D and Expanded Practices
- IARTS 2DP3 Digital Practices

## 3 units

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- from iARTS Investigations Course List A, or may include any of the following:
- HISTORY 2DF3 Art and Revolution in France, 1789-1914
- CLASSICS 2B03 Greek Art
- CLASSICS 2C03 Roman Art
- MUSIC 2A03 Music of the World's Cultures
- MUSIC 2F03 Music for Film and Television
- MUSIC 2I13 Popular Music in North America and the United Kingdom: Post-World War II

- MUSIC 2TT3 Broadway and the Popular Song
- MUSIC 2U03 Jazz

### 3 units

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- IARTS 3PE3 Perspectives E: Arts in Society; Equity and Inclusion

### 15 units

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- IARTS 3BA3 Book Arts
- IARTS 3CE3 Concentrated Study Ceramics
- IARTS 3FO3 Concentrated Study Foundry
- IARTS 3IN3 Concentrated Study Intaglio
- IARTS 3LI3 Concentrated Study Lithography
- IARTS 3OE3 Field Work: On-Site Explorations
- IARTS 3ID3 Integrated Dimensional Media Concentration
- IARTS 3IM3 Integrated Media Concentration
- IARTS 3MI3 Media Installation and Performance
- IARTS 3BF3 Photography Beyond the Frame
- IARTS 3ND3 New Directions in Painting/Drawing
- IARTS 3SP3 Scenography at Play
- IARTS 3VS3 Visual Storytelling

### 3 units

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- IARTS 4PF3 Perspectives F: Arts in Society; Seminar and Independent Research

### 3 units

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- IARTS 4DM3 Arts and Diasporic Migration
- IARTS 4AE3 Art and the Environment

### 6 units

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- from iARTS Investigations Course Lists B and C, or may include any of the following:
- IARTS 4CO6 Thesis Project (6 units) (on entry application) IARTS 3AD3 Acting as Devising II
- ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}
- CLASSICS 3H03 Archaic Greek Art
- CLASSICS 3Q03 Greek Sanctuaries

- CLASSICS 3S03 Pompeii, Herculaneum, and Ostia
- CMST 3S03 Television and Society {AGREEMENT PENDING}
- CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}
- FRENCH 3V03 Image & Knowledge Representation
- HISTORY 3DF3 Art and Politics in Second Empire France
- HISTORY 4LP3 The Cultural History of Paris., 1789-1914

## 42 units

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- Modules and Electives

# Honours Integrated Arts I (B.F.A.)

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## Admission

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Students wishing to enter this program must complete an entry interview tailored to the applicant's interests, and provide evidence of their artistic practice, which may include: an art portfolio, audition, performance pieces, compositions, creative writing, spoken word poetry, videos, or any other evidence of their creative work. Enrolment in this program is limited. Selection is based on a consideration of academic achievement, assessment of the evidence their artistic practice provided, and a successful interview. In instances of long-distance application, an electronic submission will be accepted.

## Notes

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1. All iARTS students will receive exposure to a range of arts disciplines throughout their four years of study. Before choosing courses, students should become familiar with prerequisites that will determine course selection in the subsequent year(s).

## Requirements

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iARTs BFA Level 1 (30 units)

### 6 units

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- IARTS 1RR3 Project Development 1
- IARTS 1RP3 Project Production 1

### 6 units

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- IARTS 1PA3 Perspectives A: Arts in Society; Social Constructions of Race and Gender

- IARTS 1PB3 Perspectives B: Arts in Society; Technology and the Environment

## 9 units

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- IARTS 1HA3 Introduction to Histories of the Arts
- IARTS 1SW3 Working in the Arts Today
- IARTS 1CR3 Self, Society and Change: Performance Theories in Action
- IARTS 1TO3 Perspectives and Possible Worlds: Theatre, Performance, and Society
- IARTS 1BD3 2D Practices in Art
- IARTS 1SS3 3D Practices in Art

## 9 units

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- Modules and Electives
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# Honours Integrated Arts BFA

## Admission

*Completion of IARTS Level 1 and a Grade Point average of at least 5.0, with an average of at least 5.0 in IARTS 1RR3 and 1RP3, successful completion of IARTS 1PA3 and 1PB3, and successful completion of nine units from the following: IARTS 1HA3, IARTS 1SW3, IARTS 1CR3, IARTS 1TO3, IARTS 1BD3, IARTS 1SS3*

*120 units total*

## 30 units

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iARTS BFA level 1

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## 6 units

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- IARTS 2RR3 Project Development 2
- IARTS 2RP3 Project Production 2

## 6 units

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- IARTS 2PC3 Perspectives C: Arts in the Community
  - IARTS 2PD3 Perspectives D: Arts Across Disciplines

## **9 units**

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- from iARTS Investigations Course List A

## **3 units**

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- from iARTS Investigations Course List A, or may include any of the following:
  - HISTORY 2DF3 Art and Revolution in France, 1789-1914
  - CLASSICS 2B03 Greek Art
  - CLASSICS 2C03 Roman Art
  - MUSIC 2A03 Music of the World's Cultures
  - MUSIC 2F03 Music for Film and Television
  - MUSIC 2I13 Popular Music in North America and the United Kingdom: Post-World War II
  - MUSIC 2TT3 Broadway and the Popular Song
  - MUSIC 2U03 Jazz

## **6 units**

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- IARTS 3RC6 Project Production and Development 3

## **3 units**

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- IARTS 3PE3 Perspectives E: Arts in Society; Equity and Inclusion

## **15 units**

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- from iARTS Investigations Course Lists B

## **9 units**

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- from iARTS Investigations Course Lists B and C, or may include any of the following:

- ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}
- CLASSICS 3H03 Archaic Greek Art
- CLASSICS 3Q03 Greek Sanctuaries
- CLASSICS 3S03 Pompeii, Herculaneum, and Ostia
- CMST 3S03 Television and Society {AGREEMENT PENDING}
- CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}
- FRENCH 3V03 Image & Knowledge Representation
- HISTORY 3DF3 Art and Politics in Second Empire France
- HISTORY 4LP3 The Cultural History of Paris., 1789-1914

## 12 units

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- IARTS 4CI2 Project Capstone Thesis

## 21 units

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- Modules and Electives

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## Honours Integrated Arts BFA with a Specialization in Creative Critical Culture

### Admission

**Enrolment in this program is limited and possession of the published minimum requirements does not guarantee admission.** Selection is based on academic achievement but requires, as a minimum, *completion of IARTS Level 1 and a Grade Point Average of at least 5.0, with an average of at least 5.0 in IARTS 1RR3 and 1RP3, successful completion of both IARTS 1HA3 and IARTS 1SW3, and three additional units of the following: IARTS 1CR3, 1TO3, 1BD3, 1SS3.*

Notes:

1. iARTS Honours B.F.A. students with a specialization in Creative Critical Culture, Performance, or Studio must take a required number of courses from their chosen specialization, in addition to shared Perspectives courses and Project courses.
2. At each level, they must also take additional iARTS credits that may be from their chosen specialization or may be from the other specializations.
3. Before choosing courses, students should become familiar with prerequisites that will determine course selection in the subsequent year(s).

### Requirements

*120 units total*

#### **30 units**

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IARTS BFA level 1

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#### **6 units**

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- IARTS 2RR3 Project Development 2
- IARTS 2RP3 Project Production 2

#### **6 units**

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- IARTS 2PC3 Perspectives C: Arts in the Community
- IARTS 2PD3 Perspectives D: Arts Across Disciplines

## 6 units

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- IARTS 2RV3 Reading Visual Culture
- IARTS 2US3 Understanding Spatial Dynamics and Time in the Arts

## 3 units

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- IARTS 2AS3 Art and Visual Culture in South and East Asia
- IARTS 2SE3 Performance Culture in South and East Asia
- IARTS 2VA3 Art and Visual Culture in Canada
- IARTS 2CC3 Performance Culture in Canada
- IARTS 2ME3 Art and Visual Culture in the Middle East
- IARTS 2FA3 Film Analysis

## 3 units

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- From iARTS Investigations Course List A, or may include any of the following:
- HISTORY 2DF3 Art and Revolution in France, 1789-1914
- CLASSICS 2B03 Greek Art
- CLASSICS 2C03 Roman Art
- MUSIC 2A03 Music of the World's Cultures
- MUSIC 2F03 Music for Film and Television
- MUSIC 2II3 Popular Music in North America and the United Kingdom: Post-World War II
- MUSIC 2TT3 Broadway and the Popular Song
- MUSIC 2U03 Jazz

## 6 units

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- IARTS 3RC6 Project Production and Development 3

## 3 units

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- IARTS 3PE3 Perspectives E: Arts in Society; Equity and Inclusion

## 6 units

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- IARTS 3CW3 Colours of the World
  - IARTS 3MM3 Materials and Materiality

## **6 units**

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- IARTS 3SR3 Intercultural Arts Along the Silk Road
- IARTS 3DA3 Arts and Spaces for Dwelling and Activities
- IARTS 3LC3 Local Canadian Contemporary Art & Performance
- IARTS 3IP3 Intercultural Performance Practices
- IARTS 3GE3 Contemporary Arts and The Global Economy
- IARTS 3FI3 Fashion and Identity
- IARTS 3IA3 Indigenous Art and Visual Culture in Canada
- IARTS 3EC3 Early Cinema History
- IARTS 3CH3 Cinema History from WWII

## **12 units**

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- IARTS 4CI2 Project Capstone Thesis

## **3 units**

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- IARTS 4DM3 Arts and Diasporic Migration
- IARTS 4AE3 Art and the Environment

## **9 units**

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- From iARTS Investigations Course Lists B and C, or may include any of the following:
  - ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}
  - CLASSICS 3H03 Archaic Greek Art
  - CLASSICS 3Q03 Greek Sanctuaries
  - CLASSICS 3S03 Pompeii, Herculaneum, and Ostia
  - CMST 3S03 Television and Society {AGREEMENT PENDING}
  - CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}
  - FRENCH 3V03 Image & Knowledge Representation
  - HISTORY 3DF3 Art and Politics in Second Empire France
  - HISTORY 4LP3 The Cultural History of Paris., 1789-1914

## **21 units**

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- Modules and Electives

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## Honours Integrated Arts BFA with a Specialization in Performance

### Admission

**Enrolment in this program is limited and possession of the published minimum requirements does not guarantee admission.** Selection is based on academic achievement but requires, as a minimum, *completion of IARTS Level 1 and a Grade Point Average of at least 5.0, with an average of at least 5.0 in IARTS 1RR3 and 1RP3, successful completion of both IARTS 1CR3 and IARTS 1TO3, and three additional units of the following: 1HA3, 1SW3, 1BD3, 1SS3.*

Notes:

1. iARTS Honours B.F.A. students with a specialization in Creative Critical Culture, Performance, or Studio must take a required number of courses from their chosen specialization, in addition to shared Perspectives courses and Project courses.
2. At each level, they must also take additional iARTS credits that may be from their chosen specialization or may be from the other specializations.
3. Before choosing courses, students should become familiar with prerequisites that will determine course selection in the subsequent year(s).

### Requirements

*120 units total*

#### **30 units**

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IARTS BFA level 1

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#### **6 units**

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- IARTS 2RR3 Project Development 2
- IARTS 2RP3 Project Production 2

#### **6 units**

- 
- IARTS 2PC3 Perspectives C: Arts in the Community
  - IARTS 2PD3 Perspectives D: Arts Across Disciplines

## **6 units**

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- IARTS 2DE6 Devised Performance Processes

## **3 units**

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- IARTS 2AD3 Acting as Devising I
- IARTS 2OP3 Organizing Performance Spaces
- IARTS 2FA3 Film Analysis
- IARTS 2CC3 Performance Culture in Canada
- IARTS 2SE3 Performance Culture in South and East Asia
- MMEDIA 2G03 Introduction to Digital Media

## **3 units**

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- From iARTS Investigations Course List A, or may include any of the following:
- HISTORY 2DF3 Art and Revolution in France, 1789-1914
- CLASSICS 2B03 Greek Art
- CLASSICS 2C03 Roman Art
- MUSIC 2A03 Music of the World's Cultures
- MUSIC 2F03 Music for Film and Television
- MUSIC 2I13 Popular Music in North America and the United Kingdom: Post-World War II
- MUSIC 2TT3 Broadway and the Popular Song
- MUSIC 2U03 Jazz

## **6 units**

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- IARTS 3RC6 Project Production and Development 3

## **3 units**

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- IARTS 3PE3 Perspectives E: Arts in Society; Equity and Inclusion

## **15 units**

- 
- IARTS 3SS3 Site-Specific Performance
  - IARTS 3SP3 Scenography at Play
  - IARTS 3IP3 Intercultural Performance Practices
  - IARTS 3SD3 Structuring the Devised Performance
  - IARTS 3CP3 Performance and Community Engagement
  - IARTS 3MP6 Devised Theatre Production
  - IARTS 3TB3 Devised Theatre Production: Research and Development
  - IARTS 3VS3 Visual Storytelling
  - IARTS 3CH3 Cinema History from WWII
  - IARTS 3EC3 Early Cinema History
  - IARTS 3AD3 Acting as Devising II
  - IARTS 3MI3 Media Installation and Performance
  - IARTS 3ID3 Integrated Dimensional Media Concentration
  - IARTS 4AD3 Acting as Devising III
  - IARTS 4SD3 Scripting the Devised Performance
  - IARTS 4DF3 Scene Study in Digital Film

## 12 units

- 
- IARTS 4CI2 Project Capstone Thesis

## 9 units

- 
- From iARTS Investigations Course Lists B and C, or may include any of the following:
  - ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}
  - CLASSICS 3H03 Archaic Greek Art
  - CLASSICS 3Q03 Greek Sanctuaries
  - CLASSICS 3S03 Pompeii, Herculaneum, and Ostia
  - CMST 3S03 Television and Society {AGREEMENT PENDING}
  - CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}
  - FRENCH 3V03 Image & Knowledge Representation
  - HISTORY 3DF3 Art and Politics in Second Empire France
  - HISTORY 4LP3 The Cultural History of Paris., 1789-1914

## 21 units

- 
- Modules and Electives

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## Honours Integrated Arts BFA with a Specialization in Studio

### Admission

**Enrolment in this program is limited and possession of the published minimum requirements does not guarantee admission.** Selection is based on academic achievement but requires, as a minimum, *completion of IARTS Level 1 and a Grade Point Average of at least 5.0, with an average of at least 5.0 in IARTS 1RR3 and 1RP3, successful completion of both IARTS 1BD3 and IARTS 1SS3, and three additional units of the following: IARTS 1CR3, 1TO3, 1HA3, 1SW3.*

Notes:

4. iARTS Honours B.F.A. students with a specialization in Creative Critical Culture, Performance, or Studio must take a required number of courses from their chosen specialization, in addition to shared Perspectives courses and Project courses.
5. At each level, they must also take additional iARTS credits that may be from their chosen specialization or may be from the other specializations.
6. Before choosing courses, students should become familiar with prerequisites that will determine course selection in the subsequent year(s).

### Requirements

*120 units total*

#### **30 units**

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IARTS BFA level 1

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#### **6 units**

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- IARTS 2RR3 Project Development 2
- IARTS 2RP3 Project Production 2

#### **6 units**

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- IARTS 2PC3 Perspectives C: Arts in the Community
  - IARTS 2PD3 Perspectives D: Arts Across Disciplines

## **9 units**

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- IARTS 2CD3 Contemporary Approaches to Drawing Practices
- IARTS 2CP3 Contemporary Approaches to Painting Practices
- IARTS 2MP3 Contemporary Approaches to Print Media Practices
- IARTS 2SP3 Contemporary Approaches to Sculpture Practices
- IARTS 2ER3 Environmentally Responsible Art
- IARTS 2EP3 3D and Expanded Practices
- IARTS 2DP3 Digital Practices

## **3 units**

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- From iARTS Investigations Course List A, or may include any of the following:
- HISTORY 2DF3 Art and Revolution in France, 1789-1914
- CLASSICS 2B03 Greek Art
- CLASSICS 2C03 Roman Art
- MUSIC 2A03 Music of the World's Cultures
- MUSIC 2F03 Music for Film and Television
- MUSIC 2II3 Popular Music in North America and the United Kingdom: Post-World War II
- MUSIC 2TT3 Broadway and the Popular Song
- MUSIC 2U03 Jazz

## **6 units**

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- IARTS 3RC6 Project Production and Development 3

## **3 units**

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- IARTS 3PE3 Perspectives E: Arts in Society; Equity and Inclusion 12 units

## **12 units**

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- IARTS 3BA3 Book Arts
- IARTS 3CE3 Concentrated Study Ceramics

- IARTS 3FO3 Concentrated Study Foundry
- IARTS 3IN3 Concentrated Study Intaglio
- IARTS 3LI3 Concentrated Study Lithography
- IARTS 3OE3 Field Work: On-Site Explorations
- IARTS 3ID3 Integrated Dimensional Media Concentration
- IARTS 3IM3 Integrated Media Concentration
- IARTS 3MI3 Media Installation and Performance
- IARTS 3BF3 Photography Beyond the Frame
- IARTS 3ND3 New Directions in Painting/Drawing
- IARTS 3SP3 Scenography at Play
- IARTS 3VS3 Visual Storytelling

## 12 units

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- IARTS 4CI2 Project Capstone Thesis

## 12 units

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- From iARTS Investigations Course Lists B and C, or may include any of the following:
- ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}
- CLASSICS 3H03 Archaic Greek Art
- CLASSICS 3Q03 Greek Sanctuaries
- CLASSICS 3S03 Pompeii, Herculaneum, and Ostia
- CMST 3S03 Television and Society {AGREEMENT PENDING}
- CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}
- FRENCH 3V03 Image & Knowledge Representation
- HISTORY 3DF3 Art and Politics in Second Empire France
- HISTORY 4LP3 The Cultural History of Paris., 1789-1914

## 21 units

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- Modules and Electives

# Combined Honours in Integrated Arts and Another Subject (B.A.)

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## Admission

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*Completion of any Level 1 program and a Grade Point Average of at least 5.0 including successful completion of either IARTS 1PA3 or IARTS 1PB3, and a minimum grade of C in one course from the following list: IARTS 1HA3, IARTS 1SW3, IARTS 1CR3, IARTS 1TO3, IARTS 1BD3, IARTS 1SS3.*

## Notes

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1. All iARTS students will receive exposure to a range of arts disciplines throughout their four years of study. Students may choose to develop a specialization in Studio, Performance, or Creative Critical Culture, or complete their degree without a specialization.
2. Students wanting to take iARTS with a specialization in Studio, Performance, or Creative Critical Culture, should consult the calendar entry for their chosen specialization.
3. Before choosing courses, students should become familiar with prerequisites that will determine course selection in the subsequent year(s).
4. Students may apply in Level III to enroll in 6 units of Level IV iARTS Capstone Project, but it is not a requirement of the BA.

## Requirements

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*120 units total*

## 30 units

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from the Level I program completed prior to admission into the program

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## 3 units

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- IARTS 2PC3 Perspectives C: Arts in the Community
- IARTS 2PD3 Perspectives D: Arts Across Disciplines

## 9 units

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- From iARTS Investigations Course List A, or may include any of the following:
  - HISTORY 2DF3 Art and Revolution in France, 1789-1914
  - CLASSICS 2B03 Greek Art
  - CLASSICS 2C03 Roman Art
  - MUSIC 2A03 Music of the World's Cultures
  - MUSIC 2F03 Music for Film and Television
  - MUSIC 2I13 Popular Music in North America and the United Kingdom: Post-World War II
  - MUSIC 2TT3 Broadway and the Popular Song
  - MUSIC 2U03 Jazz

## 3 units

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- IARTS 3PE3 Perspectives E: Arts in Society; Equity and Inclusion

## 12 units

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- From iARTS Investigations Course List B, or may include any of the following:
  - ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}
  - CLASSICS 3H03 Archaic Greek Art
  - CLASSICS 3Q03 Greek Sanctuaries
  - CLASSICS 3S03 Pompeii, Herculaneum, and Ostia
  - CMST 3S03 Television and Society {AGREEMENT PENDING}
  - CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}
  - FRENCH 3V03 Image & Knowledge Representation
  - HISTORY 3DF3 Art and Politics in Second Empire France

- HISTORY 4LP3 The Cultural History of Paris., 1789-1914

### **3 units**

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- IARTS 4PF3 Perspectives F: Arts in Society; Seminar and Independent Research

### **6 units**

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- From iARTS Investigations Course List C, or may include the following:
- IARTS 4CO6 Thesis Project (6 units) (on application entry)

### **36 units**

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- courses specified for the other subject

### **18 units**

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- Modules and Electives

## iARTs COURSE DESCRIPTIONS

{Blue highlight = new course}

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### Level I

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#### Level I Perspectives Courses

**IARTS 1PA3** Perspectives A: Arts in Society; Social Constructions of Class, Race and Gender  
By means of hands-on creation and critical analysis of case studies in performance, theatre, film and visual arts, students will develop skills in formal analysis and investigate how the arts can both challenge and perpetuate constructions of class, race and gender.

Two-hours lecture 1-hour tutorial

Prerequisite(s): None

Antirequisite(s): None

Cross-list(s): None

**IARTS 1PB3** Perspectives B: Arts in Society; Technology and the Environment  
By means of both hands-on creation and critical analysis of case studies in performance, theatre, film and visual art, students develop skills in formal analysis and investigate issues of technology and the environment in the arts within the context of industrial capitalism and the climate crisis.

Two-hours lecture 1-hour tutorial

Prerequisite(s): None

Antirequisite(s): None

Cross-list(s): None

#### Level I Project Courses

**IARTS 1RR3** Project Development 1  
Introduction to the techniques and principles of research-creation practice. Students will learn how to instigate material and embodied arts projects that integrate theory and practice and intersect with more traditional forms of social and academic research.

3 hours studio

Prerequisite(s): Registration in level 1 of the BFA iARTS program

Antirequisite(s): None

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Cross-list(s): None

### **IARTS 1RP3** Project Production 1

Building on skills and concepts introduced in IARTS 1RR3, this course guides students through the steps of creating research-creation arts projects of their own devising, working alone or in collaboration with other students.

3 hours studio

Prerequisite(s): Registration in level 1 of the BFA iARTS program

Antirequisite(s):

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Cross-list(s): None

## **Level I Investigations Courses**

### **IARTS 1HA3** Introduction to Histories of the Arts

This course examines how studies of the arts have responded to recent social changes, evolving beyond 19<sup>th</sup> century Eurocentric bias, and resituates arts histories in the diverse and complex contexts of our contemporary world.

Three hours lecture

Prerequisite(s): None

Antirequisite(s): None

Cross-list(s): None

### **IARTS 1BD3** 2D Practices in Art

This course explores various 2D materials and practices as well as observation-based studio activities to develop critical perception and understanding of visual information and phenomena related to art practice.

Two hours studio; 1 hour lecture

Prerequisite(s): None

Antirequisite(s): None

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Cross-list(s): ART 1OS3

### **IARTS 1CR3** Self, Society and Change: Performance Theories in Action

Through lectures and studio workshops, students explore core theories central to performance arts practice that also give insight into the multiple ways social identities are constructed.

Two hours studio; 1 hour lecture

Prerequisite(s): None

Antirequisite(s): None

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Cross-list(s): None

**IARTS 1SW3** Working in the Arts Today

This course examines how the social, economic, political, and cultural contexts of practising arts have changed due to the global changes of the last two centuries, and the implications of these changes for cultural workers today.

Three hours lecture

Prerequisite(s): None

Antirequisite(s): None

Cross-list(s): None

**IARTS 1TO3** Perspectives and Possible Worlds: Theatre, Performance, and Society

Theatre and performance art practitioners create possible worlds that reflect and refract the social contexts in which they live. Students explore how different approaches to theatre and performance design create perspectives that can affirm or challenge normative social structures.

Two hours lecture; 1 hour tutorial

Prerequisite(s): None

Cross-list: THTRFLM 1TO3

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Antirequisite(s): None

**IARTS 1SS3** 3D Practices in Art

This course facilitates the development of tacit knowledge, intuitive judgment, perception and theoretical understanding through direct material engagement with metals, plaster, clay, fibres, and use of fabrication technologies.

Two hours studio; 1 hour lecture

Prerequisite(s): None

Cross-list(s): ART 1DM3

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Antirequisite(s): None

## Level II

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### **Level II Perspectives Courses**

#### **IARTS 2PC3** Perspectives C: Arts in the Community

Exploring historical and contemporary case studies of arts-based research in the community, this course combines hands-on creative practice with research and analysis to provide students with skills to critically evaluate and effectively design community-based arts projects.

Two-hours lecture 1-hour tutorial

Prerequisite(s): Registration in Level II or above of any program

Antirequisite(s): None

Cross-list(s): None

#### **IARTS 2PD3** Perspectives D: Arts Across Disciplines

Exploring historical and contemporary examples of interdisciplinary projects, this course combines hands-on creative practice with research and analysis of case studies in Arts and Microbiology, Arts and Engineering, Arts and Neuroscience, Arts and the Health Sciences and Arts and the Life Sciences.

Two-hours lecture 1-hour tutorial

Prerequisite(s): Registration in Level II or above of any program

Antirequisite(s): None

Cross-list(s): None

### **Level II Project Courses**

#### **IARTS 2RR3** Project Development 2

Building on strategies introduced in IARTS 1RR3 and IARTS 1RP3, this intermediary course teaches students how to arrive at concepts and criticality in the arts through an ongoing cyclical process of exploring resources, making and devising, and critically evaluating.

Three hours studio

Prerequisite(s): Registration in IARTS BFA Level II, IARTS 1RR3, IARTS 1RP3

Antirequisite(s): None

Corequisite(s): None

Cross-list(s): None

#### **IARTS 2RP3** Project Production 2

Building on the project research they conducted in IARTS 2RR3, students will work individually and in groups to produce a small-scale performance or exhibition.

Three hours studio

Prerequisite(s): Registration in IARTS BFA Level II, IARTS 1RP3, IARTS 2RR3

Antirequisite(s): None

Corequisite(s): None

Cross-list(s): None

## **Level II Investigations Courses**

IARTS 2AD3 Acting as Devising I

Students work in studio to explore how the actor's creative process reflects and challenges the norms that structure contemporary social relationships.

Prerequisite(s): IARTS 1CR3 and registration in level II or above of any iArts program; or registration in any Theatre and Film program

Cross-list(s): THTRFLM 2AA3

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Cross-list(s): None

IARTS 2AS3 Art and Visual Culture in South and East Asia

An introduction to aspects of the history of the arts in South and East Asia from antiquity to modern times, highlighting the impact of cultural exchange and diversity.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s):

Cross-list(s): ARTHIST 2Z03

**IARTS 2CC3** Performance Culture in Canada

An introduction to the history and contemporary practice of performance in Canada including examination of indigenous performance, analysis of the Canadian theatre economy and theatrical institutions, with critical reflection on representative plays, performances, and productions.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): None

Cross-list(s): None

IARTS 2CD3 Contemporary Approaches to Drawing Practices

This course provides insight into the varied functions of drawing including expressive purpose, communication, information organization, idea synthesis and drawing as a form of thinking. A variety of media and hybrid approaches are included.

Prerequisite(s): IARTS 1BD3

Antirequisite(s): None

Cross-list(s): ART 2DG3

#### IARTS 2DE6 Devised Performance Processes (6 units)

Students learn foundational workshop practices for the devising of live performances integrating acting exercises, games, and design experimentation.

2 two-hour studios; two terms

Prerequisite(s): Registration level II or above of any iArts program; or registration in level II Multimedia

Antirequisite(s): THTRFLM 2DP3 and THTRFLM 2BB3

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Cross-list(s): None

#### IARTS 2DP3 Digital Practices

Comprehensive introduction to digital image-making in the context of artistic and creative practice. Students will develop essential technical and conceptual skills in digital photography, video/film-making, and/or sound recording. Limited access to equipment will be available, but students are encouraged to provide their own digital SLR cameras with manual control capabilities, and a tripod. No previous background required.

Prerequisite(s): IARTS 1SS3 or IARTS 1BD3

Antirequisite(s): None

Cross-list(s): ART 2DP3

#### IARTS 2EP3 3D and Expanded Practices

This course develops spatial and sensory processes through critical spatial, material and methodological investigations, site responsive work, interactive and sensorial explorations, time-based and digitally mediated fabrication processes.

Prerequisite(s): IARTS 1SS3

Antirequisite(s): None

Cross-list(s): None

#### IARTS 2ER3 Environmentally Responsible Art

This course focuses on environmentally sustainable studio production to promote understanding of how materials are manufactured, why they are selected, how they are used and implications of disposal. A student-centered approach will determine media use and concepts.

Prerequisite(s):

Cross-list(s): ART 2ER3

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Antirequisite(s): None

#### IARTS 2FA3 Film Analysis

An introduction to an interrelated set of approaches to film study, all of which are defined by their attention to the filmic text and which provide students with a grasp of the fundamentals of film analysis.

Two lectures, plus one weekly film screening; one term

Prerequisite(s): Registration in Level II or above

Antirequisite(s):

Cross-list(s): THTRFLM 2FA3

#### **IARTS 2ME3** Art and Visual Culture in the Middle East

An introduction to aspects of the history of the arts and visual cultures in the Middle East, with special attention to religious and cultural diversities and with an emphasis on intercultural transmissions.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): None

Cross-list(s): None

#### **IARTS 2MP3** Contemporary Approaches to Print Media Practices

This course develops techniques and aesthetic tactics of print media utilizing relief intaglio, planographic process such as: wood cut collagraph, image transfers, embossing, photo lithography.

Prerequisite(s): IARTS 1BD3

Antirequisite(s): None

Cross-list(s): ART 2PM3

#### **IARTS 2OP3** Organizing Performance Space

Course runs in conjunction with 3MP6 Devised Theatre Production and students develop fundamental skills and awareness of the theatrical production process through experiential learning as assistant designers and stage managers on the program's Fall Major production.

Prerequisite(s): IARTS 1T03 and Registration in iArts program Level II or above; or registration in Level II Multimedia

Antirequisite(s): THTRFLM 3S06, THTRFLM 3OP6, IARTS 3MP6

Corequisite(s): WHMIS 1A00 if not already completed; successful completion of WHMIS is required prior to studio work

Cross-list(s): None

#### **IARTS 2CP3** Contemporary Approaches to Painting Practices

This course develops pictorial thought processes through the vocabulary of painting. Balanced emphasis is placed on expanding conceptual and practical knowledge utilizing a variety of pigments, mediums, supports, tools, alternative and hybrid approaches.

Prerequisite(s): IARTS 1BD3

Antirequisite(s): None

Cross-list(s): ART 2PG3

#### IARTS 2RV3 Reading Visual Culture

Visual culture encompasses all kinds of visual representations, in two, three, and four dimensions (time). This course exposes students to how to deconstruct any work using formal analysis without the aesthetic judgment previously embedded in Eurocentric and canonical values.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s):

Cross-list(s): ARTHIST 2A03

#### IARTS 2SE3 Performance Culture in South and East Asia

An introduction to aspects of the performance practices of South and East Asia from antiquity to modern times for both sacred and secular purposes.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): None

Cross-list(s): None

*Offered on rotation*

#### IARTS 2SP3 Contemporary Approaches to Sculpture Practices

This course develops spatial thought processes, expanding conceptual and practical knowledge through critical investigations in mould making, casting, metal fabrication, woodworking, and the integration of methods and materials in relationship to space.

Prerequisite(s): IARTS 1SS3

Antirequisite(s): None

Cross-list(s): ART 2SC3

#### IARTS 2US3 Understanding Spatial Dynamics and Time in the Arts

This course examines some of the premises of how humans interact with the arts in different times and spaces, using all sensorial perceptions.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): None

Cross-list(s): None

#### IARTS 2VA3 Art and Visual Culture in Canada

An introduction to the histories of art and visual culture in Canada from multiple perspectives: the Indigenous peoples, the early colonizers and settlers, the post-war immigrants, and the contemporary migrants.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): None

Cross-list(s): None

## **Investigations Courses Planned for Future:**

IARTS 2##3 Culture of Sound 1

IARTS 2##3 Culture of Moving Images 1

IARTS 2##3 Culture of Studio Practice 2

IARTS 2##3 Culture of Performance Practices

IARTS 2##3 Visual Culture and Ritual in Ancient Egypt

# Level III

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## **Level III Perspectives Courses**

### **IARTS 3PE3** Perspectives E: Arts in Society; Equity and Inclusion

Examining arts projects that challenge systemic societal barriers based on race, gender, and ability, this course provides students with a working-knowledge of anti-oppression strategies in the arts. Students will learn skills in arts-based research, including literature reviews, field work and research-creation.

Prerequisite(s): Registration Level III or above of any program

Antirequisite(s): None

Cross-list(s): None

## **Level III Project Courses**

### **IARTS 3RC6** Project Production and Development 3 (6 units)

This course focuses on research-creation through collaboration. Working collectively over two terms, students will integrate theory and practice through research and production of arts-based projects, gaining skills in collective decision-making, leadership and project management.

Prerequisite(s): Registration in iArts BFA Level III

Antirequisite(s): None

Cross-list(s): None

## **Level III Investigations Courses**

### **IARTS 3AD3** Acting as Devising II

Students work in studio to extend their physical, vocal, and conceptual devising skills, and to deepen their understanding of how the actor's creative process reflects and challenges the norms that structure contemporary social relationships.

Two studios (four hours)

Prerequisite(s): IARTS 2AD3 or IARTS 2DE6

Antirequisite(s): THTRFLM 3XX3, THTRFLM 3WW3

Cross-list(s): None

### **IARTS 3BA3** Book Arts

This course integrates traditional techniques with contemporary concepts and applications of the artist book. Hand-made, imported and found paper will be utilized in a variety of formats

responding to student-centered concepts through sustainable practices, collaboration and exchange.

Hours?

Prerequisite(s): Registration in Level II or above

Cross-list(s): ART 3BA3

*Offered on a rotation*

#### IARTS 3CE3 Concentrated Study Ceramics

Focused on contemporary ceramics, this course fuses traditional techniques and alternative methods, from hand building to new technologies. Students explore ceramic history and processes related to industry, design, culture and society. A student-centered approach will determine concepts.

Prerequisite(s): IARTS 2SP3 or IARTS 2EP3 or permission from instructor

Antirequisite(s):

Cross-list(s): ART 3CC3

#### IARTS 3CH3 Cinema History from WWII

An exploration of narrative film from 1941 to the present day, incorporating a study of a variety of narrative cinema styles. Theoretical issues will include questions of cinema's relationship to other art forms, narrative, genre and authorship.

Two lectures, plus one weekly film screening; one term

One of ARTHIST 2FL3, 3FL3, THTRFLM 2FA3, 3FF3 or IARTS 3EC3 is recommended

Antirequisite(s): THTRFLM 3L03, CMST 3XX3, ARTHIST 3XX3

Cross-list(s): THTRFLM 3FF3

#### IARTS 3CP3 Performance and Community Engagement

Working in collaboration with the Student Success Centre, the class will conduct theatre workshops to gather material about the lived experiences of McMaster students. They will organize and analyze this, using it to create short scenes for a production of the Welcome Week play, IRIS.

Two studios (four hours), plus one lecture; one term

Prerequisite(s): Registration in Level III or above in any program

Antirequisite(s):

Cross-list(s): THTRFLM 3PC3

#### IARTS 3CW3 Colours of the World

Colours were extracted from flora, fauna and minerals for 1) making art, 2) ornamentation, and 3) symbolic/ritual purposes and visual communication in different cultures in early times. This course examines some aspects of the social, economic, political and cultural production of colours in different cultures.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): HISTORY 3QA3

Cross-list(s): ARTHIST 3Q03

Cap: 120  
Reserve Seats: 60

**IARTS 3DA3 Arts and Spaces for Dwelling and Activities**

This course opens up the possibilities of studying aspects of all kinds of dwellings for all kinds of activities: spaces for diverse worship, residential spaces, entertainment, punishment, health facilities and transportation hubs.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): None

Cross-list(s): None

Cap: 120

Reserve Seats: 60

*Offered on rotation*

**IARTS 3EC3 Early Cinema History**

An introduction to the history of narrative film from its beginnings to the Second World War. It focuses on narrative cinema's development from aesthetic, social, technological and economic perspectives while also touching on a selected number of issues in film theory.

Two lectures, plus one weekly film screening; one term

Prerequisite(s): Registration in Level II or above

Antirequisite(s):

Cross-list(s): THTRFLM 3FF3, ARTHIST 3FL3

**IARTS 3FI3 Fashion and Identity**

This course examines aspects of the history of fashion and identity throughout the ages and across cultures, addressing issues related to changes in dress and their representation and the construction of identities in the broader social, political, economic and cultural context.

Three lectures; one term

Prerequisite(s): Registration in Level II or above

Antirequisite(s): ARTHIST 2R03

Cross-list(s): None

Cap: 120

Reserve Seats: 60

**IARTS 3F03 Concentrated Study Foundry**

This course offers an in-depth investigation of foundry practices, location and impact of method and material in history, industry and culture and society. Students will learn and apply metal casting processes focused on lost-wax in bronze and sand-casting in aluminum to student-centered concepts and personal artistic practice.

Prerequisite(s): IARTS 2SP3 or IARTS 2EP3 or permission from instructor

Antirequisite(s):

Cross-list(s): ART 3CF3

### **IARTS 3GE3** Contemporary Arts and the Global Economy

This course examines how the global economy impacts the production, distribution, and consumption of all arts, and related social relationships. Students will learn how globalized production disconnects the producer and the end-consumer by time and place, commodifying expressions of the arts.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s):

Cross-list(s):

*Offered on rotation*

### **IARTS 3IA3** Indigenous Art and Visual Culture in Canada

A survey of the visual art production from Indigenous Canadian communities since c. 1960 including: painting, sculpture, installation, film/video, performance and hip hop. The course focuses on First Nations' and Métis' artistic practices and examines how those are framed in the context of museums in the 21st century

Three hours; one term

Prerequisite(s): Registration in Level II or above in any program iARTS program or Indigenous Studies, or permission of the instructor

Antirequisite(s):

Cross-list(s): INDIGST 3F03, ARTHIST 3BB3

### **IARTS 3ID3** Integrated Dimensional Media Concentration

This course investigates points of intersection where installation, site-specific approaches, performance, time-based practice, kinetics and digital technologies interweave. Project concepts are student driven.

Prerequisite(s): any one of the following: IARTS 2CD3, IARTS 2CP3, IARTS 2SP3, IARTS 2EP3

Antirequisite(s):

Cross-list(s): ART 3ID3

### **IARTS 3IM3** Integrated Media Concentration

Student-centered concepts will direct investigations where print, drawing and paint media interweave to create hybrid practices. Environmental compatible materials and processes will be promoted.

Prerequisite(s): any one of the following: IARTS 2CD3, IARTS 2CP3, IARTS 2SP3, IARTS 2EP3

Antirequisite(s):

Cross-list(s): ART 3IM3

### **IARTS 3IN3** Concentrated Study Intaglio

This course focuses on intaglio processes exploring traditional concepts with alternative applications that have a safer impact and foot print for both the environment and user. Applications include photo etching, aquatint, hard and soft ground for hand drawing and material impressions.

Prerequisite(s): IARTS 2MP3

Antirequisite(s):

Cross-list(s): ART 3CI3

**IARTS 3IP3 Intercultural Performance Practices**

A critical exploration of the impact of globalization on performance practices across the globe from the 1960s to the present day, examining the benefits and challenges of intercultural exchange in the performance arts through a series of case studies.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): None

Cross-list(s): None

*Offered on rotation*

**IARTS 3LC3 Local Canadian Contemporary Art & Performance**

An examination of local (GTA/Hamilton) artistic expressions and performances in different media, with on-site observation/participation. The course will connect students with local artists and engage with their work within the context of historical arts practices and local histories.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): None

Cross-list(s): None

*Offered on rotation*

**IARTS 3LI3 Concentrated Study Lithography**

This course provides concentration on lithography processes without the use of Volatile Organic Compounds which methods of stone processing through hand-drawn images, multiple registration, photo image transfers on to stone, and Computer-to-Plate photo lithography.

Prerequisite(s): IARTS 2MP3

Antirequisite(s):

Cross-list(s): ART 3CL3

**IARTS 3MI3 Media Installation and Performance**

Studio production course exploring interdisciplinary approaches to site-specific and site-responsive media installation and performance. Students will work individually and in groups to develop a series of projects that will focus on activation and creative/critical engagement with public spaces and architecture through sound, image and performative gestures. There will be a particular emphasis on sensitivity to the implications of site and public interaction with works of this kind, as well as interdisciplinary approaches which integrate material-based research and exploration with digital modes of creative production

Four hours; one term

Prerequisite(s): WHMIS 1A00 (successful completion of WHMIS is required prior to any studio work)

Antirequisite(s):

Cross-list(s): ART 3IP3

*Offered on rotation*

#### **IARTS 3MM3** Materials and Materiality

This course examines the impact of specific materials on artistic expressions across various time periods, places and cultural contexts. Students will be introduced to contemporary theories of materiality and the cultural and social implications of materials embedded in their physical properties.

Three hours lecture

Prerequisite(s): Registration in Level II or above

Antirequisite(s): None

Cross-list(s): None

#### **IARTS 3MP6** Devised Theatre Production

Students will form the core artistic team for the School's November Major Production. Students wishing to register in this course must submit an application form to the School of the Arts by the end of April to guarantee consideration for the following year.

Eight hours (including two two-hour studios, one four-hour rehearsal), plus production hours; one term

Prerequisite(s): Registration in any iArts program and one of IARTS 2DE6 2AD3 or 2OP3; or registration in Level III Multimedia

Antirequisite(s): THTRFLM 3S03

Cross-list(s): THTRFLM 3S06

#### **IARTS 3ND3** New Directions in Painting/Drawing

This course explores new directions and technologies that expand definitions of painting and drawing incorporating digital technologies, installations, urban interventions, and alternative spatial and material approaches

Prerequisite(s): any one of the following: IARTS 2CD3, IARTS 2CP3, IARTS 2SP3, IARTS 2EP3

Antirequisite(s):

Cross-list(s): ART 3PD3

#### **IARTS 3OE3** Field Work: On-Site Explorations

This course investigates environments on and off campus to explore how visual data collection and place can inform research and creative production through drawing and mixed-media work. This course may be offered as a concentrated week-long session (e.g. camping excursion). Extra cost will apply.

Prerequisite(s): WHMIS 1A00 (successful completion of WHMIS is required prior to any studio work)

Antirequisite(s):

Cross-list(s): ART 3FW3

#### **IARTS 3BF3** Photography Beyond the Frame

Studio production course exploring interdisciplinary/hybrid approaches to photographic practice beyond the presentation of standardized, two-dimensional printed images in the gallery/museum context. Students will develop a series of projects that focus on re-thinking the potential of the photographic image, capitalizing on existing/emerging technical developments, and expanding on avenues of presentation/dissemination. There will be a particular emphasis on interdisciplinary approaches which integrate material-based exploration with digital modes of creative production.

Prerequisite(s): WHMIS 1A00 (successful completion of WHMIS is required prior to any studio work) and registration in Level II of iARTS program or Multimedia program.

Antirequisite(s):

Cross-list(s): ART 3PB3

*Offered on rotation*

#### IARTS 3SD3 Structuring the Devised Performance

A practical study of the structural qualities and social impact of different dramatic forms and their use in scripting performances for specific audiences.

Studio (two hours), lecture and discussion (one hour); one term

Prerequisite(s): A grade of at least B- in IARTS 2DE6, 2AD3 or ZOP3; and registration in Level III or above of an iArts program

Antirequisite(s):

Cross-list(s): THRFLM 3SD3

#### IARTS 3SP3 Scenography at Play

Students develop performance pieces through set design, use of lights, sound, projections, and the manipulation of objects.

Prerequisite(s): Registration in an iArts Program at Level III

Antirequisite(s): None

Cross-list(s): None

*Offered on rotation*

#### IARTS 3SR3 Intercultural Arts Along the Silk Road

An examination of how both textual and material resources (including archaeological) reveal the pluralistic achievements in the arts by peoples of different cultures along the Silk Road and at different times. The emphasis will be on the intercultural transmission.

Three hours lecture

Prerequisite(s): Registration in Level III or above

Antirequisite(s): HISTORY 3ZA3

Cross-list(s): ARTHIST 3Z03

*Offered on rotation*

#### IARTS 3SS3 Site-Specific Performance

Studio exploration of performance in ready-made urban and rural spaces, focusing on the way that performance and performance art can shift public perspectives on the history, utility, and cultural significance of familiar spaces.

Three hours studio; one term

Prerequisite(s): one of the following: IARTS 2DE6 or IARTS 2AD3 or IARTS 2OP3

Antirequisite(s): None

Cross-list(s): None

*Offered on rotation*

IARTS 3TB3 Devised Theatre Production: Research and Development

Students will learn research, workshop and planning processes of public performance for a devised theatre production. This preparatory work leads to the main stage departmental production produced in the Fall term by IARTS3MP3. This course can be repeated.

Two studios (four hours)

Prerequisite(s): Registration in any iArts program level II or above; or registration in Level II Multimedia

Antirequisite(s):

Cross-list(s): THTRFLM 3PR3

*Offered during the Spring/Summer term only.*

IARTS 3VS3 Visual Storytelling

This course examines the theories underlying the visual aesthetics of cinema and theatre. These are analyzed alongside narrative structure and put into practice by students in projects.

Lectures and demonstrations (three hours); one term

Prerequisite(s): IARTS 2FA3

Antirequisite(s):

Cross-list(s): THTRFLM 3VS3

### **Level III Investigations Courses Planned for Future:**

IARTS 3##3 Culture of Sound 2

IARTS 3##3 Culture of Moving Images 2

IARTS 3##3 Culture of Studio Practice 3

IARTS 3##3 Environmental Performance

IARTS 3PA3 Performance Art

A survey and practical study of performance art practices that specifically move beyond story-telling and rely heavily on the abstract, the visual, and the sonic.

IARTS 3DV3 Digital Video Arts

A survey and practical study of digital video-making that works primarily with conceptual rather than narrative forms. The class explores the artistic possibilities afforded by increased access to digital video enabled by mobile phones.

## LEVEL IV

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### **Level IV Perspectives Courses**

#### **IARTS 4PF3** Perspectives F: Arts in Society; Seminar and Independent Research

Guided by readings and in-class discussion, students will choose a specific research topic, and conduct independent research culminating in a major research paper. This course prepares students for graduate level seminars, writing and research expectations.

Prerequisite(s): IARTS 3PE3

Antirequisite(s): None

Cross-list(s): None

### **Level IV Project Courses**

#### **IARTS 4CI2** Project Capstone Thesis (12 units, two terms)

In this advanced research-creation course, students will research, manage, create and produce a major arts-based thesis project of their own devising, either alone or in collaboration with other students.

Prerequisite(s): Registration in Level IV iArts

Antirequisite(s): None

Cross-list(s): None

#### **IARTS 4CO6** Thesis Project (6 units, two terms)

Students create and produce an arts-based project of their own devising, either alone or in collaboration with other students. This course runs concurrently with IARTS 4CI2.

*Departmental consent is required.*

Prerequisite(s): Enrolment in any Honours B.A. iARTS program; and successful application for entry.

*Not open to students in IARTS BFA program.*

Cross-list(s): None

### **Level IV Investigations Courses**

#### **IARTS 4AD3** Acting as Devising III

An advanced study of the actors' role in the devising process that builds on physical, vocal, and workshop techniques taught in Acting and Devising I and II. Students are required to produce a short but substantial piece of devised theatre either on their own or in collaboration with other students in the class.

Two studios (four hours)

Prerequisite(s): IARTS 3AD3, and enrolment in an iARTS program

Antirequisite(s): None

Cross-list(s): None

**IARTS 4AE3** Art and the Environment

This seminar will enable students to launch a focused research project and presentation, both written and in person, on specific environmental impacts on specific aspects of the arts. For example, how does soil erosion in deserts impact on local artistic practices in contrast to similar practices in the Arctic?

Prerequisite(s): Registration at Level III or above of an iARTS program

Antirequisite(s): None

Cross-list(s): None

*Offered on rotation*

**IARTS 4CE3** Concentrated Study Ceramics

This course is an advanced study of contemporary ceramic. Students will build on concepts and techniques and taught in IARTS 3CE3, working independently to fuse traditional techniques and contemporary concepts and hone their skills in ceramics.

Prerequisite(s): IARTS 3CE3, and enrolment in an iARTS program. Students completing an Interdisciplinary Minor in Archaeology may be given special permission to register in this course if space is available.

Antirequisite(s):

Cross-list(s): ART 4CC3

**IARTS 4DF3** Scene Study in Digital Film

Students develop, write, shoot, and edit a short scene on digital video using foundational principles of narrative film-making.

Prerequisite(s): IARTS 3VS3, and enrolment in an iARTS program.

Antirequisite(s): None

Cross-list(s): None

**IARTS 4DM3** Arts and Diasporic Migration

In this seminar students will launch a focused research project and presentation, both written and in person, on specific impacts of diasporic migration on specific aspects of the arts. For example, what is the relationship between an artist's ethnic, cultural and geographic origin and the artist's site of creative practice.

Prerequisite(s): Registration in Level III or above of an iARTS program

Antirequisite(s): None

Cross-list(s): None

*Offered on rotation*

**IARTS 4IN3** Concentrated Study Intaglio

This course is an in-depth concentration on intaglio processes exploring traditional and alternative approaches of etching. Students will build on techniques and process taught in IARTS 3IN3, working independently to fuse traditional techniques and contemporary concepts and hone their skills in etching.

Prerequisite(s): IARTS 3IN3 and enrolment in an iARTS program

Antirequisite(s):

Cross-list(s): ART 4CI3

#### IARTS 4LI3 Concentrated Study Lithography

This course is an in-depth concentration on lithography processes without the use of Volatile Organic Compounds. Students will build on techniques and processes taught in IARTS 3LI3, working independently to fuse traditional techniques and contemporary concepts and hone their skills in lithography.

Prerequisite(s): IARTS 3LI3 and enrolment in an iARTS program.

Antirequisite(s):

Cross-list(s): ART 4CL3

#### IARTS 4SD3 Scripting the Devised Performance

Continuing the practical study of the structural qualities and social impact of different dramatic forms, and focusing on the detailed development of dialogue and sequences of action.

Prerequisite(s): IARTS 3SD3, and enrolment in an iARTS program.

Antirequisite(s): None

Cross-list(s): None

## iARTS Electives (not required)

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### **iARTS 1SL3** Acting Skills for Life and Work

Through lectures and studio acting exercises students develop physical awareness, non-verbal communication, the effective use of the voice, and spontaneous creative thinking. No previous acting experience required.

Two-hour studios, 1 hour lecture; one term

*Not open to students in the IARTS BFA program.*

Antirequisite(s): THTRFLM 1H03

Cross-list(s):

Cap: 100

Reserve Seats: 0

### iARTS 1TI3 Making Art and Understanding Technology & Images

Creating art utilizing a range of media, including digital tools and creative research, students will gain an understanding of art, images and cultures of technology. No previous artistic experience is required.

3 hours

*Not open to students in the IARTS BFA program.*

Antirequisite(s): or enrolment in or completion of MMEDIA 2B06

Cross-list(s): ART 1TI3

Cap: 100

Reserve Seats: 0

### iARTS 1UI3 Making Art and Understanding Images

Utilizing sketchbooks, collage, colour exercises and creative research, students will gain widely applicable skills in manipulating and analyzing the communicative power of images. No previous artistic experience is required.

3 hours

*Not open to students in the IARTS BFA program.*

Antirequisite(s):

Cross-list(s): ART 1UI3

Cap: 100

Reserve Seats: 0

### iARTS 2AA3 - Introduction to the Practice of Art Therapy

An introduction to the practice of art therapy, with an overview of its history, the diversity of its applications within psychodynamic, solution focused, cognitive behavioural principles, embodiment theory, and its clinical implications including neuroscience, mindfulness, Post-traumatic Stress Disorder, and pain management.

Three hours lecture

Prerequisite(s): Registration in Level II or above of any program

Antirequisite(s):

Cross-list(s): ARTHIST 2AA3

**IARTS 2MT3 Introduction to the Practice of Music Therapy**

An introduction to the practice of music therapy, with an emphasis on the diversity of music therapy applications such as: bio-medical, psychoanalytical, behavioural and rehabilitation.

Three lectures; one term

Prerequisite(s): Registration in Level II or above

Antirequisite(s):

Cross-list(s): MUSIC 2MT3

**IARTS 2MU3 - Introduction to Music Therapy Research**

Current research papers will be explored in the fields of education, rehabilitation, neurology and mental health.

Three lectures; one term

Prerequisite(s): Registration in Level II or above. Completion of MUSIC 2MT3 is strongly recommended, but not required.

Antirequisite(s):

Cross-list(s): MUSIC 2MU3

## Courses Offered by Other Programs

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### **Classics, French and History Courses**

(SoTA students may currently take these courses)

#### CLASSICS 2B03 Greek Art

The architecture, sculpture and painting of the Greek and Hellenistic world.

Three lectures; one term

Prerequisite(s): Registration in Level II or above of any program

#### CLASSICS 2C03 Roman Art

The architecture, sculpture, and painting of the Roman world.

Three lectures; one term

Prerequisite(s): Registration in Level II or above of any program

#### HISTORY 2DF3 Art and Revolution in France, 1789-1914

This course examines the intersections of visual culture and the political revolutions of 1789, 1830, 1848 and 1870, as well as stylistic innovations in art including Romanticism, Realism, Impressionism, Pointillism, Fauvism, and Cubism.

Lectures and discussion (three hours); one term

Prerequisite(s): Registration in Level II or above

#### CLASSICS 3H03 Archaic Greek Art

The formative period of Greek Art, from its rebirth after the Dark Ages to the Persian Wars (c. 1000-480 B.C.), and its relationship to the art of the Near East.

Three lectures; one term

Prerequisite(s): CLASSICS 2B03

#### CLASSICS 3Q03 Greek Sanctuaries

Ancient Greek sanctuaries and their social and political context. Topics will include architecture and art, as well as activities such as sacrifice, athletic games, healing, and oracular consultation.

Three lectures; one term

Prerequisite(s): Registration in Level II or above of any program

Cross-list(s): ARTHIST 3QQ3

Alternates with CLASSICS 3S03 (ARTHIST 3SS3)

#### CLASSICS 3S03 Pompeii, Herculaneum, and Ostia

The archaeology of three cities in Italy (Pompeii, Herculaneum, Ostia) will be examined, with a focus on urbanism, public space, and domestic architecture and decoration.

Three lectures; one term

Prerequisite(s): One of CLASSICS 1A03, 2B03, 2C03, 2LC3, or 2LD3 and registration in Level II or above of any program

Cross-list(s): ARTHIST 3SS3

Alternates with CLASSICS 3Q03 (ARTHIST 3QQ3).

#### FRENCH 3V03 Image and Knowledge Dissemination

A study of communicating knowledge through images in French culture, from the Middle Ages to the present.

Three hours; one term

Prerequisite(s): Six units of French above Level I, excluding FRENCH 2M06 A/B or 2Z06 A/B (or permission of the instructor)

#### HISTORY 3DF3 Art and Politics in Second Empire France

This course examines the intersections of politics and visual culture in France 1852-1870 and critical issues related to photography, painting, sculpture, printmaking, architecture and the Universal Expositions of 1855 and 1867.

Lectures and discussion (three hours); one term

Prerequisite(s): Registration in Level II or above

Antirequisite(s): ARTHIST 3J03

#### HISTORY 4LP3 The Cultural History of Paris., 1789-1914

Topics to be examined include: developments in architecture and city planning; the conservation of historic buildings and monuments; cultural institutions such as museums and art exhibitions; and the impact of gender, race and economics on experiences and concepts of identity in France's capital.

Seminar (two hours); one term

Prerequisite(s): Registration in Level III or IV of any Honours program in History or Art History, or IARTS program

## **Music Courses**

**(open enrolment)**

#### MUSIC 2A03 Music of the World's Cultures

A survey of music traditions of non-European cultures, e.g., far Eastern, Indian, African.

Three lectures; one term

Prerequisite(s): Registration in Level II or above

#### MUSIC 2F03 Music for Film and Television

An examination of how music functions to help create meanings in film and television programs. Examples will be drawn from throughout the history of film and television.

Three lectures; one term

Prerequisite(s): Registration in Level II or above

Antirequisite(s): CMST 2T03, THTRFLM 2T03

**MUSIC 2I13 Popular Music in North America and the United Kingdom: Post-World War II**  
Popular music, its social meanings, and media and technology interactions, from rock-and-roll to now. Topics include rhythm and blues (Chuck Berry), pop (Madonna), metal (Led Zeppelin.)

Three lectures; one term

Prerequisite(s): Registration in Level II or above

Antirequisite(s): CMST 2R03

**MUSIC 2TT3 Broadway and the Popular Song**

An historical examination of the development of English-language musical theatre in the twentieth century. Attention will be paid to the history of American popular song and its impact on the genre.

Three lectures; one term

Prerequisite(s): Registration in Level II or above

Antirequisite(s): THTRFLM 2TT3

**MUSIC 2U03 Jazz**

An historical survey of jazz, focusing on selected performers and arrangers.

Two lectures, one tutorial; one term

Prerequisite(s): Registration in Level II or above

## **Courses currently under discussion**

**CMST 3S03 Television and Society {AGREEMENT PENDING}**

This course will examine television as a socio-cultural and political phenomenon. This course will involve theoretical and empirical analysis of the television industry, production, texts and genres, and audiences. Major debates in television studies will be addressed.

Three hours; one term

Prerequisite(s): Registration in Level III or above of a program in Communication Studies or Multimedia

**CMST 3Z03 Mobile Practices, Technologies and Art {AGREEMENT PENDING}**

Mobility is explored as a concept informing communication technology development, the notion of the ideal consumer/citizen, and as an artistic device. Assignments explore mobility as a trope enabling expression, innovation or resistance via textual and aesthetic interventions.

Lectures and tutorial (three hours); one term

Prerequisite(s): Registration in Level III or above of a program in Communication Studies or Multimedia

**ARTSSCI 3TR3 Trees Inquiry {AGREEMENT PENDING}**

Inspired by the trees on McMaster's campus, this course examines trees and their significance through a number of different lenses and from a variety of discipline perspectives: biology;

colonial and economic histories; visual, material, and performing arts practices; psychology; indigenous and environmental studies; poetry and prose.

Three hours; one term

Prerequisite(s): Registration in Level II or above of the Arts & Science Program.

#### **WOMENST 3BB3 Women and Visual Culture**

Students will explore ideas about representation, spectatorship and production in relation to issues of social difference, such as gender, race and class. Emphasis is on visuality in forms such as film, video, television, advertising, et cetera.

Prerequisite(s): Registration in Level III or above; and one of ARTHIST 2A03, CMST 2BB3, 2G03, 2H03, THTRFLM 1T03, 2FA3, WOMENST 1A03, IARTS 1HA3, IARTS 1CR3, 1T03, 1PA3

Antirequisite(s): THTRFLM 3P03

Cross-list(s): WOMENST 3BB3, THTRFLM 3P03

*This course is administered by Women's Studies.*

## **Courses we hope to include in the future**

#### **INDIGST 3EE3 Indigenous Representations in Film**

A study of how Indigenous peoples and narratives have been represented in film. We explore how the historical and sociopolitical are informed through depictions of Indigenous peoples, cultures and places in cinema.

3 hours; lecture and seminar: one term.

Prerequisite(s): Three units of Level II Indigenous Studies or permission of the Instructor.

#### **INDIGST 3G03 Indigenous Creative Arts and Drama: Selected Topics**

The creative processes of Indigenous cultures are studied through the examination of selected forms of artistic expression, which may include art, music, dance and/or drama.

Lectures and seminars (three hours); one term

Prerequisite(s): Three units of Level II Indigenous Studies or permission of the instructor

NOTE: this list can grow a great deal

# Modules

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## 1-Unit Modules

IARTS MOD1 Special Topics in Creative Critical Culture; Artistic Production; Performance

Special Topics modules are short, intensive, 1-unit courses with a focus on hands-on practice, introducing students to specialized skills and concepts in iARTS.

Times and durations vary from module to module

Prerequisites: Enrolment in Level I or above of any program

note: Special Topics Modules may include (but are not limited to) the following:

- Book Arts
- Artistic Production through Laser Cutting
- Artistic Production through 3D Printing
- Artistic Production through Large Format Printing
- Colours of the World (hands on module)
- Visual Literacy (hands on module)
- Spatial Dynamics (hands on module)
- Understanding Lighting Design
- Understanding Sound Design
- Working with a Camera
- Video Editing Basics
- Video Projection Basics

rolled into another course  
green= on rotation

## SOTA COURSES CONVERTED TO IARTS COURSES

Type	IARTS CODES	SOTA CODES
Studio/ART	IARTS 1SS3	3D Practices in Art
Studio/ART	IARTS 1BD3	2D Practices in Art
Studio/ART	IARTS 2CD3	Contemporary Approaches to Drawing Practice
Studio/ART	IARTS 2DP3	Digital Practices
Studio/ART	IARTS 2ER3	Environmentally Responsible Art
Studio/ART	IARTS 2CP3	Contemporary Approaches to Painting Practices
Studio/ART	IARTS 2MP3	Contemporary Approaches to Print Media Practices
Studio/ART	IARTS 2SP3	Contemporary Approaches to Sculpture Practice
Studio/ART	IARTS 3BA3	Book Arts (on rotation)
Studio/ART	IARTS 3CE3	Concentrated Study Ceramics
Studio/ART	IARTS 3FO3	Concentrated Study Foundry
Studio/ART	IARTS 3IN3	Concentrated Study Intaglio
Studio/ART	IARTS 3LI3	Concentrated Study Lithography
Studio/ART	IARTS 3OE3	Field Work: On-Site Explorations
Studio/ART	IARTS 3ID3	Integrated Dimensional Media Concentration
Studio/ART	IARTS 3IM3	Integrated Media Concentration
Studio/ART	IARTS 3MI3	Media Installation and Performance (on rotation)
Studio/ART	IARTS 3PF3	Photography Beyond the Frame (on rotation)
Studio/ART	IARTS 3ND3	New Directions in Painting/Drawing
Studio/ART	IARTS 4CE3	Concentrated Study Ceramics (rolled into 3CE3)
Studio/ART	IARTS 4IN3	Concentrated Study Intaglio (rolled into 3IN3)
Studio/ART	IARTS 4LI3	Concentrated Study Lithography (rolled into 3LI3)
CCC/ARTHIST	IARTS 2RV3	Reading Visual Culture
CCC/ARTHIST	IARTS 3FI3	Fashion and Identity
CCC/ARTHIST	IARTS 2AS3	Art and Visual Culture in South and East Asia
CCC/ARTHIST	IARTS 3IA3	Indigenous Art and Visual Culture in Canada
CCC/ARTHIST	IARTS 3CW3	Colours of the World
CCC/ARTHIST	IARTS 3SR3	Intercultural Arts Along the Silk Road (on rotation)
Performance/THTRFLM	IARTS 2AD3	Acting as Devising I
Performance/THTRFLM	IARTS 2FA3	Film Analysis
Performance/THTRFLM	IARTS 3EC3	Early Cinema History
Performance/THTRFLM	IARTS 3CH3	Cinema History from WWII
Performance/THTRFLM	IARTS 3WV3	Women and Visual Culture
Performance/THTRFLM	IARTS 3CP3	Performance and Community Engagement
Performance/THTRFLM	IARTS 3TB3	Text Based Devising: Research and Development (on rotation)
Performance/THTRFLM	IARTS 3MP6	Major Production
Performance/THTRFLM	IARTS 3SD3	Structuring the Devised Performance
Performance/THTRFLM	IARTS 3VS3	Visual Storytelling

## NEW IARTS COURSES

type	IARTS CODES	
CCC (Investigations)	IARTS 1HA3	Introduction to Histories of the Arts
CCC (Investigations)	IARTS 1SW3	Working in the Arts Today
CCC (Investigations)	IARTS 2CC3	Performance Culture in Canada
CCC (Investigations)	IARTS 2ME3	Art and Visual Culture in the Middle East
CCC (Investigations)	IARTS 2US3	Understanding Spatial Dynamics and Time in the Arts
CCC (Investigations)	IARTS 2VA3	Art and Visual Culture in Canada
CCC (Investigations)	IARTS 3DA3	Arts and Spaces for Dwelling and Activities (on rotation)
CCC (Investigations)	IARTS 3GE3	Contemporary Arts and the Global Economy (on rotation)
CCC (Investigations)	IARTS 3LC3	Local Canadian Contemporary Art and Performance (on rotation)
CCC (Investigations)	IARTS 4AE3	Art and the Environment (on rotation)
CCC (Investigations)	IARTS 4DM3	Arts and Diasporic Migration (on rotation)
Performance (Investigations)	IARTS 1CR3	Self, Society and Change: Performance Theories in Action
Performance (Investigations)	IARTS 1TO3	Perspectives and Possible Worlds: Theatre, Performance, and Society
Performance (Investigations)	IARTS 2DE6	Devised Performance Processes
Performance (Investigations)	IARTS 2OP3	Organizing Performance Space
Performance (Investigations)	IARTS 2SE3	Performance Culture in South and East Asia (on rotation)
Performance (Investigations)	IARTS 3AD3	Acting as Devising II
Performance (Investigations)	IARTS 3IP3	Intercultural Performance Practices (on rotation)
Performance (Investigations)	IARTS 3SP3	Scenography at Play (on rotation)
Performance (Investigations)	IARTS 3SS3	Site Specific Theatre
Performance (Investigations)	IARTS 4AD3	Acting as Devising III (rolled into IARTS 3AD3)
Performance (Investigations)	IARTS 4DF3	Scene Study in Digital Film
Performance (Investigations)	IARTS 4SD3	Scripting the Devised Performance
Perspectives (all IARTS)	IARTS 1PA3	Perspectives A: Arts in Society; Social Constructions of Race and Gender
Perspectives (all IARTS)	IARTS 1PB3	Perspectives B: Arts in Society, Technology and Environment
Perspectives (all IARTS)	IARTS 2PC3	Perspectives C: Arts and Community

Perspectives (all IARTS)	IARTS 2PD3	Perspectives D: Arts Across Disciplines
Perspectives (all IARTS)	IARTS 3PE3	Perspectives E: Arts in Society; Equity and Inclusion
Perspectives (all IARTS)	IARTS 4PF3	Perspectives F: Arts in Society Seminar
Studio (Investigations)	IARTS 2EP3	3D and Expanded Practice
Studio (Investigations)	IARTS 3MM3	Materials and Materiality
Project (BFA)	IARTS 1RR3	Project Development 1
Project (BFA)	IARTS 1RP3	Project Production 1
Project (BFA)	IARTS 2RR3	Project Development 2
Project (BFA)	IARTS 2RP3	Project Production 2
Project (BFA)	IARTS 3RC6	Project Production and Development 3 (6 units)
Project (BFA)	IARTS 4C12	Project Capstone Thesis (12 units)
Project (BA)	IARTS 4CO6	Thesis Project (rolled into 4C12)
Module	IARTS MOD1	Special Topics in Creative Critical Culture; Artistic Production; Performance
Module	IARTS MOD1	Special Topics in Creative Critical Culture; Artistic Production; Performance
Module	IARTS MOD1	Special Topics in Creative Critical Culture; Artistic Production; Performance
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Module	IARTS MOD1	Special Topics in Creative Critical Culture; Artistic Production; Performance
Module	IARTS MOD1	Special Topics in Creative Critical Culture; Artistic Production; Performance

## DISCONTINUED SOTA COURSES

type	IARTS CODES	
ART	ART 1MI3	Material Investigations and Concepts
ART	ART 1SI3	Studio Investigations
ART	ART 2IS3	Independent Studio Methods
ART	ART 3BA3	Concentrated Study -Book Arts (on rotation) (becomes module)
ART	ART 3CE3	Community Exhibitions (on rotation)
ART	ART 3D03	Practical Issues
ART	ART 3GS6 A/B	Guided Studio Practice
ART	ART 3J03	Concentrated Study - Collaborative Community Projects (on rotation)
ART	ART 4AR3	Advanced Research and Presentation Strategies
ART	ART 4AS6 A/B	Advanced Studio Production and Critical Discourse
ART	ART 4CA3	20th Century and Contemporary Art Practices: How Artists Think, Act and Engage (on rotation)
ART	ART 4EP3	Exhibition Preparation and Documentation
ART	ART 2AT3	Art Today
ARTHIST	ARTHIST 1A03	World Art and Cultural Heritage I
ARTHIST	ARTHIST 1AA3	World Art and Cultural Heritage II
ARTHIST	ARTHIST 2I03	Renaissance Art (on rotation)
ARTHIST	ARTHIST 2J03	Architecture from the Pre-Romanesque to Palladio (on rotation)
ARTHIST	ARTHIST 2S03	The History of Printing and Printmaking (on rotation)
ARTHIST	ARTHIST 2T03	Art, Theatre and Music in the Enlightenment (on rotation)
ARTHIST	ARTHIST 2Y03	Early Islamic Art to the Middle Ages (on rotation)
ARTHIST	ARTHIST 3B03	Aspects of Canadian Art (on rotation)
ARTHIST	ARTHIST 3D03	Seventeenth-Century Art (on rotation)
ARTHIST	ARTHIST 3I03	Italian Painting and Sculpture 1400-1580 (on rotation)
ARTHIST	ARTHIST 3JA3	The History of Art 1970 to the Present (on rotation)
ARTHIST	ARTHIST 3P03	Issues in Studio Criticism (on rotation)
ARTHIST	ARTHIST 4AA3	Seminar in Contemporary Art and Visual Culture (on rotation)
ARTHIST	ARTHIST 4C03	Seminar in Art and Visual Culture 900-1400 (on rotation)
THTRFLM	THTRFLM 1T03	Introduction to Theatre, Cinema and Society
THTRFLM	THTRFLM 2BB3	Designing as Devising
THTRFLM	THTRFLM 2CP3	Culture and Performance
THTRFLM	THTRFLM 2DP3	Devising Processes
THTRFLM	THTRFLM 3AA3	Modernist Drama and Theatre in Europe (on rotation)
THTRFLM	THTRFLM 3OP6 A/B	Organizing the Performance Space
THTRFLM	THTRFLM 3U03	Pleasure and Critique in Dramatic Performance (on rotation)
THTRFLM	THTRFLM 3N03	Artist's Alterantive Film and Video (on rotation)
THTRFLM	THTRFLM 3WW3	Acting and the Voice: Devising from Classical Texts (on rotation)
THTRFLM	THTRFLM 3XX3	Acting and the Body: Devising Physical Theatre (on rotation)
THTRFLM	THTRFLM 4A06 A/B	Theatre and Society: A Performance Project
THTRFLM	THTRFLM 4C03	Performance and Society (on rotation)
THTRFLM	THTRFLM 4D03	Theatre, Society and Early Cinema (on rotation)
THTRFLM	THTRFLM 4E03	Cinema and Society

**REPORT TO THE UNIVERSITY PLANNING COMMITTEE**  
*from the*  
**UNDERGRADUATE COUNCIL**

**a. Program Closures**

**i. Master of Divinity (MDiv) and Master of Theological Studies (MTS)**

At its January 28, 2020 meeting, the Undergraduate Council reviewed and approved a proposal to close the *Master of Divinity (MDiv) and Master of Theological Studies (MTS) programs*. The proposed program closures are the result of a request from McMaster Divinity College (MDC) to have degrees or parchments for both programs exclusively awarded by MDC's Senate. No new students will be admitted into the *MDiv* and *MTS* programs beginning in September 2020. Further details of the proposed program closures are outlined in Attachment I of the circulated report.

It is now recommended,

Motion 1:

**that the University Planning Committee approve, for recommendation to Senate, the closure of the *Master of Divinity* program, effective September 2020, as recommended by McMaster Divinity College, and set out in the attached.**

Motion 2:

**that the University Planning Committee approve, for recommendation to Senate, the closure of the *Master of Theological Studies* program, effective September 2020, as recommended by McMaster Divinity College, and set out in the attached.**

**University Planning Committee: FOR APPROVAL**  
**February 26, 2020**



# McMaster Divinity College

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January 9, 2020

**TO:** Undergraduate Council  
McMaster University

**FROM:** Stanley E Porter, PhD  
Principal, McMaster Divinity College

**SUBJECT:** Program Closure of the MDiv and MTS Programs

McMaster Divinity College (MDC) requests the transfer of the Master of Divinity (MDiv) and Master of Theological Studies (MTS) programs to MDC. These programs will become part of MDC's selection of program offerings and will be awarded by MDC's Senate, which is in accordance with our Provincial Act. We, after careful consideration, in consultation with our Board and Senate, have decided that awarding these degrees directly from a seminary is a better service to our students.

Commencing with the 2020-21 academic year enrolment cycle, new students in the MDiv and MTS programs will be admitted exclusively to MDC, and new enrolment into the MDiv and MTS McMaster University (MMU) programs will be halted.

Existing students will be grandfathered until the completion of their programs or for a maximum of 4 years (until April 30, 2024), whichever occurs first. After the Convocation ceremony in May 2024, no future McMaster University MDiv and MTS degrees or parchments will be offered. MDC will notify all students currently enrolled in the programs of the deadline for completion in order to receive a McMaster University degree (see attached correspondence).

MDC reserves the right to award MDC MDiv and MTS degrees or parchments to grandfathered students who complete their degrees after April 30, 2024.

Stanley E Porter, PhD  
Principal and Dean



Knowing



Being



Doing

Stanley E. Porter, Ph.D. – President

Thursday, January 9, 2020 at 5:18:54 PM Eastern Standard Time

**Subject:** (none)  
**Date:** Thursday, January 9, 2020 at 5:18:46 PM Eastern Standard Time  
**From:** Thomas, Nina  
**Attachments:** image001.jpg

Dear Student in the MDiv or MTS program,

We are extremely happy to announce that McMaster Divinity College (MDC) and McMaster University (MMU) have reached an agreement to transfer the MTS/MDiv degrees from being awarded jointly by MMU and MDC to only being awarded by MDC. This has been the result of several months of talks between the two institutions.

This means that all new students commencing with the 2020-21 academic year will be enrolled in programs exclusively offered by McMaster Divinity College.

For those of you who were accepted into the MDiv/MTS programs as of today's date, you will have 4 years to finish the program if you would like to graduate with a McMaster University degree. This means that your entire program must be completed by April 30, 2024, in order to convocate in May 2024. All those who have not completed the degree by that date will be automatically transferred into the MDC MDiv and MTS programs and will receive their degree directly from MDC.

Please feel free to contact me if you have any questions or concerns. We are very excited about the possibilities this holds for all of our students and for MDC as a whole.

Nina

*Nina Thomas, BMOS  
Vice President Enrolment Management and Marketing  
Registrar*



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*Knowing... Being... Doing...*



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To : University Planning Committee

From : Christina Bryce  
Assistant Graduate Secretary

---

At its meeting on January 21<sup>st</sup>, Graduate Council approved the proposed new Master of Public Policy in Digital Society.

Graduate Council now recommends that the University Planning Committee approve the establishment of the Master of Public Policy in Digital Society as outlined in the attachments.

Attachment



**NEW PROGRAM PROPOSAL  
MASTER OF PUBLIC POLICY  
IN DIGITAL SOCIETY  
DRAFT**

Last revised: 8 January 2020

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# 1 PROGRAM

## 1.1 PROGRAM DESCRIPTION

This is a proposal for a Master of Public Policy (MPP) degree in Digital Society to be offered by the Faculty of Social Sciences at McMaster University. The program will draw from an interdisciplinary array of faculty members from within the Faculty of Social Sciences and includes collaboration with faculty members from the DeGroote School of Business and the Faculty of Humanities.

The MPP in Digital Society will be a professional degree that combines course-based learning, case studies, skills workshops, and experiential learning opportunities in order to develop a set of core competencies at the intersection of public policy and digital technology. The interdisciplinary curriculum will focus on developing the theory and skills necessary to ensure that students develop and are able to demonstrate mastery of public policy fundamentals, foundational informatics, and the base mechanics of digital technologies. **The aim of the program is to train prospective policy leaders to navigate the rapidly changing dynamics of the technological landscape so as to more effectively address the complex social, political, and economic challenges that have accompanied the Digital Age.** By leveraging their training as both policy makers, policy analysts, and technologists, graduates of the program will be expected to lead interdisciplinary teams in the public, private, and non-profit sectors. They should be well-placed to advance innovative solutions to complex public policy challenges resulting from the advancement of digital technologies.

The MPP in Digital Society will be full-time and 12 months in duration. All students enrolled in the program will complete 15 courses (45 units of coursework) across three (3) consecutive terms, including: ten (10) **graduate seminar-style courses**; five (5) **skills development labs**; and (3) **professional development mini-workshops**. The skills development labs will include a **self-directed project** facilitated by university faculty members and evaluated by a jury of industry experts intended as a problem-based learning approach to addressing current and emergent public policy challenges related to digital technology.

It is an ideal time for the development of this novel degree. Digital technologies are implicated to varying degrees in almost every area of contemporary public policymaking. Governments worldwide are grappling with how to develop effective public policy in sectors that are impacted by emergent applications of digital technology including, but not limited to: institutional change in response to the Internet; the transformation of the media landscape and its effects on democratic practices; labour market implications associated with the automation of work; public safety in relation to autonomous vehicles; financial market regulation in light of the growth of cryptocurrency; defense policy in an era of unmanned aerial vehicles and lethal autonomous weapons; and privacy in an age of surveillance capitalism. The present and future opportunities and challenges of digital technology require innovative leadership that can bridge public policy thinking with technological expertise.

Effective public policy in the area of digital technology is central to the prospects of the Canadian economy, as it is for every country in the global digital economy. In a recent report published by the Institute for Research on Public Policy (IRPP), David Wolfe posits that “Canada’s future competitiveness and growth prospects are inextricably linked to our ability to seize the opportunities created by the rapidly evolving digital economy” and that “Canada’s ability to position itself as a leader in the ever-

changing and expanding digital economy will depend on how effectively governments and policy-makers support Canadian firms.”<sup>1</sup> Growth in the Canadian tech sector has also resulted in substantial labour market demand for digital skills. A recent report by the Information and Communications Technology Council (ICTC) found that, “as a result of the accelerated pace of technological change, the demand for skilled digital talent in Canada has never been greater.”<sup>2</sup>

Strategic initiatives by the federal and provincial levels of government in Canada (e.g. the Innovation Superclusters, the Strategic Innovation Fund, the Pan-Canadian Artificial Intelligence Strategy) demonstrate the perceived value of the digital sector to the Canadian economy. The future of policy-making will depend on strategic approaches to navigating complex markets that will be driven and challenged by technological advancement. This requires policymakers who understand how digital technologies work and what their impacts will be for the Canadian and global economies.

The demand for public policy experts with a specialization in digital technology is not exclusive to the public sector. Many tech start-ups are incorporating a policy function into their organizations. Recognizing that the fast pace of technological advancement and the need to both anticipate and influence regulatory trends, the technology sector is actively and increasingly engaged in what Elizabeth Pollman and Jordan Barry refer to as ‘regulatory entrepreneurship’, that is, “pursuing a line of business in which changing the law is a significant part of the business plan.”<sup>3</sup>

The public interest, however, is broader than—and at times at odds with—the economic interests of the state or individual firms. Digitization is transforming society in ways that are often problematic. A major problem has been the narrowly technical or business focus of those developing these technologies, as illustrated by the problems that have now become evident with Facebook and other large tech companies. The societal transformations that are being ushered in by phenomena such as artificial intelligence, blockchain, bioinformatics, 3D printing, and IoT have wide-ranging implications that demand an informed policy response. Said response must draw both on sufficient knowledge as to how these technologies operate, and on critical analysis of their societal implications extending beyond business cases or technical specifications.

Already initiatives such as the Government of Canada’s Responsible Use of Artificial Intelligence initiative<sup>4</sup> and proposals to modernize the Personal Information Protection and Electronic Documents Act (PIPEDA)<sup>5</sup> indicate that the broader social and ethical implications of emergent digital technologies require dynamic and innovative policy thinking. Frameworks such as the recently-released Digital Charter<sup>6</sup> offer guiding principles on how the Government of Canada intends to approach the opportunities and threats associated with the digital world, but developing responsive policy instruments to effectively uphold these principles will require a new generation of policymakers who are

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<sup>1</sup> Wolfe, David A. 2019. A Digital Strategy for Canada: The Current Challenge. *IRPP Insight* 25. Montreal: Institute for Research on Public Policy.

<sup>2</sup> Digital Talent—Road to 2020 and Beyond: A National Strategy to Develop Canada’s Talent in a Global Digital Economy. 2016. Ottawa: Information and Communications Technology Council.

<sup>3</sup> Pollman, Elizabeth, and Jordan M. Barry. 2016. Regulatory entrepreneurship. *S. Cal. L. Rev.*, 90, p.383.

<sup>4</sup> <https://www.canada.ca/en/government/system/digital-government/modern-emerging-technologies/responsible-use-ai.html>

<sup>5</sup> [https://www.ic.gc.ca/eic/site/062.nsf/eng/h\\_00107.html](https://www.ic.gc.ca/eic/site/062.nsf/eng/h_00107.html)

<sup>6</sup> Canada’s Digital Charter: Trust in a digital world. 2019. Innovation, Science and Economic Development Canada. [https://www.ic.gc.ca/eic/site/062.nsf/eng/h\\_00108.html](https://www.ic.gc.ca/eic/site/062.nsf/eng/h_00108.html)

at once technologists and public policy experts. Unlike other MPPs in Canada, which are largely generalist programs in public policy, the proposed MPP in Digital Society is specifically designed to develop public policy leadership to engage with the unique challenges and opportunities associated with the Digital Age.

## **1.2 PROPOSAL PREPARATION AND CONSULTATION PROCESS**

A steering committee was established during the initial stages of the program development that consisted of the Chair of the Department of Political Science, Dr. Karen Bird, as well as three faculty members within the Department, specifically Dr. Tony Porter, Dr. Peter Graefe, and Dr. Clifton van der Linden. Continued consultation occurred seeking involvement and input from faculty members in Economics, Sociology, Social Psychology, and other programs in the social sciences.

Further consultations within McMaster University were held with representatives from the Faculty of Engineering, the DeGroote School of Business, the Faculty of Humanities, the Department of Economics, the Centre for Research in Empirical Social Sciences (CRESS), and the MacPherson Institute for Leadership, Innovation, and Excellence in Teaching. The Deans from each faculty were consulted and provided their support for this proposed degree (see [Appendix C](#)).

External consultations have been held with a variety of prospective stakeholders, including the Canada School of Public Service, Global Affairs Canada, the Privy Council Office, the Public Policy Forum, the Vector Institute for Artificial Intelligence, the Mozilla Foundation, the Canadian Institute for Advanced Research, the Borealis Institute, Element AI, Facebook, Uber, RBC, and Scotiabank.

## **1.3 CONSISTENCY WITH MCMASTER'S MISSION AND ACADEMIC PLAN**

The proposed degree is consistent with the mission and academic plan of McMaster University. And it is situated closely within the priorities of the most recent Strategic Mandate Agreement.  
<https://www.mcmaster.ca/vpacademic/priorities.html>

The MPP in Digital Society is designed to train students in keeping with McMaster University's commitment to innovation in problem-based learning and experiential education. It offers a unique combination of courses that range from traditional graduate seminars to intensive technical workshops to simulated public policy exercises co-facilitated with industry experts. This curriculum is intended to develop specialized skills and knowledge that will prepare students for success in leadership tracks across both public and private sector policy functions.

**It builds on the institutional strengths of the university in the areas of: Digital Economy; Business and Economics, Policy and Ethics in the Globalized World; and Human Behaviour, Culture and Society.**

The MPP in Digital Society will engage students on a wide array of public policy issues that are interrelated with the adoption of digital technologies. Its graduates will be able to draw on a combination of technical skill, subject matter expertise, and theoretical knowledge to devise innovative approaches to some of the most pressing challenges of the Digital Age, such as the increasingly widespread application of Artificial Intelligence in the policymaking process, the regulatory complexities of cryptocurrency, and the shifting labour market dynamics produced by automation. The effective delivery of the program will require drawing from McMaster University's established strengths in (i) the Digital Economy, (ii) Business and Economics, (iii) Policy and Ethics in a Globalized World, and (iii) Human

Behaviour, Culture, and Society.

**The proposed degree addressed two key areas of growth identified in the Strategic Mandate**

**Agreement: Fostering Robust Societies and Business and Economics.** The implications of emergent digital technologies are broad-ranging and intersect with several of McMaster University's institutional program strengths. In particular, McMaster is committed to the advancement of societal well-being. The ways in which digital technologies are taken up in society are increasingly critical to fostering robust societies.

Futurist Raymond Kurzweil argues that “technological change is exponential, contrary to the common-sense ‘intuitive linear’ view.”<sup>7</sup> A robust society must be able to adapt to such change, which has wide-ranging and myriad challenges for society. Central to this is creating effective policy that support positive impacts and mitigate disruptive, negative impact. In doing so, not only are policymakers faced with having to keep apace of the rising frequency of change, they are also confronted with the possible limitations of current formulations of government to address the consequences of said change. In order for Canada and the world to meet the social and economic challenges associated with an unprecedented pace of change, policy leaders will require the sort of training that this program seeks to provide.

There are several key ways that this proposal is consistent with the four priorities areas outlined in the Forward with Integrity document

a) The Student Experience

McMaster's *Forward with Integrity* letter identifies experiential learning, self-directed learning, and interdisciplinarity as central to the university's approach to the student experience. The proposed MPP in Digital Society integrates each of these elements into its design. Its capstone course and data training modules in particular rely on a problem-based learning model that engages with real-life scenarios and involves industry experts. Its case study course and various intensive micro-courses are designed to facilitate self-directed learning. Finally, the program's aim to cultivate students as both policy leaders and technologists requires an interdisciplinary approach that draws on a range of faculty members both within and beyond the Faculty of Social Sciences (See Section 6.5 for details on faculty members).

b) Community Engagement

McMaster's *Forward with Integrity* letter explicitly recognizes the role and obligation of the university to serve as a “force for the good of human beings, society, and nature” and commits to consolidating and deepening that contribution. The proposed program is very much aligned with this priority. Specifically, it is a professional master's degree program designed to equip students with the capacity necessary to mobilize academic research in the pursuit of societal advancement by way of the development of effective public policy.

c) Research

McMaster's *Forward with Integrity* letter notes that: “In professional, course-based Masters programs, for example, we will find and provide for students new opportunities to make a more direct intervention in the wellbeing of our society.” The proposed MPP in Digital Society does

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<sup>7</sup> <https://www.kurzweilai.net/the-law-of-accelerating-returns>

exactly this by creating a pathway to policy leadership in an area that is of critical importance to the present and future wellbeing of our society. Students will gain skills to critically assess and expertly evaluate research so as to integrate it into policy development with a view to improving societal wellbeing.

d) Internationalization

McMaster's *Forward with Integrity* letter posits internationalization as "the transformation of the university *on its own ground*, whereby our academic orientation and breadth of knowledge embraces the globe, our approach to any problem is informed by a global awareness." The proposed MPP in Digital Society embodies this notion of internationalization in recognizing that the opportunities and challenges presented by emergent digital technologies are fundamentally global and cannot be conceived in narrow nationalist terms. Global awareness is thus necessarily a cornerstone of this proposed program. The courses offered by the program address issues related to technology that are global in nature whereas most MPP programs in Canada focus on Canadian public policy specifically. Digital technologies present public policy challenges and opportunities which are common to all governments worldwide.

#### 1.4 PROGRAM LEARNING OUTCOMES

Upon successful completion of the MPP in Digital Society, students will have developed the following competencies.

1.4.1 THEORETICAL KNOWLEDGE

Students will be able to demonstrate and apply knowledge of key theories and models of public policy, public administration, and public economics.

1.4.2 PRACTICAL KNOWLEDGE

Students will have a working familiarity of the public policy process, including problem identification, agenda setting, policy formulation, budgeting, implementation and evaluation.

1.4.3 TECHNICAL KNOWLEDGE

Students will be able to demonstrate and apply knowledge of digital technologies, including their architecture and operation.

1.4.4 STATISTICAL KNOWLEDGE AND SKILLS

Students will have a working familiarity with key concepts and applications in statistical analysis, and techniques for statistical inference.

1.4.5 RESEARCH KNOWLEDGE AND SKILLS

Students will develop sufficient research knowledge and skills so as to critically assess and use research findings to inform their policy work.

1.4.6 CRITICAL THINKING AND PROBLEM-SOLVING SKILLS

Students will be able to use critical thinking skills to identify and develop prospective solutions for complex problems as well as evaluate the success of the solutions employed.

1.4.7 COMMUNICATION SKILLS

Students will be able to engage in effective written and oral communication skills with a broad range of stakeholders.

## 1.5 CONSISTENCY WITH DEGREE LEVEL EXPECTATIONS

The table below indicates how the Program Learning Outcomes (see 1.4) align with Graduate Degree Level Expectations.

PROGRAM LEARNING OUTCOME	DEGREE LEVEL EXPECTATION					
	Depth and Breadth of Knowledge	Research and Scholarship	Application of Knowledge	Communication Skills	Awareness of Limits of Knowledge	Autonomy and Professional Capacity
1.4.1	X	X	X	X	X	X
1.4.2	X		X	X	X	X
1.4.3	X		X	X	X	
1.4.4	X	X	X	X	X	
1.4.5	X	X	X	X	X	X
1.4.6					X	X
1.4.7			X	X		X

## 1.6 DEMAND FOR PROGRAM

### 1.6.1 EVIDENCE OF SOCIETAL/LABOUR MARKET NEED

The demand for innovative policy approaches in response to the opportunities and challenges that digital technology poses to society is widely recognized in Canada and globally. Glen Hodgson of the Conference Board of Canada writes that “[t]argeted public policy, smartly designed and implemented, will be necessary to mitigate the negative consequences of disruption, and capture benefits for consumers, businesses and society.”<sup>8</sup>

The labour market need for a program of this nature extends across the public, private and non-profit sectors. Within the public sector, endorsement letters associated with this proposal (see [Appendix A](#)) indicate that the skillset being developed under the auspices of the MPP in Digital Society aligns with critical gaps across the public sector. In Ontario alone, labour market statistics demonstrate a strong demand for these skills within the public sector and a steady supply of high-wage jobs. For example, relevant public policy classifications with the Government of Ontario alone (NOC 0411) show a 5.1% to 6% growth rate, 701-800 job openings, and a median annual income of \$110,789.<sup>9</sup>

Private sector companies are also increasingly integrating a policy function into their organizational structures in order to anticipate and influence regulatory frameworks related to digital technology. Moreover, as the implications of digitization continue to command national and international attention, non-profits will increasingly seek to recruit and develop talent that can operate at the intersection of public policy and technology. As demonstrated by our letters of endorsement from private sector corporations (see [Appendix A](#)), including some of the fastest growth tech sector companies in the world such as UBER and LinkedIn, the demand for the skills being developed by way of this program are seen as critical to the sector as a whole.

<sup>8</sup> <https://www.theglobeandmail.com/report-on-business/rob-commentary/the-right-policy-responses-to-the-forces-of-disruption/article37099229/>

<sup>9</sup> <https://www.iaccess.gov.on.ca/labourmarket/search.xhtml?lang=en>

While graduates of the MPP in Digital Society will be well-placed to assume policy-related roles, it should also be noted that the combination of skills developed by the program have quite broad appeal in the labour market. While graduates of the program will not have the same depth of knowledge of specific technical aspects of digital technology as they would if they were to complete a degree in computer science or engineering, they will have more substantive technical knowledge pertaining to digital technology than other public policy programs offer. This uniquely versatile interdisciplinary training that spans social sciences, statistics, and technology studies is broadly appealing across many sectors and thus making for eminently marketable graduates across the public, private and non-profit sectors.

#### **1.6.2 EVIDENCE OF STUDENT DEMAND**

Master's degrees in public policy within Canada are in high demand and this has resulted in the launch of professional MPP degrees at universities across Canada. The University of Toronto's then-School of Public Policy and Governance (SPPG) launched the first such program in 2007. SPPG and its associated MPP have since been assumed under the Munk School of Global Affairs and Public Policy. Recognizing high demand for the program offerings, The University of Calgary launched its MPP in 2009, followed by the introduction of a similar program by UBC's School of Public Policy and Global Affairs in 2017, and by the Max Bell School of Public Policy at McGill University in 2019. The programs have proven highly popular and consistently oversubscribed.

In addition to evidence of general demand among students for this type of program, the digital skill sets that are a unique focus of the proposed MPP in Digital Society are highly sought after, valuable skills that increase the employability of program graduates. Recognizing that these skills have not been formalized into a program with concentrated effort on their instruction and assessment, we feel confident that this program, with its unique balance of policy and technology will be attractive to students. Moreover, the strong labour market demand for individuals with these experiences and skill set will attract students eager for job-ready training.

The 2016 IQAP self-study by the Department of Political Science reported on a 2015 survey of MA graduates found that "fifty-six percent indicated they were very satisfied with the program, 30% were satisfied, 11% somewhat satisfied, and 4% somewhat dissatisfied." With regard to their plans, "46% favoured a career in government, 17% in NGOs, 8% were looking for internships, 4% were headed into the private sector, 20% were considering PhD programs and 4% law school". More professional training was a desire indicated in the survey responses. The new proposed MPP program will draw on the track record of strong Master's level training in the Department of Political Science (among other disciplines both within and beyond the Faculty of Social Sciences), while adding the type of professional training that has been a desire of students in the Department's existing Master's program.

#### **1.6.3 JUSTIFIABLE DUPLICATION**

Though several universities in Canada offer professional MPP degrees (see Section 1.6.2), they are largely general public policy programs. No other university in Canada offers a specialized MPP in digital society. We are eager to fill this gap in the Canadian context.

### **1.7 DEGREE NOMENCLATURE**

Master of Public Policy (MPP) is the most appreciate degree nomenclature for a graduate program of this type. The MPP is an established and recognized nomenclature in Canada and internationally. The inclusion of the identifier “Digital Society” indicates that the program is specialized and specifies its overall content and learning objectives.

## 2 ADMISSION & ENROLMENT

### 2.1 ADMISSION REQUIREMENTS

Admission selections will be based on academic achievement as well as personal qualities and experiences. Evaluation materials will include an application package and an admissions interview for short-listed candidates.

Admission criteria include:

- (i) Honours Bachelor’s degree from a recognized university with at least a B+ average (equivalent to a McMaster 8.5 GPA out of 12) in the final year of study. This requirement is consistent with the Faculty of Graduate Studies’ admissions requirements.
- (ii) For applicants whose first language is not English and who did not attend an English-speaking university for their undergraduate degree, a test of English language proficiency is required. Minimal score on the Test of English as a Foreign Language (TOEFL) are: written score (600) or computer (250), or Internet-based test (IBT = 92; reading = 22, speaking = 24, listening = 24, and writing = 22).
- (iii) Applicants will be asked to submit the following documents with their application:
  - Curriculum Vitae
  - A letter of application outlining their reasons for wishing to join the program
  - Two letters of reference from academic referees (i.e. professors or research supervisors).
  - Official transcripts from every degree-granting institution attended.

The admissions committee will review every application to the program to ensure that prospective students have the necessary academic background, proficiency in English, and relevant experience to enroll in the MPP in Digital Society. Those students who are short-listed based on this review will be offered an interview. Interviews will be conducted in person or via videoconference or telephone.

### 2.2 ENROLMENT PLANNING AND ALLOCATIONS

Academic Year	Cohort Year 1	Cohort Year 2	Cohort Year 3	Cohort Year 4	Cohort Year 5	Cohort Year 6	Cohort Year 7	Total Enrolment	Maturity
1	20							20	20
2		25						25	25
3			35					30	30
4				40				35	35
5					40			40	40

6						40		40	40
7							40	40	40

## 2.3 ALTERNATIVE REQUIREMENTS

As stated in the School of Graduate Studies Calendar, some potential applicants may not satisfy the admission requirements for a four-year honours undergraduate degree with a B+ average in the final year. However, work experience and/or completed course work beyond the Bachelor's degree may have some bearing on the applicant's ability to complete a graduate program.

Admissions to graduate studies for a student with related work experience will be based on the following criteria, as well as the standard admissions requirements, including the submission of a Curriculum Vitae and official transcripts from every degree-granting institution attended:

- At least two (2) professional references (i.e. employer who can provide a professional reference).
- Four-year undergraduate degree or equivalent completed more than four (4) years ago, and any other course work taken since that time.
- Work experience that has relevance to the MPP in Digital Society Program.

Should students meet these admissions requirements and be short-listed during the review of applications, they will also be required to attend an interview via videoconference or in person

## 3 STRUCTURE

### 3.1 ADMINISTRATIVE, GOVERNANCE AND COMMUNICATION

The MPP in Digital Society will be offered as a stand-alone interdisciplinary educational program housed within the Faculty of Social Sciences. Teaching resources will be drawn from the Faculty of Social Sciences—primarily the Departments of Political Science and Economics—and will also involve the Centre for Research in Empirical Social Sciences (CRESS), the DeGroote School of Business, and the Faculty of Humanities. There will be an Administrative Program Director who will have primary responsibility for running the MPP. The Administrative Program Director will be appointed for a 5 year term, and will receive 3 units of course release annually. The role of the Administrative Program Director includes:

- Chairing the MPP Advisory Committee;
- Developing the annual course and teaching allocation plans;
- Preparing curricular revisions;
- Initiating academic hiring, in coordination with the Dean of Social Sciences and participating tenure-granting departments;
- Leading student recruitment and monitoring student enrolment numbers;
- Supervising administrative staff; and
- Overseeing periodic program reviews, including the IQAP process of quality assessment.

There will also be a formalized MPP Advisory Committee that will be established to deal with overall program governance as well as pragmatic matters including MPP admissions, awarding of scholarships, curricular development, and academic appointments. The MPP Advisory Committee will be comprised of the Director plus three faculty members. The advisory committee will be selected by the Administrative Program Director in consultation with the Dean and drawn from the list of faculty members involved in the program. The Administrative Program Director and advisory committee members will normally be selected from faculty members in the Faculty of Social Sciences.

Overseeing the governance structure of the MPP program is the Office of the Dean, which has responsibility for the Faculty, and which includes the Associate Dean (Graduate Studies and Research), who will provide support to the MPP educational program and associated faculty's research activities. The Associate Dean Graduate Studies and Research also provides an organizational link into the University's School of Graduate Studies and the Office of the Vice-President of Research.

### **3.2 STRUCTURE AND REGULATION**

All courses listed as part of the MPP in Digital Society will be required courses. There will be a total of 15 courses in the program. The courses meet University requirements in terms of the minimum number of courses required, the level of courses required, and the inclusion of other required elements appropriate for degree level.

The course design and calendar description of all course offerings are available in Section 4.1 of this proposal.

### **3.3 GRADUATE PROGRAMS - PROGRAM LENGTH**

The MPP in Digital Society will be a professional 12-month, full-time, course-based program beginning in May and ending in April of the following calendar year. The length of the program is consistent with professional MPP programs, which generally range from 12 to 16 months in length.

## **4 CURRICULUM AND TEACHING**

### **4.1 PROGRAM CONTENT**

Across the duration of 12 continuous months, the program will require students to complete ten (10) graduate seminar-style courses, five (5) skills development labs, and three (3) professional development mini-workshops. The anticipated schedule of the MPP in Digital Society is as follows:

#### **4.1.1 TERM 1 (MAY – AUGUST)**

- i. Public Policy Foundations [3 units | Seminar]  
*A survey course intended to provide students with a working familiarity of key theories, concepts, and debates in the study of public policy.*
- ii. Research Methods for Public Policy [3 units | Seminar]

*An introductory graduate course in empirical research and statistical methods used by public policy professionals.*

iii. Architectures of Digital Ecosystems [3 units | Seminar]

*A technical overview of a selection of digital technologies intended to provide students with a working knowledge as to how these technologies work. Selected technologies will vary from year to year and will include topics such as: Internet Protocols; Artificial Intelligence; blockchain and cryptocurrency; cloud and quantum computing; social media platforms; programmatic advertising; biotechnology.*

iv. The Practice of Public Administration [3 units | Seminar]

*This course provides students with practical knowledge of public administration, including skills development exercises such as writing effective policy briefs and the measurement of policy impacts through metrics and/or implementation.*

v. Working with Data I [3 units | Skills Lab]

*The first in a series of three cumulative workshop-style courses on data science for public policy professionals, this workshop will introduce students to statistical packages such as R and Python and provide foundational training in these environments, including loading and cleaning datasets and running common statistical models.*

vi. Introduction to Leadership [Non-credit | Professional Development Workshop]

4.1.2 TERM 2 (SEPTEMBER – DECEMBER)

i. Public Economics I (Applied Microeconomics) [3 units | Seminar]

*An introductory graduate course in the fundamentals of microeconomic theory for public policy professionals.*

ii. Digital Technology and the Politics of the Information Age [3 units | Seminar]

*This course explores the relationships between digital technology and the contemporary practice of politics. Subjects include the implications of social media platforms for electoral politics and democratic governance, of Artificial Intelligence for the automation of warfare and the workforce, as well as the political economy of cryptocurrency and blockchain.*

iii. Legal and Moral Foundations of Public Policy [3 units | Seminar]

*This course explores an array of legal and ethical questions in public policymaking. The aim is to familiarize students with the core values and principles associated with public service. The course will include a particular focus on legal and ethical issues related to digital technology.*

iv. Working with Data II [3 units | Skills Lab]

*This workshop-based course continues to build on the skills developed in Working with Data I. It introduces more sophisticated modelling techniques as well as an introduction to data scraping and visualization.*

v. Policy Analysis Case Study [3 units | Skills Lab]

*This workshop-based course draws on a team-based approach to learning, with students being assigned to groups, each group assigned to analyze and evaluate a particular policy implementation related to digital technology.*

vi. Effective Communication [Non-credit | Professional Development Workshop]

4.1.3 TERM 3 (JANUARY – APRIL)

i. Public Economics II (Applied Macroeconomics) [3 units | Seminar]

*An introductory graduate course in the fundamentals of macroeconomic theory for public policy professionals.*

- ii. Digital Governance and Regulation from a Global Perspective [3 units | Seminar]  
*This course explores various governance and regulatory regimes related to digital technology.*
- iii. Big Tech Business Models [3 units | Seminar]  
*Drawing on case studies from a variety of technology companies, this course will explore the various business models that drive the economics of the technology sector.*
- iv. Working with Data III [3 units | Skills Lab]  
*This workshop-based course continues to build on the skills developed in Working with Data I and II. It introduces machine learning techniques including natural language processing (NLP), classification, clustering, mixture models, and matrix variate distributions.*
- v. Policy Capstone [3 units | Skills Lab]  
*The culminating exercise of the program, this workshop-style course assigns students to teams and employs a problem-based learning approach to emergent policy challenges related to digital technology. Teams are expected to develop a white paper on the issue inclusive of policy recommendations. Teams will present their white paper to an expert panel comprised of public policy professionals for review.*
- vi. Professional Networking [Non-credit | Professional Development Workshop]

## **4.2 PROGRAM INNOVATION**

The MPP in Digital Society comprises an innovative approach to teaching which involves a mix of learning formats from traditional seminar-style courses to skills development labs and professional development workshops. The program also includes experiential learning and professional development opportunities. These components of the program are unique to students in the proposed program.

## **4.3 MODE(S) OF DELIVERY**

The MPP in Digital Society employs multiple modes of delivery in order to facilitate a robust and comprehensive learning experience for its students. It offers a unique combination of teaching formats, including both theory and practically-focused seminars, skills development labs, and professional development workshops. Unlike seminars, skills development labs aim to develop specific technical skill sets using a problem-based learning approach. These skill sets range from learning programming languages to statistical analysis to policy analysis. Professional development workshops are intensive coaching sessions that include topics such as leadership training and effective communication.

## **4.4 EXPERIENTIAL LEARNING**

The program includes a capstone course, which will see students develop a policy recommendation in response to a real-world policy challenge, under the guidance of an expert panel of public policy professionals drawn from the public and private sectors.

## **4.5 ACCESSIBILITY**

We recognize that this is a highly structured program and intend to work closely with SGS and the first cohort of students to assess whether there are additional accommodations required to address instances where students may not complete one or more of the required program elements.

We are also giving consideration to how we can identify students who may need additional support early in each term/course. With formative assessment incorporated in all courses, we expect we will be able to identify students at risk of not completing a program requirement and will proactively reach out to them to ensure they have the necessary support to succeed in all components of the program.

#### 4.6 RESEARCH REQUIREMENTS (IF APPLICABLE)

There will not be a required major research project for this program.

## 5 ASSESSMENT OF LEARNING

### 5.1 METHODS FOR ASSESSING STUDENTS

The MPP in Digital Society will involve a rich variety of modes of assessing students so as to test in different ways the different dimensions of knowledge they are expected to develop. Said assessments will seek to evaluate student performance vis-à-vis the Program Learning Outcomes associated with this program.

Approaches to assessment will vary significantly depending on course type. Seminars which are more focused on the development of theoretical knowledge will rely on papers as their primary assessment method—both more conventional essays and, in certain cases, policy briefs and white papers.

Skills development labs will use a wider variety of assessment methods, including simulations, team-based projects, and skills tests.

The final assessment of learning outcomes associated with the proposed MPP in Digital Societies will be the capstone project, in which students will work in a team-based setting to develop policy proposals which will be evaluated by a jury of private and public sector policy professionals.

### 5.2 CURRICULUM MAP

	Program Learning Outcomes						
	Theoretical Knowledge	Practical Knowledge	Technical Knowledge	Statistical Knowledge and Skills	Research Knowledge and Skills	Critical Thinking and Problem-Solving Skills	Communication Skills
Course Name							
Public Policy Foundations	X	X			X	X	X
Research Methods for Public Policy	X		X	X	X	X	X
Architectures of Digital Ecosystems		X	X		X		X

The Practice of Public Administration		X			X	X	X
Working with Data		X	X	X	X	X	X
Public Economics I (Applied Microeconomics)	X		X	X	X	X	X
Digital Technology and the Politics of the Information Age	X		X		X	X	X
Legal and Moral Foundations of Public Policy	X	X	X		X	X	X
Working with Data II			X	X	X	X	X
Policy Analysis Case Study	X	X	X	X	X	X	X
Public Economics II (Applied Macroeconomics)	X		X	X	X	X	X
Technology Governance and Regulation from a Global Perspective	X	X			X	X	X
Big Tech Business Models	X	X			X	X	X
Working with Data III		X	X	X	X	X	X
Policy Analysis Capstone	X	X	X	X	X	X	X

### 5.3 DEMONSTRATING STUDENT ACHIEVEMENT

Success will be defined as a mastery of the fundamentals of public policy and digital technology, and the ability to think critically at the intersection of these fields. A key outcome of this program is the hybridization of expertise between technology and public policy among its graduates. As students enrolled in this program are expected to come from a variety of different disciplinary backgrounds, a successful program is seen as one which is structured so as to ensure that students entering the program from more technical disciplines (such as the so-called STEM fields of science, technology, engineering, and mathematics) obtain sufficient mastery of public policy and those from liberal arts backgrounds develop sufficient technical skills. Ultimately, students from these two different backgrounds should become less distinguishable from one another over the course of the program. To the extent that this is true across each of the PLOs associated with this proposal, it would signify the successful achievement of an interdisciplinary knowledge base among graduates of the program.

## 6 RESOURCES

### 6.1 ADMINISTRATIVE, PHYSICAL AND FINANCIAL RESOURCES

The program is budgeting for a 0.5 FTE Administrative Program Director and Industry Liaison and a 0.5 FTE Program Administrator. This is a higher level of administrative support than is typical for graduate programs of this size, but is reasonable given the additional activities associated with a professional Master's program, such as coordination with industry professors as well as public and private sector partners. The program will be located within the Faculty of Social Sciences and will be able to call upon its administrative infrastructure, along with the broader university administrative infrastructure.

The specific office space for the program has not yet been determined, but the Dean of Social Sciences is committed to identifying and providing dedicated office space for the program's Academic Director, Administrative Program Director and Industry Liaison, and Program Administrator. Shared high quality office space will be provided for the program's instructors and students. The plan for office space will be finalized by the end of calendar year 2020, well in advance of the initial intake of students in spring 2021.

The program costs will be covered by tuition, as detailed in the budget template.

## **6.2 LIBRARY, TECHNOLOGY, AND LABORATORY RESOURCES**

McMaster University's extensive library resources will be available to the students and instructors in this program. The library already supports graduate programs that train students in areas relevant to this new program. This includes the public policy programs currently offered by the Department of Political Science, Economics, Engineering, and Health Policy. It includes graduate programs associated with digital technologies or data analytics, such as Computing and Software, Mathematics, eHealth, Finance, and the graduate degrees offered by the Department of Health Research Methods, Evidence and Impact. The distinctiveness of this new proposed program is in bringing together knowledge of both public policy and digital innovation, and the existing library resources will support this very effectively. Please see [Appendix D](#) for a more detailed report on library resources is attached.

With regard to technology and laboratory resources, the program will draw upon the very strong set of resources already available in the Faculty of Social Sciences and the larger University. This includes:

- The Centre for Research in Empirical Social Sciences (CRESS). CRESS provides training in basic and advanced quantitative methods, programming software relevant to social science research, work spaces for researchers and graduate students, digital hardware, and programs to bring together researchers to learn about or discuss particular issues associated with research methodologies. It is located on the 5th floor of Wilson Hall.
- The Secure Empirical Analysis Laboratory (SEAL) is a high security data lab to host diverse third-party data that must be placed in a secure facility, with the ability to also host medium and lower security data as needed. SEAL is located on the 5th floor of Wilson Hall and includes workstations as well as infrastructure to support remote secure data access.
- McDSL (McMaster Decision Science Laboratory). McDSL includes a suite of experimental and qualitative data collection facilities, including an experimental lab equipped with virtual

reality capabilities, two interview rooms, and a focus group interview suite with digital video recording capacity. It is located on the 5th floor of Wilson Hall.

- The Research Data Centre at McMaster University is a member of the Canadian Research Data Centre Network (CRDCN) that provides researchers with access to Statistics Canada's microdata 'masterfiles'. The RDC is a secure facility/computer lab on campus. The master files of a large number of Statistics Canada's population, social, and health surveys, as well as the Census and administrative databases, are housed in the RDC. The RDC supports a large number of Statistics Canada's population, social, and health surveys, as well as the Census and administrative (including linked) data files. Access is free of charge to all faculty, students and staff affiliated with McMaster.
- The Digital Democracy Centre. Led by Dr. Clifton van der Linden, the CFI-funded Digital Democracy Centre will leverage Artificial Intelligence and machine learning tools to enhance democratic engagement. The Centre's mission is to prepare social science graduate students for the future of work by providing them with access to an unparalleled source of public opinion data by which to advance their doctoral research and produce academic publications. The Centre will also foster research collaborations, networks, and partnerships within and beyond McMaster University. The Centre is located on the fifth floor of the Wilson Building.
- Digital Democracy Research Hub (DDRH). Established by Dr. Netina Tan, Tony Porter and Sara Bannerman, the DDRH fosters research and publications about the multiple facets of the complex interactions between digitization and democracy. It has hosted workshops on this topic and will be building a public archive of relevant laws and regulation for the governance of digital networks.
- The Sherman Centre for Digital Scholarship. The Sherman Centre is supported by the University Library and the Faculty of Humanities. Its current strengths are in digital humanities and media studies, however, it offers graduate fellowships to students from multiple faculties and many workshops and projects intersect with those in the Faculty of Social Science.
- The McMaster Digital Transformation Research Centre (MDTRC) at the DeGroote School of Business is a world-class research organization that engages in cutting-edge multidisciplinary research and training aimed at better understanding how the digital revolution is impacting individuals and transforming organizations and society.
- Marketing and Supply Chain Analytics (MiSCAN) lab at the DeGroote School of Business focuses on the use of big data analytics to assess emerging societal, business and policy challenges related to the movement of goods.
- MacDATA is a University-wide Institute to coordinate data-driven research and training at McMaster. MacDATA offers graduate student fellowships for data-driven research and a Data Science certificate offered by the Centre for Continuing Education. See [Appendix D](#) for further details.

### **6.3 FACULTY**

As noted in Section 7 below, this proposed MPP program will draw upon a strong complement of permanent faculty members from various disciplines within the Faculty of Social Sciences, in particular within the Departments of Political Science and Economics, which have experience and

expertise in providing high quality public policy graduate programs. Both programs also have strong expertise in quantitative methods and data analytics. The program will also draw on faculty expertise from the DeGroote School of Business in areas related to business models for the digital economy, digital governance and change management. The program has budgeted for the industry professors and sessional faculty members needed to deliver the specialized training described above. In addition, the program will involve faculty members from the Faculty of Humanities, who will contribute to policy areas such as privacy and ethics.

The program will draw primarily on faculty members from McMaster University's Political Science and Economics departments, both of which have strong positive track records with graduate level training in public policy. The strength of the Department of Political Science in public policy is well recognized in Canada and beyond. The Department launched the first and still the only PhD in Comparative Public Policy in Canada in the 1990s and has received positive OCGS and IQAP evaluations of its graduate MA and PhD public policy programs since then. The Department of Economics has a successful Masters in Economic Policy (MAEP), which trains students for employment as analysts in public and private sector organizations. MAEP students have opportunities to do original economic projects supported by research facilities affiliated with the department, such as the Secure Empirical Analysis Lab (SEAL), the Statistics Canada Research Data Centre (RDC), and the McMaster Experimental Economics Laboratory (McEEL). The MAEP has also had a coop program which has placed many students in positions in the Canadian federal government. Members both departments have played key roles in the interdisciplinary McMaster University's Health Policy PhD, established in 2007, which has a core group of more than 30 faculty members from across the university. The program plans to incorporate members from additional departments as it develops.

The faculty members who will be involved with this program are well-established scholars with strong track records in research and publication. Although this is a professional program rather than a research-based program the research expertise of these faculty members will enrich the content of the training in this MPP program, including the capacity to analyze the complex and rapidly changing challenges associated with public policy and digital technologies. The Department's expertise in digital issues is evident in the work of faculty members such as Dr. **Clifton van der Linden**, who has an accomplished record in the area of technology and society both inside and outside of academia. In addition to his role as an assistant professor and director of the Digital Democracy Centre at McMaster University, Dr. van der Linden is founder of several technology start-ups and has held senior leadership roles in both the non-profit and for-profit sectors. He has also worked closely with an advised numerous governments, including the Canadian federal government, on key issues related to technology and democracy. The Department also benefits significantly from the activities associated with the Digital Democracy Research Hub established by Drs. **Netina Tan**, **Tony Porter**, and their colleague Dr. **Sara Bannerman**, who is Canada Research Chair in Communication Policy and Governance in McMaster University's Department of Communications and Media Studies. Additionally, Dr. Karen Bird has been a co-investigator on the research project First Nations Digital Democracy which looks at the impact of digital technology on Indigenous participation, self-determination and governance.

The faculty members from Economics are also accomplished researchers in areas germane to the proposed degree. Dr. **Katherine Cuff** is Canada Research Chair in Public Economic Theory, and Managing Editor of the Canadian Journal of Economics. Dr. **Mike Veall** is Editor of *Canadian Public Policy*, Canada's leading policy journal, and directs the Productivity Partnership, funded by a SSHRC Partnership Grant, which includes governmental and private-sector partners such as ArcelorMittal Dofasco Inc., the Bank of Canada, the Business Council of Canada, the Employment and Social Development Canada, the TD Bank Group, among others. Dr. **Adam Lavecchia** brings expertise in public economics and labour economics, and Dr. **Marc-Andre Letendre** in international economics and macroeconomics. The Economics Department has played a central role, along with the Faculty of Health Sciences, in McMaster's Centre for Health Economics and Policy Analysis which has supported policy-relevant research, including collaborating and sharing knowledge with the Ontario Ministry of Health and Long-Term Care and other governmental bodies.

Scholars from the DeGroote School of Business bring expertise related to digital transformation, analytics and innovation. For example, Dr. **Goran Calic** examines the role of creativity, strategic management and innovation and Dr. **Maryam Ghasemaghaei** has expertise in the effective use of data analytics and information technology adoption. Dr. **Khaled Hassanein** has expertise in digital transformation, e-health; data analytics; human computer interaction; decision support systems. In his role as the Director of the McMaster Digital Transformation Research Centre, he interacts regularly with key stakeholders examining the implications of the emerging digital technologies. Dr. **Milena Head**, as the Wayne C. Fox Chair in Business Innovation and Academic Director of the EMBA in Digital Transformation, will provide relevant expertise in relation to privacy, adoption of electronic commerce and new technologies. Dr **Michael Hartman** brings expertise in digital governance and design thinking. He is the key liaison between McMaster and the Stanford Digital Cities Consortium and provides strategic leadership within the Directors College and the Health Leadership Academy. Dr. **Elkafi Hassini** brings expertise in relation to analytics and supply chain, as the McMaster lead on the Smart Freight Centre as supported by the Region of Peel he also engages with all levels of government on topics that span transportation policy, enhancing the utility of transportation related data in policy and business decision-making and land use policy.

The MPP program will complement these strengths of permanent faculty members with professional and digital training provided by instructors from industry and government who have specific expertise in digital technologies and their governance. It will also draw on instructors from the Centre for Research in Empirical Social Sciences in the Faculty of Social Sciences, who will provide specialized training in data analytics.

See [Appendix B](#) for faculty CVs.

#### **6.4 STUDENT FINANCIAL SUPPORT**

As this is a professional degree program there is no promise of financial support for students. The program is committed to developing a limited number of means-based scholarships for students who could not otherwise afford to take it. These will be funded through external donations or, once the program is established, through tuition revenues.

## 6.5 SUPERVISION

Faculty Members by Field										
Faculty Name & Rank	M /F	Home Unit	Super visory Privil eges	Fields						
				Poli tical Scie nce	Eco no mic s	Soc iolo gy	Soc ial Psy chol ogy	Hea lth and Agi ng	Bus ines s	Co mm unic atio n Stu dies and Mult ime dia
Category 1										
Dr. Michelle Dion Associate	F	Political Science	Full	X						
Dr. Clifton van der Linden Assistant	M	Political Science	Full	X						
Dr. Peter Graefe Associate	M	Political Science	Full	X						
Dr. Netina Tan Associate	F	Political Science	Full	X						
Dr. Katherine Boothe Associate	F	Political Science	Full	X						
Dr. Tony Porter Professor	M	Political Science	Full	X						
Dr. Karen Bird Professor	F	Political Science	Full	X						
Dr. Stephen McBride Professor	M	Political Science	Full	X						
Dr. Shafiqul Huque Professor	M	Political Science	Full	X						
Category 3										
Dr. Katherine Cuff Professor	F	Economics	Full		X					
Dr. Steven Jones Professor	M	Economics	Full		X					
Dr. Adam Lavecchia Assistant	M	Economics	Full		X					
Dr. Marc-André Letendre Associate	M	Economics	Full		X					
Dr. Michael Veall Professor	M	Economics	Full		X					
Dr. Jeremiah Hurley Professor	M	Economics	Full		X					
Dr. Marisa Young Associate	F	Sociology	Full			X				
Dr. Tara Marshall Associate	F	Social Psychology	Full				X			
Dr. Michel Grignon Professor	M	Health and Aging	Full					X		
Dr. Goran Calic Assistant	M	Business (Strategy)	Full						X	
Dr. Maryam Ghasemaghaei Assistant	F	Business (Information Systems)	Full						X	
Dr. Michael Hartmann Professor	M	Business (Information Systems)	Full						X	
Dr. Khaled Hassanein Professor	M	Business (Human Resource Management)	Full						X	

Dr. Elkafi Hassini Professor	M	Business (Operations)	Full						X	
Dr. Milena Head Professor	F	Business (Information Systems)	Full						X	
Dr. Sara Bannerman Associate	F	Communication Studies and Multimedia	Full							X

**Category 1:** tenured or tenure-track core faculty members whose graduate involvement is exclusively in the graduate program under review. For this purpose the master's and doctoral streams of a program are considered as a single program. Membership in the graduate program, not the home unit, is the defining issue.

**Category 2:** non-tenure-track core faculty members whose graduate involvement is exclusively in the graduate program under review.

**Category 3:** tenured or tenure-track core faculty members who are involved in teaching and/or supervision in other graduate program(s) in addition to being a core member of the graduate program under review.

**Category 4:** non-tenure track core faculty members who are involved in teaching and/or supervision in other graduate program(s) in addition to being a core member of the graduate program under review.

**Category 5:** other core faculty: this category may include emeritus professors with supervisory privileges and persons appointed from government laboratories or industry as adjunct professors. Please explain who would fall into this category at your institution.

**Category 6:** non-core faculty who participate in the teaching of graduate courses.

Completed and Current Numbers of Thesis Supervisions by Faculty Member								
Member	Completed				Current			
	Master's	MRP	PhD	PDF	Master's	MRP	PhD	PDF
Dr. Michelle Dion	0	0	2	0	0	0	1(2)	0
Dr. Clifton van der Linden	0	1	0	0	0	2(1)	2(0)	0
Dr. Peter Graefe	0	0	1	0	0	0	1(1)	0
Dr. Natina Tan	0	4	0	0	0	0(4)	2	0
Dr. Katherine Boothe	0	0	0	0	0	0	3(0)	0
Dr. Tony Porter	5	31	4	1	0(5)	0(31)	4(4)	0(1)
Dr. Karen Bird	7	0	2	0	0(7)	0	2(2)	0
Dr. Stephen McBride	0	17	7	0	0	0(17)	2(7)	0
Dr. Shafiqul Huque	0	0	4	1	0	0	1(4)	0(1)
Dr. Katherine Cuff	2	0	1	0	0(2)	0	1(1)	0
Dr. Stephen Jones	0	0	4	2	0	0	0(4)	0(2)
Dr. Adam Lavecchia	0	0	0	0	1(0)	0	0	0
Dr. Marc-André Letendre	0	0	12	0	0	0	2(12)	0
Dr. Michael Veall	0	0	5	0	0	0	1(5)	0
Dr. Jeremiah Hurley	8	0	11	6	0(8)	0	1(11)	0(6)
Dr. Marisa Young	0	0	0	0	0	0	2	0
Dr. Tara Marshall	43	1	8	0	0(43)	0(1)	0(8)	0
Dr. Michel Grignon	8	0	2	0	2(8)	0	4(2)	0
Dr. Goran Calic	1	0	0	0	0(1)	0	1(0)	0
Dr. Maryam Ghasemaghahi	0	0	0	0	0	0	1(0)	0
Dr. Michael Hartmann	0	0	0	0	0	0	0	0
Dr. Khaled Hassanein	12	0	12	1	0(12)	0	6(12)	2(1)
Dr. Elkafi Hassini	12	0	7	5	2(12)	0	7(7)	3(5)
Dr. Milena Head	0	0	8	2	0	0	4(8)	0(2)
Dr. Sara Bannerman	11	0	0	0	0(11)	0	1(0)	0

## **7 QUALITY AND OTHER INDICATORS**

### **7.1 ACADEMIC QUALITY OF THE PROGRAM**

This design of the MPP program will enable its instructors to draw upon this strong base of expertise to deliver a program with a high level of academic quality. As evidenced in previous sections, the program involves a mix of graduate seminars, lectures, and applied group projects. This will bring together high-quality graduate training of the type already delivered in the departments of the participating faculty members, with the more practical and applied training which is characteristic of high-quality professional programs. Participating faculty members bring extensive experience in interacting with partners in government and business. This program will provide students exciting and enlightening opportunities to engage with complex emerging issues associated with the intersection of public policy and digital technologies, with the high level of research and academic rigour that has characterized the work of the faculty members delivering the program.

To demonstrate the quality of this program, the Faculty of Social Sciences will rely on the following indicators.

#### **7.1.1 PROFESSIONAL PRODUCTIVITY MEASURES**

As part of a capstone course, students will be expected to produce a set of policy recommendations in an area of digital transformation. Students will present the paper to an independent jury of public policy professionals. The capstone project is intended to capture and reflect the expertise students develop over the course of the program. The evaluation of students' capstone projects is thus a critical measure of the academic quality of the program.

#### **7.1.2 FORMATIVE ASSESSMENT AND FEEDBACK**

Students will be asked to complete an in-program student satisfaction survey at the end of every term. The program will also conduct an annual survey of alumni satisfaction with and perception of the program.

#### **7.1.3 EMPLOYABILITY**

The most significant marker of the academic quality of the program will be the graduate job placement rates. The program will aim for above average graduate placement rates in the public, private, and non-profit sector.

### **7.2 INTELLECTUAL QUALITY OF THE STUDENT EXPERIENCE**

The intellectual quality of the student experience will be fostered by the high quality of the faculty members involved in the program, by the mix of types of instruction, and by the distinctive interplay between public policy and digital technology knowledge. The program will bring together students and instructors whose primary background preparation in many cases will have been in one or the other of these two fields of knowledge and practice. Often public policy expertise operates with relatively weak knowledge of emerging digital technology opportunities and challenges, while often the experts developing digital technologies have the type of technical

backgrounds that have not included training in public policy issues. This program is designed to bring these two fields of knowledge and practice together to create fertile new opportunities for learning, stretching the frontiers of knowledge and practice while also disciplining them with rigorous awareness of the accumulated insights into the constraints and pitfalls that existing scholarly and practical experience have revealed about the functioning of public policy and digital technology processes. The instruction will involve a mix of individual study, seminar discussion, and teamwork on projects, bringing together opportunities for quiet engagement with texts, as well as intellectually juxtaposition of diverse perspectives, areas of expertise, and abstract and applied ideas. A goal of this program is to foster imaginative new solutions to the many large challenges at the intersection of public policy and digitization, and providing an intellectually exciting community for students in the program is a key way this will be accomplished.

## **APPENDIX A:**

### **ENDORSEMENT LETTERS**



November 2019

To Whom It May Concern,

My name is Melissa Sariffodeen and I am the Chief Executive Officer of Canada Learning Code.

At Canada Learning Code, we believe that digital skills are tools of empowerment. Our goal is to ensure that all Canadians - particularly women, girls, people with disabilities, Indigenous youth and newcomers - who have been historically underrepresented in the sector are given equal opportunity to build our future. We know that the new Canadian landscapes are digital, and to that end, Canada Learning Code designs, delivers, and partners on technology education for Canadians.

I am writing to express support for McMaster University's proposed Master of Public Policy (MPP) in Digital Society. While the program would not necessarily train future policy makers to code per se, I am eager to explore ways that we could work together to bridge some of the gaps that exist when it comes to achieving effective public policy in the area of digital technology. I would also hope to see that the program prioritizes the perspectives of under-represented groups and makes space for non-traditional policy-making models.

As a technology-focussed charitable organization, Canada Learning Code is deeply involved in policy-making processes across the country. We are currently collaborating to propose a K-12 Computer Science Education Framework, and have been working with experts to co-create productive documents that can be a resource for educators.

It is clear to me that we need more digital training in our education sectors and it would add capacity to the public sector to add this post-secondary opportunity to the landscape. Traditional policy education cannot ignore disruption and the digital age.

I look forward to continued conversation as this program comes to life.

Thank you,

**Melissa Sariffodeen**

Co-Founder & Chief Executive Officer

647-922-6110 • [melissa@canadalearningcode.ca](mailto:melissa@canadalearningcode.ca)

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code

\*teens  
learning  
code

\*teachers  
learning  
code



November 20<sup>th</sup>, 2019

To Whom It May Concern,

I am writing with regard to the Master of Public Policy (MPP) in Digital Society being proposed by McMaster University and am happy to voice my support for training programs to develop digitally-literate public policy professionals. I am excited by the potential of this new program to build capacity among Canadian policy-makers. From my vantage point, I see many opportunities for prospective graduates of this program to make a meaningful difference in the policy landscape.

[CIFAR](#) is a Canadian-based global charitable organization that convenes extraordinary minds to address the most important questions facing science and humanity. Among our many research programs, CIFAR plays a significant role in artificial intelligence research in Canada and around the world. We helped to enable some of the fundamental breakthroughs in the field through our Learning in Machines & Brains program, a program which continues to deliver groundbreaking research.

We also lead a \$125 million [national strategy](#) to establish Canada's international leadership in AI in partnership with the AMII, MILA and the Vector Institute, including program that explores the ways that AI will reshape our society and how we should respond. Our [AI & Society](#) program examines the ethical, legal, economic and policy issues AI presents for society through workshops, publications, and activities designed to stimulate discussion and guide policy makers.

[Policy & Society](#) is a pillar of our work. CIFAR works to promote understanding of emerging science and scholarship and implications for policy so that policymakers are better prepared for emerging issues and disruption; to ensure research is informed by current policy and societal challenges.

Programs such as the proposed MPP in Digital Society have the potential to endow future policy-makers with the scholarship and experiential learning that will add significant capacity to the sector.

Kind regards,

Rebecca Finlay  
Vice-President, Engagement & Public Policy

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Toronto, ON M5G 1M1

[cifar.ca](http://cifar.ca)



**CODE** for  
**CANADA**

# Technology and design for the common good.

November 14 2019

Higher Education Quality Council of Ontario  
1 Yonge Street, Suite 2402  
Toronto, Ontario M5E 1E5

I am writing in support of the McMaster University proposal to launch a new Master in Public Policy program in Digital Innovation. The program addresses a significant gap: graduates of public policy programs rarely have any grounding in technology, and graduates from technology programs almost never have more than a thin understanding of public policy.

This education gap is reflective of a larger problem: governments have for too long considered technology as a niche that can be understood by only vendors and those in IT departments. As a result, too few public servants have the design, data or modern project management skills to make decisions or create experiences that residents expect.

Code for Canada is a nonprofit with a mission to build digital capacity in government, and civic capacity in the tech and design community. Our programs aim to address the gap described above by facilitating collaboration between public sector innovators and those with digital skills. Our flagship program is a fellowship, which embeds mid-career digital experts onto teams in government for a 10-month “tour of duty.” In our four cohorts to date, over one thousand people have applied to be one of just 39 Code for Canada fellows. This is a clear demonstration of the demand for opportunities to apply digital skills to complex and meaningful challenges.

The demand from governments for digital talent is no less clear: visionary leaders are finding innovative ways (like Code for Canada’s fellowship) to bring these necessary skills into their departments, while HR teams resolve how to formalize new roles against job descriptions and classifications. Inspired by well-known initiatives in the UK, US and Australia, this trend has taken root in Canada, most visibly through the rapid growth of digital services teams at the federal and provincial levels.

Graduates of this program will be in hot demand. Further, I’d expect them to quickly advance into leadership roles, since the glaring absence of tech-savvy leaders is so clearly interfering with governments’ ability to serve residents effectively.

We’d be very willing to participate in further consultation about the curriculum, and also to engage with the program through having our staff or fellows present guest lectures or case studies, or in other ways.

Sincerely,

Gabe Sawhney  
Executive Director



Rotman School of Management  
UNIVERSITY OF TORONTO



November 18, 2019

To Whom It May Concern:

My name is Sonia Sennik and I am the Executive Director of Creative Destruction Lab (CDL). The CDL is a seed-stage program for massively scalable, science-based companies. Since 2012, over 800 companies have participated in the CDL program. The successful commercialization of cutting-edge science achieved through the program has led to the creation of over \$4.3 billion in equity value.

As Executive Director, I am responsible for the CDL's strategic, operational and programmatic leadership, coordination and oversight to ensure the success of the Lab and its ventures across seven locations in Canada, the UK and France. I am a graduate of McMaster's Engineering Physics program (2008) and University of Toronto's MBA program (2017). I am writing to convey my enthusiasm for the proposed Master of Public Policy (MPP) in Digital Innovation.

Universities are generally de-risking entrepreneurship via incubators and programs that provide opportunities for post-secondary students to discover and explore how to build a company. The commercialization of our best research ideas requires support and facilitation to increase their probability of success.

Our CDL companies participate in one of the following streams: artificial intelligence, blockchain, cities, energy, health, oceans, prime (general technology), quantum, and space. Our companies are challenged to understand the regulatory realities that they will encounter when they come to market and/or scale. Increased levels of policy awareness, thinking, and thoughtful advocacy from these companies is required in the global innovation landscape.

I care deeply about Canada's innovation economy's competitiveness and see potential for this program to meaningfully contribute to the educational landscape. Please let me know if you require any further details.

Sincerely,

Sonia Sennik  
Executive Director  
Creative Destruction Lab  
Rotman School of Management

**MONTREAL****November 11, 2019**

To all whom it may concern:

My name is Marc-Etienne Ouimette and I am the Head of Public Policy and Government Relations at Element AI. Element transforms fundamental and applied research into artificial intelligence (AI) for enterprise needs. Previously, I led partnerships and legal affairs at Mitacs, where I was focussed on fostering growth and innovation in Canada for business and academia. I am passionate about the ability of the country's innovation economy to thrive.


With this perspective, I am writing to express my enthusiasm for the proposed Master of Public Policy (MPP) in Digital Innovation that is being put forward for your consideration by McMaster University.

At Element, we have been leading national and international policy discussions around the development of data trusts, broader data governance, human rights and AI, and other areas that demand our attention as the appreciation and use of artificial intelligence and machine learning grows. We work with government officials, members of civil society, and non-profit organizations to drive responsible policy evolution. For instance, we have hosted the G7 conference on AI; sit on the advisory boards of two OECD divisions; are on the high level expert group on AI of the European Commission; etc. We have also been recognized as champions and architects of Canada's Digital Charter.

My team has a mix of legal, policy, political and communications training that complements the varied work experience that they bring to the company. Working in this specific sub-field requires cross-sectoral knowledge and experience; I see an opportunity for our post-secondary institutions to provide specific policy-relevant training that is anchored in the realities of the digital economy, which shakes up many of the traditional policy underpinnings of Canada and the world.

I would be glad to stay in touch and explore opportunities for Element to further inform the design and implementation of this new MPP program; be it through: case studies, guest lectures, internship placement, an advisory capacity, or some combination.

Sincerely,



**Marc-Etienne Ouimette**  
Head, Public Policy  
[marc@elementai.com](mailto:marc@elementai.com)  
+1.514.378.1134



To all whom it may concern:

My name is Nick Kadysh and I am a government affairs and public policy executive, currently working as Senior Director and Head of Corporate Affairs at [JUUL Labs](#) Canada. I am writing to express my enthusiastic support for the new Master of Public Policy in Digital Society that is being proposed by McMaster University.

I have spent the vast majority of my career working on the public policy issues arising from technological innovation and its impacts on broader society. Prior to my current role, I worked as a Government Affairs and Public Policy Leader at General Electric Canada, as the Director of Public Affairs and Red Bull and as a policy advisor in the Federal and Provincial governments. My experience demands that I interact directly with decision-makers on issues related to industry's ability to innovate through R&D - and moreover, that I both work with and hire individuals who can do the same. I can attest to the fact that there are very few individuals in Canada with the expertise necessary to effectively work on these issues, but that this expertise is crucially necessary.

JUUL was designed with adult smokers in mind, and we operate in the public health space whereby we present a healthier alternative to smoking. Our work crosses multiple public policy fields: public health, advertising, scientific and medical research. Recently, we have been supremely responsive to emergent concerns that teen vaping numbers are climbing, while still pushing for policy which allows smokers to access harm reduction technologies like ours. But at its heart, all of our work is based on one fundamental question: How does Government react to emergent technologies, and their impacts on society?

In my work with General Electric Canada, we grappled with these issues constantly. Government simply lacks the expertise to take advantage of technological innovation - we are ill-equipped to regulate the bad actors and mitigate negative social impacts, and even more poorly positioned to take advantage of the benefits that technological innovation may offer. On the side of industry, there is also a labour resource problem: a dramatic lack of individuals who can speak confidently and propose public policy solutions. The proposed MPP degree from McMaster would help to solve for a gap both in industry and our policymaking institutions, whereby digital technologies are often misunderstood or over-regulated.

I would welcome further discussion about how I might be able to productively engage with scholars in developing this degree, co-creating case studies, providing work-integrated learning opportunities or welcoming new graduates from this program to our team. As the founder of the Public Policy Group (a group of senior corporate executives focused on driving positive change through public policy), I would be pleased to connect the McMaster team with other colleagues from the corporate sector who may be interested in supporting the program.

Thank you for your consideration and I look forward to staying in touch.

Best regards,

*Nicholas Kadysh*

Nicholas Kadysh



To whom it may concern,

My name is Jake Hirsch-Allen and I am writing to strongly endorse McMaster's proposed Master of Public Policy in Digital Society.

I am a connector, knowledge broker, intrapreneur and social systems architect balancing technology with human dignity. I currently work at LinkedIn as the North America Workforce Development and Higher Education System Lead. Previously I was a partner at Lighthouse Labs, where I founded Vancouver's first immersive coding school; in addition to being a lawyer, lecturer and developing business opportunities in finance and health. My academic training and work experience has offered me a unique vantage point from the nexus of public policy, business, and technology.

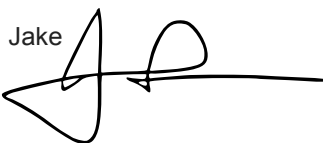
At LinkedIn, I've spent the past four years managing LinkedIn's relationships with Canada's post-secondary educational institutions and employment service organizations around our online learning platform, LinkedIn Learning. We facilitate hybrid and competency-based skills development, instruction and professional development throughout the country. We highlight learning pathways and career clarity for Canada's students, faculty and staff, among others.

I also manage our relationships with governments around our Economic Graph data. Governments leverage this network map of the economy by using our data on human capital or labour market information for workforce and economic development and trade and migration facilitation.

In order to make the best possible policy recommendations, policymakers are warming to the idea of integrating complementary, alternative data sources. Governments and post-secondary institutions are also partnering with technology companies such as LinkedIn in order to provide robust life-long learning opportunities. This is the future of policy-making in a digital age and this is why I am so excited about the potential of the MPP in digital society.

I'd be happy to support, be affiliated with, and teach at the program and look forward to continued engagement as this initiative comes to life.

Best,

Jake  


## Opportunity for a new MPP Program in Digital Society

To whom it may concern,

We understand that McMaster University is considering creating a new professional graduate degree that would train students to work at the intersection of technology and public policy. As public policy professionals who work on issues related to emerging technologies, we strongly endorse the need for more people with this skillset.

Many of the most pressing and complex public policy issues that we face today demand a strong understanding of public policy. Tech issues like intellectual property, privacy and competition policy are already key factors in the success of our economy. And the expansion of AI, Internet of Things and other digital technologies means there is a demand for a nuanced understanding of technology across policy areas ranging from agriculture to national security. When it comes to implementation, digital government is the most prominent trend of public administration.

Without this expertise, our democratic institutions lack the technical capacity to support effective decision-making and oversight. There are too few policy professionals with a solid understanding of technology and too few technologists with a credible understanding of public policy. In our work with clients in the technology and government sectors and in our careers we have seen the demand for this combination of skills surge. As a growing start-up in public policy, it is a skill profile we would value in hiring.

From our experience, many professional public policy programs focus almost exclusively on training people for traditional public service pathways, or else take a theory-heavy approach. A new program with a practical focus on public policy skillsets that are equally useful inside or outside of government would be a real asset. A technology-focused program situated in the Toronto-KW corridor would likely find very valuable opportunities for graduates, and could provide a centre for research and academic leadership in an under-served area.

Sincerely,

-Noah Zon and Adrienne Lipsey  
Co-Founders, Springboard Policy



**August 1, 2019**

The Logic Inc.  
390 Dupont Ave., Unit 204  
Toronto, ON  
M5R 1V9

To whom it may concern,

My name is David Skok and I am the CEO and Editor-in-Chief of [The Logic](#), a journalism start up that offers in-depth reporting on Canada's innovation economy. I am writing to express my support for McMaster's proposed Master of Public Policy (MPP) in Digital Society.

Our publication has detailed the [politicians taking on big tech](#), observed that [tech policy is now foreign policy](#), and broadly connect policy issues to regulatory realities (i.e. [the U.S. is cracking down on vaping. Will Canada follow suit?](#)). We also broke stories related to the Sidewalk Labs project, arguably the thorniest policy and governance case study in Canada right now. It's obvious that we need more specific training for policymakers that is rooted in the innovation economy and associated issues.

I have said that as a journalist, I am also an accidental entrepreneur. Many future policymakers may find themselves in a similar situation.

Digital technologies are implicated to varying degrees in almost every area of contemporary public policy making. Governments worldwide are grappling with how to develop effective public policy in sectors that are impacted by emergent applications of digital technology, and the present and future opportunities and challenges of digital technology require innovative leadership that can bridge policy thinking with technical expertise.

I hope that this new program will help to solve for this expertise gap and I look forward to staying in touch as the program develops. I'd be pleased to explore offering a guest lecture as well as academic subscription opportunities.

Sincerely,

David Skok



November 22, 2019

To whom it may concern,

My name is Sachin Aggarwal, and I am the CEO of Think Research, a North American leader in digital health innovation. I am writing to voice my early support for the Master of Public Policy (MPP) in Digital Society being proposed by McMaster University.

I work at the intersection of health technology and public policy - delivering solutions that impact patient care and deliver data-driven insights back to key stakeholders in real-time. Because of Think Research's recent global expansion, I am acutely aware of the challenges health care systems face around the world. Scientific knowledge, clinical best practices and medical data are increasing at an exponential rate, contributing to a global knowledge crisis – with clinicians, patients, governments and countries struggling to keep pace. Health systems worldwide are thus at the brink of profound, necessary digital transformation.

In the midst of this growing problem, I see data as the solution – and the key to system transformation. This principle drives the mission of Think Research: to organize the world's health knowledge so that everyone gets the best care. That said, there are considerable education gaps when it comes to PSE preparing graduates to work on issues related to digital innovation.

When I'm not advocating for disruptive change in health care, I am actively engaged in my community. A recipient of Canada's Top 40 Under 40 Award in 2017, I also sit on the Board of the Council of Canadian Innovators. Prior to my role at Think Research, I served as the Deputy Chief of Staff for the Office of the Leader of the Opposition. I am currently a Senior Fellow in Public Policy at the Munk School of Global Affairs and Public Policy, and have served as an advisor to numerous start-up and scale-up companies in the innovation sector. I was called to the Bar in Ontario and New York, and hold an MBA from the Rotman School of Management. Importantly, I am also a proud McMaster graduate, having completed my undergraduate studies with a minor in "Science, Technology and Public Policy."

Throughout my varied career, I have had the opportunity to work very closely with government and have developed a clear sense of the operational challenges associated with driving true innovation in this country. Buy-in from senior leadership at both the political and bureaucratic levels of government is key to innovative strategies being implemented. Moreover, attracting



and retaining leaders to the public service who champion innovation needs to be prioritized. Finally, collaboration across government is crucial, if large-scale transformation is to be achieved. I believe that the MPP program will grant its students the opportunity to learn the skills necessary to manage relationships and engage with appropriate stakeholders to overcome these barriers and successfully promote innovative ideas across government.

I am keen to remain abreast of McMaster's progress in bringing the MPP program to life, and am eager to loop in other innovators to contribute to the program's foundation. I would be pleased to be a guest lecturer and explore other opportunities to collaborate with McMaster faculty in a meaningful way for the MPP. Please don't hesitate to contact me or my team.

Sincerely,

A handwritten signature in blue ink, appearing to be "Sachin Aggarwal".

Sachin Aggarwal  
Chief Executive Officer, Think Research



November 20, 2019

To all whom it may concern:

My name is Adam Blinick and I am the Director of Public Policy & Communications for the U.S. and Canada at Uber. Prior to this, I worked on Parliament Hill as a special assistant at the Prime Minister's Office (PMO), as the Director of Policy for the Minister of Transport, Infrastructure and Communities, and as the Deputy Chief of Staff and Director of Public Policy for the Minister of Public Safety. My entire career has been about working to strike the right regulatory balance to allow innovation while accounting for safety and consumer protection.

In my hiring, I have tended to privilege an applicant's experience when evaluating their ability to thrive in a policy job at Uber. This is mainly because I am managing very small, nimble teams, and I need candidates with a track record of being able to hit the ground running.

However, in my time working with the civil service, I have seen the importance of having government policy minds that have a deep understanding of the opportunities and challenges that regulating disruptive technologies present. I do think that policymakers could be better equipped to engage on the issues of the innovation economy and I would be happy to inform the design of the program with my experience working across city halls, in provincial and state legislatures, and with the federal government. The mechanics of policy-making have been changing, and I believe my experience in government and at Uber puts me in a unique position to contribute.

I would be glad to stay in touch with you as this program develops.

Best of luck!

Adam Blinick  
Director of Public Policy & Communications, U.S. & Canada

## **APPENDIX C:**

### **DEAN APPROVALS**

## DEGROOTE SCHOOL OF BUSINESS

**From:** Waverman, Leonard <[waverl@mcmaster.ca](mailto:waverl@mcmaster.ca)>  
**Sent:** December 2, 2019 5:45 PM  
**To:** Hurley, Jeremiah <[hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)>  
**Cc:** Hassanein, Khaled <[hassank@mcmaster.ca](mailto:hassank@mcmaster.ca)>  
**Subject:** Re: MPP Proposal

Jerry  
We approve the reworked proposal.  
Good luck.  
We will help all we can.

Best regards,  
Len

**Dr. Leonard Waverman, Dean**  
DeGroote School of Business, McMaster University  
Sent from my iPhone

On Dec 2, 2019, at 17:33, Hurley, Jeremiah <[hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)> wrote:

Len:

Gentle reminder to send a short email indicating that you support the MPP proposal. We have to have it in writing to advance through the process internally.

Thanks, and I am glad that Cliff and Khaled were able to quickly integrate collaboration with Business.

Jerry

---

**Jeremiah Hurley** | Dean, Faculty of Social Sciences & Professor of Economics

Faculty of Social Sciences  
McMaster University  
1280 Main St. West.  
Hamilton, ON L8S 4L8

location: L.R. Wilson Hall, Room 1806  
phone: [905.525.9140](tel:905.525.9140), ext. 20191 or 26156  
email: [hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)  
web: [socialsciences.mcmaster.ca](http://socialsciences.mcmaster.ca)

## FACULTY OF SCIENCE

**From:** Dean, Faculty of Science <[deansci@mcmaster.ca](mailto:deansci@mcmaster.ca)>  
**Sent:** November 26, 2019 11:56 PM  
**To:** Hurley, Jeremiah <[hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)>  
**Cc:** Gupta, Bhagwati <[adeangss@mcmaster.ca](mailto:adeangss@mcmaster.ca)>  
**Subject:** Re: Proposed Masters in Public Policy for a Digital Society

Dear Jerry,  
Bhagwati Gupta, my Associate Dean (Graduate Studies) has reviewed the proposal and we have no concerns. Thanks for checking with us.  
Best,  
Maureen

**From:** Jeremiah Hurley <[hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)>  
**Date:** Monday, November 25, 2019 at 10:00 AM  
**To:** "Dean, Faculty of Science" <[deansci@mcmaster.ca](mailto:deansci@mcmaster.ca)>  
**Cc:** Jeremiah Hurley <[hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)>  
**Subject:** Proposed Masters in Public Policy for a Digital Society

Maureen:

The Faculty of Social Sciences is proposing to introduce a new Masters in Public Policy for a Digital Society. I attach an extract for the program description. It is an interdisciplinary social science policy degree. The program does not draw on any faculty or resources from Science. Nonetheless, Doug wanted to ensure that other Deans do not object. Please let me know if you have any concerns. I would be happy to chat if so.

Thanks,

Jerry

---

**Jeremiah Hurley** | Dean, Faculty of Social Sciences & Professor of Economics

Faculty of Social Sciences  
McMaster University  
1280 Main St. West.  
Hamilton, ON L8S 4L8

location: L.R. Wilson Hall, Room 1806  
phone: [905.525.9140](tel:905.525.9140), ext. 20191 or 26156  
email: [hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)  
web: [socialsciences.mcmaster.ca](http://socialsciences.mcmaster.ca)

## FACULTY OF HUMANITIES

**From:** Faculty of Humanities, Dean <[deanhum@mcmaster.ca](mailto:deanhum@mcmaster.ca)>

**Sent:** December 2, 2019 2:23 PM

**To:** Dean SocialScience <[deansoc@mcmaster.ca](mailto:deansoc@mcmaster.ca)>

**Subject:** New MPP

Dear Jerry,

Thanks for sharing the MPP proposal with my office. I am confirming that we have seen and support the proposal.

If our Faculty can help in the program's delivery, I hope you will consider engaging with us before bringing in new instructors or other resources.

Good luck with the initiative,

Pamela

**Dr. Pamela Swett**

Dean, Faculty of Humanities

Professor, Department of History

Office of the Dean, Faculty of Humanities

McMaster University,

1280 Main Street West,

Hamilton, ON L8S 4L9

location: [Chester New Hall, 112](#)

phone: [\(905\) 525-9140 x 26546](tel:(905)525-9140x26546)

fax: [905.528.6733](tel:905.528.6733)

email: [deanhum@mcmaster.ca](mailto:deanhum@mcmaster.ca)

web: <http://www.humanities.mcmaster.ca>

*For an appointment contact: Andrea Perco, Executive Assistant Tel. (905) 525-9140, ext. 26546 [percoa@mcmaster.ca](mailto:percoa@mcmaster.ca)*

McMaster University recognizes and acknowledges that it is located on the traditional territories of the Mississauga and Haudenosaunee nations, and within the lands protected by the "Dish With One Spoon" wampum agreement.

## FACULTY OF ENGINEERING

**From:** Puri, Ishwar <[ikpuri@mcmaster.ca](mailto:ikpuri@mcmaster.ca)>  
**Sent:** November 22, 2019 4:02 PM  
**To:** Hurley, Jeremiah <[hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)>  
**Cc:** Welch, Doug <[deangrad@mcmaster.ca](mailto:deangrad@mcmaster.ca)>; Thompson, Michael <[mthomps@mcmaster.ca](mailto:mthomps@mcmaster.ca)>; Lawford, Mark <[lawford@mcmaster.ca](mailto:lawford@mcmaster.ca)>; Elbestawi, Mo <[elbestaw@mcmaster.ca](mailto:elbestaw@mcmaster.ca)>  
**Subject:** Fwd: MPP in Digital Innovation

Thank you for writing, Jerry. I have no objection to the proposal proceeding though governance.

With kind regards, Ishwar

Begin forwarded message:

**From:** "Hurley, Jeremiah" <[hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)>  
**Subject:** MPP in Digital Innovation  
**Date:** November 22, 2019 at 3:59:01 PM EST  
**To:** "Puri, Ishwar" <[ikpuri@mcmaster.ca](mailto:ikpuri@mcmaster.ca)>

Ishwar:

As I believe you are aware, Social Sciences is introducing a professional Masters of Public Policy in Digital Innovation. It is a interdisciplinary program run out of the Faculty rather than a single department as this facilitates interdisciplinarity. Within the current proposal, the main players are Political Science and Economics, with some participation from Sociology and one or two other units. We have had a number of discussions with Michael Thompson. The conclusion was that the best way forward was for us to proceed for now with a FSS program, and then, following its introduction, work with Engineering to explore possible collaborations. That makes sense to us and facilitates that fact that we need to move ahead as quickly as we can to get approval as we know competition is moving in this space as well, and we want to be first out of the gate. Our goal is to get approval this year, for a start late in the 2020-21 academic year. The proposal mentions that we consulted with Engineering about the program.

Doug is supportive, but wants to be sure that you also support proceeding this way. I am hoping that you can signal your support (or at least that you don't object to it proceeding as proposed). I am attaching an extract of the first 6 pages of the proposal that provides an overview of the program so that you can have a clearer understanding. If possible, it would be great to get your response by the end of the day Monday as we are under considerable time pressure. I would be happy to discuss this with you if you have questions or concerns.

Thanks,

Jerry

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**Jeremiah Hurley** | Dean, Faculty of Social Sciences & Professor of Economics

Faculty of Social Sciences  
McMaster University  
1280 Main St. West.

Hamilton, ON L8S 4L8

location: L.R. Wilson Hall, Room 1806  
phone: [905.525.9140](tel:905.525.9140), ext. 20191 or 26156  
email: [hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)  
web: [socialsciences.mcmaster.ca](http://socialsciences.mcmaster.ca)

## FACULTY OF HEALTH SCIENCES

**From:** O'Byrne, Paul (DR) <[obyrnep@mcmaster.ca](mailto:obyrnep@mcmaster.ca)>  
**Sent:** November 25, 2019 11:37 AM  
**To:** Hurley, Jeremiah <[hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)>  
**Subject:** RE: Proposed Masters in Public Policy for a Digital Society

Hi Jerry,

No concerns from me.

Paul

**Paul M. O'Byrne**, MB, FRCP(C), FRSC  
Dean and Vice-President  
Faculty of Health Sciences  
Michael G. DeGroote School of Medicine  
Distinguished University Professor  
McMaster University  
1280 Main St W., HSC-2E1  
Hamilton, ON L8S 4K1

location: [HSC, 2E1](#)

phone: [\(905\) 525-9140 x 22100](tel:(905)525-9140x22100)

fax: [\(905\) 546-0800](tel:(905)546-0800)

email: [obyrnep@mcmaster.ca](mailto:obyrnep@mcmaster.ca)

web: <https://fhs.mcmaster.ca>

**From:** Hurley, Jeremiah  
**Sent:** Monday, November 25, 2019 10:03 AM  
**To:** O'Byrne, Paul (DR)  
**Cc:** Hurley, Jeremiah  
**Subject:** Proposed Masters in Public Policy for a Digital Society  
**Importance:** High

Paul:

The Faculty of Social Sciences is proposing to introduce a new Masters in Public Policy for a Digital Society. I attach an extract for the program description. It is an interdisciplinary social science policy degree. The program does not draw on any faculty or resources from the Faculty of Health

Sciences. Nonetheless, Doug wanted to ensure that other Deans do not object. Please let me know if you have any concerns. I would be happy to chat if so.

Thanks,

Jerry

---

**Jeremiah Hurley** | Dean, Faculty of Social Sciences & Professor of Economics

Faculty of Social Sciences  
McMaster University  
1280 Main St. West.  
Hamilton, ON L8S 4L8

location: L.R. Wilson Hall, Room 1806  
phone: [905.525.9140](tel:905.525.9140), ext. [20191](tel:20191) or [26156](tel:26156)  
email: [hurley@mcmaster.ca](mailto:hurley@mcmaster.ca)  
web: [socialsciences.mcmaster.ca](http://socialsciences.mcmaster.ca)

## SCHOOL OF GRADUATE STUDIES

**From:** Welch, Doug  
**Sent:** Thursday, December 19, 2019 2:19 PM  
**To:** Gillett, James; Welch, Doug; Dean SocialScience  
**Subject:** Re: MMP in Digital Society

Dear Jerry and James,

As you know, I have been consulted on your development of the MPP in Digital Society on a number of occasions during the development of the new program proposal. I have just read the final version of the document and it has my full endorsement and support.

The MPP is Digital Society will be an exciting addition to the graduate offerings in the Faculty of Social Sciences in particular and McMaster University in general.

Best regards,  
Doug Welch

Doug Welch  
Vice-Provost and Dean of Graduate Studies  
McMaster University GH-212  
Hamilton, ON L8S 4L8  
Tel. (905) 525-9140, ext. 24205  
Fax (905) 521-0689

For an appointment contact:  
Leslie Brandreth, Executive Assistant  
Tel. (905) 525-9140, ext. 24205  
[brandla@mcmaster.ca](mailto:brandla@mcmaster.ca)

On 2019-12-17 9:42 p.m., Gillett, James wrote:  
Doug

In anticipation of our meeting tomorrow, I'm attaching an updated proposal for the MPP in Digital Society. I think we are all ready to go now. The Deans have signed off on it. Jerry and Evan are fine with the proposal and the budget. I'd like to get your blessings and advice on moving forward. Apologies for sending it to you so late. I don't expect you to have gone through it by tomorrow. It is more to keep you in the loop on the progress.

James.

## **APPENDIX D:**

### **LIBRARY RESOURCES**



**LIBRARY RESOURCES TO SUPPORT  
THE MASTER'S PROGRAM IN PUBLIC POLICY  
AND DIGITAL INNOVATION  
NOVEMBER 2019**

The University Library is pleased to provide this document describing collections and services in support of the current and potential information needs of students and faculty in the proposed Master of Public Policy in Digital Innovation.

We are not aware of any significant gaps in the Library's collection that would impede the Program's students in their study and research activities. In addition to those resources specific to the Departments of Political Science and Economics, the Library provides support for doctoral-level programs across the Social Sciences and Engineering which may be of use to students in the Program. As well, some online and physical resources provided to support McMaster's DeGroote School of Business will be highly relevant.

It is our assessment that the resources available provide sufficient scholarly support for the teaching and research needs of the proposed graduate curriculum. The Library welcomes input from faculty in the program regarding needed information resources and priority of acquisition within the established budgets for the departments of Political Science and Economics.

## **LIBRARY RESOURCES**

### **Collection Development**

McMaster University Library's holdings currently total more than 2.2 million volumes, with some 2 million distinct titles. Library materials are obtained in a variety of ways, including firm and standing orders, monograph approval plans (in some areas), print or online subscriptions, consortial e-journal and e-book packages, and user-driven acquisition.

Each department nominates a Faculty Library Representative from among their faculty. The function of the Library Representative is to serve as a communications link between the department and the Library, to assist us in making decisions about the value to students and faculty of new or existing electronic resources or serial subscriptions, and to recommend monograph titles for acquisition by the Library. As such, the Library Representative has an important role in shaping the Library's collection development.

## **Monographs**

The total annual expenditure on individual monograph acquisitions (i.e., those not purchased in large e-book packages) by the University Library in all formats is approximately \$700,000.

Print books, print journals, and reference resources for students in the existing Political Science and Economics programs are housed primarily in Mills Memorial Library (Humanities and Social Sciences). Additionally, the Library has purchased or subscribed to more than 600,000 e-books, and makes additional e-book titles available through a user-driven “on demand” process.

## **Serials & Electronic Resources**

The Library has purchased or maintains subscriptions to a range of electronic resources, including research databases, full text journals, monographs, numeric data and government publications. In addition, the Library identifies and provides access to select freely available material such as open access journals.

McMaster University Library participates in national (i.e., Canadian Research Knowledge Network) and regional (i.e., Ontario Council of University Libraries) consortium licenses for access to full-text electronic resources, and whenever possible registers for campus-wide electronic access instead of print subscriptions. All full-text journals are accessible through the Library’s online catalogue (<http://discovery.mcmaster.ca>) and through the e-journals portal at <http://sfx.scholarsportal.info/mcmaster/az>. The Library has embedded linking technology (SFX) into research databases, which allows users to link directly from the databases to full-text e-journal subscriptions, or to our catalogue.

McMaster University students, faculty and staff may access electronic research databases and full-text electronic books and journals from on- or off-campus via the Library’s proxy server.

Currently, the McMaster community has access to more than 1.1 million electronic resources, including approximately 90,000 electronic journals and more than 600,000 e-books. The major e-book and online journal suites which may be helpful to students in the Public Policy in Digital Innovation program are:

- Association of Canadian University Presses (ACUP) e-books
- Canadian Public Documents Collection
- Canadian Business and Current Affairs (CBCA)
- Conference Board of Canada e-Library
- Elsevier ScienceDirect
- HeinOnline: Government, Politics, and Law for Canada
- Journals @ Scholars Portal
- National Bureau of Economic Research (NBER) Working Papers

- OECD iLibrary
- Springer Journals and e-book collection

**Selective list of statistical and data sources:**

- ArcGIS Business Analyst and Community Analyst
- CANSIM
- Inter-University Consortium for Political and Social Research (ICPSR)
- Passport (GMID)
- Statista

The full list of over 240 subscribed and openly available data and statistical sources is available via the Library's [Collections page](#).

**Selective list of indexes, abstracts, and online reference resources:**

- EconLit with Fulltext
- Politics Database (ProQuest)
- SAGE Research Methods Online
- Social Sciences Citation Index / Web of Science

**INFORMATION RESOURCES EXPENDITURES**

The Library's total Information Resources budget for fiscal year 2018/19 was \$10 million.

It is important to note that many of our serials subscriptions are now online and are paid from a centralized Library electronic resources budget, which in part accounts for shorter subscription lists at the department level. In addition to those expenditures specific to the Departments, the Library now spends in excess of \$6.8 million annually on electronic resources, many of which are multi-disciplinary.

Overall Library acquisitions expenditures have increased somewhat in the past five years. Significant pressure remains on the Library's Information Resources budget, due chiefly to the annual inflation of serials and e-resource subscriptions. The Library's memberships in national and regional consortia have reduced some costs and enabled access to many more resources than the budget funds would otherwise permit.

**LIBRARY FACILITIES AND SERVICES**

The libraries of the University Library system are open approximately 107.5 hours per week during the term, with extended hours during examination periods. The Learning Commons at Mills Library is open until 2:00 AM five days per week (Sunday-Thursday) during the later part of each term to provide late-night study space. Both the Mills Learning

Commons and the Thode Science and Engineering Library provide later hours on Fridays (until 10:00PM) during the term and are open 24/7 during exam periods. Combined, the library systems offer 3,560 public seats, 23 group study rooms, and 117 public computer stations. The library system includes two instructional spaces: the Wong Electronic Classroom in Mills Library and the ThInK Space in Thode Library, both of which can accommodate groups of up to 43 people. Presentation facilities are available in the Connection Centre (43 seats), also located in Mills Library. Wireless network service is available throughout the libraries.

### **Library Accessibility Services**

[Library Accessibility Services](#) provides a variety of services to students referred by McMaster's Student Accessibility Services office. Course materials and library resources can be provided in alternate formats, including Braille and electronic formats suitable for screen readers and other assistive technology. Library Accessibility Services can also assist with the closed captioning of videos used in courses or on public websites and with a variety of additional support services. Students registered with LAS have access to the new Campus Accessible Technology Space, which provides access to assistive technologies, a low sensory study space, and specialized assistance with many library related services.

### **Makerspace at Thode Library**

In collaboration with the Faculty of Engineering, the Library has created a Makerspace on the lower level of the H. G. Thode Library. This recently-renovated space is a 2,600 square-foot physical and digital workshop that serves as an interdisciplinary experiential learning ground, allowing students across the University to systematically experiment with, prototype, and evaluate concepts that they had once only imagined. By providing access to tools, technology, expertise, and social connections not otherwise easily accessible, the Makerspace offers students from all disciplines a hands-on opportunity to explore new technologies, learn technical skills, and work collaboratively to transform their innovative and creative ideas into tangible prototypes.

### **The Lyons New Media Centre**

The [Lyons New Media Centre](#) on the fourth floor of Mills Library is a space for the innovative creation and use of new and traditional media in teaching, learning and research at McMaster.

Facilities available for student use through the Centre include video and audio editing workstations, editing suites, a media production studio, and a soundproof recording booth. A large video wall is a key feature of the Centre's main space, providing the ability to showcase the media creation process, highlight faculty and student research, and display faculty and student media projects. Lyons is also home to a collection of video games and related hardware, which can be incorporated into teaching and research activities or used in the Centre's console gaming room. Digital cameras, microphones, greenscreens, and other equipment are available, and the Centre is a hub for students needing 3D printing.

## **The Lewis and Ruth Sherman Centre for Digital Scholarship**

The Lewis and Ruth Sherman Centre for Digital Scholarship (<http://scds.ca/>), located on the first floor of Mills Library, provides consulting, instruction, and technical support to faculty, staff, and students with all levels of technological experience. Sherman Centre staff consult and collaborate on any stage or aspect of a research or pedagogical project to help determine the approaches that best suit the project—whether big or small. The Sherman Centre hosts a regular “Do More with Digital Scholarship” [workshop series](#), a [graduate residency program](#) and [colloquium](#), a visiting scholar series, and an undergraduate course (HUMAN 2DH3). The Sherman Centre’s scholarly and technical research projects range from digital storytelling, 3D modeling and printing, data visualization, minimal computing, digital pedagogy, research data management, and data ethics. The Library and the Sherman Centre also provide support for open access publishing, including both [peer-reviewed](#) and [student-run](#) journals, and [MacSphere](#), McMaster’s institutional repository for theses, articles, and more.

In addition to the “Do More with Digital Scholarship” series, workshops offered through the [Data Analysis Support Hub](#) (DASH) may also be useful for some students in the MPP program. Students and faculty can find the [current schedule of library-supported events and workshops](#), including those provided by the Sherman Centre, DASH, and Library departments on the Library website.

## **Maps, Data, GIS Centre**

The Library’s [Maps, Data, GIS Centre](#), located on the first floor of Mills Library, supports the geographic, geospatial, statistics, and research data needs of students, staff, and faculty. Patrons can access maps, plans, and aerial photos in the Lloyd Reeds Map Collection, and consult with specialists about accessing and using a variety of statistical and geospatial datasets and analysis software. Maps, Data, GIS staff also consult on research and course-based projects and collaborate with instructors to develop tailored instructional sessions that integrate its physical materials, data, and software.

## **Learning Support**

Learning Support is offered to the students through research skills instruction and research assistance (face to face and virtual). Course-specific instruction is conducted by librarians at the request of faculty members.

## **Graduate Student and Postdoctoral Fellows Study Room**

The University Library maintains a dedicated [graduate study room in Mills Library](#). The graduate study room is available to any currently registered graduate student or post-doctoral fellow as a space for writing, reading, or other quiet work, and is accessible during Mills Library’s opening hours.

## Library Catalogue

Monographs, journals, and many other Library resources in both print and electronic formats are catalogued. Print resources are generally shelved by call number using the Library of Congress Classification system. The online catalogue, prominently featured on the Library's website (or directly at <http://discovery.mcmaster.ca>), provides access to all the collections resources of McMaster's four libraries: Mills Memorial Library (Humanities and Social Sciences), H.G. Thode Library of Science & Engineering, Innis Library (Business), and the Health Sciences Library. Most items circulate, with the exception of print journals, some government publications, and reference materials.

The University Library has for several years offered a scan and send service via the catalogue. Using this service, McMaster students, faculty, and staff can request copies of journal articles or book chapters from print volumes in our collection, which are scanned and delivered to them electronically. Additionally, the migration to a different management system in 2017 allowed us to offer several new services, available to all McMaster students, faculty, and staff:

- **Discovery search:** A "discovery layer" that simultaneously searches the library catalogue and the contents of several subscription and open access databases.
- **Reading History:** Reading History is available for activation in each user's library account to automatically keep a list of items borrowed and returned to the Library.
- **Preferred Searches:** Allows users to create pre-defined searches and receive notifications when items matching those search terms are added to the Library's collection.
- **New Items:** Follow the link on the Library website, or go directly to <https://library.mcmaster.ca/newitems> to see a list of materials added to the Library's collection in the previous 1, 5, or 30 days.
- **Paging:** McMaster students, faculty and staff can request that items in the stacks at Mills, Thode, or Innis be retrieved for them and held for pickup at the Services desk at the owning library.

Information on all Library collections, hours, services, the online catalogue, and access to electronic resources is accessible through the Library's website, <https://library.mcmaster.ca>.

## Research/Reference Help

Library staff provide research help (reference assistance) both in person at service desks in each library and remotely by telephone and e-mail. Research help is also available via chat using "Ask," a consortial service provided by 16 Ontario university libraries, facilitated by the Ontario Council of University Libraries (<http://ocul.on.ca/node/2121>). A dedicated librarian position, the Research and Advanced Studies Librarian, provides library instruction and more advanced reference consultations for McMaster graduate students, working in collaboration with other librarians and library staff.

## **Interlibrary Loan & Reciprocal Borrowing**

For items not available in McMaster's libraries, students can use RACER (<https://library.mcmaster.ca/services/ill>), OCUL's web-based interlibrary loan system, to borrow books, theses, government publications or copies of journal articles from libraries within Canada and elsewhere.

[Reciprocal agreements](#) with various library consortia allow McMaster faculty, staff, and students to borrow in person from other university libraries in Canada. McMaster faculty may also obtain borrowing privileges at many major university libraries in the United States (<http://www.oclc.org/membership/advisorycommittees/profile8.htm>).

## **Library Outreach**

McMaster University students, faculty, and staff are encouraged to stay informed about new services and developments in the Library through the [News](#) and [Events](#) feeds available from our website, and by connecting with the Library's active social media presence on Twitter.

Members of the Faculty of Social Sciences also participate in the [University Library Advisory Council](#). The Council is an important aspect of both keeping the McMaster community abreast of developments in the Library and of incorporating community input into the Library's planning processes.

**New Graduate Program or Existing Program Undergoing Major Changes (more than 30%)****Details of Resource Implications and Financial Viability****Faculty:** Social Sciences**Program Name:**

Master of Public Policy in Digital Society

**A. FINANCIAL SUSTAINABILITY OF PROGRAM***Complete New Graduate Program Budget template (appendix A1) which will populate table below:**In the case of Interdisciplinary programs, also append the Draft MOU between faculties. (Appendix A2)**In the case of Collaborative programs, also append the Draft MOU between institutions. (Appendix A3)*

REVENUE	2021/22	2022/23	2023/24	2024/25	2025/26
Program Generated Gross Graduate Revenue	\$582,000	\$727,500	\$1,018,500	\$1,164,000	\$1,164,000
Other Revenue - Graduate Application Fees	\$6,600	\$8,250	\$11,550	\$13,200	\$13,200
<b>Total Gross Revenue</b>	<b>\$588,600</b>	<b>\$735,750</b>	<b>\$1,030,050</b>	<b>\$1,177,200</b>	<b>\$1,177,200</b>
University Fund / Research Infrastructure Contribution	(\$49,099)	(\$61,374)	(\$85,923)	(\$98,198)	(\$98,198)
Total Support Unit Allocations (Indirect Costs)	(\$226,692)	(\$257,877)	(\$322,150)	(\$353,030)	(\$352,566)
<b>NET REVENUE</b>	<b>\$312,809</b>	<b>\$416,499</b>	<b>\$621,977</b>	<b>\$725,972</b>	<b>\$726,436</b>
Total Teaching Costs	(\$425,963)	(\$425,963)	(\$425,963)	(\$425,963)	(\$425,963)
Total Admin Salaries & Benefits	(\$114,625)	(\$114,625)	(\$114,625)	(\$114,625)	(\$114,625)
Total Student Support (From operating)	\$0	\$0	\$0	\$0	\$0
Total Capital/Equipment Costs	\$0	\$0	\$0	\$0	\$0
Total Other Direct Expenses - Supplies/Services/Travel etc	(\$50,500)	(\$55,500)	(\$65,500)	(\$70,500)	(\$70,500)
Total Share of Faculty's Central Expenses	\$0	\$0	\$0	\$0	\$0
<b>PROGRAM EXPENSES</b>	<b>(\$591,088)</b>	<b>(\$596,088)</b>	<b>(\$606,088)</b>	<b>(\$611,088)</b>	<b>(\$611,088)</b>
<b>IN-YEAR (Surplus/ Deficit)</b>	<b>(\$278,279)</b>	<b>(\$179,589)</b>	<b>\$15,889</b>	<b>\$114,884</b>	<b>\$115,348</b>
<b>Total Grad support per FT student (Scholarship, Taship) excluding RA</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>

If the program is showing an ongoing going deficit please indicate whether it is truly incremental to the current faculty financial position. Provide a rationale for proceeding with ongoing negative returns.

The financial costing presented here includes full costs to the Program. There are embedded fixed costs that already exist, and are not new to the Faculty. By excluding these fixed costs, the Program generates a profit for the Faculty beginning in Year 2.

**B. NUMBER OF STUDENTS**

	FT	PT	
Intended Steady-state annual intake	40	0	Year achieved: 2024
Intended Steady-state total enrolment	40	0	Year achieved: 2024
Number of International Students included in steady state	0	0	

Proposed number of additional students to University at steady state: ( i.e. Are the program students additional (net new) or redistributed from other existing programs within the Faculty or in other Faculties. )

40

Will there be an impact to enrollments in Programs in other Faculties?

No

If yes, Please Describe:

### C. FORMAT OF INSTRUCTION

	Fall	Winter	Summer (May-June)	Summer (July-August)	Annual program units?
During which terms will the program run?	Yes	Yes	Yes	Yes	30

Is there a co-op or internship as part of the program?

No	Describe:	Optional
----	-----------	----------

What percentage of instruction will be online?

0%	What percentage of instruction will be off campus?	0%
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If either is greater than zero please provide information:

N/A
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### D1. PROPOSED TUITION FEE

reference: [http://www.mcmaster.ca/bms/student/SAC\\_fees\\_grad.html](http://www.mcmaster.ca/bms/student/SAC_fees_grad.html)

Is approval being sought for a Ministry-funded Program?

No
----

Do Standard Tuition rates apply ? (If No, specify fees below)

No
----

**Proposed Tuition Fee:**

	Domestic		International	
	Full Time	Part Time	Full Time	Part Time
Per Year :	\$ 29,100	\$ 14,550	\$ 55,500	\$ 27,750
Per Term (if applicable):	\$ 9,700	\$ 4,850	\$ 18,500	\$ 9,250
Per Course (if applicable):	N/A	N/A	N/A	N/A

Rational for proposed fees (describe or append results of market assessment) and describe how they adhere to MTCU policy if seeking ministry funding :

Proposed fees were compared to MBA fees and the MPP program at UofT. Full year tuition for the UofT MPP is \$19,280 for domestic students and \$43,722 for international students. This is a two-year program (16 months) so total tuition would be \$38,560.
---

### D2. SUPPLEMENTARY FEES

reference: [http://www.mcmaster.ca/bms/student/SAC\\_fees\\_grad.html](http://www.mcmaster.ca/bms/student/SAC_fees_grad.html)

Will regular Mandatory Supplementary Fees apply?

Full Time	Yes	Part Time	Yes	Modified only	No
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If no, please contact [Dean of Grad Studies](#) for guidance and provide resulting proposed applicable fees and rationale:

N/A
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Are there other mandatory costs for students? (Coop/Internship fees, supplies, books, uniform, equipment, field trips, professional exam fees, etc?)

Yes	Describe & Approximate amounts:	Minimal other costs for books, supplies, etc.
-----	---------------------------------	---

### E. EXTERNAL RESOURCES: donations, special grants, research overhead, endowment funds, Space, etc.

Please provide information about any external funds or resources that will be available to the program.

	Onetime	Ongoing	Value \$	Details

**F. FACULTY RESOURCES** - Please append evidence of endorsement from other faculties affected if necessary.

If courses are also being taught in other faculties, please list

Faculty:

N/A

Faculty:

N/A

Faculty:

N/A

Incremental FTEs required:	Social Sciences	N/A	N/A	N/A	Comments
Faculty - Tenure Track	-				
Faculty - Sessional and CLAs	2.80				
Staff	1.00				
Teaching Assistants	0.15				
Additional Non-salary costs in other Faculties					

Increases in FT faculty are for modeling purposes only and does not imply approval to hire. Normal approval processes apply.

**G. OTHER RESOURCE IMPLICATIONS:**

Unless otherwise defined in the categories below, please use these descriptions to define impact:

**No Impact:**

Can be dealt with as part of normal, daily operations. No budgetary or resource impact.

**Minor:**

Can be dealt with in a mutually agreed timeframe using existing personnel. Resources pre-approved or readily available. No disruption to other approved work priorities.

**Major:**

Must be scheduled as a project (not able to deal with as part of regular operations). Budget not approved or readily available; source of funding to be determined. May require external resources. May require reprioritization of previously approved tasks.

**1. PHYSICAL FACILITIES** - Please contact [Coordinator, Design and Space Management x23898](#) for assistance in determining additional resource costs if needed.

Please indicate the likely space resource implications of the proposal	Impact	New Sq Ft Required	Approx Existing Sq Ft required	Comments (include location and for new space, plans to fund and acquire apace)	If major new central budget req'd, estimate \$	
Faculty space- Offices,Labs,seminar rooms, student space, etc	Minor	-	138.8		\$ -	Facilities
Other space (excluding registrar controlled classrooms)	None	N/A	N/A	N/A	\$ -	Facilities

**2. TECHNOLOGY RESOURCES** - Please contact [UTS Director, Technology x21888](#) for assistance in determining impact if needed.

Please indicate the likely impact on central technology resources for the proposal	Impact	Are additional resources required to support this program? If so, please list.	If Major, estimate \$	
UTS Computer Labs and Software	Minor	N/A	\$ -	UTS
Network/Internet/Cloud services access & usage	Minor	N/A	\$ -	UTS
Audio-Visual / Telecommunications	Minor	N/A	\$ -	UTS
Wireless Connectivity	Minor	N/A	\$ -	UTS
Other (Please specify)	Minor	N/A	\$ -	UTS

**3. LIBRARY SERVICES** - Please contact [Associate University Librarian, Collections x26557](#) for assistance in determining impact if needed.

Please indicate the likely Library resource implications of the proposal	Impact	Are additional resources required to support this program? If so, please list.	If Major, estimate \$	
Staffing (Add'l service desk staff, add'l librarians, new staff with skills/knowledge not currently present)	Minor	N/A	\$ -	Libraries
Collections, One Time Purchases (books, ebooks, purchased online resources)	Minor	N/A	\$ -	Libraries
Collections, Ongoing Subscriptions/licenses (print or online journals)	Minor	N/A	\$ -	Libraries
Technology and Computing (new or add'l hardware/software, increased digital storage capacity)	Minor	N/A	\$ -	Libraries
Library Spaces (study space, new or specialized user or collection spaces)	Minor	N/A	\$ -	Libraries
Other (Please specify)	Minor	N/A	\$ -	Libraries

**4. OFFICE OF THE UNIVERSITY REGISTRAR** - Please contact the [Registrar](#) for assistance in determining impact if needed.

<i>Please indicate the likely resource implications of the proposal</i>	<b>Impact (Select)</b>	<b>Support required</b>	<b>Area Responsible</b>	<b>If Major, estimate \$</b>
Admissions/Recruitment	Major	Requires specialized recruiting campaign or manual admission processes (eg target int'l students or direct entry programs)	Faculty/Dept.	\$ -
Student Record Support (maintaining records, transcripts, grades, student card, etc)	Minor	Standard services for graduate program		\$ -
Class Scheduling Services	Minor	Follows existing timelines/processes		\$ -
Classrooms	Minor	Requires less than Qty 5 classes of max 140 seats		\$ -

Student Affairs  
Student Affairs  
Student Affairs

**5. STUDENT SUPPORT** - Please contact **Assistant Dean, Student Services** for assistance in determining impact if needed.

<i>Please indicate any other possible resource impacts</i>	<b>Impact</b>	<b>Please Describe any impacts on the support areas</b>	<b>If Major, estimate \$</b>
Student Services - International Student support	Minor	N/A	\$ -
Student Services - Athletics & Rec, Health/Counselling, Career	Minor	N/A	\$ -
Residences	Minor	N/A	\$ -
Grad Scholarships/Bursaries*	None	\$ - Avg. Annual Draw on Scholarship pool	\$ -

Student Affairs  
Student Affairs  
Ancillaries  
Grad Scholarships

\*If you are anticipating OSAP funding for these students please contact SFAS to provide additional information to activate approval from MTCU

**6. MIETL** - Please contact **Educational Consultant** for assistance in determining impact if needed.

<i>Please indicate any other possible resource impacts</i>	<b>Impact</b>	<b>Please Describe any impacts on the support areas</b>	<b>If Major, estimate \$</b>
Re/Development of blended or online courses	Minor	N/A	\$ -
Learning Management System (Avenue to Learn)	Minor	N/A	\$ -
Training and development for TAs or faculty	Minor	N/A	\$ -
Research on teaching and learning initiatives	Minor	N/A	\$ -
Other (Please specify)	None	N/A	\$ -

MIETL  
MIETL  
MIETL  
MIETL  
MIETL

**7. OTHER**

<i>Please indicate any other possible resource impacts</i>	<b>Impact</b>	<b>Please Describe any impacts on the support areas</b>	<b>If Major, estimate \$</b>
Financial Services	Minor	N/A	\$ -
Human Resources	Minor	N/A	\$ -
Advancement	Minor	N/A	\$ -
Research Services Office	Minor	N/A	\$ -
Other (Please specify)	None	N/A	\$ -

Financial Affairs  
HR  
UA  
Research Support

Please provide names below and check box to verify that approval has been obtained by each:

Department Chair/ Area Director \_\_\_\_\_ James Gillett

Faculty Dean or Director of Administration \_\_\_\_\_ Jeremiah Hurley

Executive Director , Finance & Planning (Academic) \_\_\_\_\_ Linda Coslovi

Submitter \_\_\_\_\_ Social Sciences

Check box
<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/>



**School of Graduate Studies**

1280 Main Street West  
Hamilton, Ontario, Canada  
L8S 4M2

Phone 905.525.9140  
Ext. 23679  
Fax 905.521.0689  
<http://www.mcmaster.ca/graduate>

To : University Planning Committee

From : Christina Bryce  
Assistant Graduate Secretary

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At its meeting on January 21<sup>st</sup>, Graduate Council approved, for recommendation to the university Planning Committee, a proposal to close the M.Sc. in Materials Science.

The program closure is a result of a recent IQAP site review of the graduate programs offered by the department of Materials Science and Engineering. The M.A.Sc. and M.Sc. degrees were deemed to be too similar by the review team. The program proposed closing the M.Sc. with low enrollment and, related to this closure, will be adjusting the name of their M.A.Sc. program from Materials Engineering to Materials Science and Engineering. The M.Sc. program will be phased out to enable students currently registered to complete the program.

The Graduate Council now recommends,

*that the University Planning Committee approves the closure of the M.Sc. in Materials Sciences, beginning September 2020, as outlined in the attached.*

Attachment

**RECOMMENDATION FOR CHANGE IN GRADUATE CURRICULUM - FOR CHANGE(S)  
INVOLVING DEGREE PROGRAM REQUIREMENTS / PROCEDURES / MILESTONES**

**IMPORTANT: PLEASE READ THE FOLLOWING NOTES BEFORE COMPLETING THIS FORM:**

1. This form must be completed for **ALL** changes involving degree program requirements/procedures. **All** sections of this form **must** be completed.
2. An electronic version of this form (must be in MS WORD **not** PDF) should be emailed to the Assistant Secretary, School of Graduate Studies (cbryce@mcmaster.ca).
3. A representative from the department is **required to attend** the Faculty Curriculum and Policy Committee meeting during which this recommendation for change in graduate curriculum will be discussed.

<b>DEPARTMENT</b>	Materials Science and Engineering				
<b>NAME OF PROGRAM and PLAN</b>	Materials Science				
<b>DEGREE</b>	M. Sc.				
<b>NATURE OF RECOMMENDATION (PLEASE CHECK APPROPRIATE BOX)</b>					
Is this change a result of an IQAP review? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No					
CREATION OF NEW MILESTONE <input type="checkbox"/>					
CHANGE IN ADMISSION REQUIREMENTS	no	CHANGE IN COMPREHENSIVE EXAMINATION PROCEDURE	no	CHANGE IN COURSE REQUIREMENTS	no
CHANGE IN THE DESCRIPTION OF A SECTION IN THE GRADUATE CALENDAR	no	EXPLAIN:			
OTHER CHANGES	yes	EXPLAIN: Discontinue admission to the program			
DESCRIBE THE <u>EXISTING</u> REQUIREMENT/PROCEDURE:					

**PROVIDE A DETAILED DESCRIPTION OF THE RECOMMENDED CHANGE (*Attach additional pages if space is not sufficient.*)**

Discontinue admission to the program

**RATIONALE FOR THE RECOMMENDED CHANGE (How does the requirement fit into the department's program and/or tie to existing Program Learning Outcomes from the program's IQAP cyclical review?):**

IQAP review committee recommended merging M.Sc. and M.A.Sc. programs since there are no differences to justify existence of two separate programs.

**PROVIDE IMPLEMENTATION DATE: (*Implementation date should be at the beginning of the academic year*)**

effective Fall 2020

**ARE THERE ANY OTHER DETAILS OF THE RECOMMENDED CHANGE THAT THE CURRICULUM AND POLICY COMMITTEE SHOULD BE AWARE OF? IF YES, EXPLAIN.**

Majority of master students (>90%) are in the M.A.Sc. program. Students that are currently enrolled in the M.Sc. program (latest enrolment will be May 2020) will continue in that program until graduated, i.e., at least for the next 3 years.

**PROVIDE A DESCRIPTION OF THE RECOMMENDED CHANGE TO BE INCLUDED IN THE CALENDAR (please include a tracked changes version of the calendar section affected if applicable):**

Please see enclosed documents with changes highlighted:

- changes-Materials Science and Engineering.docx
- changes-Program\_ Materials Science, M.Sc.docx

**CONTACT INFORMATION FOR THE RECOMMENDED CHANGE:**

Name: Oleg Rubel

Email: rubelo@mcmaster.ca

Extension: x24094

Date submitted: Oct 2019

If you have any questions regarding this form, please contact the Assistant Secretary, School of Graduate Studies, cbryce@mcmaster.ca

SGS/2013

## **Materials Science and Engineering**

- Program Information
- Program and Course Offerings

Candidates may be accepted for graduate work leading to the M.A.Sc. degree in Materials Science and Engineering, ~~and to the M.A.Sc. degree in Materials Engineering~~, or for the Ph.D. degree in Materials Science, ~~and Engineering~~ on a regular or part-time basis.

Enquiries: 905 525-9140 Ext. 26626

Website: <http://materials.mcmaster.ca>

## **Faculty / Fall 2019**

### **Distinguished University Professors**

G.R. Purdy, M.Sc. (Alberta), Ph.D. (McMaster), D.H.C. (Grenoble), F.C.I.M., F.A.S.M., F.T.M.S., F.R.S.C., P.Eng. / Emeritus

D.S. Wilkinson, M.A.Sc. (Toronto), Ph.D. (Cambridge), F.C.I.M., F.A.Cer.S., F.R.S.C. P.Eng.

### **Professors**

G. Botton, B.Eng., Ph.D. (École Polytechnique)

J. Kish, B.Eng., Ph.D. (McMaster)

A. Kitai, B.Eng. (McMaster), Ph.D. (Cornell), P.Eng. / Joint appointment with Engineering Physics

D.V. Malakhov, B.Sc. (Moscow), Ph.D. (Novosibirsk)

J. McDermid, B.Sc. (Queen's), M.Eng., Ph.D. (McGill), P. Eng.

M. Niewczas, M.Sci., M.Sc., Ph.D. (Krakow)

G. Xu, M.Sc., Ph.D. (Pittsburgh), D.E.S. (Columbia)

I. Zhitomirsky, M.Sc. (Kalinin), Ph.D. (Moscow)

H. Zurob, B.Eng., Ph.D. (McMaster)

### **Associate Professors**

N. Bassim, B.S., (University of South Florida), M.Sc, Ph.D, (University of Florida)

K. Grandfield, B.Eng., M.A.Sc. (McMaster), Ph.D. (Uppsala)

A. Phillion, B.Eng., (McMaster), MASc, Ph.D. (UBC)

#### **Assistant Professor**

N. Dogan, B.Sc. (Yildiz Technical), Ph.D. (Swinburne University of Technology)

O. Rubel, M. Eng., Ph.D (Zaporozhye State Technical University)

K. Sask, B.Sc. (Queen's), Ph.D. (McMaster)

#### **Associates Members**

A. P. Hitchcock/(Chemistry) B.Sc. (McMaster), Ph.D. (British Columbia), F.C.I.C.

M. Jain/(Mechanical Engineering) B.E.(IIS), M.A.Sc. (Windsor), Ph.D. (Washington)

I.K. Puri/(Mechanical Engineering) B.Sc. (Delhi), M.S., PhD. (California-San Diego)

#### **Emeritus Professors**

D. Embury: FRSC, FTMS, Doc Hon.Causa (NTNU Norway)

G. Irons: P.Eng, FCIM, FCAE, Honorary Member ISIJ

J. J. Hoyt: B.Sc. (Cornell), M.Sc., Ph.D. (Berkeley)

G. Johari: FRSC, Doc Hon. Causa (Lyon), Sc.D (h.c.Dublin)

W. Lu: FCIM

A. Petric: P.Eng

The general requirements of the School of Graduate Studies must be met by all candidates. Additional Departmental requirements are described. All of the graduate degree programs in this Department involve course work, comprehensive examinations and research leading to a thesis. All graduate students must attend seminars arranged by the Department, including the external seminar program, as well as the student seminar series organized as part of MATLS 701 and MATLS 702.

### **Research in Materials Science and Engineering**

The Department of Materials Science and Engineering provides opportunities for research in a broad range of fundamental and applied topics including materials processing and recycling, nanotechnology and nanoscale materials science, electronic materials, and structural materials. Detailed descriptions of research activities can be found in the web pages for each faculty member and are briefly listed below: structure-property relationships in electronic, optical, bio and nanoscale materials, electron microscopy, focussed ion beam microscopy and atom probe tomography techniques (N. Bassim); microstructure and interfaces in nanoscale functional materials, electronic structure and spectroscopy of complex oxides and alloys, electron microscopy, electron energy loss spectroscopy and atom probe tomography techniques (G. Botton); modelling and experimental techniques to help the steel industry optimize their production (N. Dogan); biomaterials development for orthopaedics, dentistry and tissue engineering, multi-scale characterization of biominerals and biomaterials, in situ electron microscopy, electron and atom probe tomography (K. Grandfield); corrosion and environmental degradation of materials (J. Kish); computational thermodynamics, measurement, analysis and modelling of texture, thermo-mechanical treatment of aluminum alloys, experimental and numerical simulation of solidification processes (D. Malakhov); physical metallurgy of advanced high strength steel, selective oxidation, reactive wetting, continuous galvanized coatings (J. McDermid); crystallographic and kinetic aspects of phase transformations and electron microscopy in materials, magnetic and electrical properties of materials and nanomaterials, molecular dynamic and finite element modelling of the molecular structure of metals (M. Niewczas); mathematical modelling of materials and processes, 3D materials science, solidification and casting of engineering metals (A. Phillion); crystallographic and kinetic aspects of phase transformations (G. Purdy); computational modelling of materials for solar cell, lasers and LED applications (O. Rubel); biomaterials, surface modification, protein and cell interactions, blood contacting medical devices, polymers (K. Sask); microanalysis and mechanical property measurements applied to studies of mechanisms of strengthening, creep and fracture in metals and ceramics (D. Wilkinson); organic electronics, polymer fuel cells, nanostructures (G. Xu); electrodeposition of ceramics, metals, polymers and composites, nanostructured materials, nanofibres, photonic crystals, quantum dots, ferroelectric and magnetic materials, biomaterials, fuel cells (I. Zhitomirsky); microstructure evolution and its effect on mechanical properties of metals (H. Zurob).

### **Facilities for Research**

Additional research facilities available to the Department include a main shop employing several full-time instrument-makers, a student shop, a plasma melting facility, consumable and non-consumable electrode arc-melting furnaces, X-ray diffraction facilities, a supply of liquid helium, X-ray fluorescence and neutron activation analysis equipment, optical emission spectrometer, dielectric and mechanical relaxation, a wet-chemical analysis laboratory, levitation melting apparatus, laboratory rolling mill, computer-controlled mechanical testing machines, creep test facilities for metals and ceramics, hot

isostatic press, vacuum hot press, interference microscope, hot-stage microscope, high frequency ultrasonic non-destructive evaluation system for ceramic specimens, and ion accelerator, 50 kg vacuum and a 100 kg air induction melting and casting facility, physical property measurement system for measurements of magnetic and electrical properties of materials.

## **Programs**

### **Master**

- Materials [Science and](#) Engineering, M.A.Sc.
- Materials Science, M.Sc. [\(admission to this program is closed\)](#)

### **Doctoral**

- Materials Science and Engineering, Ph.D
- Materials Science, Ph.D [\(admission to this program is closed\)](#)

### **Course Offerings**

- Materials Science and Engineering Courses

## **Materials Science, M.Sc.\***

\*please note admission to this program is closed.

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### **Requirements**

#### **Research Program (M.Sc.)**

Students are required to successfully complete at least 12 units of course work, which must include the mandatory seminar half course (3 units) MATLS 701. Courses at the 700 level are offered as either a half course (3 units) or a quarter course (1.5 units), whereas courses offered at the 600-level are offered as half courses (3 units). Only one 600-level course is allowed for graduate credit. Only one non-technical half course (3 units) is permitted with written approval from the Supervisor. Students are required to present a thesis, which constitutes an original contribution to engineering knowledge. The thesis must be defended in an oral examination, which is a public event. Completion of the M.Sc. thesis typically requires six terms (24 months) of full-time study.

Students are also required to complete a career planning exercise within the first three terms (12 months) of full time study. Students will participate in a planning session with a career specialist within the Faculty and subsequently produce a report before completion of the first three terms (12 months) of full time study. The report must be submitted to the Associate Chair (Graduate).

An Accelerated Option is available to students currently enrolled at McMaster as undergraduate students in the Department of Materials Science and Engineering whereby the M.Sc. degree may be completed in three or four terms (12-16 months) of full-time study. In exceptional circumstances, undergraduate engineering students from another Department may apply for entry into the Accelerated Option by contacting the Associate Chair (Graduate). Application for entry into the Accelerated Option occurs in the penultimate year of undergraduate studies. Applicants must have a sessional average of 8.0 at the time they are applying for the option. The Accelerated Option requires students to complete at least one term (four months) of their research project with a Supervisor from the Department prior to completion of their undergraduate degree. Successful completion of one-term 600-level half course (3 units) is required in the final undergraduate year for graduate credit (which also counts towards the undergraduate degree course requirements) provided it is listed within the Department. Entry into the M.Sc. program under the Accelerated Option must occur within one year of completing one's undergraduate degree, providing the applicant and meets the same requirements for admissions as for regular students.

### **Transfer to Ph.D.**

Students wishing to be transferred to the Ph.D. program prior to the completion of the Master's degree (see section 2.1.2 of the General Regulations of the Graduate School) must submit a Transfer Report, embodying a statement of progress and achievement in the research to date and a proposal for Ph.D. research. The Transfer Report must be submitted to the Associate Chair (Graduate) not later than the

completion of five terms (20 months) after initial registration in the Master's program. Approval to transfer will be determined through a closed (non-public) oral examination in defense of the submitted Transfer Report.