



FOR APPROVAL

PUBLIC

OPEN SESSION

TO: UTSC Academic Affairs Committee

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DATE: April 20, 2021 for April 27, 2021

AGENDA ITEM: 11

ITEM IDENTIFICATION:

Minor Modifications: Undergraduate Curriculum Changes – Humanities, UTSC

JURISDICTIONAL INFORMATION:

University of Toronto Scarborough Academic Affairs Committee (AAC) “is concerned with matters affecting the teaching, learning and research functions of the Campus” (*AAC Terms of Reference, Section 4*). Under section 5.6 of its terms of reference, the Committee is responsible for approval of “Major and minor modifications to existing degree programs.” The AAC has responsibility for the approval of Major and Minor modifications to existing programs as defined by the University of Toronto Quality Assurance Process (*UTQAP, Section 3.1*).

GOVERNANCE PATH:

1. UTSC Academic Affairs Committee [For Approval] (April 27, 2021)

PREVIOUS ACTION TAKEN:

No previous action in governance has been taken on this item.

HIGHLIGHTS:

This package includes minor modifications to undergraduate curriculum, submitted by the UTSC Humanities academic units identified below, which require governance approval. Minor modifications to curriculum are understood as those that do not have a significant impact on program or course learning outcomes. They require governance approval when they modestly change the nature of a program or course.

- The Department of Arts, Culture, and Media (Report: Arts, Culture, and Media)
 - 3 program changes
 - Specialist Program in Arts Management
 - Major Program in Music and Culture
 - Minor Program in Music and Culture
 - 3 new courses
 - MUZB21H3
 - MUZB41H3
 - VPAB18H3
 - 2 course changes
 - VPAA12H3
 - VPAC15H3

FINANCIAL IMPLICATIONS:

There are no net implications to the campus operating budget.

RECOMMENDATION:

Be It Resolved,

THAT the proposed Humanities undergraduate curriculum changes for the 2021-22 academic year, as detailed in the respective curriculum reports, be approved.

DOCUMENTATION PROVIDED:

1. 2021-22 Curriculum Cycle: Undergraduate Minor Curriculum Modifications for Approval Report: Arts, Culture, and Media, dated March 26, 2021.



2021-22 Curriculum Cycle

Undergraduate Minor Curriculum Modifications for Approval

Report: Arts, Culture and Media

March 26, 2021

Arts, Culture & Media (UTSC), Department of

3 Minor Program Modifications:

MAJOR PROGRAM IN MUSIC AND CULTURE (ARTS)

Description:

ACM Program Manager Email: manaal.hussain@utoronto.ca aem-pa@utsc.utoronto.ca

Completion Requirements:

Program Requirements

Students are required to complete 8.0 credits as follows:

1. Courses at the A-level (1.5 credits)

MUZA80H3 / (VPMA95H3) Foundations in ~~Elementary~~ Musicianship
and

1.0 credit in Performance . (Students must choose the graded option for this credit .)

2. Courses at the B-level (2.0 credits)

ACMB01H3 Critical Reading, Thinking and Writing for ACM Programs

MUZB01H3 / (VPMB01H3) Introduction to Community Music

MUZB20H3 / (VPMB82H3) Music in the Contemporary World

~~VPMB88H3 Materials of Music I~~

MUZB80H3 / ~~3~~ Courses at the C-level (**VPMB88H3** ~~0.5 credit~~) Developing Musicianship

~~VPMC88H3 Topics in Music and Culture~~

~~3 4~~ **4.5 4.0** additional credits in Music and Culture (**MUZ VPM**) courses, at least **2.0 1.5** of which must be at the C-level, and at least 0.5 of which must be at the D-level.

Students are encouraged to develop the depth of learning through study in one or two of the areas of focus described in the [Music and Culture Areas of Focus Table](#) .

Students can count a maximum of 2.0 credits of Performance courses toward component ~~3 4~~ of the program completion requirements. Students who count Performance courses towards component ~~3 4~~ must choose the graded option.

Description of Proposed Changes:

1. Components 1 and 2 of Program Requirements: VPM course codes have been updated to MUZ and course titles have been updated.

- 2a. VPMC88H3 has been removed as a required course in Component 3 of the Program Requirements.
b. Components 3 (0.5 credit) and 4 (4.0 credits) of the Program Requirements have been combined (4.5 credits total); the total credits at the C-level that students must complete have been increased from 1.5 to 2.0.

Rationale:

1. VPM courses have been re-coded as MUZ; course change proposals were submitted for title changes which are reflected in the program.
2a. VPMC88H3 has been removed as a program requirement because it is inconsistent with the current vision and direction of the Music and Culture program; in addition, removing this course creates greater flexibility at the C-level in the program.
b. Removing VPMC88H3 allows us to combine Components 3 and 4 of the program; the total number of credits at the C-level have been increased from 1.5 to 2.0 to ensure the Program continues to meet the degree criteria for a Major Program.

Impact:

1. Continuing students will be grandfathered and will not be impacted by these changes.
2. New students will be required to follow new program requirements.

Consultation:

DCC Approval: April 14, 2020.

Resource Implications:

None.

MINOR PROGRAM IN MUSIC AND CULTURE (ARTS)

Description:

ACM Program Manager . Email: manaal.hussain@utoronto.ca aem-pa@utsc.utoronto.ca

Completion Requirements:

Program Requirements

Students are required to complete 4.0 full credits as follows:

1. Courses at the A-level (1.0 credit)

MUZA80H3 / (VPMA95H3) Foundations in ~~Elementary~~ Musicianship I
and

0.5 credit in Performance . (Students must choose the graded option for this credit .)

2. Courses at the B-level (~~1.5~~ credits)

~~ACMB01H3 Critical Reading , Thinking and Writing for ACM Programs
and 1.0 credits credit from the following list) ÷~~

MUZB01H3 / (VPMB01H3) Introduction to Community Music

MUZB20H3 / (VPMB82H3) Music in the Contemporary World

MUZB80H3 / (VPMB88H3) Developing Musicianship ~~Materials of Music I~~

3. ~~2.0~~ ~~1.5~~ additional credits in Music and Culture (MUZ ~~VPM~~) courses, of which at least 1.0 credit must be at the C- and/or D-level.*

Students can count a maximum of 1.0 credit of Performance courses toward ~~these~~ ~~this~~ 3 program completion requirements. Students who count Performance courses must choose the graded option.

*Students must consult with the ACM Program Manager (manaal.hussain@utoronto.ca aem-pa@utsc.utoronto.ca) regarding the selection of the courses to fulfill this program requirement.

Description of Proposed Changes:

1. In Components 1 and 2 of the Program Requirements, VPM course codes have been changed to MUZ and course titles have been updated.
2. In Component 2 of the Program Requirements, ACMB01H3 has been removed as a required course and total credit

requirements have been decreased from 1.5 to 1.0 credits.

3. In Component 3 of the Program Requirements, total credit requirements have been increased from 1.5 to 2.0 credits.

Rationale:

1. VPM courses have been re-coded as MUZ; course change proposals for title changes have been submitted and the program has been updated to reflect this.

2. After comprehensive curriculum review, the Music and Culture faculty determined that ACMB01H3 was not critical to fulfilling the curricular aims of the Music Minor and should be removed to allow additional music and cultural content courses.

3. In Component 3, the credit requirement increased by 0.5 to compensate for the course removal in Component 2.

Impact:

None.

Consultation:

DCC Approval: April 14, 2020.

Resource Implications:

None.

SPECIALIST PROGRAM IN ARTS MANAGEMENT (ARTS)

Completion Requirements:

Program Requirements

This program requires the completion of a total of 15.0 credits. Students complete a core of 6.0 credits in Arts Management courses, 1.5 credits in Management courses, 6.0 credits in one or more arts discipline (s), and 1.5 credits specific to either the Standard Stream or the Field Placement Stream.

Students must maintain a minimum cumulative grade point average (CGPA), both overall and in Arts Management-specific courses: 2.5 for the Standard Stream and 3.0 for the Field Placement Stream. Continuous consultation with the Program Director is strongly encouraged for all students in each year of their program.

Core (13.5 credits)

1. Arts Management Courses (6.0 credits)

ACMB10H3 Equity and Diversity in the ~~Arts~~

~~VPAA06H3 Visual and Performing Arts Management in the Digital Age~~

VPAA10H3 Introduction to Arts and Media Management

VPAA12H3 ~~Developing Audiences , Resources , Audience and Community Resource Development~~

VPAB13H3 Financial Management for Arts Managers

VPAB16H3 Managing and Leading in Cultural Organizations

VPAB17H3 From Principles to Practices in Arts Management

VPAC13H3 Planning and Project Management in the Arts and Cultural Sector

VPAC15H3 Cultural Policy

VPAC16H3 ~~Contracts Legal and Copyright Human Resource Issues in Arts Management~~

VPAC17H3 Marketing in the Arts and Media

~~or~~ VPAC18H3 Raising Funds in Arts and Media †

VPAD12H3 Senior Seminar in Arts and Media Management

2. Management Courses (1.5 credits)

MGTA01H3 Introduction to Business

MGTA02H3 Managing the Business Organization

0.5 credit from Management or Economics at the C- or D-level (unless an alternative is formally approved in advance by the Arts Management Program Director)

Note: Arts Management students have access to the following Management courses via ROSI: MGHC23H3, MGMC30H3, MGTC33H3, MGTC44H3 and MGTD45H3. Arts Management students interested in other Management courses must approach the Arts Management Program Director early in the enrolment period to discuss suitability and to request access. Appropriate prerequisite knowledge is required for all Management courses.

3. Arts Courses (6.0 credits)

[6.0 credits from within the Major program in one of the artistic disciplines offered by the Department of Arts, Culture and Media (Art History, Music and Culture, Studio Art, and Theatre & Performance Studies). At least 1.0 credit of these must be at the C- or D-level.] *OR* [With the prior written approval of the Arts Management Program Director, students may tailor a coherent group of courses to accommodate their special interests and particular career goals. At least 1.0 credit must be at the C- or D-level.]

Note: Because the completion of a Major program in a chosen artistic field is particularly valuable for students contemplating graduate studies and certain careers related to that subject, students may wish to add the Major Subject POST and take additional Arts courses to fulfil the Major requirement. Alternatively, one or more Minor program (s) may be valuable in certain fields of work and further studies.

A. Standard Stream

In addition to the Core requirements above, students must complete 1.5 credits as follows:

4. (1.5 credits)

VPAB18H3 *Becoming a Producer* VPAB05H3 *Introduction to Contemporary Cultural Theory*
and

1.0 credit from the following:

VPAB15H3 *Arts Education and Outreach*

{VPAC17H3 *Marketing in the Arts and Media* or VPAC18H3 *Raising funds in Arts and Media* (whichever one is not fulfilling the requirements in the Core Courses)}

VPAC21H3 *Special Topics in Arts Management I*

VPAC22H3 *Special Topics in Arts Management II*

VPAD07H3 *Agency and & Pluralism in Social & Cultural Transformations*

VPAD14H3 *Independent Studies in Arts Management*

Note: one of the D-level choices is required if a D-level course is not taken as a part of component 2 (Management Courses) or component 3 (Arts Courses).

B. Field Placement Stream

4. Work Term Placements

In addition to the Core requirements above, students must complete a minimum of two 300-hour not-for-credit work term placements:

Field Placement I

Field Placement II

5. (1.5 credits)

ACMC01H3 *ACMEE Applied Practice I* (to be taken concurrently with, or after, Field Placement I)

ACMD01H3 *ACMEE Applied Practice II* (to be taken concurrently with, or after Field Placement II)

and

0.5 credit from the following:

ACMD02H3 *ACMEE Applied Practice III* (to be taken in connection with an optional "Field Placement III")

VPAB05H3 *Introduction to Contemporary Cultural Theory*

VPAB15H3 *Arts Education and Outreach*

VPAB18H3 *Becoming a Producer* {

VPAC17H3 *Marketing in the Arts and Media* or VPAC18H3 *Raising Funds in Arts and Media* (whichever one is not fulfilling the requirements in the Core Courses)}

VPAC21H3 *Special Topics in Arts Management I*

VPAC22H3 *Special Topics in Arts Management II*

VPAD07H3 *Agency and & Pluralism in Social & Cultural Transformations*

VPAD14H3 *Independent Studies in Arts Management*

Courses in the first two years of the program

The first year of study would normally consist of 5.0 credits (10 courses - five in each of the Fall and Winter semesters) including VPAA10H3, VPAA12H3, VPAA06H3, MGTA01H3, MGTA02H3, at least three courses from the "Arts

Courses” section of the program requirements, and electives. ACMB01H3 can be taken as one of the "Arts Courses" in the Winter semester of the first year, or during the second year. The second year of study would normally consist of 5.0 full credits (10 courses) including VPAB13H3, VPAB16H3 and VPAB17H3, ACMB01H3 (if not already taken, B-level courses from the “Arts Courses” program requirement, and electives. Arts Management students are encouraged to consider ACMB02H3 as one of their elective choices.

Description of Proposed Changes:

1. In the Core Program Requirements, Component 1:

- a. VPAA06H3 has been removed as a required course.
- b. The option to complete [VPAC17H3 or VPAC18H3] has been replaced by a requirement to complete both courses.
- c. The course titles for VPAA12H3 and VPAC16H3 have been changed.

2. In the Standard Stream Program Requirements, Component 4 and the Field Placement Stream Program Requirements, Component 5:

- a. VPAB05H3 has been replaced by VPAB18H3 as a required course.
- b. VPAB15H3 and [VPAC17H3 or VPAC18H3] have been removed as optional courses

Rationale:

1a. VPAA06H3 has been retired and is being removed from the program.

1b. VPAC17H3 and VPAC18H3 are made required courses in the Core because both courses include foundational content that is essential for student success in the program.

1c. Course change proposals were submitted for VPAA12H3 and VPAC16H3 and the program has been updated to reflect that.

2a. VPAB05H3 has been retired and so it has been removed from the program; VPAB18H3 is a new course that is a suitable option for this component of the Specialist Program.

2b. VPAB15H3 has been retired and so it is being removed from the program; VPAC17H3 and VPAC18H3 have been moved to the Core as required courses.

Impact:

None.

Consultation:

DCC Approval: October 5, 2020

Resource Implications:

None.

3 New Courses:

MUZB21H3: Exploring Music in Social and Cultural Contexts

Contact Hours:

Description:

A critical investigation of a wide range of twentieth and twenty-first-century music. This interdisciplinary course will situate music in its historical, social, and cultural environments

Prerequisites:

MUZB20H3/(VPMB82H3)

Corequisites:

Exclusions:

Recommended Preparation:

Enrolment Limits:

Note:

Learning Outcomes:

Upon completion of this course, students will be able to:

1. Summarize and critically analyze scholarly articles on contemporary discourses regarding 20th- and 21st- century music and culture.
2. Speak and write critically about the linkages between academic theory and musical details in examples drawn from a wide range of 20th- and 21st- century repertoires.
3. Develop and express an informed viewpoint on contemporary issues in music and culture.
4. Strengthen public speaking and presentation skills.

Topics Covered:

- Context: historical, social, cultural and geographical contexts
- Genre: style, influence, performance, hierarchy and authenticity
- Technology: instruments, recording, digitalization, downloading and streaming
- Industry: commerce, policy, funding, copyright and licensing
- Politics: ideology, nationalism, censorship, protest and resistance
- Media: web, print, radio, television, film and social media
- Discourse: academia, journalism, criticism and blogging
- Reception: taste, meaning and aesthetics
- Identity: class, race, gender, sexuality and subcultures

Methods of Assessment:

- Two Critical Summaries: 4-page analyses of course readings.
This assignment demonstrates competency for course learning outcome #1 above.
- Analytical Paper: Drawing on course topics, addressing a specific musical example
This assignment demonstrates competency for course learning outcomes #2 and #3 above.
- Lightning Duo Presentations: Working in pairs, students will give short presentations on agreed topics
This assignment demonstrates competency for course learning outcomes #3 and #4 above.
- Participation

Mode of Delivery:

In Class

Breadth Requirements:

History, Philosophy & Cultural Studies

Rationale:

The proposed course forms part of a new, structured three-course sequence in the Music and Society stream which builds on previous course offerings, allowing a range of areas in the study of music to be addressed in considerably greater detail. The department has already established a model wherein students progress through a sequence of courses that build upon one another and are linked as prerequisites. This new course will allow the department to complete a similar sequence for the Music and Society stream. This course will serve both Major and Minor students. As with all Music and Culture courses, it is open to all students in any program who have fulfilled the prerequisite.

Consultation:

DCC Approval: April 14, 2020

RO Approval: November 2, 2020

Resources:

This course will be taught by regular faculty. No TA resources or additional resources are required for this course.

MUZZ41H3: DJ Cultures: Analogue Innovations and Digital Aesthetics**Contact Hours:****Description:**

This course explores the aesthetic innovations of DJs from various musical genres, from disco to drum'n'bass to dub. We also spend time exploring the political, legal, and social aspects of DJs as their production, remixes, touring schedules, and community involvement reveal what is at stake when we understand DJs as more than entertainers. The course utilizes case studies and provides a hands-on opportunity to explore some of the basic elements of DJ-ing, while simultaneously providing a deep dive into critical scholarly literature.

Prerequisites:

MUZA80H3/(VPMA95H3)

Corequisites:**Exclusions:**

[VPMC88H3] if taken in Winter 2020 session

Recommended Preparation:**Enrolment Limits:**

20

Note:**Learning Outcomes:**

Upon completion of this course, students will be able to:

- Gain an appreciation for musical creativity and innovation outside of an ensemble-based Western context in both analogue and digital contexts.
- Achieve deep analytical engagement with the complex ways in which the commodification of music is both subverted and leverage within the DJ and Turntablists' creative practice.
- Grapple with and communicate the theoretical possibilities and diasporic connections DJ Cultures present.
- Become knowledgeable of the multiple ways in which geography race and industry impact the development of DJ cultures
- Explore the DJ's creative ecosystem and communities of practice that nurture the art form in local and global contexts and distinguish the essential components of a DJ's creative practice.
- By the end of the course students will have acquired introductory skills in turntablism, mixing and various DJing techniques

Topics Covered:

- The Disc Jockey, the DJ, The Turntablist: Introductory Aesthetics
- Jamaican Soundsystem Cultures
- Analogue Innovations & Techniques: From Dub and Disco to Hip Hop
- Club Culture, Street Culture: The Mixtape an enduring Analogue Innovation
- Radio Disc Jockeys and Music Industry Connections
- Musical Genres in Diaspora: The case of Soca Music in Toronto
- Turntable battles and soundclashes
- Remixing, sampling and digital production
- The legalities of Copyright, Copyleft, Creative Commons

Methods of Assessment:

Participation and Workshop Experimentation: In-class discussions and analysis of course readings, combined with hands-on skills development in workshops will capture the comprehension of the readings and the development of DJ techniques (30%)

DJ participant observation fieldwork: students will complete a short reflection paper detailing ethnographic fieldwork of a live DJ performance to experience and describe the aesthetic features of DJing (20%).

An annotated bibliography and case study/research paper will demonstrate the students' grasp of the range of issues that impact the development of a DJ's creative practice (10 + 20= 30%).

A mixtape composition and analysis, either mapped or demonstrated life, will demonstrate the student's comprehension of techniques, composition strategies (20%)

Mode of Delivery:

In Class

Breadth Requirements:

History, Philosophy & Cultural Studies

Rationale:

This course provides an entry point into the academic study of musical cultures for students who are not conservatory trained but deeply engaged with popular music as fans or in a community creation context. The course will be available for

both Majors and Minors in the Music and Culture program. The course is being proposed because it provides a unique balance of experiential and theoretical learning opportunities while also balancing between analogue and digital musical worlds. MUZB41H3 fits with the program's existing courses by complementing Digital Music Creation Creative Audio Design as well as Musical Diasporas, with a focus on diverse global populations.

Consultation:

DCC Approval: May 8, 2020

RO Approval: November 2, 2020

Resources:

The course will be taught by regular faculty and will not require TA support. The electronic equipment required for this course will be covered by the unit's existing budgets. No additional resources are necessary.

VPAB18H3: Becoming a Producer

Impact on Programs:

This proposal triggers modifications in the unit's program(s)

Contact Hours:

Description:

This course introduces students to the producing functions in the arts and media management. The course will cover the genesis of creative and managing producers in the media and hybrid or emergent creative environments, exploring the basis of being a producer for media programs and companies (e.g., internet, television, radio and some music industry and social media environments), for arts and media creative hubs, and for primarily non-profit performing arts sites in Canada (e.g., presenting producers for multi-disciplinary arts venues that host touring companies).

Prerequisites:

VPAA10H3 and VPAA12H3

Corequisites:

Exclusions:

Recommended Preparation:

Enrolment Limits:

Note:

Learning Outcomes:

Upon completion of this course, student will:

Be introduced to the practices and processes of producing in the traditional Canadian media industries and arts sector as well as learn about the ways in which these environments overlap and evolved to include small unit production, the internet, and podcasting.

Learn how to develop a program pitch, loglines, schedules, pitch packages, and other professional documents required to be a successful producer.

Be able to critically analyze familiar media programs and outputs from a management perspective to better understand the interdisciplinary skills (including patience and generosity) required to become a producer.

Collaborate with peers in group work to translate ideas into production needs, resolve disputes provided in a case study, generate comradery and rapport, and practice providing supportive and productive feedback and evaluation.

Build their understanding of the media industry through one of its key management roles (the producer) and better understand some of the ways in which the media industry connects to the arts and culture sectors.

Synthesize their learning and build their writing skills through the development of a reflection and essay.

Topics Covered:

The course is a high-level introduction to the different producing functions that cross over the arts and media sectors. The first class will establish the breadth of the field to be covered. The media industry module that follows is a deep dive into

the details of how to manage the producing role in that sector, while the modules that follow focus on differences between the core industrial model and emergent models. The final modules compare the producer role in the media sector to hybrid and non-profit multi-disciplinary venues.

Overview: the producer role in different environments (media industry; creative hubs; multi-disciplinary venues) (1 class)

Module 1: Creative producing for television and radio

Role of the executive producer, production company, and program production sub-companies in the media industries; role of the creative producer; pitching and developing a project; working with writers and the writers' room; financing a project (high-level, as this is covered in more detail in VPAC18); recruiting cast and crew including understanding the functions of production departments; the role of the key crew; production management and scheduling; running production meetings; on-set protocols and processes; EPK and social media during production; managing post-production relationships in sound, editing, and delivery; online vs traditional broadcasting; public vs private broadcasting; film festivals and distribution systems (4 classes)

Module 2: Flattening the hierarchy

Flattening the traditional media hierarchy and small-scale (small unit) producing; the advent of the internet and social media as producing environments; producing music videos, podcasts or YouTube channels; producing cross-disciplinary projects; working as an individual, or in ad hoc groups and collectives; producing in artist-run centers; working with small service providing companies; dispute management among friends (3 classes)

Module 3: Producing a creative hub for the arts, culture & media

Developing and setting up a co-working, maker, or incubator space for multi-disciplinary endeavours in the arts, culture, and media sectors; building a vision for community and collaboration among tenants and co-owners; recruiting partners, investors, and supporters (2 classes)

Module 4: Presenting producers in non-profit multi-disciplinary performing arts

Role of presenting producers for multi-disciplinary performing arts and hybrid venues; developing an annual program of offerings; preparing for and attending industry events (CAPACOA, provincial/territorial or regional versions, international booking events); booking talent and events; producing the events (2 classes)

Methods of Assessment:

Module 1: Students develop and present a program pitch and loglines

Module 2: In a production team, students put together a production breakdown based on a music video of their choice

Module 3: In a production team, students design a pitch package for a new creative hub or a program of offerings for a multi-disciplinary venue (in-class and outside of class group work continues into Module 4)

Module 4: Students present pitch packages in teams and peer evaluate the other teams (last class)

Mode of Delivery:

In Class

Breadth Requirements:

Arts, Literature & Language

Rationale:

The course fills a gap in the Arts Management Program for students who wish to become producers in the creative industries. At the B-level, it complements the focus of VPAB16H3 by exploring the principles and practices of the producer function in management within media companies, social enterprises, creative hubs, and in some types of performing arts presentation venues not covered in VPAB16H3.

Consultation:

DCC Approval: October 5, 2020

RO Approval: October 9, 2020

Resources:

Full-time faculty members will teach this course on a rotation basis. No TA support or additional resources are required for this course.

2 Course Modifications:

VPAA12H3: Audience and Resource Development

Title:

Developing Audience , Resources, and Community Resource Development

Description:

An introduction to the work involved in building essential and sustaining relationships with audiences, funders, and community, and the vital connections between interconnected areas of marketing, development, and community engagement fundraising in the arts and media organizations.

Learning Outcomes:**Previous:**

New: In addition existing learning outcomes for the course, students will be able to: 1. Understand the range of revenue development-related issues in arts management. 2. Understand the importance of the marketing function to a Canadian arts or media organization including how marketing informs and influences arts and media management. 3. Understand the major marketing concepts, key strategic tools, and their practical application including how it related to the cultural sector; the “four Ps” of the conventional marketing mix; internal and external factors affecting the marketing function in the arts. 4. Understand market research and how it is used including how the buyer/consumer decides to purchase. 5. Understand the relationship between programming and marketing including pricing strategies and their effectiveness; and how market research informs the purchasing decisions. 6. Understand the different concepts and theories involved in development strategy; including its management and its impact. 7. Understand the importance of developing strong member, donor, funder, and sponsor relationships. 8. Understand the various ways arts organizations use the arts to engage and foster community; differences between resource development, audience development, and audience engagement (where the principal beneficiary is the arts or media organization), and community engagement (where the intent is to have mutual benefit, for both the organization and community); key theories, philosophies, and models of arts-based community engagement.

Topics Covered:**Previous:**

New: Engaging with and fostering community through the arts; community arts organizations / community-centred organizations / traditional arts organizations using community-focused practices; the ways in which community-engaged practices connect to - and can come in conflict with – other important areas of arts and media management practice (marketing and development).

Methods of Assessment:**Previous:**

New: Methods of assessment are unchanged.

Rationale:

1. The course title and description have been revised to reflect new content added to VPAB12H3 to address the retirement of VPAB15H3; in addition, these changes signal to students the importance of building long-term relationships in Arts and Media Management.
2. The learning outcomes, topics covered, and methods of assessment have been revised to incorporate the community development elements from VPAB15H3, which is being retired effective 2021-22.

Consultation:

DCC Approval: October 5, 2020

Resources:

None.

VPAC15H3: Cultural Policy**Description:**

A survey of the principles, structures, and patterns of cultural policy and how these impact arts and media funding structures, both nationally and internationally. The course will explore a wide range of cultural policy issues, processes, and theoretical commitments underpinning addressing both the subsidized arts, commercial and public media cultural industries sectors, and hybrid cultural enterprises critically exploring the role of advocacy and the strengths and weaknesses of particular policy approaches.

Prerequisites:

[8.0 credits, including VPAA10H3 and VPAA12H3 ~~VPAB05H3~~ and ACMB01H3]or[8.0 credits, including : SOCB58H3 and registration in the Minor Program in Culture, Creativity, and Cities]

Learning Outcomes:

Previous:

New: - Understand and be able to explain the scope of cultural policymaking in Canada, including important concepts, contexts, histories, and theoretical frameworks; - Critically review, analyze and comment on relevant readings, media, and related resources; - Compare and contrast diverse approaches to cultural policy development in arts, media, and culture management - Identify and explain strategies to conduct cultural policy analysis, development, and evaluation in various creative workplaces, including non-profit, social enterprise, government and for-profit teams, and with various publics; - Reflect on and critically assess specific cultural policies, including legislation, provincial and territorial culture action or sustainability plans, and strategies that address cultural priorities and objectives in arts, media, and culture management environments; - Exhibit increasingly savvy handling and application of cultural theory to 'real-life' (actionable) situations, issues, and potentials related to cultural policy in the Canadian arts and media sphere; - Better understand the challenges of and rationale for scholarly citation practice, including recognizing and giving credit to underlying worldviews and theoretical discourses and practices in their own thinking; - Further develop research and writing skills by proposing a research question in an abstract, identifying relevant scholarly and industry resources to synthesize, developing interview questions, and conducting an original interview or informational exchange; - Synthesize knowledge about cultural policy gleaned from guest speakers, case studies, and other examples provided in the course and apply this knowledge to the design of their own group project at the end of the course, using that knowledge, in turn, to constructively respond to their peers' presentations.

Topics Covered:

Previous:

New:

Methods of Assessment:

Previous:

New:

Rationale:

1. The course description and learning outcomes have been updated and revised to better reflect the topics and content covered in this course across the Arts and Media Management field and to signal the importance of critical thinking in cultural policymaking and advocacy.
2. The course prerequisites have been changed so that students have the necessary academic background to succeed in this course

Consultation:

DCC Approval: October 5, 2020

Resources:

None.