



**Creative Arts and Production (CAP) Program
Final Assessment Report & Implementation Plan**

Faculty / Affiliated University College	Inter-Faculty Program via Faculties of Information and Media Studies, Arts and Humanities, and Music
Degrees Offered	Bachelor of Arts (BA)
Modules Reviewed	Proposed Major in Creative Arts and Production (must be completed in conjunction with another Major, Specialization or Honours Specialization module in the Faculty of Arts and Humanities, the Faculty of Information and Media Studies, or the Don Wright Faculty of Music)
External Consultants	Dr. Sarah Bay-Cheng, Dean, School of the Arts, Media, Performance and Design, York University Dr. David Gauntlett, Canada Research Chair, Faculty of Communication and Design, Ryerson University
Internal Reviewer	Dr. Dan Shrubsole, Associate Dean Undergraduate Studies, Faculty of Social Science
Date of Site Visit	July 5-7, 2021
Evaluation	Approved to Commence
Approval Dates	SUPR-U: September 1, 2021 SCAPA: September 8, 2021 Senate:
Year of Next Review	2029-2030

Executive Summary

Overview:

Western's proposed major module, Creative Arts and Production, is jointly offered by the Faculties of Arts & Humanities, Information & Media Studies (FIMS), and Music to provide students with a coherent framework through which they can pursue creative exploration and practice in combination with a major module in any of the three Faculties. Students will have the flexibility to explore a range of production techniques and knowledges across the three Faculties, drawing, for instance, on courses in theatre, writing, music, and digital media, but these elective courses will be situated within a module that foregrounds the ways in which creativity and creative production can be understood as a cultural object, a political practice, and a contested and fraught ideology.

This program is intended for students who would like to combine a commitment to creative production practices with a commitment to academic excellence and community engagement. The working assumption here is that there is growing demand for the proposed combination of broad-based liberal arts training with hands-on practice in creative endeavours. Many students are already combining their modules in A&H, FIMS, or Music with both curricular and extra-curricular opportunities to explore both production and creative practice, but they are doing this in ways that are haphazard, and which lack space for reflexivity, critical engagement, and a more expansive and politically engaged understanding of the landscape of creative arts practice as we enter the third decade of the 21st century. Moreover, in pairing the CAP module with a second Major module in A&H, FIMS, or Music, students will be able to connect their practical creative processes to ideas and issues, which are both discipline specific and interdisciplinary. They will, finally, be able to pursue questions of social justice, representation, and personal and community voice in their critical and creative work. The creative landscape is multi-cultural and multi-vocal; through courses and supervised projects, a reflexive approach to creative practice will prepare students to address each other and the broader population. This critical reflexivity and the opportunities afforded to students in the program will encourage them to consider how questions of difference, including race, gender, class, sexual orientation, Indigeneity, language, nationality, and ability, can inform critical and creative work.

Program Proposal Preparation and Review Process:

As per the process outlined in Western's IQAP, a collaboration of partners across A&H, FIMS, and Music prepared a CAP program proposal submitted in April 2021. In the context of the program proposal preparations, consultations took place with:

- Lisa Henderson, Dean, Faculty of Information and Media Studies
- Michael Milde, Dean, Faculty of Arts and Humanities
- Betty Anne Younker, Dean, Don Wright Faculty of Music
- John Cuciurean, Associate Dean, Undergraduate Admissions and Programs, Don Wright Faculty of Music

- Karen Danylchuk, Associate Dean, Undergraduate Programs, Faculty of Health Sciences
- Kathy Hibbert, Associate Dean of Teacher Education, Faculty of Education
- Tracy Isaacs, Associate Dean, Academic, Faculty of Arts and Humanities
- Lyn Purdy, Associate Dean, Programs, Richard Ivey School of Business
- Christopher Sherrin, Associate Dean, Academic, Faculty of Law
- Dan Shrubsole, Associate Dean Undergraduate Studies, Faculty of Social Sciences
- Brad Urquhart, Associate Dean, Academic, Schulich School of Medicine & Dentistry
- Jeff Wood, Associate Dean, Undergraduate Studies, Faculty of Engineering
- Jeff Hutter, Associate Dean, Academic, Faculty of Science
- Laretta Frederking, Vice-Principal and Academic Dean, Brescia University College
- Laura Melnyk Gribble, Associate Dean, Academic and Research, King's University College
- Geoff Read, Vice-President (Academic) and Dean of Faculty of Arts and Social Science, Huron University College
- Glen Tigert, University Registrar, Office of the Provost
- Lisa Latif, Associate Registrar, Office of the Registrar
- John Doerksen, Vice-Provost, Academic Programs
- Catherine Steeves, Vice-Provost and Chief Librarian, Western Libraries
- Educational Policy Committee, Faculty of Arts and Humanities
- Educational Policy Committee, Don Wright Faculty of Music
- Undergraduate Affairs Committee, Faculty of Information and Media Studies

An external review by Dr. Sarah Bay-Cheng, York University & Dr. David Gauntlett, Ryerson University then took place, consisting of the review of the CAP New Program proposal document and a series of Zoom meetings from July 5-7 2021. The external review of the new CAP program was followed by a comprehensive report of findings which was sent to the interim program director and the Associate Deans of the three associated faculties for review and response. These formative documents, including the new program proposal document, the external reviewer report, and the faculty and program responses, have formed the basis of this summative assessment report of the new Creative Arts and Production Program.

The external reviewers highlighted a positive overall impression of the proposed program and shared their perspectives on the strengths, issues for consideration and resulting recommendations, as presented in the following sections.

Significant Strengths of the Program

The following program strengths are identified in the External Consultants' Report:

- The CAP program builds on Western's distinctive approach to delivering excellent liberal arts education through program modules that students can explore and combine according to their individual interests, goals and capacities.
- The requirements for the program are well articulated with evident care in the design and delivery of the program in its launch.
- The program proposal presents a compelling structure in which students gain expertise in core creativity courses, with exposure to a broad range of disciplines and approaches that are more deeply targeted in their "home" module.
- The proposed structure is well designed to meet the objectives of the program and potential student interests.
- The program structure is designed to give students significant choice and flexibility, which will add to its overall quality and appeal for those students who can assemble their own pathway with confidence.
- The integration of opportunities for students to pursue questions of social justice, representation, and personal and community voice in their critical and creative work.
- The use a broad range of methods of assessment.
 - o An emphasis is placed on an evaluation of the creative process, instead of the final product.
- Affiliated faculty members show an impressive and broad range of expertise in the fields addressed by the CAP program. Integrating expertise from three faculties creates a deep pool of talent to draw upon.

Opportunities for Program Improvement and Enhancement

The external reviewers recommended that the following elements be considered:

- Lack of clarity and agreement around the purposes of the program across stakeholders.
- Lack of clarity regarding how students will progress meaningfully through the program and the type of dedicated guidance that will support them.
- Details about specific preparation in technical production skills.
- The program's capacity to respond to student interest and distribution across the various areas of the module. For example, what happens when interest is not evenly distributed?
- Clarity regarding policies on "double dipping" or how course credits are counted in both the faculty module and CAP, i.e., whether a single course can fulfill two module requirements.
- Attentiveness to EDI in program content and when collaborating with community partners.

- The “hands-on” opportunities in the CAP program seem to come in quite self-contained electives which might make a student’s journey of continuous and cumulative growth more difficult.
- Lack of clarity regarding how faculty experience and research interests intersect with the delivery of production and commercially oriented courses.
- Equitable student access to the full range of technologies and learning outcomes regardless of their individual resources.

Summary of the Reviewers’ Key Recommendations and Department/Faculty Responses

It was noted in the Faculty response “that the New Program Brief that the examiners used to review the CAP program only had an abridged version of the SCAPA document introducing the new program. The information in Appendix 1, which included the names and 50-word calendar descriptions of all Creative Arts courses being introduced as part of the module, was missing, and there was no other place in the document where the reviewers had access to that information. Despite only having titles and rough lists of assessments, based on their conversations and the overall brief, the reviewers concluded that ‘the proposed structure is well designed to meet the objectives of the program and potential student interests’ and that ‘the program appears well positioned to support the success of its students’ (p.6). There are several places throughout the external reviewer report where the absence of the information in Appendix 1 shapes the concerns and recommendations raised.

Reviewers’ Recommendations	Decanal and Program Responses
<p>1) To ensure clarity in the program and to deliver most effectively on its commitments, we recommend that the relevant importance of each of the dimensions of the program be clearly communicated to students, faculty, and external partners (p. 2).</p>	<p>We would like to emphasize that the different scenarios or versions of the program that the reviewers identify on page 2 (Is CAP a program which explores creativity as a distinct subject of study? Is CAP a set of opportunities for students to pursue production skills? Is CAP a chance to learn practical skills to succeed in the contemporary creative industries?) are not mutually exclusive. As they suggest, the relative emphasis of each of these varies across different stakeholders, and we would argue, that is perhaps to be expected, especially at this stage in program development, and given the interdisciplinary nature of the program.</p> <p>we see that rather than an either/or understanding, which narrows the program to one of these three approaches and areas of focus, the flexibility of the CAP program provides students with an opportunity to, potentially, leave with elements of</p>

	<p>all three aspects that were identified. While the verbal descriptions of the program the reviewers heard may have varied, we believe that the brief and program learning outcomes and structure are quite clear about how the program brings these three elements together. Creativity as both a theoretical and practical object of study forms a flexible but stable core of the program that also occasions opportunities for students to build the skills identified in the other two aspects identified above, depending on the choices they make as they work their way through the electives available to them. It is important, however, as the reviewers note, that “students will benefit from clear communication” (p. 2) in order to ensure that “student expectations are fulfilled rather than frustrated” (p. 8), and careful messaging about the program will be built into both program promotion and student counselling to forestall this potential frustration.</p>
<p>2) That progression within the key CAP courses be clarified to show how courses in the module build on previous courses (p. 5, 13).</p>	<p>Each CA course syllabus will list learning outcomes that tell students what skills they will acquire in the course and how those skills relate to the first, second, and third year.</p> <p>Each CA course syllabus will list learning outcomes that tell students what skills they will acquire in the course and how those skills relate to the first, second, and third year. The program will build in exercises in the two required courses in year two and year three that will help students gain practice in developing and applying production skills while also becoming aware of, and starting to develop collaborative practices.</p>
<p>3) That connections with creative industry partners be made explicit (p. 3).</p>	<p>The CAP director has been meeting with members of the London Economic Development Council, in addition to the brief list of organizations outlined in the proposal, to discuss internships and other experiential learning opportunities for students and will continue to build on this relationship. The director will also liaise with Western’s Internship Program in other to develop this aspect of the program. We have already identified the required courses, especially CA 4200, as places where industry professionals may be involved with mentoring students.</p>

<p>4) That specific technical production skills taught within each course (p. 5) and the level of hands-on work within each course (p. 8) be communicated clearly and that the program might possibly require a minimum number of technical courses for the module (p. 8).</p>	<p>Each CA course syllabus will specify the technical production skills taught within the course, along with providing a clear outline of the hands-on, practical assignments.</p> <p>Regarding the articulation of technical skills taught within non-CA courses in the list of electives in the Faculties of Arts & Humanities, FIMS, and Music: these courses have or will have their own syllabi, and the CAP Director can provide course counselling for CAP students wishing to learn more about the technical skills taught in those courses.</p> <p>The program is designed so that at least 4.0 of the 6.0 credits taken as part of the module will have a production focus, though 2.0 of these courses will vary from student to student, depending on the non-CA CAP electives they select. The CAP Program Committee and the Program Director, in conjunction with the Associate Dean of the host faculty, will review non-CA CAP elective course syllabi to ensure an appropriate level of production for inclusion in the module.</p> <p>The suggestion of a possible requirement for a minimum number of technical courses for the module will be taken under consideration during the inaugural year of running the program and may be implemented once the program has passed two or more years.</p>
<p>5) That course “clusters” or “defined pathways” be instituted as the program develops (p. 6).</p>	<p>As the program develops, we will be able to get a sense of how courses cluster together to form meaningful units within the module. The program director will consult with the CAP Program Committee, Associate Dean Undergraduate, and faculty members teaching the non-CA electives to gather information on how best to designate appropriate clusters that will facilitate students’ progress through the degree program.</p>

<p>6) That EDI issues will be foregrounded in course syllabi, in reading lists, and in the program (p. 7); that the program will ensure that guest speakers come from diverse backgrounds (p. 7) and will proactively seek connections with racialized and other underrepresented groups (p. 7) to facilitate shared research symposia and creative performances that highlight EDI issues (p. 8).</p>	<p>The program director will work with faculty to ensure that CAP core courses incorporate issues of gender, sexuality, intersectionality, race, colonization, and decolonization. The program will help both faculty and students to navigate difficult conversations, to gain intercultural skills, and to emphasize historically underrepresented and marginalized creativity and scholarship, taking non-traditional approaches to knowledge and inclusion. Students will be encouraged to develop multiple ways of demonstrating knowledge in written assignments, oral presentations, performances, visual work, experiential and independent work, reflections, and collaborative group projects. The diversity of assignments creates space for students who come from non-traditional backgrounds. The program will give students the opportunity to consider creativity in its historic, local, and global contexts in courses that take a decolonial and anti-racist approach to learning. In addition, the program will emphasize the importance of social justice, noting ways in which cultural production is intrinsic to many cultures in forging resistance to dominant narratives, such as those inflected by colonial and racist, heteronormative and cis-sexist, and ableist ideologies.</p> <p>Space and resources will be devoted to BIPOC students and visiting guest speakers will be drawn from BIPOC communities, from such Western resources as the Indigenous Initiatives office, and will include artists who adopt challenging and non-traditional creative practices. To ensure that we are hearing students' voices and addressing their concerns, we will consult regularly with Western student council groups such as the Black Students' Association, the Indigenous Students' Association, the Muslim Students' Association, Pride Western, and Active Minds Western. The program will work towards respect for and development of non-Eurocentric ways of learning, while aiming to make all students of diverse backgrounds feel welcome, confident, and valued. Core courses will redefine what constitutes "knowledge" by foregrounding non-Eurocentric epistemologies and methodologies and will encourage students to</p>
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	develop the skills needed to engage in the world as socially just, aware, and anti-racist citizens.
7) That “Care should be taken to ensure that students have equitable access to the full range of technologies and learning outcomes regardless of their individual resources. Further, if video and media production are intended to be increased with the addition of the CAP program, the equipment dedicated to the MIT undergraduate courses (listed as “Undergraduate Equipment”) will likely need to be increased. This is also true for the 3 Adobe editing suites, although it is not clear whether their current usage meets demand or if there are expansion plans” (p. 11).	We have already met with Robert Glushko at Weldon Library regarding the new multi-media workshop and performance space that forms part of Western Libraries’ Space Master Plan. This new resource can be added to the existing studio and digital media resources currently available at FIMS, the Faculty of Music, the Department of Visual Arts, and Film Studies. Robert is enthusiastic about the possibility of courses, workshops, installations, performances, and exhibitions being held in the new creative multi-media space at Weldon. The CAP director and core faculty members will be part of the planning working group for Phase 2 of the Western Libraries’ Space Master Plan, starting in August 2021.
8) That courses “[focus]on a few key project-based modes of assessment and deploying these strategically and sequentially throughout the program” (p. 9) and that there is stronger differentiation among course titles, such as “Creativity in the 21 st Century” and “Creativity and Production in the Digital Era” (p. 13).	The program director is currently consulting with faculty teaching CAP courses this coming academic year and will continue to discuss modes of assessment as the courses are developed. We will ensure that the course titles and descriptions clearly differentiate between courses and show precisely what the focus and expectations will be for each separate course.
9) Consider examining possible discrepancies between faculty policies on how course credits are counted (p. 6).	With regards to the identification of different expectations across Faculties related to academic procedures and policies, and the need to have a mechanism in place to monitor and resolve these in a way that does not confuse students or build in structural unfairness across the different units. The Associate Deans of the Faculties will work with academic counselling staff in each of the units to identify and resolve these issues.

<p>10) Consider resources on Entrepreneurship available through Student Experience that may be useful to the program and its students.</p>	<p>With the recent launch of the Morrisette Institute for Entrepreneurship at the Ivey Business School, we do note that there are opportunities for cross campus initiatives and we expect that CAP students will explore these options, especially during their upper years in the program. As well, we have been in discussion with Eric Morse, a faculty member at Ivey who has been spearheading the development of a certificate in Entrepreneurship that would be available to students across Western. The structure of the CAP program, with 1.0 year 4 courses taken as part of the Capstone experience, aligns with the current structure of the proposed entrepreneurship certificate, which will enable students who are interested in adding this certificate to do so.</p>
<p>11) As the institution has opportunities for new faculty hires, we recommend that the University work explicitly to diversity the faculty” (p. 7-8).</p> <p>We recommend that another full-time permanent position be appointed to the program within the next 2-3 years to ensure continuity and consistency for students in the program’s first cohort. In the near term, the program may wish to consider a dedicated artist- or designer-in-residence, who can provide perspectives and material not currently offered” (p. 10).</p>	<p>The possibility for future faculty hires to support the CAP program will be part of the Deans’ discussions in their APF planning and joint conversations with the institution. The Faculties agree with the recommendation that future faculty hiring, particularly in conjunction with CAP, prioritize faculty diversity and inclusion. Finally, we express our support for the recommendation that Deans and Faculties consider developing a creative producer-in-residence program to augment the diversity of perspectives and opportunities in the CAP program and across the three units. After Michael Kim, incoming Dean (August 1, 2021) of the Don Wright Faculty of Music has gotten his bearings, Deans from the three Faculties will explore how such a program might be funded and sustained across participating units.</p>

Implementation Plan

The Implementation Plan provides a summary of the recommendations that require action and/or follow-up. The program director, in consultation with the Associate Deans and Deans of the three faculties will be responsible for monitoring the Implementation Plan. The details of progress made will be presented in the Deans' Annual Report and filed in the Office of the Vice-Provost (Academic Programs).

Recommendation	Proposed Action and Follow-up	Responsibility	Timeline
To clearly communicate to students the program objectives, clustering of courses, technical skills and resources (e.g., rooms, equipment) available	Will be incorporated into recruitment and advising materials	Program Director	Fall Preview Day 2021
That EDI issues will be foregrounded in the courses and program.	Will be done communicated via course outlines, reading/video/music lists, and invited course speakers. Promotional materials will be sensitive to EDI issues (e.g., pictures of diverse student body)	Program Director	September 2021 and ongoing
Increase accessibility of technical lab space (e.g., video and media production) and ensure adequate availability of software licenses.	Already working with Western Libraries to lab provide for space and equipment as part of the Weldon renovations. Budget requests to Deans will identify software needs	Program Director, Western Libraries and budgetary support from relevant Deans	August 2021 and ongoing budget support
Ensure that project-based courses are strategically placed within the program and offer diversity of learning formats.	Consult with relevant faculty to ensure strategic implementation of capstone/fundamental learning experiences	Program Director	September 2021 and ongoing

<p>Consider partnering with Student Experience Office to explore resources on Entrepreneurship/Internship opportunities.</p>	<p>In progress. Explore opportunities for internships and coop placements among private, government and voluntary organizations</p>	<p>Program Director and Student Success Centre</p>	<p>September 2022</p>
<p>Hire an adequate level of faculty to support program as it grows and ensure that it is a diverse complement. At least one full-time permanent position is recommended in the next 2-3 years.</p>	<p>Provide funds for new hires and ensure EDI principles are used in hiring processes</p>	<p>Program Director, Deans and Faculty Relations</p>	<p>Ongoing</p>