



**Ryerson  
University**

# Letter of Intent

## Undergraduate Degree Program

### Bachelor of Fine Arts, Professional Music

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

**March 9, 2018**



**creative  
INDUSTRIES**  
at FCAD



**SCHOOL OF  
PERFORMANCE**  
at FCAD



**RTA**  
SCHOOL OF  
MEDIA  
At FCAD



**Ryerson  
University**

**Faculty of  
Communication  
& Design**

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## 1.0 Executive Summary

The Faculty of Communication and Design (FCAD) proposes to establish a new undergraduate program leading to a Bachelor of Fine Arts in Professional Music. The Ryerson Professional Music (RPM) is a music industry program on the one hand, and a music recording and live event production program on the other. At its core, the program nurtures an appreciation and understanding of music and fosters creativity and leadership. This program is intended for students who are passionate about music and who want to succeed in music-related careers as producers, performers, managers, entrepreneurs, and engineers.

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

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

The program has been designed to take advantage of the unique interdisciplinary strengths of existing programs within the Faculty of Communication and Design (FCAD). FCAD is home to Canada's premier post-secondary schools for the creative and cultural industries, and three FCAD schools – the School of Creative Industries (CI), the RTA School of Media (RTA) and the Ryerson School of Performance (Performance) – propose to jointly establish this new undergraduate program leading to a Bachelor of Fine Arts in Professional Music (RPM). This program will be jointly delivered by CI, RTA, and Performance, building on existing competencies and curricula within the programs. The Professional Music program will be administered by CI, with curricular delivery shared between the three participating schools.

Canadian postsecondary institutions have traditionally separated the focus on music education into two streams. Traditional music degree-granting programs have followed a conservatory training model mostly within university faculties, while the technical studies of music production, recording and business have been relegated to college diploma programs.

This program is distinct and timely because it focuses on aspects of music creation, production, and distribution not covered at Canadian postsecondary institutions at the university level—namely, the

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

entrepreneurial, creative and technical contexts and skills of modern music. Ryerson is a leader in blending traditional education with new technologies and experiential opportunities into program offerings. The study of sound synthesis, home recording, live event performance production, and modern DIY business techniques, will resonate with young talented students eager to find their own approach within a degree-granting university.

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

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

Live musical events account for a growing share of profitable activity within the music industry. In 2015, live music companies and the resulting tourism activity generated by events contributed nearly \$1.2 billion to Ontario's GDP. Live music companies directly accounted for a total of 7,300 full-time equivalent jobs in Ontario in 2013. Furthermore, live music represents a substantial growth area of the music industry, for which the Ryerson Professional Music Program will directly prepare students for jobs: most live music companies expect up to 14% revenue growth over the next two years, while some predict growth of 25% or more over the same period. The majority of live music businesses list "Skilled labour to hire" as having a "positive" to "very positive effect" on this anticipated growth, meaning that skilled labour – including engineers, producers, managers – will have a high impact on achieving that growth.<sup>4</sup>

Strong demand for more music-focused courses already can be seen among students currently enrolled in CI, RTA, and Performance, and from current applicants for an education that leads to music media as a future profession. Existing "Business of Music" 1 & 2 courses offered by RTA are in high demand by students in both RTA and CI. The CI talent management courses are extremely well subscribed: for example, CRI 530 Talent Management will be offered in both terms in 2016/2017 to accommodate demand. There are also currently several music-based clubs at Ryerson including the active and popular

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<sup>2</sup> Ontario Media Development Corporation. *Industry Profiles: Music 2015-2016*. Retrieved November, 2016, from [http://www.omdc.on.ca/collaboration/research\\_and\\_industry\\_information/industry\\_profiles/Music\\_Industry\\_Profile.htm](http://www.omdc.on.ca/collaboration/research_and_industry_information/industry_profiles/Music_Industry_Profile.htm)

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

<sup>4</sup> Nordicity. *Live Music Measures Up: An Economic Impact Analysis of Live Music in Ontario*. Music Canada, 2015. Retrieved March, 2017 from <https://musiccanada.com/resources/research/live-music-measures-up>

student-run group, Musicians@Ryerson. The Music Den at the Transmedia Zone, launched in 2016, has already made a contribution to Zone Learning at Ryerson, through supporting students and community members with mentorship and resources, and also through holding unique events with industry leaders.

The program benefits from the existing infrastructure. Media and business management courses are already in the curriculum and the expertise of current FCAD faculty members. The program is conceived as an interdisciplinary B.F.A. for students whose career pursuits align with professional music positions. 2 or 3 additional RFA positions will be necessary to manage newly designed RPM core curriculum courses and other specific in-demand areas including event production, digital recording, and live performance.

The rapid growth of new music media platforms, business models and technologies have created demand for graduates with general digital media competencies and knowledge of management, business practices, and entrepreneurship.<sup>5</sup> Therefore, the program aims to create well-rounded graduates who have the ability to combine all these facets of the music media industry while becoming specialists in their preferred area.

The goal of the program is to provide students with an academic environment which exposes them to many aspects of the modern music industry. This type of graduate is currently in demand by music businesses, including record companies, artist services companies, publishing companies and management companies. These enterprises range from small businesses to large multi-nationals.<sup>6</sup>

New technologies have been adopted by the music and creative industries at a pace faster than educational programs have been able to adapt. Because of this a skill gap exists across creative fields between the requirements of the employer and the skills of new graduates.<sup>7</sup> The RPM program is focused on creating graduates with the skills required within the current and future landscape of the industry.

The shifting technological and economic music marketplace has created an environment where entrepreneurs have the opportunity to build the next generation of music businesses.<sup>8</sup> This program will be dedicated to preparing these future leaders to create new and exciting cultural products, to build lasting businesses, and to provide employment opportunities for the next generation of creative professionals.

Leaders in the industry and educational fields have expressed interest into the expansion of FCAD's course offerings. Boston's Berklee College of Music and Toronto's Corporation for Massey Hall and Roy

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<sup>5</sup> Canadian Independent Music Association. *Sound Analysis: An examination of the Canadian Independent Music Industry*. February 2013. Retrieved November, 2016 from <http://cimamusic.ca/sound-analysis-canadian-indie-music-sector-hits-the-right-economic-note/>

<sup>6</sup> International Federation of the Phonographic Industry (IFPI). *Global Music Report 2016: State Of The Industry*. Retrieved November, 2016 from <http://www.ifpi.org/downloads/GMR2016.pdf>

<sup>7</sup> Ontario Ministry of Tourism and Culture. Ontario's Entertainment Creative Cluster. 2013. Retrieved November, 2016, from [http://www.mtc.gov.on.ca/en/publications/Creative\\_Cluster\\_Report.pdf](http://www.mtc.gov.on.ca/en/publications/Creative_Cluster_Report.pdf)

<sup>8</sup> Toronto Music Advisory Council. *Toronto Music Strategy: Supporting and Growing the City's Music Sector*. February 2016. Retrieved November, 2016 from <http://www.toronto.ca/legdocs/mmis/2016/ed/bgrd/backgroundfile-90615.pdf>

Thomson Hall have expressed support for this program. These first-class institutions have the potential to become flagship partners with this new program.

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

<b>Bachelor of Fine Arts, Professional Music (RPM)</b>	
RPM is jointly delivered by CI, RTA, and Performance.	A program for those who are passionate about music and who want to succeed as producers, performers, managers, entrepreneurs, and engineers. It is a music industry program on the one hand, and a music production and live event program on the other. The program nurtures an appreciation and understanding of music and fosters creativity. Students receive a well rounded overview of the essential elements of professional music and an introduction to the varied skillset needed to succeed in the industry.
8 Newly designed music focused courses including Modern Music Fundamentals and Digital Music Production.	
50 new students every year, expected to accommodate 160 students at a steady state.	
Admissions through the review of a creative portfolio.	

## 2.0 Consistency With The Mission Of Ryerson

The Professional Music program meets the objectives outlined in the University's 2014-2019 Academic Plan, *Our Time To Lead*. The cross-disciplinary format is in alignment with FCAD's vision of zone-learning, and industry involvement.<sup>9</sup>

The Plan states that, "Ryerson will be Canada's leading comprehensive innovation university, recognized for its high-quality career-related and professional bachelor, master's and doctoral programs and relevant scholarly, research and creative activities."<sup>10</sup> The creation of a first RPM program at the undergraduate level is in line with this goal. The program will launch with strong industry involvement, a solid foundation provided by existing FCAD courses which are recognized as the best of their kind in Canada, and innovative experiential learning opportunities for students that are distinct in Ontario. These factors amongst others ensure that the program will provide the most a unique and first of its kind undergraduate educational experience in Canada.

<sup>9</sup> Ryerson University, Office of the Vice President Academic Provost and Vice President Academic. *Our Time To Lead: Academic Plan 2014–2019*. p. 6. Retrieved November, 2016 from [http://www.ryerson.ca/content/dam/provost/pdfs/RU\\_Academic%20Plan\\_2014\\_PrintFriendly%20\(1\).pdf](http://www.ryerson.ca/content/dam/provost/pdfs/RU_Academic%20Plan_2014_PrintFriendly%20(1).pdf)

<sup>10</sup> Ibid. p. 8

## **2.1 Faculty of Communication and Design (FCAD)**

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

## **2.2 Creative Industries (CI)**

The Creative Industries Program is an innovative, interdisciplinary BA program for the creative, knowledge-based and service-oriented economy that is assuming an ever increasing role in the 21st century. The first such program of its kind in Canada or North America, the Creative Industries program is designed for students who envision an entrepreneurial and management career in media, entertainment, design or the visual and performing arts. Its students are motivated to learn how the creative process functions in these industries and how emerging technologies are reshaping them. They acquire the kind of solid business, communication and management skills that will enable them to build a successful career in these fields. Students from the Creative Industries program have consistently expressed interest in additional music industry courses.

## **2.3 RTA School of Media (RTA)**

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

## **2.4 Ryerson School of Performance (Performance)**

The Ryerson School of Performance (Performance), previously the Ryerson Theatre School, offers a Bachelor of Fine Arts (BFA) degree in three Performance programs – Acting, Dance, and Production. The three programs use a conservatory approach that combines intensive practical training within a multidisciplinary liberal arts curriculum. Students are trained as artists, thinkers, and entrepreneurs capable of launching their own businesses. The problem solving, critical thinking, research, and communication skills that students develop are essential to success in the arts and cultural industries and enrich other facets of their lives. Performance has a nationally and internationally renowned faculty and

staff. The creative activity of faculty and staff within the School – as it relates to the training of students in the studio, theatre, or scene and costume shops – is a key measure of teaching performance and also contribution to the performing arts field. The Ryerson Theatre School was founded in 1971 as an autonomous department within Ryerson University (then Ryerson Polytechnic Institute), but its roots go back to 1950. Performance is well known for the interaction between its students and current arts professionals. The school draws upon the country’s top artists and arts managers to guest lecture, conduct workshops, direct, choreograph, and occasionally to design its senior productions.

### **2.5 The Music Den at the Transmedia Zone**

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

The goal of the Music Den is to offer resources, business advice and mentorship to budding entrepreneurs, producers, engineers, and others who are passionate about creating innovative tools and services for the music industry. The Music Den has a steering committee which includes some of the most influential individuals in the Canadian music industry, including the President of Universal Canada and the president of Massey and Roy Thomson Hall group.<sup>11</sup>

The Music Den supports innovation and entrepreneurship in the music industry in a manner which is diverse and community focused. This framework enables a broad-base of ventures working a wide array of issues to enter into the program. The Fall 2016 cohort of Music Den projects includes; an iPad Musical Instrument, a Blog/Podcast dedicated to Canadian Hip Hop culture, and a mobile music interactive advertising agency.

### **3.0 Program Description**

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

A survey of comparator programs reveals course offerings to undergraduate students in music media, mostly focused on the traditional Bachelor of Music curriculum. These programs require intensive study of musicianship and a chosen instrument. Some Canadian universities offer a B.A. with a major in music but those programs require students to have a considerable amount of traditional musicianship, thoroughly studying skills such as ear training, harmony, and history of western music.

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<sup>11</sup> Ngabo, G. *Ryerson opens music incubator offering support, mentorship for entrepreneurs*. Metro News. May 02, 2016. Retrieved November, 2016, from <http://www.metronews.ca/news/toronto/2016/05/02/ryerson-opens-music-incubator.html>



### 3.1 Alignment with the Institutional Plans of Ryerson and FCAD

This program is in line with the priorities outlined in the University's *2014-2019 Academic Plan, Our Time To Lead*.<sup>12</sup>

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

Priority Two, "Increase SRC Excellence, Intensity and Impact". Toronto is the centre of the Canadian music industry. Currently, there is no modern music industry production undergraduate program in the city. Creating the first of its kind RPM program is Ryerson's opportunity to foster creativity and also scholarly research. Music related initiatives at Ryerson have been very popular and successful. Students have expressed clear demand for music programs and industry leaders have time and again shown they're more than willing to be generous with their time.<sup>13</sup> This program will create increased availability of industry partners thus opening new potential avenues of research on areas noted in the Academic Plan. Areas of research include; digital media, technology, design, culture, creative industries, management, entrepreneurship, and competition.

Priority Three, "Foster an Innovation Ecosystem". The RPM program is built to cultivate innovation and impart the imperative of ecosystem alignment in the creative industries. Business ecosystem alignment is a modern economic philosophy popularized in the early 1990s at Harvard Business School and was introduced in the 1993 Harvard Business Review article titled "Predators and Prey: A New Ecology of Competition".<sup>14</sup> The article states that a business ecosystem is a "economic community supported by a foundation of interacting organizations and individuals—the organisms of the business world... companies holding leadership roles may change over time, but the function of ecosystem leader is valued by the community because it enables members to move toward shared visions to align their investments, and to find mutually supportive roles".<sup>15</sup> Students will work together to support each other and begin the process of building an organic ecosystem through skill sharing and business opportunity alignment. Students will naturally join existing ecosystems within the city and globally because of the focus on industry and community involvement.

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<sup>12</sup> Ryerson University. *Our Time to Lead: Academic Plan 2014-2019, Report To the Senate*. May 2016. Retrieved November, 2016 from [http://www.ryerson.ca/content/dam/senate/documents/Academic\\_Plan\\_Update\\_May\\_2016.pdf](http://www.ryerson.ca/content/dam/senate/documents/Academic_Plan_Update_May_2016.pdf)

<sup>13</sup> The Transmedia Zone. *The Music Den*. Retrieved November, 2016, from <http://transmediazone.ca/musicden/>

<sup>14</sup> Moore, J. F. *Predators and Prey: A New Ecology of Competition*. 1993. Retrieved November 7, from <http://blogs.harvard.edu/jim/files/2010/04/Predators-and-Prey.pdf>

<sup>15</sup> Moore, J. F. *The death of competition: Leadership and strategy in the age of business ecosystems*. 1996. New York: HarperBusiness. p. 26.

Priority Four, “Expand Community Engagement and City Building”. This program is dedicated to experiential learning, zone-learning, industry involvement, and one-of-a-kind educational experiences. This type of pedagogical method must be employed with community involvement and city involvement. Toronto City Councilor Michael Thompson, chair of the Economic Development and Culture Committee, spoke at the launch of the Music Den. He said, “Toronto is already a world-class music city, and our aspirations for growth in this sector are many, as evidenced by the City’s Music Strategy...By supporting emerging entrepreneurs and innovators, and by collaborating with industry partners, programs like the Music Den can encourage the business of music and support an environment friendly to creators”.<sup>16</sup> The launch of the first RPM undergraduate program in Canada is another step forward to supporting the city's music strategy and encouraging the business of music in Toronto.

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

Goal 1. “Ensure we are future-ready in the changing landscape of media and the creative industries.” This programs works to further the objectives of this goal through building on partnerships with the music industry and civic leaders, including Massey Hall and Roy Thomson Hall, the City of Toronto’s Economic Development and Culture division and a wide cross section of industry players. The Music Den is currently functioning to engage with community leaders and the curricular design of the RPM program is committed to these connections in order develop and maintain quality and relevancy in education and course offerings.

Goal 2. “Become the creative and innovation hub for faculty, students and practitioners.” A key tenet of the vision for the FCAD SRC Creative Innovation Hub is interdisciplinarity and promoting connections and natural ecosystems between the FCAD schools. The interdisciplinary nature of the RPM program serves to enhance student and faculty connections between CI, RTA, Performance and also within the wider FCAD and industry context. The RPM curriculum examines emerging trends in creative industries and serves to strengthen FCAD’s SRC commitment to research and creative practice within the areas of “Consumer Experience, Cultural Strategy, and Digital Innovation”.

Goal 3. “Make an impact in our fields and the broader community.” FCAD is building thought leadership as a long-term strategy. The Music Den has been a central part of achieving this goal and has facilitated favourable community support for the launch of this program through engagement with community leaders, musicians, and entrepreneurs. The RPM program will increase the focus on promoting diversity and equity for emerging artists and community members, and new business models that grow or sustain artists, audiences and the industry as a whole.

Goal 4. “Offer a distinct student experience in a world of choice .” Toronto is North America’s third

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<sup>16</sup> FCAD News. *The Music Den launches to support aspiring innovators in the business of music*. Ryerson University. April 28, 2016. Retrieved November, 2016 from <http://www.ryerson.ca/fcad/news-events/latest-news/music-den-launch/>

largest music market and has Canada's largest population of musicians and artists.<sup>17</sup> Within the past five years the city has seen a wave of local-born artists including Drake, The Weekend, and Deadmau5 reach international popularity and acclaim. Canada has yet to establish a preeminent undergraduate institution for the study of contemporary music. The RPM program is well situated to fill this role both geographically and pedagogically. Canada's competitive pricing for international students will mean that the RPM program is a viable option for international students, including those from the US, who are considering attending a world class contemporary music program.

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

### 3.2 Admission Requirements

The structure of the admissions process for the RPM program ensures that the type of students entering the program are uniquely focused on music and is clearly differentiated from students entering CI, RTA, and Performance.

Admissions for the RPM program are based mainly on the strength of a creative portfolio. Applicant's high school grades are considered in context of the strength of the portfolio and the individual student's circumstances. **The program will admit 50 students each year.**

An Ontario Secondary School Diploma (OSSD) or equivalent with a minimum of six Grade 12 U or M courses. Typically, a minimum overall average of 70% establishes eligibility for admission consideration; a minimum grade of 75% or higher will be required in Grade 12U English (ENG4U/EAE4U).

In addition to meeting the academic requirements, applicants are required to submit the following non-academic requirements:

- A. Current resume/curriculum vitae highlighting education, work experience, volunteer experience, and extracurricular activities.
- B. A recorded demo of original recorded material. This demo should showcase the applicant's musical production talents and aesthetic. The demo should be no longer than 5 minutes in duration.

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<sup>17</sup> Toronto Music Advisory Council. *Toronto Music Strategy: Supporting and Growing the City's Music Sector*. February 2016. Retrieved November, 2016 from <http://www.toronto.ca/legdocs/mmis/2016/ed/bgrd/backgroundfile-90615.pdf>

- C. A maximum 600 word written essay which documents the creative processes behind the composition and production of the demo, and explains the reason why it showcases the applicant's talent and technical proficiency.
- D. A maximum 600 word written essay on an issue regarding music production, the music industry, live music, music technology or any other musically related subject important in the 21st century digital landscape.

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

### 3.3 Curriculum Structure

Students are enrolled in a common core curriculum, the foundation of which scaffolds to create the program focused on the skills necessary for professionals in the modern music industry. This structure provides students with a multidisciplinary background in conjunction with their chosen areas of specialization.

Prerequisite studio-based courses throughout the four years of the program in addition to a required summer internship provide students with a rich industry-focused experience which is currently unavailable in the Canadian post-secondary landscape.

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

The program consists of a 40 course curriculum that is designed to impart core competencies and core knowledge in the theoretical frameworks and fundamental production skills appropriate to the music industry. Courses consist of existing CI, RTA, and Performance offerings in addition to 8 new courses. The remaining portion of the program consists of FCAD electives, TRSM courses, Ryerson Department of Philosophy and Music courses and Liberal Arts electives.

The Ontario Universities Council establishes the protocol for new program approvals and guidelines for University Undergraduate Degree Level Expectations through the Quality Assurance Framework<sup>18</sup>. Our Time to Lead, Ryerson's official academic plan is in accordance with the Institutional Quality Assurance

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<sup>18</sup> Ontario Universities Council on Quality Assurance. *Quality Assurance Framework*. Oct. 2016. Web. Retrieved Feb, 2017. <http://oucqa.ca/framework/1-2-quality-assurance-in-ontario/>

Process which is informed by the Ontario Universities Council and implemented by Ryerson's Academic Vice-Provost and Director of Curriculum Quality Assurance. The Ryerson Bachelor of Fine Arts, Professional Music program is designed to reflect and further the goals of Ryerson, FCAD, and Ontario's University Undergraduate Degree Level Expectations (UDLEs). During the curriculum development stage of this proposal the UDLEs will be consulted to ensure the highest quality course design.

### **3.4 Learning Outcomes**

A student in the Ryerson Professional Music program will obtain the following skills and learning outcomes:

1. In-depth understanding of digital music production and creative production requirements and the application of those principles.
2. Basic understanding of relationship between melody, harmony, and rhythm, the fundamental aspects of musicianship, and the application of those relationships in a digital music production context.
3. In-depth understanding of music and media business practices including administration, management, sales and marketing and the application of those principles.
4. In-depth understanding of digital media production skills and requirements and the application of those principles.
5. In-depth understanding of entrepreneurial practices, risks, and opportunities and the application of those principles.
6. Professional verbal, written and other media related communication skills including critical thinking skills, self-awareness and the ability to recognize and analyze ethical problems and to effect practical solutions.
7. Sensitivity and openness to diversity in terms of people and cultures, with specific focus on issues of equity and inclusion in media and the music industry.
8. Appreciation for the cultural and economic forces which have shaped the media and music industry in Canada and around the world.

CI, RTA, and Performance have selected applicable core courses with which to provide students a foundation in the theories, principles and practices of media production and business management. These courses provide students with theoretical perspective, hands-on production experience, written, oral and digital communication techniques, and business practice skills. Lectures, workshops, tutorials and fieldwork ensure instruction that is career-oriented and experiential.

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

### 3.5 Description of Program Content and Delivery

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

- 1) 10 prescribed courses, (RPM) Ryerson Professional Music (Table 2 & 3)
- 2) 10 prescribed courses, (CI) Creative Industries (Table 3)
- 3) 6 liberal arts courses, 2 or 3 (LL) lower-level and 3 or 4 (UL) upper-level
- 4) 6 elective courses, Open Elective Table or FCAD Electives
- 5) 2 business courses, Ted Rogers School of Management Business Module
- 6) 2 elective courses, (MUS) Department of Philosophy and Music
- 7) 2 elective courses, Ryerson School of Performance
- 8) 2 elective courses, RTA School of Media

\*Summer Internship

This this program develops the core competencies for critical thinking, oral and written communication, use of new technology platforms and basic production capabilities, business management, collaboration and cross-functional teamwork, research design and methodology. The courses move from Introductory to Reinforcement to Advanced levels and are balanced to prepare students for careers in the creative industries and/or to move on to graduate studies. This curricular design follows the “three levels of inclusion” cited in The Ontario Universities Council Quality Assurance Framework<sup>19</sup>.

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

Students entering this program receive a mixed course delivery which includes lecture, lab, and studio based courses. The program design gives the correct balance of theory and practice based courses that following the guidelines for a Bachelor of Fine Arts designation. As students move through the program, increased amounts of lab and studio based courses and project work enable them to further specialize in

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<sup>19</sup> Parson, Bob. *Curriculum Mapping (Undergraduate Program): Description and Instructions*. University of Ottawa. 2010. Retrieved Feb, 2017. <http://ontarioedudevlopers.wikispaces.com/file/detail/Curriculum+mapping+instructions+Undergrad+uOttawa+Bob+Parson+June+2010.pdf>

their chosen field of study and career path. Lab based courses that move from Introductory to Reinforcement to Advanced levels ensure students have the opportunity to complete project based work that is appropriate for a Bachelor of Fine Arts in Professional Music.

### **3.6 FCAD Electives**

CI courses expose students to fundamental business and legal practices and cultural theories and these courses are required in the RPM core curriculum. In addition CI offers many popular elective courses that will benefit RPM Students, these electives include; CRI 530: Talent Management, CRI 620: Live Entertainment and Event Marketing (Appendix 4), and the Business Module offered by the Ted Rogers School of Management to CI students (Appendix 2).

RTA courses provide students with critical learning in digital media theory and production. Courses include; RTA 901 Advertising, RTA 963 Web Design, and a focused module of elective choices designed for RPM students (Appendix 5).

Performance courses enable students to develop key skills and examine the theoretical frameworks required for successful careers in live performance and production. Courses include; THF 316 The Global Stage, THF 325 Musical Theatre, and a focused module of elective choices designed for RPM students (Appendix 3).

### **3.7 Ryerson Electives**

The Department of Philosophy and Music (MUS) will work in collaboration with the RPM program to offer students over 10 music-focused courses. These courses are currently being offered to FCAD students and are popular elective choices. Department of Philosophy and Music course offerings will serve to enhance the RPM curriculum by exposing students to the experienced faculty and their current research. Students are required to take a minimum of 2 courses (Appendix 1).

RPM students are required to take 3 lower-level and 3 upper-level liberal arts courses and have the opportunity to take several Open Electives. In order to ensure relevancy with the chosen path of study and career intentions elective choices are made with the oversight of the program coordinator.

### **4.0 Need, Viability & Comparators**

Many senior employees in the music industry entered the business by accepting entry level positions and working their way up the so-called 'corporate ladder'. This route has become rare because of structural changes that have taken place within the music industry over the past decade.<sup>20</sup> The music industry has been the subject of disruptive paradigmatic changes and audience fragmentation in the 21<sup>st</sup> century. While this has meant more resources directed to niche markets for a lesser return, the upside has been the requirement for more content and content creators.

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<sup>20</sup> Music Canada. *The Next Big Bang: A New Direction For Music In Canada*. September 27, 2013. Retrieved November, 2016 from <http://musiccanada.com/wp-content/uploads/2014/06/TheNextBigBang.pdf>

The next generation of leaders will be entrepreneurs who create their own route to success and in so doing will start companies that employ the creative workforce of the future.<sup>21</sup> The philosophy surrounding distribution models has created questions of how to generate revenue while providing the best experience for musicians, businesses and music lovers. There is much opportunity for experiential and entrepreneurial endeavours. These projects will lead to new business which will capitalize on the current cultural environments both digital and physical.

#### **4.1 Student Demand**

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

Within the past several years RTA, CI, and Performance have been able to accept less than 10% of applicants. The chairs of these departments have stated that applicants frequently express a career interest in music in their applications. There is a demand for music industry production programs which is being met at the college and private college level. Expanding RTA, CI, and Performance to better address student interest in careers in the music industry will yield positive results. It will respond to requests by students for a wider range of music related programs and a more nuanced form of specialization. This program will be the first of its kind offered at a Canadian university and will therefore draw students from across Canada.

#### **4.2 Future Partnerships**

FCAD schools have a long-standing formal and informal partnership with the creative industries, facilitated by thousands of graduates having entered the media industry over the past decades. FCAD schools maintain contact with the industry through Program Advisory Committees, whose makeup is populated by media industry leaders. FCAD schools coordinate and administer seminars and panels throughout the year, featuring Program Advisory Committee members and other industry experts.

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

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<sup>21</sup> Ontario Chamber of Commerce. *Obstacles and Opportunities: The Importance of Small Business in Ontario, 2016*. p. 16. Retrieved November, 2016 from <http://www.occ.ca/wp-content/uploads/2013/05/Obstacles-Opportunities.pdf>



FCAD and Berklee College of Music, the world's preeminent contemporary music school have been in discussion since 2014 to start a collaboration. President of Berklee Roger Brown visited FCAD in 2015, Charles Falzon Dean of FCAD visited Berklee in 2016. In late 2016 or early 2017 Mirek Vana, Berklee head of global partnerships is coming to FCAD to sign a letter of intent and begin work on the collaboration. The details of the partnership are yet to be worked out in specifics but there has been discussions about Berklee providing a 1 or 2 week course similar to the RTA in LA program that is currently in place where students visit UCLA in Los Angeles.

### 4.3 Scholarship, Research & Creative Activity

In 2015 FCAD opened The Allan Slaight Radio Institute.<sup>22</sup> Through financial support from the Slaight Family Foundation the Institute added five brand-new radio control rooms, as well as new audio production suites in a modern, colourful space. The Institute is named after broadcasting pioneer Allan Slaight and the Slaight Family Foundation has for many years provided scholarships and support for creative activity and aspiring Canadian musicians.

The creator of *The Ongoing History of New Music* radio documentary, Alan Cross has been guest lecturing and mentoring students in the role of Allan Slaight Broadcaster in Residence.<sup>23</sup> With the launch of the Music Den initiative, FCAD continues to pursue research and scholarship and is dedicated to creating an environment where creativity and entrepreneurship thrive. While there is a body of academic literature in the area of business management, there is a dearth of scholarly research focused on the music industry. This situation presents an opportunity for both faculty and students in the Professional Music program if a select number of students choose an academic career path.

### 4.4 Market Demand and Societal Need

Ontario's music industry is the largest in Canada and is responsible for 78% of Canada's music sector revenues. As well, 39% of Canada's music industry establishments are located in Ontario.<sup>24</sup> The industry defined as follows precisely matches the potential career paths of RPM graduates.

The industry includes artist entrepreneurs, Canadian-owned record labels and publishers ("indies"), foreign-controlled record labels ("majors"), live music businesses (agents, music managers, music festivals, promoters, and presenters), and music distributors (e.g., radio, streaming services). Supporting the music industry are industry associations, training institutions, and service and technical organizations (e.g., recording studios, music technology companies).<sup>25</sup>

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<sup>22</sup> Himmelsbach, Vawn. *Ryerson's New Radio Institute Connects and Mentors*. Feb 5, 2016. Toronto Star. Retrieved November 2016, from [https://www.thestar.com/life/post\\_secondary\\_education/2016/02/25/ryersons-new-radio-institute-connects-and-mentors.html](https://www.thestar.com/life/post_secondary_education/2016/02/25/ryersons-new-radio-institute-connects-and-mentors.html)

<sup>23</sup> Cross, Alan. *My Ryerson University Lecture on the Future of Radio*. Mar 22, 2016. A Journal of Musical Things. Retrieved November 2016, from <http://ajournalofmusicalthings.com/ryerson-university-lecture-future-radio/>

<sup>24</sup> Communications MDR. *Environmental Scan of the Culture Sector: Ontario Culture Strategy Background Document*. p. 41. Ontario Ministry of Tourism, Culture and Sport. Apr. 2016. Web. [https://files.ontario.ca/books/mcs\\_environmental\\_scan\\_of\\_the\\_culture\\_sector\\_en\\_0.pdf](https://files.ontario.ca/books/mcs_environmental_scan_of_the_culture_sector_en_0.pdf)

<sup>25</sup> Ibid.

In 2014, sound recording companies in Ontario generated \$245.7 million in GDP and contributed 4,125 full-time equivalent jobs (FTEs).<sup>26</sup> Live music companies and resulting tourism contributed nearly \$1.2 billion to Ontario's GDP. In 2013, live music companies directly accounted for a total of 7,300 FTEs and indirectly contributed an additional 3,200 FTEs.<sup>27</sup> Live music represents a substantial growth area and the overall industry is forecasted to experience between 14% to 25% revenue growth over the next two years.<sup>28</sup>

The Ontario Government has committed to a "Live Music Strategy", which includes the promotion of the live music sector and "positions the province as a premier global destination for live music and music tourism".<sup>29</sup> The City of Toronto estimates that music contributed \$700 million to its economy in 2014 and that an estimated 18,500 songwriters, music creators, composers, beatmakers and lyricists reside in the City.<sup>30</sup> The music industry has a larger share of regional employment than New York City or Austin, Texas and given the current economic activity and potential for growth, the City of Toronto has committed to a comprehensive "Music City" strategy and issued the call for more education. This call was reiterated on behalf of the music industry in Toronto, with a recent survey of industry practitioners showing that 92% of respondents in public consultation agreed that music should be a larger part of the education system.<sup>31</sup>

Between 2016 and 2017 general employment activity within the "Art, culture, recreation & sport" sector experienced 30.9% employment growth in Ontario, the second-largest growth segment in the entire labour market behind the "Management" sector.<sup>32</sup> The RPM program is committed to preparing students for management positions within the creative industries and for careers across the art and culture sectors.

Search results during the first quarter of 2017 on generic employment websites yielded a wide range of available entry-level positions that would be suitable for RPM graduates (Appendix 6). These jobs require at the minimum an undergraduate degree and general experience.

The Ryerson Professional Music program will establish competencies and skills in areas relating to digital media and in administration within the cultural industries. Through the combination of the core curriculum, the internship component, and other experiential learning opportunities, graduates of

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<sup>26</sup> Ontario Media Development Corporation. *Industry Profiles: Music 2015-2016*. Retrieved November, 2016, from [http://www.omdc.on.ca/collaboration/research\\_and\\_industry\\_information/industry\\_profiles/Music\\_Industry\\_Profile.htm](http://www.omdc.on.ca/collaboration/research_and_industry_information/industry_profiles/Music_Industry_Profile.htm)

<sup>27</sup> Nordicity. *Live Music Measures Up: An Economic Impact Analysis of Live Music in Ontario*. Music Canada, 2015. Retrieved March, 2017 from <https://musiccanada.com/resources/research/live-music-measures-up>

<sup>28</sup> Ibid.

<sup>29</sup> Communications MDR. *Environmental Scan of the Culture Sector: Ontario Culture Strategy Background Document*. p. 41. Ontario Ministry of Tourism, Culture and Sport. Apr. 2016. Web. [https://files.ontario.ca/books/mtcs\\_environmental\\_scan\\_of\\_the\\_culture\\_sector\\_en\\_0.pdf](https://files.ontario.ca/books/mtcs_environmental_scan_of_the_culture_sector_en_0.pdf)

<sup>30</sup> Toronto Music Advisory Council. *Toronto Music Strategy: Supporting and Growing the City's Music Sector*. February 2016. Retrieved November, 2016 from <http://www.toronto.ca/legdocs/mmis/2016/ed/bgrd/backgroundfile-90615.pdf>

<sup>31</sup> Ibid.

<sup>32</sup> Government of Ontario. *Ontario Labour Market Statistics, January 2017*. Jan. 2017. Retrieved March, 2017 from <http://www.tcu.gov.on.ca/eng/labourmarket/currenttrends/docs/monthly/201701.html>

Professional Music are well prepared to pursue careers in many creative fields, such as advertising, marketing, design, and product development, as well as more traditional roles in the music industry.

#### **4.5 Review of Educational Program Comparators**

There are several undergraduate and diploma programs in Canada that are similar to the RPM program. They offer a range of music courses at the postsecondary level with a range of focus from traditional musicianship skills to other aspects of the industry including engineering and business. Canadian students looking to pursue postsecondary studies in music focused on music recording, live event production, and music business have been served mainly by diploma programs at colleges. A notable exception is Western University.

#### **4.6 Canadian Undergraduate Programs**

Western offers many Bachelor of Arts programs that are musicianship-focused. They also offer programs that are focused primarily on aspects other than musicianship. They offer a 5 year dual program with Fanshawe College which grants a Bachelor of Music degree from Western and a Music Industry Arts diploma from Fanshawe. They offer a B.A. in Music Administrative Studies. They also offer two five year programs with Ivey Business School which grant either a B.A. or a B.M. These programs require a live musical audition or recorded and/or a music theory test for admissions. Western seems to have a sizeable and diverse music faculty that offers both categories of music degree. Western's programs might be of use as comparators for the RPM program.

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

Concordia University offers a Bachelor of Fine Arts program called Electroacoustic Studies, available as both a major and minor. For admission this program requires a portfolio of "recordings representative of your 'sound' art work." Portfolios are judged based on "the amount (and quality) of sound design being done, the kinds of manipulation, the creative way in which the sound is put together." This is notably different from the admissions and audition process of musicianship-focused programs. The RPM program focuses heavily on practical production, sound theory, and composition including music theory.

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

#### **4.7 Ontario College Programs**

In Ontario there are two college programs named "Music Industry Arts" at Fanshawe College and Algonquin College and another named "Music Industry Arts and Performance" at Centennial College. Centennial's program is different from the other programs because it is a three year musicianship-focused

program. The Fanshawe and Algonquin programs include music business courses but focus primarily on sound recording and engineering. During each of the semesters the predominant course is audio engineering production. Both programs also include a range of traditional and contemporary course offerings.

Algonquin includes Music Theory, Business of Music, Personal Presentation Skills, and Music in a Digital Age. Fanshawe includes Music, Writing & Analysis, Artist Development, Music Video, and Social Media & Performance. Both programs require a MP3 recording for admission. These programs are developed on the same model and are of interest because they focus on skills similar to already existing FCAD programs but within a music context.

Sheridan College offers a certificate named "Music Applied to Stage, Screen and Interactive Visual Environments". This program has a blend of musicianship elements and audio recording and business elements. The program description states that incoming students often enter with "either a formal music background or technical experience, but not both." The learning outcomes are different than other programs in Ontario. The first is, "Compose music for at least two of the following: live action dramatic short films, animated short films, live musical theatre or video games." An MP3 demo of performance or compositions is required for admission.

Seneca College offers program named "Independent Music Production" This program is similar to the Sheridan program as it blends musicianship with other aspects of the music industry, requires a MP3 demo, and is a certificate program. The programs focuses on music production and business knowledge. The program's first learning outcome is "operate a home-based recording studio to produce professional quality recordings."

St. Lawrence College offers a diploma program named "Music and Digital Media". This program blends traditional musicianship with a digital media curriculum similar to RTA's. Audio recording does not begin until the third semester out of four total but the program includes graphic design and motion graphics. A recorded performance is required for admission.

#### **4.8 Private Career Colleges in the GTA**

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

These programs cost between \$20,000 and \$40,000 (CAD). These programs have similar curricular design with an intensive 35 to 45-week full-time program with approximately 40 courses. All of these college programs focus around the same subject domains, i.e., audio production, live event production

and business management. One exception is Metalworks which has several instrument-specific 97 week programs which also focus on musicianship in addition to the standard curriculum.

The subject matter covered by the private career colleges programs is the same and/or similar to much of the curriculum design for the RPM program. CI, RTA, and Performance have designed the educational content of the program for the undergraduate level. The difference between the RPM program and private career college programs is that the RPM includes cultural theory and critical thinking requirements. The RPM program provides students with more time with the curriculum, liberal arts courses and electives from other departments and schools within Ryerson. The differences between the RPM program and the private career colleges are enormous in terms of interdisciplinary pedagogical design, in-class time, and exposure to the liberal arts.

### **5.0 Projected Resource Requirements and Implementation Schedule**

The hiring of two new RFA members with expertise in relevant fields is necessary to offer a fully conceived program and to teach newly developed courses. In addition, the program will leverage existing course offerings. Sessional and part-time instructors will fulfill some teaching requirements while maintaining the appropriate RFA to CUPE teaching ratio.

Administrative resources will be allocated from CI, RTA, and Performance on an agreed upon cost sharing arrangement, with an RPM budget allocation towards administrative support to be housed within CI. Additional office space will be required for the new RFA faculty. No new classrooms will be required. The program will make use of existing studio and lab space in the Rogers Communication Centre and other Performance facilities.

The program will commence in the Fall of 2019 in order to allow for curricular approvals and the comprehensive marketing and promotion of the program (Table 4). Factoring in attrition rates and assuming 50 new students every year, the program is expected to accommodate approximately 160 students at steady state.

**Table 1 - New Core Curriculum Courses**

<b>RPM 101 Modern Music Fundamentals 1</b>
Through a combination of lectures and studio workshops students broaden their understanding of fundamental musical concepts. Through a practical framework basic music theory is broadly surveyed. Concepts include diatonic harmony, melody, and basic 4/4 rhythm and how these fundamentals relate to songwriting and production. Studio workshops and self-directed assignments empower students to express their own musical styles, genres and aesthetics while integrating and understanding fundamental music theory concepts.
<b>RPM 102 Modern Music Fundamentals 2</b>
This course continues a practical survey of fundamental music theory concepts building upon Modern Music Fundamentals 1. Concepts include an overview of common rhythms including groove analysis and compound time signatures, melodic structures including scale tendencies and voice leading, and harmonic concepts including root motion and harmonic rhythm.
<b>RPM 201 Digital Music Production 1</b>
Through a combination of lectures and studio workshops students examine foundational skills in digital music production. Introduced through a low-cost, home recording approach fundamental production concepts are surveyed. Concepts include digital audio interfaces, digital audio workstations, recording, editing, songwriting, and production. Studio workshops and self-directed assignments build on these concepts and empower students to advance their own musical projects and reflect on their production style and aesthetic.
<b>RPM 202 Digital Music Production 2</b>
Building on Digital Music Production 1 this course continues the examination of music production skills. The framework of this course includes home-recording, professional settings, and relationships between multiple recording environments. Concepts include digital recording session management, tracking, digital editing, effects processing, mixing, and mastering.
<b>RPM 301 Performance Production 1</b>
Through a combination of lectures and collaborative projects students examine relationships between creative, practical, and business aspects of live music. The course familiarizes students with the logistics and communication processes required to balance stakeholders and manage a successful live musical event. Students choose areas of specific study including performance, lighting, administration, marketing, and mixing and work in groups to produce live performances throughout the term.
<b>RPM 302 Performance Production 2</b>
Building on Performance Production 1 this course require students to have significant involvement with several performances over the term. Students are required to further explore and reflect upon the necessary theoretical and practical skills required for successful live music production.
<b>RPM 401 Masterclass</b>
Students prepare work to share with music industry professionals who offer feedback and provide insight. Students also discuss and analyze overarching issues within the music industry placing them in context of the theories and practices learned in the Professional Music program.
<b>RPM 402 Capstone Project</b>
Students conduct self-directed research into their future career path and develop strategies for making the transition from post-secondary to a career in their chosen field. This course culminates in writing a detailed and practical business plan which can be executed directly after graduation.
<i>Existing Courses</i>
<b>RTA 927 Business of Music 1</b>
This course explores the history of the music business, music industry organization and the roles of record companies, publishers, songwriters, unions and managers. Topics include A and R, marketing, promotion, sales, business affairs, finance and the use of music in film, TV, and advertising.
<b>RTA 937 Business of Music 2</b>
Expanding upon the subject matter of Business of Music I, this course continues the examination of the inner workings of the music recording, publishing and management industries. Students concentrate on business models and practices, in-depth analysis of music industry contracts with a focus on emerging marketing and promotion tools and techniques. Students work concurrently with real artists, developing various marketing artifacts, culminating in a term-end public presentation of their selected artist.

**Table 2 - 4 Year Curriculum Overview**

<b>First Year</b>			
<i>Fall Semester (1st)</i>		<i>Winter Semester (2nd)</i>	
RPM 101	Modern Music Fundamentals I	RPM 102	Modern Music Fundamentals II
RPM 201	Digital Music Production I	RPM 202	Digital Music Production II
CRI 100	Creative Industries Overview	CRI 200	IP Issues in the Digital Age
Liberal Studies	One course from Table A (Lower Level)	Liberal Studies	One course from Table A (Lower Level)
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
<b>Second Year</b>			
<i>Fall Semester (3rd)</i>		<i>Winter Semester (4th)</i>	
CRI 300	Digital Design Studio	CRI 400	Entrepreneurship in Creative Industries
RPM 301	Performance Production I	RPM 302	Performance Production II
Liberal Studies	One course from Table A (Lower Level) (or) One course from Table B (Upper Level)	Liberal Studies	One course from Table B (Upper Level)
Business Course	Ted Rogers School of Management CI Elective	Business Course	Ted Rogers School of Management CI Elective
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
<b>Third Year</b>			
<i>Fall Semester (5th)</i>		<i>Winter Semester (6th)</i>	
CRI 600	The Creative Process	FIN 305	Financial Management
RTA 927	Business of Music I	RTA 937	Business of Music II
Liberal Studies	One course from Table B (Lower Level)	Liberal Studies	One course from Table B (Lower Level)
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
<b>Summer Internship</b>			
<b>Fourth Year</b>			
<i>Fall Semester (7th)</i>		<i>Winter Semester (8th)</i>	
CRI 700	HR Management in Creative Industries	CRI 800	Managing Creative Enterprises
CRI 710	Creative Industries Research Methodology	CRI 810	Studies in Creative Collaboration
RPM 401	Masterclass	RPM 402	Practicum Project

Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective
Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective	Elective Course	CI, RTA, Performance, MUS, FCAD or Open Elective

**Table 3 - Core Curriculum Course Mapping**

<b>COURSE</b>	<b>OBJECTIVE(S)</b>	<b>PROGRAM LEARNING OUTCOME #</b>	<b>INCLUSION LEVEL</b>	<b>Course Format</b>
RPM 101 Modern Music Fundamentals 1	Through a practical framework basic music theory and songwriting techniques are broadly developed.	1, 2, 8	Introductory	Lab
RPM 102 Modern Music Fundamentals 2	This course continues the development of fundamental music theory concepts building upon Modern Music Fundamentals 1.	1, 2, 8	Reinforcement	Lab
RPM 201 Digital Music Production 1	Introduced through a low-cost, home recording approach fundamental digital recording production concepts are developed.	1, 3, 4, 6	Introductory	Lab
RPM 202 Digital Music Production 2	Building on Digital Music Production 1 this course continues the development of music production skills including analysis of the relationships between multiple recording environments.	1, 3, 4, 6	Reinforcement	Lab
RPM 301 Performance Production 1	This course familiarizes students with the logistics and communication processes required to balance stakeholders and manage a successful live musical event.	2, 3, 4, 5, 6	Introductory	Lab
RPM 302 Performance Production 2	Building on Performance Production 1 this course require students to have significant involvement with several performances over the term.	2, 3, 4, 5, 6	Reinforcement	Lab
RPM 401 Masterclass	Students prepare work to share with music industry professionals who offer feedback and provide insight.	6, 7, 8	Advanced	Lecture/Lab
RPM 402 Capstone Project	This course culminates in writing a detailed and practical business/career plan which can be executed directly after graduation	5, 6, 7, 8	Advanced	Lecture/Lab
RTA 927 Business of Music 1	Basic skills music industry skills are developed through historical, theoretical, and practical frameworks.	3, 5, 6, 8	Reinforcement	Lecture
RTA 937 Business of Music 2	Students work concurrently with real artists and concentrate on business models and practices culminating in a term-end public presentation and live musical performance.	3, 5, 6, 8	Advanced	Lab
CRI 100 Creative Industries Overview	Students will explore the advantages and challenges of interdisciplinary study and begin to develop strategies for benefitting the most from their Creative Industries studies.	3, 5, 6, 7, 8	Introductory	Lecture
CRI 200 IP Issues in the Digital Age	Current issues faced by policy-makers related to content use and the exploitation of IP rights will be investigated in the context of their repercussions for creators and creative enterprises.	3, 7, 8	Reinforcement	Lecture



CRI 300 Digital Design Studio	Taking into account current media ecologies, students will learn the basics of graphic design, interaction design, audio/video production and web authoring.	3, 4	Reinforcement	Lab
CRI 400 Entrepreneurship in Creative Industries	This course will nurture the skills and attitudes of nascent entrepreneurs in the Creative Industries to allow them to successfully plan, launch, and manage small firms in the Creative Industries.	5, 6	Reinforcement	Lecture
CRI 600 The Creative Process	Case studies will illuminate the creative process within the Creative Industries in terms of the relationship of creative individuals to the commercial context in which their ideas are developed and delivered.	4, 5, 6	Advanced	Lecture
FIN 305 Financial Management	This course examines the sources and uses of financial resources to facilitate the realization of strategic objectives. This course further develops student knowledge of accounting and finance including essential concepts that drive business success	3, 5, 6, 8	Reinforcement	Lecture
CRI 700 HR Management in Creative Industries	Using case studies drawn from this sector, the course will examine areas such as human resources planning; recruitment, selection and evaluation of staff; training and development; labour relations; approaches to compensation and benefits; relevant legislation and future trends.	6, 7	Advanced	Lecture
CRI 710 Creative Industries Research Methodology	Through practical exercises students will develop the research skills that are required in many careers within the Creative Industries as well as in advanced graduate degrees.	4, 6	Advanced	Lecture
CRI 800 Managing Creative Enterprises	This capstone course builds upon the required Summer Internship. Using research conducted during placement, students will undertake a report that analyzes the management systems of their workplace	6, 7, 8	Advanced	Lecture/Lab
CRI 810 Studies in Creative Collaboration	Applying theories of organizational behaviour, this course uses case studies and role-playing techniques to examine and familiarize students with best practices in collaborative creative work.	6, 7, 8	Advanced	Lab
Summer Internship	Students undertake a work placement in a creative enterprise. Consisting of a minimum of 240 hours of work and monitored the program coordinator, this requirement is intended to give students first-hand, practical experience of the environment in which creative enterprises operate.	6, 7, 8	Advanced	Internship

**Table 4 - Program Development Timeline**

Development Stage	Timeline
<ul style="list-style-type: none"> <li>• Approved to go forward by Dean of FCAD and CI, RTA, and Performance</li> <li>• Reviewed by Provost, Vice Provost Academic and Vice Provost University Planning</li> <li>• Authorized by Provost to proceed to the development stage of a formal proposal</li> </ul>	January 2016 to January 2018
<ul style="list-style-type: none"> <li>• Executive Summary of LOI posted for 1 month to Ryerson community</li> </ul>	March 2018
<ul style="list-style-type: none"> <li>• Development of formal proposal</li> </ul>	April 2018 - May 2018
<ul style="list-style-type: none"> <li>• Approvals of program proposal by School Chairs, Dean, and Academic Standards Committee</li> </ul>	June 2018 - July 2018
<ul style="list-style-type: none"> <li>• Peer Review and Site Visit</li> </ul>	August 2018 – September 2018
<ul style="list-style-type: none"> <li>• Submission of formal proposal along with the PRT Report and responses to Vice Provost Academic</li> </ul>	TBD 2018
<ul style="list-style-type: none"> <li>• Review of the new program proposal by Academic Standards Committee</li> </ul>	TBD 2018
<ul style="list-style-type: none"> <li>• Senate approval</li> <li>• Quality Council approval</li> <li>• Report to the Board of Governors</li> </ul>	TBD 2018
<ul style="list-style-type: none"> <li>• Development of marketing materials</li> </ul>	TBD 2018
<ul style="list-style-type: none"> <li>• Opening of admissions</li> </ul>	October 2018
<ul style="list-style-type: none"> <li>• Program Launch</li> </ul>	September 2019