AGENDA

1. Adoption of the Agenda

2. Approval of the Minutes
   The Minutes of March 11, 2016 have been posted.

3. Business Arising from the Minutes

4. Arts and Science Undergraduate Society Report

5. Dean’s Report

6. Question Period

7. Communications

8. Annual Reporting System – Faculty 180
   Ms. Clark will discuss the new Annual Reporting system – Faculty 180.

9. Arts Graduate Council Curriculum Submission Report – Appendix A – for approval
   Ms. Dickey-Young will move “that the Arts Graduate Council Curriculum Submission Report be approved.”

10. Academic Program Regulations – Appendix B – for approval
    Ms. Bénard will move “that the Faculty of Arts and Science Academic Program Regulations be approved.”

11. Admission Regulations – Appendix C – for approval
    Ms. Bénard will move “that the Faculty of Arts and Science Admission Regulations be approved.”

12. Appeal Regulations – Appendix D – for approval
    Ms. Bénard will move “that the Faculty of Arts and Science Appeal Regulations be approved.”

13. Dual and Second Degree Regulations – Appendix E – for approval
    Ms. Bénard will move “that the Faculty of Arts and Science Dual and Second Degree Regulations be approved.”

14. Report of the Nominating Committee – Appendix F – for approval
    Ms. Fachinger will move “that the nominees being brought forwarded by the Nominating Committee be appointed.”

15. Report of New Offerings of Existing Courses – Appendix G - for information

17. Other Business

Richard Ascough
Chair
Faculty Board

Patrick Costigan
Secretary
Faculty Board
# Graduate Curriculum Submissions – Arts Graduate Council

<table>
<thead>
<tr>
<th>Dept. or Program</th>
<th>Course Number</th>
<th>Change Type</th>
<th>Description of Change</th>
<th>Lead Council Arts/Science</th>
</tr>
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<tbody>
<tr>
<td>DRAM/MUSC</td>
<td></td>
<td>New</td>
<td>New Graduate Program Proposal: Arts Management Graduate Diploma, Master of Arts in Arts Leadership</td>
<td>Arts</td>
</tr>
</tbody>
</table>
NEW GRADUATE PROGRAM PROPOSAL
Submission Form

This template is to be used when seeking approval for new Graduate programs of study leading to a degree. New program submissions must receive the approval of the Graduate Studies Executive Council (GSEC) prior to being externally reviewed. The submission, external review, and the internal response to the review will, as a package, be submitted by GSEC to the secretary of the Senate Committee on Academic Development (SCAD). SCAD will review the proposal and make recommendations to Senate. Academic Units are strongly advised to contact the appropriate Associate Dean in the School of Graduate Studies with any questions that arise during this proposal development. Refer also to the QUQAP website for more information.

NOTE: the textboxes in this template will expand as needed.

Part A – General Summary

<table>
<thead>
<tr>
<th>Name of Proposed Program:</th>
<th>Arts Management Graduate Diploma (Type 3) Master of Arts in Arts Leadership (Type 2)</th>
</tr>
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<tbody>
<tr>
<td>Unit(s):</td>
<td>Dan School of Drama and Music in partnership with the Isabel Bader Centre for the Performing Arts</td>
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<tr>
<td>Proposed Start Date:</td>
<td>May 2017</td>
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<table>
<thead>
<tr>
<th>Contact Information (1)</th>
<th>Contact Information (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name:</td>
<td>Tricia Baldwin</td>
</tr>
<tr>
<td>Title:</td>
<td>Director</td>
</tr>
<tr>
<td>Unit:</td>
<td>Dan School of Drama and Music</td>
</tr>
<tr>
<td>E-mail:</td>
<td><a href="mailto:walkerc@queensu.ca">walkerc@queensu.ca</a></td>
</tr>
<tr>
<td></td>
<td><a href="mailto:tricia.baldwin@queensu.ca">tricia.baldwin@queensu.ca</a></td>
</tr>
</tbody>
</table>

Executive Summary (1 page maximum suggested – Minimum font size 11 pp)

Briefly summarize the rationale for introducing this new program and how it fits with the academic goals of the Faculty/School and the Academic Plan and Strategic Framework of the University. Briefly describe: the educational goals and learning outcomes; internal or external collaboration required to deliver this program; how the relevant stakeholders (e.g. faculty, staff, students) were consulted in preparing the proposal; and additional resources required to deliver this program.

Canada needs visionary, robust and qualified cultural leaders to expeditiously transform the arts sector and the creative economy in a period of complexity and rapid change. Queen’s University can play a critical role in developing Canada’s cultural leadership for the future that embraces innovation and creativity, cultural diversity, vibrant artistic creation and performance, and sustainable business practices.

The Dan School of Drama and Music and the Isabel Bader Centre for the Performing Arts (IBCPA) are proposing the development of both a new Arts Management Graduate Diploma and a Master of Arts in Arts Leadership for students and working professionals who have the passion and acumen for the arts and are seeking opportunities in arts management and leadership. The focus is on developing 21st century leadership and management capabilities. Course work covers strategic planning and...
thinking, a specific focus on comprehensive revenue development in arts marketing and philanthropy, cultural policy, contract negotiations and labour relations, financial and management accounting, and digital entrepreneurship. The Master’s program culminates in a practicum at an arts organization and a rigorous capstone project that enables the student to apply and synthesize the learning garnered throughout this graduate program. The number of online courses will increase over time, as will international partnerships for second term Master’s courses and the final term practicum.

There are a number of unique attributes of these programs that set them apart from similar graduate programs at other universities. Scaffolded upon the existing Queen’s drama, music, film and media, and fine arts undergraduate programs, the proposed graduate programs are designed as laddered credentials in which the student has the choice to complete the Graduate Diploma (Type 3) as a stand-alone graduate credential or to ladder it into the Master of Arts in Arts Leadership (Type 2). Students will be exposed to the expertise tenured faculty (from the Dan School of Drama and Music, Department of Film and Media, Industrial Relations Master’s Program, and the Smith School of Business) as well as experienced leaders in the cultural industries with a focus on best current international practices in the arts. This program focuses on extensive resource development in philanthropy and earned revenue to ensure a vibrant and sustainable future for the arts.

**Academic Goals & Learning Objectives** - The Arts Management Graduate Diploma program is designed to broaden a student’s knowledge of arts organizations and to help them acquire an understanding of business theories and management techniques and their application including those in financial and management accounting, arts marketing, arts philanthropy, strategic planning and leadership, and governance. There is an emphasis on revenue development skills taught by top practitioners in the field, addressing a skill gap and significant industry need (particularly in revenue development) as outlined in the industry research described in Section 9. The program will focus on inquiry-based research, applied learning in live-site analysis and the rigorous exchange of ideas, producing graduate students who are immediately qualified to assume specialized administrative positions with professional arts organizations and who will eventually assume leadership positions. In addition to the content and learning objectives of the Graduate Diploma, students in the Master of Arts Leadership program will receive extended education in arts leadership, cultural policy development, digital technologies leadership, entrepreneurship, and labour law and contract negotiations in this heavily unionized, multi-stakeholder industry. The Master’s program culminates in a full-term practicum in an arts organization and a major capstone project where the student will generate original perspectives that synthesize his/her theoretical knowledge and skills learned in the Arts Leadership graduate courses.

**Consultation & Collaboration** - During the development of this proposal, stakeholders within both the University and industry have been involved, including students, faculty members, Department Heads, the School of Graduate Studies, the library, IT services, arts organizations and employers. This consultation process resulted in the Dan School of Drama and Music partnering with the Isabel Bader Centre for the Performing Arts for the development and delivery of the proposed programs. All stakeholders provided strong support for the programs.

**Resources** - These new graduate programs have been designed to best utilize existing resources. That said, some additional resources will be required (see section 8.2) to support this new Master’s program, course development and student practicum placement within arts organizations.

**Alignment with University Mission & Academic Plan** - The proposed programs are both very much aligned with the University’s Academic Plan. They address Pillar 1. Enhancing the Student Learning Experience: Student Engagement & Skill Development by increasing a student’s opportunity for expanded credentials and experiential learning, integrating enhanced practical training into the delivery of the course content. The proposed programs also address Pillar 2: Disciplinarity / Interdisciplinarity, recognizing the need for expertise within a discipline while strongly encouraging students to make the most of the types of interdisciplinary experiences that ‘contextualize and enrich the disciplinary’ (The Academic Plan, p. 12).
**Part B – Evaluation Criteria**

Part B is to be completed by the Unit/Faculty.

In accordance with Queen’s University Quality Assurance Processes (QUQAP), the criteria should be regarded as the minimum criteria upon which the new program submission will be assessed. Further information can be found in [Queen’s University Quality Assurance Processes](#).

### 1. Introduction

#### 1.1 List the objectives of the program (or programs), specify the program learning outcomes and career paths suitable for graduates holding the new credential [Refer to Graduate Degree Level Expectations (GDLEs), Appendix 1 of QUQAP]

**Who will lead the country’s art organizations?**

*“Too many institutions, from the ROM to Luminato, are relying on interim leaders. Part of the problem is the lack of a system for developing future CEOs… A challenge for anyone searching for arts leaders of big organizations in Canada is that there’s really not a reliable system for educating, mentoring and developing potential leaders…. Canadian cultural organizations frequently look beyond our borders to find the wizards they need in an environment that is brutally competitive and unforgiving.”*  
--- *Martin Knelman, Toronto Star, March 13, 2015*

The approaching retirement of long-standing cultural executives across the entire arts and culture field presents a momentous opportunity for the next generation. However, not enough education, onsite training and succession planning has been undertaken to prepare the next generation to assume positions of leadership in this sector. The result has been a recent series of international hires for major Canadian arts leadership positions, a dearth of trained revenue development specialists in the arts, and a shallow pool of future qualified arts leaders in Canada. Through the development of these programs, Queen’s University can transform this looming challenge into a creative opportunity.

Arts and culture is a major sector in Canada’s economy, contributing $53.2 billion to Canada’s GDP in 2010 (3.4% of Canada’s total GDP). The cultural sector makes up 4% of Canada’s workforce, employing 700,000 workers. (*Statistics Canada, Culture Satellite Account, 2014*). Currently, many senior posts are being filled internationally due to the shallow pool of experienced arts leaders in Canada due to the lack of training, experienced-based preparation and succession planning. This is a major sector, and it offers a host of plentiful career opportunities for the graduates of the Arts Management Graduate Diploma and M.A. in Arts Leadership. These programs address solutions for the growing leadership crisis in the arts created after decades of not adequately preparing for leadership succession in the sector.

The Canadian Government Executive research study, *The Leadership Gap: A call for a national strategy* by Françoise Morissette, recommends that Canada must generate a critical mass of leaders through a strong emphasis on experiential learning. This Master’s program addresses this with the integration of a practicum and capstone project, exposure to current industry leaders around the world, and individual and group projects on live sites.

It is incumbent upon Canada to develop the next generation of arts leaders, and Queen’s new Arts Management Graduate Diploma and Masters in Arts Leadership can provide Canada’s future leaders with the necessary skills and connections to excel in this field, and equip them with the expertise they will need to excel in leadership positions.
Students will study at the new state-of-the-art, multi-disciplinary Isabel Bader Centre for the Performing Arts (‘the Isabel’), and be exposed to the best artists in the world on the Isabel performance series as well as to art at the Queen’s Agnes Etherington Art Centre, which holds over 16,000 works of art with major concentrations of contemporary art, Canadian historical art, Baroque-era paintings of the Dutch Golden Age, and African art. Students will be part of the exciting direction of the Dan School of Drama and Music that will focus on the creation of new Canadian works by top creators. The Master’s program includes extensive experiential learning through a full term practicum and capstone project enabling students to synthesize their course work into real life situations in the arts. As well, the program will be partnering with leading arts recruiters in assisting with practicum placements. The students’ relationships with these recruiters as well as industry leaders could prove helpful to them in their burgeoning careers.

**Laddered Approach of the Diploma and Master’s Degree**

Students may apply for direct entry to either the Graduate Diploma or the M.A. in Arts Leadership. Students may also apply to enter the M.A. in Arts Leadership after successful completion of the Arts Management Graduate Diploma. Applicants must normally apply for admission to the M.A. in Arts Leadership within five years of completing the Graduate Diploma in order to apply courses completed for the Arts Management Graduate Diploma to meet requirements of the M.A. in Arts Leadership. The Graduate Diploma may also serve as an exit point for those who are enrolled in the Master’s program and have completed the four courses that are required for the Diploma but decide not to complete the full Master’s course work including electives and the final capstone project.

**Academic Goals**

The Arts Management Graduate Diploma and the M.A. in Arts Leadership are designed to provide students with a multifaceted understanding of the arts and their environment, and the dexterity of management and leadership skills required. Both the Graduate Diploma and the Master’s program course curricula provide students with opportunities for concrete experience, reflective observation, research skills, group work, and field work with live sites, abstract conceptualization and active experimentation. Students will be exposed to industry leaders and contemporary best practices in the arts and cultural industries.

Graduate Diploma students will gain a foundation of knowledge in strategic planning, arts marketing, philanthropy, governance and financial and management accounting. They will have the opportunity of meeting with top practitioners in the field, and applying their theoretical knowledge through assignments, field studies and in-class simulations.

Master’s students will gain a foundation of knowledge of strategic thinking and planning, cultural policy, arts marketing, arts philanthropy, finance, contract negotiations and labour law, and leadership. Master’s students will have a transformational applied learning opportunity through assignments, in-class simulations, a one term practicum and a capstone project. Through their practicum and final capstone project, the Master’s students will gain practical experience and apply their theoretical knowledge, understand the role of leadership and stakeholders in a multi-faceted industry, observe and analyze problems and solutions in a professional arts setting, interact with arts colleagues in a professional environment and in a wide range of activities, and gain insight into their future role and career interests in the arts.

As a result, the learning objectives and outcomes will be as follows.

**Arts Management Graduate Diploma**

- Students will demonstrate extensive understanding of the arts and their environment and exposure to best practices nationally and internationally. Specifically, students will have a strong comprehension of fiscally responsible and sustainable management and financial accounting and budgeting, strategic
plan creation and implementation, change management processes, critically needed revenue development through strategic and multi-faceted fundraising and earned revenue growth to maximize revenue potential of an arts organization; the role of governance in arts organizations;

- Students will develop both quantitative and critical decision-making skills, the ability to analyze and interpret factors within a multifaceted internal and external environment, and they will be able to apply strategic thinking principles within a mission-based industry, evaluate strategic options, and synthesize information to implement innovative and transformational change;
- Students will be able to conduct effective research in the field of arts management, proficiently practicing core research skills including: identifying significant research questions within their unique work context and explore these questions using appropriate methods, defining the scope of research questions, accessing information using well-designed search strategies, and adapting existing tools or techniques, professional skills and practices to new questions and circumstances;
- Students will communicate new and developing ideas, issues and conclusions, presenting ideas thoughtfully, persuasively and using oral and written language skillfully to communicate with clarity and fluency;
- Students will exhibit a high degree of professionalism, preparedness, clarity and courtesy in interpersonal dealings.

In addition, for the **Master’s Degree in Arts Leadership**:

- Students will demonstrate strategic leadership skills that will focus them on proactively fulfilling the organization’s artistic and public mission within a vibrant and sustainable context;
- Students will demonstrate a high level of proficiency in organizational analysis, internal and external stakeholder research and research of similar organizations in the arts industry to inform strategic goal formulation, all necessary for effective arts leadership;
- Students will hone their abilities to critique aspects of qualitative and quantitative research from a conceptual perspective and to select optimal strategic model designs to assist with problem solving and recommendation formulation;
- Students will have an advanced understanding of Canadian arts policy and government funding, labour law, contract negotiation and occupational health and safety requirements;
- Students will generate innovative and realistic recommendations that further an organization’s artistic mission and societal purpose, applying qualitative and quantitative problem-solving and opportunity identification skills to develop plans that meet the needs of the artists, organization and audience, achieve critically needed revenue development through strategic and multi-faceted fundraising and earned revenue growth to maximize revenue potential of an arts organization and evaluating the impact of strategic options from the perspective of core mission and the artistic, audience, competitive, and financial impact and transformation of proposed solutions to develop the best and recommended course of action.

1.2 **Explain how the learning outcomes will be achieved (e.g. course work, teaching and research seminars, independent research, laboratory and technical training, internships, practica, major research papers, and thesis)**

**Graduate Diploma:**

- Graduate Diploma course work
- Skills Development Seminars with industry leaders
- Group research projects and field studies to enhance approach with experiential learning
- Interviews of /discussions with national and international industry leaders to enable students to integrate course learning with the field experience of practitioners

**Master’s Degree:**

- Master’s degree course work
- Skills Development Seminars with industry leaders. Group research projects and field studies to enable Master’s students to synthesize theoretical work with experience in the field
- Interviews of /discussions with national and international industry leaders to research best practices nationally and internationally
- Independent national and international research projects and field studies
- Multifaceted Capstone Project on an arts organization to apply and synthesize course work, and to generate recommendations for opportunities and issue resolutions.
- Internship/Practicum

1.3 Identify and provide descriptions for any fields associated with the new program(s).
N/A, no fields will be declared.

1.5 Address the appropriateness of the proposed nomenclature (e.g., MA, MSc, MEng).

Arts Management Graduate Diploma: We use the word “management” for this credential to indicate that it prepares students for making administrative decisions in the arts, without implying that those would be at the highest level. As an acronym, AMGD is preferable.

M.A. in Arts Leadership: We use the word “Leadership,” to indicate that we intend to prepare students to take administrative decisions in the arts at the highest leadership level, and through the use of the word Master’s, which, as with other Master’s degrees, indicates mastery of the subject. The MA (Arts Leadership) is transparent in the level of the credential and its focus; similar nomenclature has been adopted for other professional or applied programs (e.g. MSc(PT))

2. Program Regulations

2.1 Admission Standards - Provide the program’s admission standards, including degree, diploma or certificate and course requirements and any other specific standards with reference to the learning outcomes and expectations of the program. Provide the rationale for standards that are in addition to those set by the School of Graduate Studies. If applicable, indicate policies/procedures to encourage applications from qualified under-represented groups (e.g. Aboriginal people, visible minorities or persons with disabilities).

The admission requirements for the Arts Management Graduate Diploma and the M.A. in Arts Leadership are:

- An honours baccalaureate degree from a recognized university, preferably in the creative arts (e.g. music, drama, film, art) or a related field. The minimum acceptable average for admissions to these programs is B+. Students applying from outside of North America whose native language is not English are required to submit TOEFL scores.
- Consideration will be given to highly motivated individuals with documented relevant professional experience who do not meet the B+ requirement.

Applications will be welcome from qualified under-represented groups.

2.2 Language Requirements - If applicable, indicate any language requirements and provide rationale for standards that exceed the minimum set by the School of Graduate Studies.

Applicants whose native languages do not include English must obtain a minimum English language requirement of 88 on the TOEFL iBT test or IELTS Band 7 or higher as per the School of Graduate Studies policy.
3. Program Structure and Requirements

Describe the program under the following headings (where applicable)

3.1 General Program Requirements – Specify the program duration (max 24 months for Master’s; 48 months for PhD), total number of courses, and examinations (e.g. comprehensive, thesis defense, competency) required to complete the degree. Comment on requirements for progress reports, and advisory committee meetings.

The proposed Graduate Diploma is designed as a 4-month program that will commence in May. As described below, the program will consist of 12 units (5 courses) with the majority of the courses scheduled to be delivered during an on-campus residential session in May through August; one on-line course on financial literacy must also be completed during this same time-frame.

Graduate Diploma students have the option of completing the Master’s program, and Master’s program students may receive the Graduate Diploma if they withdraw after successful completion of the summer term courses (i.e. The GDip requirements).

As described below, the proposed Master’s program is 12 month full-time program and will commence in May and conclude the following April. The program will consist of 24 units with the majority of the courses scheduled to be delivered during on-campus residential sessions in May through August. During the Fall semester, Masters students will have the option to study on or off-campus by accessing electives that are delivered on-line or on-campus. During the Winter semester, Masters students will be required to complete a practicum and capstone project on an industry organization. Placements would be facilitated through Genovese Vanderhoof and Associates who are experienced in arts intern placements throughout North America.

**GRADUATE DIPLOMA**

Summer Term (May – August)

Core 12 Units

3.0 units - Arts Marketing (ARTL 801)
3.0 units - Arts Philanthropy (ARTL 802)
3.0 units - Financial Literacy for Non-Financial Managers (MIR 889/ARTL889)
1.5 units - Strategic Planning (ARTL 805)
1.5 units - Strategic Leadership & Governance (ARTL 806)

Skills seminars (non-credit) with industry leaders will be held throughout the program.

**MASTER’S PROGRAM**

5 Required Courses (12 units) - Summer

Awarded Graduate Diploma or Apply to Master’s Program

2 Full Courses* (6 units) Fall

Practicum and Capstone Project (6 units) Winter

Awarded Master’s Degree

*Note: Courses offered in the fall may be 1.0, 1.5 or 3.0 units, therefore the number of courses taken will vary, but the number of total units for that term will not.
The core courses are taken in the Summer term. In the Fall term, students have the opportunity to focus on leadership in a specific art form (e.g. theatre administration, entrepreneurship, cultural policy) or a specific area (e.g. labour relations). In the Winter term, students’ practicum placements take into consideration with their desire to work in a specific art form or area.

Summer Term (May - August) – laddered from the Graduate Diploma

**Core 12 Units**

- 3.0 units - Arts Marketing (ARTL 801)
- 3.0 units - Arts Philanthropy (ARTL 802)
- 3.0 units – Financial Literacy for Non-Financial Managers (MIR 889/ARTL889)
- 1.5 units - Strategic Planning (ARTL 805)
- 1.5 units - Strategic Leadership & Governance (ARTL 806)

Fall Term (September – December)

**Core 3 Units**

- 1.5 units - Cultural Policy (ARTL 807)
- 1.5 units – Contract Negotiations (ARTL 808)

**Electives 3 Units from the following courses**

- 3.0 units - Theatre Administration (DRAM 448/ARTL 820)
- 3.0 units – Creative Entrepreneurship (in development) (FILM 3XX/ARTL 620)

Or a combination of three of the following existing MIR seminar courses (total MIR course offering will vary year to year) complemented by Arts industry leaders/speakers in Skills Development Seminars:

- 1.0 units - MIR 802 Change Management Skills
- 1.0 units - MIR 803 Quantitative Skills
- 1.0 units - MIR 804 Qualitative Skills
- 1.0 units - MIR 805 Labour Relations Skills
- 1.0 units - MIR 806 Human Resource Management Skills
- 1.0 units - MIR 807 Strategic Bargaining Components
- 1.0 units - MIR 808 Team Skills
- 1.0 units - MIR 809 Mediation Skills
- 1.0 units - MIR 811 Occupational Health and Safety

Winter Term (December – April)

**Core 6 Units**

- 6.0 units - Arts Leadership Capstone Project (ARTL 810)

Skills seminars (non-credit) with industry leaders will be held throughout the program.
3.2 **Course Requirements** – In Table 1 below, list core (required) courses (including project or thesis), optional courses (e.g. select X from the following list) and elective courses (indicate level and disciplines). Specify by field (academic plan) if appropriate. Identify those courses that are also offered to undergraduate students and are listed in the undergraduate calendar. Explain the rationale for including them in the graduate program and confirm that at least 2/3 of courses taken to fulfill degree requirements are offered exclusively at the graduate level.

<table>
<thead>
<tr>
<th>Course/Credit (number and name)</th>
<th>(C)ore, (O)ptional or (E)lective</th>
<th>Field (if applicable)</th>
<th>Undergraduate Enrolment (Y/N)</th>
<th>Proposed Instructor(s)</th>
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<td><em>Creative Entrepreneurship (FILM 3XX/ARTL620) (online course in development)</em></td>
<td>E</td>
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<td>Craig Walker, Tim Fort, Tricia Baldwin, Dory Vanderhoof</td>
<td>Drama &amp; Music</td>
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</tbody>
</table>

* These two elective courses are also open to undergraduates. In the case of “Creative Entrepreneurship,” the course is being created with both the MA in Arts Leadership and also the Queen’s Innovation Connector program in mind. In the latter case, undergraduates who have been developing innovative projects through QIC are being taught how to start thinking in self-employed business terms about the promotion of their idea. In the case of the MA in Arts Leadership, the idea is that those who, having completed the Arts Management Graduate Diploma, have already reached a certain level of sophistication about managing an arts organization, will be introduced to a set of skills that would enable them to actually start such an organization rather than merely stepping into an already existing one. In the case of “Theatre Administration,” the undergraduates who take the course have already received extensive training in various aspects of theatre, but are being taught in their fourth year the skills and best practices associated with administration of theatre that have in most cases, been invisible to them until that point. For the Master’s students, the focus will be to take the more general skills they have acquired during the Graduate Diploma and work on the specific application of these skills to the often unique circumstances of theatre management. So in both cases, although students will be coming to the courses with
different interests and skills, they will have arrived in a place where these elective courses may be chosen because they speak directly to articulated needs that the students have discovered in themselves.

<table>
<thead>
<tr>
<th>3.3 Course Descriptions</th>
<th>For each graduate course that is part of the proposed program, provide a calendar description and append the complete course outline including methods of evaluation; also indicate if the course currently exists.</th>
</tr>
</thead>
</table>

For complete course outlines, please see Appendix 1: Course Outlines.

**Basic Course Information**

This Graduate Diploma requires the first five courses listed below. These courses are also required courses for the Master’s Program. These and additional courses included in the program are as follows:

**Arts Marketing (ARTL 801) - 3.0 Units:** Students will apply the principles of audience development, audience diversity, arts marketing and multiple income-generating streams; generate marketing plans; market research; implement all aspects of arts marketing handled in an arts marketing department. This course includes a capstone project which will be a group investigative field study of an arts organization and best arts marketing practices (national and international) that culminates in a final written and oral presentation which will include recommendations to the arts organization being examined. Students will apply the theories and principles of arts marketing and audience development; apply theories and best practices in arts marketing with product, communication, distribution channel and pricing strategies; understand the continuum of audience development and engagement; generate marketing budgets and forecasts using analytics and metrics; and create and implement a strategic marketing plan.

**Arts Philanthropy (ARTL 802) - 3.0 Units:** Students will apply the principles of philanthropy; create campaign structures and implement techniques; plan corporate, foundation, and individual fundraising campaigns using direct response, prospect research; sponsorship and philanthropic selling; patron fundraising, membership programs and major gift donor cultivation programs; grant writing; foundation fundraising, fundraising data base management; annual operating, capital, and endowment campaigns; museum programs and techniques; communication strategies for fundraising; staffing and department structures. Students will understand the continuum of giving, and be able to create a prospect pipeline to move prospects through a process of cultivation resulting in donations; be knowledgeable of current giving and demographic trends and practices in fundraising in a dynamic national and international environment; and develop realistic fundraising goals and plans with a solid understanding of individual, major gift, planned giving, capital gifts, sponsorship, and foundation fundraising.

**Strategic Planning (ARTL 805) - 1.5 Units:** Students will generate an effective and collaborative strategic planning process for a mission-based and multi-stakeholder arts organization; understand a variety of strategic planning tools; gain insight into the principles of governance; become acquainted in leading deep organizational change with change management tools; and be acquainted with a variety and appropriateness of organizational structures. Students will understand the relationships between strategy, planning and execution; develop a strategic and mission-based approach to mapping the organization’s future; improve analytical skills of internal and external environment data and trends; use key performance indicators and benchmarks to evaluate progress on strategic goals; and develop creative planning and problem-solving skills for opportunities and challenges, and develop and implement a strategic plan.

**Strategic Leadership & Governance (ARTL 806) - 1.5 Units:** Cultural leaders drive innovation, attract and foster leadership talent within the organization, and create a successful and vibrant culture to deliver high-impact results. Students will analyze a variety of leadership styles and organizational cultures, and provides skills in leading through complexity and change in a quickly evolving industry. Students will undertake a personal leadership assessment and form their own leadership learning objectives, and will be able to seek career advice from industry leaders. The course provides the insight into governance and board leadership, including legal and fiduciary responsibilities and duties of loyalty and care. Students will engage in strategic thinking, leading organizational change, creating a high-performance...
organization, and collaborative consensus building. They will gain insight into governance and exercising executive leadership that will result in productive and engaged boards and organizations.

**Financial Literacy for Non-Financial Managers (MIR 889/ARTL 889) 3.0 Units**: Students will acquire a foundation of financial and management accounting knowledge necessary for managing an arts organization with fiscal expertise. The structure of the process of accounting will be examined, with particular emphasis on the use, interpretation, analysis and communication of financial statements and budgets. Budgeting, reporting, and Board governance as it pertains to fiduciary responsibilities in a non-profit organization will be studied. Students will understand the elements and procedures of financial reporting, including the balance sheet, income statement, working capital and statement of cash flows; synthesize the major purposes and procedures of budget creation, management, and control.

**Skills Seminars**: with industry leaders will be tied into the above courses, and will enable students to make connections with the leading practitioners in the field.

**M.A. in Arts Leadership**

In addition to the five (5) courses listed above for the Graduate Diploma, students that pursue the Master’s will take the following three courses, for 9 units:

**Cultural Policy (ARTL 807) – 1.5 Units**: This course provides an overview of Canadian cultural policy and its impact on arts organizations. This includes a study of the historical development, formulation and execution of cultural policy in municipal, provincial and federal jurisdictions. Students will focus on the status of the artist through the exploration of institutional and governmental acts, policies, reports, objectives, strategic initiatives and programs. This course includes a research paper comparing Canadian and indigenous cultural policy to other international practices to provide strategic recommendations for future cultural policy development. Students will gain an intellectual grounding in theoretical conceptual frameworks and socio-political approaches to cultural policy; appreciate its public and artistic impact; gain an understanding of its historical evolution; be familiar with granting bodies and processes; government relations; and be able to evaluate the impact of cultural policy on cultural organizational planning and programming. Experiential learning includes the completion of a government grant.

**Contract Negotiations (ARTL 808) – 1.5 Units**: Students will acquire a working knowledge of the rights and needs of artists, artist unions and associations, relevant requirements of labour law, AODA and the Occupational Health and Safety Act, collective bargaining process, and negotiating contracts. Students will learn to plan negotiation approach within a contractual framework, utilize critical analytical thinking within a legal framework, succeed in a team-based environment, learn communication and persuasive skills, analyze financial and other impacts of contractual amendments, create a contract, and present a contract for ratification.

**Arts Leadership Capstone Project (ARTL 810) - 6.0 Units**: Students will be required to secure their own work practicum, and the program has incorporated a budget for Genovese, Vanderhoof and Associates (who specialize in arts placements and who have a track recording in internship placements) to assist them in this process. Students will report to a faculty supervisor from the School of Drama and Music. The practicum / research report represents the culmination of the student’s learning to apply and integrate the knowledge garnered from the program. In addition to obtaining experiential learning within an arts organization, students will write a research project report that will include an in-depth strategic review encompassing artistic vision, audience development, revenue and business development, governance and human resources, financial analysis and the external environment. This research project report will also include recommendations that can contribute to the future success of the organization. Through their practicum, the Masters students will gain practical experience and apply their theoretical knowledge; observe and analyze problems and solutions in a professional arts setting; interact
with arts colleagues in a professional environment and in a wide range of activities; be able to find, analyze, evaluate, select and integrate information using various industry sources and from critical judgements through the preparation of the final research report on an arts institution; and gain insight into their future role and career interests in the arts.

**MIR-802-809, 811-819**

**Analytical Research Skills Seminars - 1.0 Unit each**

Each of the seminars listed below (MIR 802-809 and 811) are designed to provide students with critical analytical, research, and interpersonal skills required of Human Resources and Labour Relations professionals in the workplace. Each seminar meets over a four-week period, and students are required to take three seminars which together will be considered a half-course. Students also have the option of taking three additional seminars, which may be counted as an elective credit.

Additional non-credit skills based seminars will be added for Arts Leadership students to build their knowledge of arts industry associations and unions such as Canadian Actors’ Equity Association, American Federation of Musicians (AFM), ACTRA, IATSE, and SOCAN.

MIR 802 Change Management Skills: Strategies in a period of transition for planning, communicating, team building, stress management, and dealing with difficult people.

MIR 803 Quantitative Skills - Regression, t-tests, ANOVA, and other quantitative models.

MIR 804 Qualitative Skills - Interviews, case study, and other qualitative methods.

MIR 805 Labour Relations Skills - Costing agreements, grievance handling, negotiations, etc.

MIR 806 Human Resource Management Skills

MIR 807 Strategic Bargaining Components

MIR 808 Team Skills

MIR 809 Mediation Skills

MIR 811 Occupational Health and Safety Skills

**Graduate courses that are also offered at the undergraduate level:**

In addition, M.A. students will choose the equivalent of 3.0 units in elective courses from the following. These courses are also (or will be) offered at the undergraduate level, and chosen for this Graduate program to enhance student learning in arts management and entrepreneurship. Graduate students taking these courses will be required to do an additional assignment that synthesizes course content with graduate courses taken in the first term of the Master’s program.

**Theatre Administration (Drama 448/ARTL820) – 3.0 Units:** This course examines a range of administrative and collaborative skills necessary for producing theatre works. Among the areas that will be defined and discussed are marketing, budgeting, fundraising, staffing, and production management. A variety of theatre-producing organizations (commercial, non-profit, university, and community) will be dissected to examine the assumptions which drive production decisions. The nature and importance of a “mission statement” for producing bodies will be stressed, and organizational structures will be analyzed. There will be a particular focus on the relationship between financial and physical resources and artistic
vision. The nature of theatrical production as a larger social force and the outreach potential of theatre pieces will also be explored. Graduate students must complete an additional assignment demonstrating higher level analytical and interpretive skills, applying concepts learned in other Arts Leadership graduate courses.

Creative Entrepreneurship (FILM 3XX/ARTL 620) – 3.0 units: This course will be of interest to students planning to work in creative fields such as the fine and applied arts, design, theatre, teaching, advertising, film/video, music, and publishing. It offers a primer on personal and organizational creativity, and is designed to support students to develop entrepreneurial mindsets. On completing the course students will have a broad understanding of the methods and skills needed for entrepreneurial and intrapreneurial innovation. They will have practiced designing and delivering new creative products, processes, services, and ventures suitable for a range of creative sector businesses and organizations. Graduate students must complete an additional assignment synthesizing course concepts and their own original thinking into a proposed cultural entrepreneurial venture.

3.4 Exam Requirements – Describe the structure of comprehensive and Master’s/Doctoral thesis examinations and supports in place to prepare students.

N/A

3.5 Program Timelines – In a table or figure, summarize the expected progress through the program by term, to degree completion.

Table 2. Expected program progression through to degree completion

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Year 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>W</td>
</tr>
<tr>
<td>5 Courses/12 Units:</td>
<td></td>
</tr>
<tr>
<td>Arts Marketing (ARTL 801)</td>
<td></td>
</tr>
<tr>
<td>Arts Philanthropy (ARTL 802)</td>
<td></td>
</tr>
<tr>
<td>Strategic Planning (ARTL 805)</td>
<td></td>
</tr>
<tr>
<td>Strategic Leadership &amp; Governance (ARTL 806)</td>
<td></td>
</tr>
<tr>
<td>Financial Literacy for Non-financial Manager (MIR 889/ARTL 889)</td>
<td></td>
</tr>
<tr>
<td>Equivalent of 2 full courses/6 Units:</td>
<td></td>
</tr>
<tr>
<td>Creative Entrepreneurship (ARTL 620)</td>
<td></td>
</tr>
<tr>
<td>Theatre Administration (Drama 448/ARTL 820)</td>
<td></td>
</tr>
<tr>
<td>6 Units:</td>
<td></td>
</tr>
<tr>
<td>Arts Leadership Capstone Project (ARTL 810)</td>
<td></td>
</tr>
</tbody>
</table>
### 3.6 Part-Time Studies

If the program is offered on a part-time basis describe how the delivery differs from that of the full-time program and summarize the pathway to completion.

N/A

### 3.7 Progress Evaluation

Describe the frequency and method of monitoring student progress, ensuring timely achievement of milestones, and how progress evaluation will be administered.

These are course-based programs. All for-credit courses will include assessments of student progress, which may include individual and team assignments, projects, presentations, final examinations, and final grades will be assigned in all. The programs are classroom and on-line-based during which complete courses will be delivered and graded. The program director will thus, have frequent indicators of student progress and the ability to intervene in the event that difficulties are identified. For the Master’s degree, specific to the practicum placement and capstone project, the student will be assigned a faculty supervisor.

### 3.8 Other

Comment on any special matters and innovative features (e.g., the program will be fully accredited by Canadian Association of Schools of Nursing).

The aim of the Master’s program is to provide the highest level of training to develop the next generation of arts leaders. The Graduate Diploma will provide training required for arts administration. The quality of the program and its alignment to the needs and demand of the industry will drive success and enrollment. Students will be exposed to the top leaders in the arts and cultural sector, the most current and evolving practices in a period of rapid change. The involvement of top industry leaders will also enhance the reputation of the program, ensure that the program is teaching contemporary arts practices, as well as provide additional connections for the students into the industry that will be especially helpful in career development.

### 4. Program Content

#### 4.1 Explain how the curriculum addresses the current state of the discipline and fields of study.

Canada is facing an increasing leadership succession crisis in the arts. It needs to invest in leadership capacity, as skilled leadership determines success of arts organizations and the sector at large. James Abruzzo describes the causes for the leadership crisis in arts management in his *The Leadership Crisis in Arts Management* paper © 2009 as: a) the need to invest in leadership capacity; b) changing demographics; the largest cohort group of leaders is getting older and retiring; c) the expansion of the sector; the number of not-for-profit organizations continues to grow; d) burnout or less interest in the leadership position within the profession with changing intergenerational expectations of the workplace, and, therefore the dearth of individuals willing and able to step in to fill these leadership gaps; and e) little or no leadership succession planning. Canada Council for the Arts has recently developed its Leadership
for Change program based on its research regarding the lag of leadership skills in the arts required to deal with the current and rapidly changing environment.

Our curriculum responds to this crisis by investing in future arts leaders so that they are equipped with extensive cultural sector knowledge and abilities to transform arts organizations along with informed, realistic expectations in working in an exciting and challenging field comprised of many invested stakeholders. Students will receive advanced training in strategic planning and transformational leadership, financial management, arts marketing and audience development, arts fundraising, contract negotiations, government cultural policy and arts funding, and be exposed to best practices around the world. For Master’s students, experiential learning in the arts workplace is provided to enable these future leaders to apply and integrate their knowledge, synthesize theory with live situations, develop confident interpersonal and persuasive skills, be exposed to top practitioners and best practices in the field, and further develop their leadership plans informed by personal learning in the practicum.

Identify any unique curriculum or program innovations or creative components. If there are internships, fieldwork and/or practical comment on how this experiential component relates to the proposed program of study, how it will be arranged and how the supply of opportunities will meet the program demands.

Graduate Diploma:

The Graduate Diploma is scaffolded upon the creative arts undergrad programs, and includes case studies, exposure to best arts practices around the world, industry interviews and projects on live sites that enable students to synthesize their course work with real life situations.

MA Arts Leadership:

The Master’s program will focus on applied learning through: a) the arts leadership capstone project, b) field visits and studies in the arts marketing, arts philanthropy, and strategic planning courses, c) in-class simulations (contract negotiations), d) case studies, and e) a practicum work placement. Students will have the opportunity to cultivate relationships within the arts and culture community by interviewing industry leaders and specialists, board members and donors, and working on projects with professional organizations such as museums, galleries, theatre companies, performing arts venues and festivals.

The Arts Leadership Capstone Project (ARTL 810) and the full-term practicum is an advanced experiential, student-driven learning initiative that enables the student to scaffold new and original perspectives during his/her practicum placement upon the application and synthesis of his/her theoretical knowledge and skills learned in the Arts Leadership graduate courses. The capstone project is professionally prepared and communicated in a clearly written document that demonstrates cutting-edge thinking, creativity and originality. It will demonstrate the student’s knowledge of the artistic perspective, strategic thinking and planning, knowledge of best national and international practices, leadership and governance, financial and management accounting, arts marketing and fundraising, and a practical knowledge of artistic and production contractual requirements.

Through these experiences, students will gain practical experience and apply their theoretical knowledge; observe and analyze problems and solutions in a professional arts setting; interact with arts colleagues in a professional environment and in a wide range of activities; be able to find, analyze, evaluate, select and integrate information using various industry sources and from critical judgements through the preparation of the final research report on an arts institution; and gain insight into their future role and career interests in the arts, applying and reflecting upon their course work in a written and oral presentation to their peers, faculty members and industry leaders. The report will represent the culmination of the student’s learning to apply and integrate the knowledge garnered from the program.
4.3 **Academic Integrity and Intellectual Property** - Explain how the program educates students on the importance and role of academic integrity and matters of intellectual property.

Academic integrity is constituted by the five core fundamental values of honesty, trust, fairness, respect and responsibility (see [http://www.academicintegrity.org](http://www.academicintegrity.org)). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the “freedom of inquiry and exchange of ideas” essential to the intellectual life of the University (see the Senate Report on Principles and Priorities, [http://www.queensu.ca/secretariat/policies/senateandtrustees/principlespriorities.html](http://www.queensu.ca/secretariat/policies/senateandtrustees/principlespriorities.html)).

The program will discuss Queen’s Academic Integrity Policy of the School of Graduate Studies, refer to expectations in course outlines, and direct the students to familiarize themselves with this policy, available at: [http://www.queensu.ca/sgs/forstudents/policiesprocedures/SGSAcademicIntegrityPolicyasofFeb2012.pdf](http://www.queensu.ca/sgs/forstudents/policiesprocedures/SGSAcademicIntegrityPolicyasofFeb2012.pdf).

Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment or the failure of a course to the rescinding of a degree.

Online modules on academic integrity and intellectual property in the MyGradSkills suite provide graduate students with online training in these areas: [https://www.mygradskills.ca](https://www.mygradskills.ca)
5. Assessment of Teaching and Learning

5.1 Degree Level Expectations (DLE)* – In Table 3 below, summarize how the program’s structure and requirements address each DLE listed as well as any additional program-specific DLEs (Refer to Graduate Degree Learning Outcomes (GDLEs), Appendix 1 of QUQAP for more information about graduate DLEs).

Table 3. Mapping curriculum and degree level expectations (DLEs) (add rows as needed)

### Arts Management Graduate Diploma

<table>
<thead>
<tr>
<th>DLE</th>
<th>Learning Outcomes</th>
<th>Relevant Courses, Academic Requirement</th>
<th>Indicators of Achievement</th>
<th>Transferable Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depth and breadth of knowledge</td>
<td>This degree is awarded to students who demonstrate:</td>
<td>Coursework (Required)</td>
<td>As evidenced by:</td>
<td>Critical Thinking</td>
</tr>
<tr>
<td></td>
<td>Demonstrate working knowledge of theories and concepts of arts marketing and audience development</td>
<td>Students will participate fully in course activities.</td>
<td>Ability to undertake, analyze and direct audience development, subscription, single ticket, social media and other relationship-based marketing.</td>
<td>Problem Solving</td>
</tr>
<tr>
<td></td>
<td>Recognize the comprehensive framework of the application of philanthropic concepts, trends, and strategies along with practical fundraising skills</td>
<td>Arts Marketing (ARTL 801) Arts Philanthropy (ARTL 802) Financial Literacy for Non-Financial Managers (MIR 889) Strategic Planning (ARTL 805) Strategic Leadership &amp; Governance (ARTL 806)</td>
<td>Ability to undertake, analyze and direct individual, major gift, corporate, sponsorship, foundation, planned giving and special event fundraising.</td>
<td>Communication Skills</td>
</tr>
<tr>
<td></td>
<td>Comprehend and apply strategic plan creation, multi-stakeholder buy-in and implementation, and the change management process within a complex environment.</td>
<td></td>
<td>Ability to generate a strategic plan and design planning process with stakeholder buy-in for successful implementation.</td>
<td>Strategic Planning and Project Management</td>
</tr>
<tr>
<td></td>
<td>Demonstrate comprehension of transformational leadership and board governance structures.</td>
<td></td>
<td></td>
<td>Quantitative Literacy</td>
</tr>
<tr>
<td>Research and scholarship</td>
<td>Identify significant research questions within their unique work context and explore these questions using appropriate methods.</td>
<td>All Coursework (Required)</td>
<td>Ability to identify, locate, evaluate and effectively and responsibly use information.</td>
<td>Anticipating Trends (or predicting and forecasting)</td>
</tr>
<tr>
<td></td>
<td>Effectively define the scope of research question</td>
<td></td>
<td>Ability to gather and assess real-world case studies as reflective and illustrative examples.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Access information using well-designed search strategies</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Last Revised: April 15, 2016
<table>
<thead>
<tr>
<th>Application of knowledge</th>
<th>Choose relevant and significant information resources</th>
<th>Ability to understand and be able to deal with a diversity of donor motives, needs, and expectations.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Adapt existing tools or techniques, professional skills and practices to new questions and circumstances</td>
<td>Ability to base decisions on factual information and to track performance and progress of implemented strategies.</td>
</tr>
<tr>
<td></td>
<td>Apply marketing research tools and implement effective audience research</td>
<td>Ability to understand the impact of organizational structure on decision-making and human behaviour.</td>
</tr>
<tr>
<td></td>
<td>Use public and private databases and information tools to compile donor profiles</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Compile and assess performance indicator metrics and benchmarks</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Examine organizational structure</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Communication skills</th>
<th>All Coursework (Required)</th>
<th>All Coursework (Required)</th>
<th>All Coursework (Required)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Communicate new and developing ideas, issues and conclusions</td>
<td>Ability to generate marketing plans in a strategic manner and with agility in metric analysis and budgeting.</td>
<td>Problem Solving</td>
</tr>
<tr>
<td></td>
<td>Analyze the context, audience and purpose for effective communication.</td>
<td>Ability to approach fundraising in a comprehensive manner that recognizes the role of human understanding, rigorous research and planning, and a deep understanding of fundraising processes.</td>
<td>Inquiry and Analysis</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ability to approach strategic planning with full respect of the artistic mission of an arts organization and the needs of artists.</td>
<td>Strategic Planning</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ability to proactively seek career opportunities that will build the experience and skill set required to meet personal leadership goals.</td>
<td>Budgeting and Fundraising</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ability to foster understanding and promote change in readers’/listeners’ attitudes and behaviours.</td>
<td>Personal Development / Career Planning</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oral Communication</td>
<td>Written Communication</td>
</tr>
</tbody>
</table>

<p>| Ability to understand and be able to deal with a diversity of donor motives, needs, and expectations. | Ability to base decisions on factual information and to track performance and progress of implemented strategies. | Ability to understand the impact of organizational structure on decision-making and human behaviour. | Problem Solving |
| Ability to generate marketing plans in a strategic manner and with agility in metric analysis and budgeting. | Ability to approach fundraising in a comprehensive manner that recognizes the role of human understanding, rigorous research and planning, and a deep understanding of fundraising processes. | Ability to approach strategic planning with full respect of the artistic mission of an arts organization and the needs of artists. | Inquiry and Analysis |
| Ability to proactively seek career opportunities that will build the experience and skill set required to meet personal leadership goals. | Ability to foster understanding and promote change in readers’/listeners’ attitudes and behaviours. | Oral Communication | Written Communication |</p>
<table>
<thead>
<tr>
<th>Present ideas thoughtfully, persuasively and with genuine conviction to make oral presentations compelling and engaging. Use language skilfully to communicate with clarity and fluency. Use of high-quality and relevant supporting material (examples, illustrations, research data) to establish credibility/authority of author/speaker’s ideas.</th>
<th>Ability to inspire innovation through thoughtful and compelling conversations and presentations. Ability to inspire confidence with well-articulated arguments. Ability to generate credibility in one’s judgment and abilities through comprehensive research articulated in clearly presented support materials.</th>
<th>Active Listening</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Autonomy and professional capacity</strong></td>
<td>Foster constructive team climate Demonstrate ability to work both independently and cooperatively Exhibit a high degree of professionalism, preparedness, clarity and courtesy in interpersonal dealings. Generate a well-earned trust through reliability of work ethic.</td>
<td>All Coursework (Required) Working effectively as part of a team. Reflecting on one’s own capacities with the aim of improving skills, knowledge and competence. Being ‘professional.’ Being a trusted and reliable team member.</td>
</tr>
<tr>
<td><strong>Awareness of Limits of knowledge</strong></td>
<td>Articulate the sources and boundaries of own knowledge as these become evident through the diploma program Predict the limits of one’s own work and discipline. Recognize the potential contributions of other interpretations, methods and disciplines.</td>
<td>All Coursework (Required) Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
</tr>
</tbody>
</table>

**Master of Arts in Arts Leadership**

<table>
<thead>
<tr>
<th><strong>DLE</strong></th>
<th><strong>Learning Outcomes</strong></th>
<th><strong>Relevant Courses, Academic Requirement</strong></th>
<th><strong>Indicators of Achievement</strong></th>
<th><strong>Transferable Skills</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Depth and breadth of knowledge</strong></td>
<td>This degree is awarded to students who demonstrate: Diploma LOs listed above</td>
<td>Coursework (Required) Students will participate fully in course activities.</td>
<td>As evidenced by: Ability to undertake, analyze and direct audience development, subscription, single ticket, social</td>
<td>Critical Thinking Problem Solving</td>
</tr>
</tbody>
</table>
and
Ability to identify an issue or problem and frame it within the field and other intersecting disciplines where relevant.

Critical analysis of current problems and new insights, informed by practices and thinking at the forefront of this area of professional practice.

Summarize cultural policies, issues, institutions and models.

Demonstrate understanding of cultural industry artist unions and associations, key aspects of contracts and negotiations.

<table>
<thead>
<tr>
<th>Arts Marketing (ARTL 801)</th>
<th>and media and other relationship-based marketing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Philanthropy (ARTL 802)</td>
<td>Ability to undertake, analyze and direct individual, major gift, corporate, sponsorship, foundation, planned giving and special event fundraising.</td>
</tr>
<tr>
<td>Financial Literacy for Non-Financial Managers (MIR 889)</td>
<td>Ability to generate a strategic plan and design planning process with stakeholder buy-in for successful implementation.</td>
</tr>
<tr>
<td>Strategic Planning (ARTL 805)</td>
<td>Ability to generate personal leadership goals and style in context of arts governance structures.</td>
</tr>
<tr>
<td>Strategic Leadership &amp; Governance (ARTL 806)</td>
<td>Ability to participate in national arts leadership initiatives with comprehensive knowledge of Canada’s cultural milieu.</td>
</tr>
<tr>
<td>Cultural Policy (ARTL807)</td>
<td>Ability to do artistic planning within a contractual framework, negotiate contracts, and respond to grievances.</td>
</tr>
<tr>
<td>Contract Negotiations (ARTL808)</td>
<td></td>
</tr>
<tr>
<td>Arts Leadership Capstone (ARTL810)</td>
<td></td>
</tr>
<tr>
<td>1 course from:</td>
<td></td>
</tr>
<tr>
<td>Theatre Administration (DRAM 448/ARTL 820)</td>
<td></td>
</tr>
<tr>
<td>Creative Entrepreneurship (FILM 3XX/ARTL 620)</td>
<td></td>
</tr>
<tr>
<td>OR 3 courses from:</td>
<td></td>
</tr>
<tr>
<td>MIR 802 Change Management Skills</td>
<td></td>
</tr>
<tr>
<td>MIR 803 Quantitative Skills</td>
<td></td>
</tr>
<tr>
<td>MIR 804 Qualitative Skills</td>
<td></td>
</tr>
<tr>
<td>MIR 805 Labour Relations Skills</td>
<td></td>
</tr>
<tr>
<td>MIR 806 Human Resource Management Skills</td>
<td></td>
</tr>
<tr>
<td>MIR 807 Strategic Bargaining Components</td>
<td></td>
</tr>
<tr>
<td>MIR 808 Team Skills</td>
<td></td>
</tr>
<tr>
<td>MIR 809 Mediation Skills</td>
<td></td>
</tr>
<tr>
<td>MIR 811 Occupational Health and Safety</td>
<td></td>
</tr>
</tbody>
</table>

**Research and scholarship**

<table>
<thead>
<tr>
<th>Diploma LOs listed above</th>
<th>All Coursework (Required)</th>
</tr>
</thead>
<tbody>
<tr>
<td>and</td>
<td></td>
</tr>
<tr>
<td>Design and implement research strategies to generate new knowledge.</td>
<td></td>
</tr>
<tr>
<td>Make informed decisions on complex issues.</td>
<td></td>
</tr>
<tr>
<td>Source and assess Canadian cultural policies</td>
<td></td>
</tr>
</tbody>
</table>

**Communication Skills**

| Strategic Planning and Project Management |
| Leadership and Initiative |
| Quantitative Literacy |

**Research and scholarship**

| Information Literacy |
| Inquiry and Analysis |
| Problem Solving |
| Predicting and Forecasting |
| Demstrate knowledge of a specific artistic context or organization. | Ability to base decisions on factual information and to track performance and progress of implemented strategies.  
Ability to evaluate the impact of organizational structure on decision-making and human behaviour.  
Ability to critically assess the manner in which arts organizations respond to government policies  
Ability to approach specific issues and opportunities within a larger context of the industry, organization, stakeholders and the artistic, financial and public impact of such. |
|--------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ability to critically assess the manner in which arts organizations respond to government policies.  
Ability to approach specific issues and opportunities within a larger context of the industry, organization, stakeholders and the artistic, financial and public impact of such. | Ability to generate marketing plans in a strategic manner and with agility in metric analysis and budgeting.  
Ability to approach fundraising in a comprehensive manner that recognizes the role of human understanding, rigorous research and planning, and a deep understanding of fundraising processes.  
Ability to approach strategic planning with full respect of the artistic mission of an arts organization and the needs of artists.  
Ability to proactively seek career opportunities that will build the experience and skill set required to meet personal leadership goals.  
Ability to write a compelling grant based on the stated government criteria  
Ability to evaluate the impact of cultural policy. | Ability to generate marketing plans in a strategic manner and with agility in metric analysis and budgeting.  
Ability to approach fundraising in a comprehensive manner that recognizes the role of human understanding, rigorous research and planning, and a deep understanding of fundraising processes.  
Ability to approach strategic planning with full respect of the artistic mission of an arts organization and the needs of artists.  
Ability to proactively seek career opportunities that will build the experience and skill set required to meet personal leadership goals.  
Ability to write a compelling grant based on the stated government criteria  
Ability to evaluate the impact of cultural policy. | Problem Solving  
Inquiry and Analysis  
Strategic Planning  
Budgeting and Fundraising  
Personal Development / Career Planning  
Civic Engagement |
| Application of knowledge | Diplom LOs listed above and  
Apply an existing body of knowledge in critical analysis to a new question or specific problem in the discipline.  
Adapt existing tools or techniques, professional skills and practices to new questions and circumstances.  
Evaluate cultural policy  
Integrate knowledge of the art form with arts management principles and strategies. | All Coursework (Required) | Problem Solving  
Inquiry and Analysis  
Strategic Planning  
Budgeting and Fundraising  
Personal Development / Career Planning  
Civic Engagement |
<table>
<thead>
<tr>
<th>Communication skills</th>
<th>Diploma LOs listed above and Confidently and thoughtfully present products of inquiry and practical experience.</th>
<th>All Coursework (Required)</th>
<th>Ability to generate recommendations with stakeholder engagement that meet artistic, organizational needs and goals for public demand.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ability to promote change in readers’/listeners’ attitudes and behaviours. Ability to inspire innovation through thoughtful and compelling conversations and presentations. Ability to inspire confidence with well-articulated arguments. Ability to generate credibility in one’s judgment and abilities through comprehensive research articulated in clearly presented support materials.</td>
<td>Ability to promote change in readers’/listeners’ attitudes and behaviours. Ability to inspire innovation through thoughtful and compelling conversations and presentations. Ability to inspire confidence with well-articulated arguments. Ability to generate credibility in one’s judgment and abilities through comprehensive research articulated in clearly presented support materials.</td>
<td>Oral Communication Written Communication Initiative and Leadership</td>
</tr>
<tr>
<td></td>
<td>Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
<td>Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
<td>Ethical Reasoning Integrative Learning Active Listening</td>
</tr>
<tr>
<td>Autonomy and professional capacity</td>
<td>Diploma LOs listed above</td>
<td>All Coursework (Required)</td>
<td>Working effectively as part of a team. Reflecting on one’s own capacities with the aim of improving skills, knowledge and competence. Being ‘professional.’ Being a trusted and reliable team member.</td>
</tr>
<tr>
<td></td>
<td>Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
<td>Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
<td>Ethical Reasoning Integrative Learning Active Listening</td>
</tr>
<tr>
<td></td>
<td>Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
<td>Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
<td>Ethical Reasoning Integrative Learning Active Listening</td>
</tr>
<tr>
<td>Awareness of Limits of knowledge</td>
<td>Diploma LOs listed above and Articulate the sources and boundaries or limitations of knowledge and decisions that emerge from leadership inquiry and practical experience. Be cognizant of the complexity of knowledge and the potential contributions of other interpretations, methods and disciplines.</td>
<td>All Coursework (Required)</td>
<td>Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
</tr>
<tr>
<td></td>
<td>Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
<td>Ability to proactively and rigorously deal with knowledge gaps. Ability to listen deeply to others, and be able to have ideas challenged and changed.</td>
<td>Ethical Reasoning Integrative Learning Active Listening</td>
</tr>
</tbody>
</table>
5.2 Describe how the proposed methods of assessing student achievement relate to the program learning outcomes and degree level expectations.

All courses in the Graduate Diploma and Master’s program will use one or more of the following methods of assessing student achievement:

1) Summative assessments of knowledge through quizzes, tests or exams.
2) Assignments that require the application of theory to practical situations and context to develop arts management tools of analysis and planning
3) Assignments that involve collaboration with groups both inside the academic cohort and in-real world contexts.
4) Assignments that invite inquiry posing particular problems to be solved by creating innovative perspectives.
5) Written reports and assignments
6) Professional quality presentations intended to stimulate knowledge use and innovation.

These assessments will ensure that students are given opportunities to master the knowledge, skills and values (as outlined by the DLEs) that they need to successfully pursue careers in the field of arts management.

The Master’s program has the further requirement of the capstone project that requires the student to present findings and recommendations to the Faculty supervisor and a committee of industry peers.

5.3 Outline the plans for documenting and demonstrating the level of performance of students (must be consistent with the OCAV’s Graduate Degree Level Expectations). [Refer to Graduate Degree Learning Outcomes (GDLEs), Appendix 1 of QUQAP]

Each course will have clearly outlined assignments with associated rubrics. Multiple assignments in each course will connect to core concepts and skills encouraging multifaceted engagement with the material. Individual instructors will be responsible for assessing student achievement.
6. **Mode of Delivery**

6.1 *Explain how the proposed mode(s) of delivery meets the program learning outcomes and the degree level expectations. Comment on the relationship between mode of delivery and accessibility requirements.*

The predominantly on-campus ‘live’ mode of delivery of the Graduate Diploma and Master’s courses support core program learning outcomes by creating a strong learning community cohort that includes students and instructors. Beyond applied content outcomes, interpersonal skills outcomes relating to communication, teamwork, and the building of professional relationships, will be fostered by this environment. As per Queen’s University’s commitment to accessibility and inclusivity, the program is committed to responsibility for fulfilling that mandate for students and instructors in all aspects of the program with the support of Accessibility Services, as needed.

6.2 *If the program will be delivered online or in blended format, please fully describe the structure and describe how a learning community will be fostered and intellectual exchange opportunities within the cohort will be promoted. How will students be supported in their studies and how will they access resources, training opportunities, professional development workshops, etc…*  

At least three courses in these programs will be offered online – Financial Literacy for Non-financial Managers, Cultural Policy and Creative Entrepreneurship. Student work in these courses will be supported (as all other online offerings at Queen’s) through friendly and easy to navigate Learning Management Systems, and through both synchronous and asynchronous learning opportunities support for learning skills, academic advising, and technical issues will be provided by Continuing and Distance Studies through the Arts and Science online portal.

6.3 **Distance Delivery** - Where students may take the same program or elements of it in two different modes of delivery, indicate how consistency in program requirements and standards will be assured. Describe how a learning community will be fostered among all students and how regular interactions with faculty, students, etc., will be assured, and comment on access to materials, resources, and technology.

The question of students taking the same program or elements of the program in different modes of delivery does not apply here. The students of each cohort will participate in the same core program elements in the Fall and Winter terms. Learning community will be fostered through small group interactions, presentations and discussion/inquiry based class structures.

7. **Anticipated Enrolment**

7.1 *Describe the recruitment strategy for the program to ensure a strong applicant pool. Indicate how many new students the program will attract to Queen’s, and how many students must be accommodated by other departments/units. Indicate which departments/units will be affected and how.*

After conducting market research on similar programs, we anticipate enrollments will steadily increase over the next few years and will reach a steady state of 35 students by year 3 for the Graduate Diploma program and 15 students for the Master’s program.

**Target Markets:**
- Graduating Drama, Music, Film, Fine Arts students from programs across Canada – also students from related fields;
- Early career managers (working professionals) in the arts field wanting the education and credentials. Typical profile is early career professionals with up to 5 years of experience, recruited via industry associations: Orchestras Canada, Opera.ca, Professional Association of Canadian Theatres (PACT), Work in Culture, Cultural Human Resources Council, International Society for the Performing Arts (ISPA), Canadian Institute for Theatre Technology (CITT), Canadian Museums Association, Ontario Museums Association, Canadian Arts Presenting Association (CAPACOA), Canadian Dance Assembly, Canadian Media Production Association, and the Writers Guild of Canada.

**Marketing Plan:**

To ensure we hit our enrollment target, we will undertake the following activities:
Advertise to current Queen’s and other undergraduate programs across Canada (Drama, Music, Film and Fine Arts and Art History students);

- Advertise the graduate diploma through the following industry associations: Orchestras Canada, Professional Association of Canadian Theatres, Opera.ca, Canadian Arts Presenting Association, Work in Culture, Cultural Human Resources Council, Canadian Media Production Association, Documentary Association of Canada, Canadian Museums Association, Canadian Art Museum Directors Organization, and International Society for the Performing Arts.

- Targeted social media campaigns

- Tap into the program’s Faculty members’ network of contacts

Impact on Other Departments

In the development of the proposed programs, extensive consultation has taken place with the MIR program. This consultation process included a discussion on the impact program enrollments will have on existing MIR program offerings. MIR Department Head, Dr. Richard Chaykowski has indicated that the MIR courses listed in Section 3 (MIR 889 and MIR 802 – 811) have the capacity to accept students from the proposed programs and indicated the program content is suitable for the arts leadership students. It was also agreed that a yearly review of program enrollments would take place to ensure capacity levels are maintained. As a result, there is no anticipated impact on the MIR unit.

Specific Smith School of Business faculty will be engaged to teach specific strategy courses (see section 8.1), but these courses will not be offered by the Smith School of Business and will therefore have no impact on the school. As a result, there is no anticipated impact on other Departments.

7.2 In Table 4 below, summarize the projected intake and enrolments by year (by degree level and field as appropriate) until steady-state is reached.

Table 4. Intake and enrolment in Master’s and Doctoral Programs*

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
<th>Year 6</th>
<th>Year 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masters</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intake</td>
<td>10</td>
<td>12</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Enrolment</td>
<td>10</td>
<td>12</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Diploma</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intake</td>
<td>15</td>
<td>25</td>
<td>35</td>
<td>35</td>
<td>35</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>Enrolment</td>
<td>15</td>
<td>25</td>
<td>35</td>
<td>35</td>
<td>35</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>Total Enrolment</td>
<td>25</td>
<td>37</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>50</td>
</tr>
</tbody>
</table>

8. Resources

Provide evidence that the Academic Unit(s) has the necessary resources to implement and deliver the proposed new program under the following headings (where applicable). A budget module and template (located on the QUQAP website) must be completed.

8.1 Faculty - Comment on the adequacy of the faculty complement to teach and/or supervise in the program and by field as appropriate AND complete Table 5 below. Submit CVs for all faculty listed, following the CV guidelines located on the QUQAP website

The faculty associated with the program are drawn from tenured Dan School of Drama and Music faculty, working professionals hired as term adjuncts by the Dan School of Drama and Music, and tenured faculty drawn from the Smith School of Business, the Master’s in Industrial Relations program, and the Department of Film and Media. These programs incorporate leading practitioners in the arts such as the former Director of the Canada Council for the Arts, and Queen’s Director of the Isabel Bader Centre for the Performing Arts. Margaret Genovese and Dory Vanderhoof, the creators and faculty for the University of Waterloo’s former Income Managers program as well as successful
international search consultants, provide extensive expertise in revenue development and best current practices in cultural industries. The faculty is complemented by industry leaders doing specific Skills Seminars to ensure a multi-faceted approach to learning by leaders in the field. For Faculty resumes, please see Appendix 2: Faculty Resumes.

For the capstone project, the student will be assigned a faculty advisor as well as the possibility of having a project supervisor with active and major cultural field experience.

Table 5. Faculty associated with the proposed Program (add rows as needed)

<table>
<thead>
<tr>
<th>Faculty Member</th>
<th>Rank/Status (Tenured, tenure track, continuing adjunct, term adjunct, special appointment, emeritus, etc.)</th>
<th>Expertise</th>
<th>Home Unit</th>
<th>Total Undergrad Teaching</th>
<th>Total Grad Teaching (incl new Program)</th>
<th>Supervisory Privileges in New Program (capstone project, MA students)</th>
<th>Total Theses Supervised (M/D)</th>
<th>Current Theses Supervised (M/D)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Graham</td>
<td>Term Adjunct</td>
<td>Finance</td>
<td>Industrial Relations</td>
<td>3 units</td>
<td>3 units</td>
<td>No</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>J. Allen</td>
<td>Term Adjunct</td>
<td>Capstone/Practicum</td>
<td>Agnes Etherington</td>
<td>0</td>
<td>6 units</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>T. Baldwin</td>
<td>Term Adjunct</td>
<td>Contract Negotiations Capstone/Practicum</td>
<td>Isabel</td>
<td>0</td>
<td>7.5 units</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>D. Bryan</td>
<td>Term Adjunct</td>
<td>Music Theatre &amp; Choral Capstone/Practicum</td>
<td>Drama and Music</td>
<td>6 units</td>
<td>0</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>G. Craig</td>
<td>Continuing Adjunct</td>
<td>Symphonic Music Capstone/Practicum</td>
<td>Drama and Music</td>
<td>9 units</td>
<td>0</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>T. Dacin</td>
<td>Tenured</td>
<td>Social Enterprise – Strategic Planning/Thinking courses</td>
<td>Business</td>
<td>3 units</td>
<td>6 units</td>
<td>No</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>T. Fort</td>
<td>Tenured</td>
<td>Theatre Admin/ Capstone/Practicum</td>
<td>Drama and Music</td>
<td>9 units</td>
<td>3 units</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>M. Genovese</td>
<td>Term Adjunct</td>
<td>Marketing</td>
<td>Drama and Music</td>
<td>0</td>
<td>3 units</td>
<td>No</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>S. Matrix</td>
<td>Tenured</td>
<td>Digital Media</td>
<td>Film and Media</td>
<td>9 units</td>
<td>3 units</td>
<td>No</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>E. Murray</td>
<td>Tenured</td>
<td>Entrepreneurship/ Strategic Planning/Thinking courses</td>
<td>Business</td>
<td>3 units</td>
<td>6 units</td>
<td>No</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>A. Redish</td>
<td>Continuing Adjunct</td>
<td>Technical Production/ Capstone/Practicum</td>
<td>Drama and Music</td>
<td>9 units</td>
<td>0</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>S. Sirman</td>
<td>Term Adjunct</td>
<td>Cultural Policy</td>
<td>Drama and Music</td>
<td>0</td>
<td>3 units</td>
<td>No</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>J. Stephenson</td>
<td>Tenured</td>
<td>Theatre Production/ Capstone/Practicum</td>
<td>Drama and Music</td>
<td>12 units</td>
<td>0</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>K. Tomm</td>
<td>Term Adjunct</td>
<td>Chamber Music/ Music Education Capstone/Practicum</td>
<td>Drama and Music</td>
<td>6 units</td>
<td>0</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>C. Tormann</td>
<td>Continuing Adjunct</td>
<td>Music Festivals/ Capstone/Practicum</td>
<td>Drama and Music</td>
<td>6 units</td>
<td>0</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>D. Vanderhoof</td>
<td>Term Adjunct</td>
<td>Philanthropy Capstone/Practicum</td>
<td>Drama and Music</td>
<td>0</td>
<td>9 units</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>C. Walker</td>
<td>Tenured</td>
<td>Theatre/ Capstone/Practicum</td>
<td>Drama and Music</td>
<td>9 units</td>
<td>0</td>
<td>Yes</td>
<td>0</td>
<td>1M</td>
</tr>
<tr>
<td>G. Wanless</td>
<td>Tenured</td>
<td>Theatre/ Capstone/Practicum</td>
<td>Drama and Music</td>
<td>12 units</td>
<td>0</td>
<td>Yes</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>MIR Faculty for MIR-802-809, 811-819 Seminar Courses on Labour Relations</td>
<td>Tenured/Term Adjunct</td>
<td>Labour Relations/Human Resources</td>
<td>Industrial Relations</td>
<td>1 unit seminar courses (students can choose 3 seminar</td>
<td>N/A</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>
8.2 **Staff** – Comment on the adequacy of the staff to support the Program (administrative, technical, IT, laboratory etc)

These programs have been designed to best utilize existing staff and faculty resources. That said, some essential additional resources will be required: within the budget, $40,000 has been allocated towards the hiring of adjunct faculty. $20,000 has also been allocated for the development of two new online courses (Cultural Policy, and Contract Negotiations). An additional $20,000 has been set aside to support students in finding suitable work placements with arts organizations where they will be completing their Arts Leadership Capstone Project. All of this will be in place at the time the program is launched.

8.3 **Space Requirements** - Describe the work space, laboratory space, office, classroom and equipment needed to support students’ scholarship and research activities.

Above all, the course requires “smart” classrooms / technology enhanced classrooms that can enhance the learning environment with which the Isabel is very well-equipped. There are no extraordinary physical demands presented by this program.

8.4 **Information Technology** - Describe the information technology needed to support students’ scholarship and research activities. Indicate the resource implications for hardware, software/internet, audio-visual, telecommunications, etc.

The proposed program(s) will include 3 core online courses – Financial Literacy for Non-financial Managers, Cultural Policy and Contract Negotiations. These course will be developed in partnership with Continuing and Distance Studies and any on-going or specific IT resources will be identified as part of the instructional design process in consultation with CDS and ITS.

Given the evolving nature of technology, new software and applications are constantly being explored by CDS in collaboration with Queen’s IT Services; courses in the program will evolve to exploit these new technologies as they are adopted.

8.5 **Library** - Provide information about library support holdings, availability of and access to library resources relevant to the proposed program(s).

The existing library holdings currently support the Business, Art, Drama, Music and Masters of Industrial Relations programs and with the exception of those noted below should be sufficient to support the courses in these new programs. Print collections exist in three Queen’s University Library locations – Stauffer, Law, and the government documents collection. Electronic access is available to all students to several relevant databases including Westlaw Labour Source, Westlaw Law Source and CanLII, journal indexing and full text services including ABI/Inform, Business Source Premier, Art Abstracts, Music Index Online, International Bibliography of Theatre and Dance and Canadian Newsstand and to full-text books, think tank publications and policy documents via the Canadian Electronic Library.

**Indicate what new library resources will be needed** (e.g. journals, print monographs, audio-visual material, historical documents, electronic databases, statistical/geospatial data)
We currently subscribe to several of the key journals in this field through our electronic journal packages. Other universities offering similar programs also subscribe to two databases QUL does not currently have - the International Index to the Performing Arts and Communication Source – but these would only be considered after careful overlap analysis with our existing subscriptions.

*Indicate the likelihood of the program having an impact on the Library staffing. Provide date that consultation with the Library staff took place.*

Queen's University Library has a librarian who provides research, teaching and collection services for each of the Masters’ Program in Industrial Relations, the Dan School of Drama and Music, the Department of Art History & Art Conservation, the Fine Art (Visual Art) Program, and the Department of Film & Media and they will be available to provide these functions for students enrolled in the courses in the Graduate Diploma in Arts Management & Master of Arts in Art Leadership. In addition, librarians in the Law Library and the Open Government Librarian will also be available to assist students in relation to labour law, regulation and cultural policy. If students are expected to engage in independent labour law research this will have implications for the librarians and reference assistants in the Law Library because of the complexity and challenges of doing legal research for those who are not law students and who have not been exposed to a legal research course.

**Consultation took place on January 26, 2016.**

8.6 **Research Funding** - Provide evidence of adequate research funding to sustain the research activities of faculty and graduate students AND complete Table 6 (below).

The faculty associated with these programs have research and scholarly activity that underpins the curricular content of the proposed programs. Recently, the Dan School of Drama and Music received a donation which includes $20,000 per year to be made available to faculty in the School for research projects. Those teaching in the Arts Leadership program will be eligible to apply for funding from this source. This funding stands in addition to the internal funding which is made available by Queen’s University to support faculty research, the Queen’s Research Opportunities Funds. In addition many of the faculty from the School of Drama and Music are engaged in creative research activities (e.g., directing and producing theatre, conducting and managing orchestras or ensembles) that underpins the curricular content of these programs.

8.7 **Student Funding** - Indicate if graduate students in the new program will receive funding packages. If yes, state the minimum annual funding support (by degree level) and describe how the funding commitments will be met.

As is typical in professional programs, the students in the diploma and Masters programs will not be offered minimum annual funding support. However some funds may be set aside to provide full or partial tuition bursaries for one or more students in need.

8.8 **Describe any additional resources required that are not currently available. Provide evidence of institutional commitment to supplement existing resources as needed (See Budget module).**

For a complete overview of the proposed program(s) budget, please see **Appendix 3: Proposed Program Budget**.

Revenue for this proposed program will come primarily from the new tuition fees and government grant support will be sought. It is anticipated that the proposed programs will steadily grow over the next few years and will reach a steady state of 50 students. As a result, this growth will allow all initial start-up and administration costs to be recovered in Year 1 and a net positive revenue to the University of approximately $145,000 in year 1 and $315,000 in year 6.
9. Other Matters

9.1 Provide evidence of student demand for the program (e.g. number of applications/registrations in similar programs offered elsewhere (specify domestic and international); survey of prospective students) Describe how the information was obtained and the expected duration of the demand (e.g. is it a growing area?).

To fully assess student demand for both of the proposed programs, an on-line student demand survey was administered in September – October 2015. This survey targeted current Queen’s students in the Departments of music, drama, film, art or a related field study as well as Queen’s alumni from the same programs. The survey asked for their input on the programs curriculum, delivery method, and proposed tuition. Results from the survey demonstrated strong student demand.

The survey was distributed to 888 students and alumni and 111 survey responses were received representing a 12% response rate.

Highlights from the student demand survey include:

* When asked what priority they would place on enrolling in a graduate level Arts Leadership program, 55% of respondents responded positively – 37% said relatively high while 18% said extremely high;

* When asked why they were potentially interested in a graduate level program, 39% of respondents said this type of program would allow them to increase their work competencies and makes them more marketable to employers. An additional 25% of respondents indicated that such a program offers the opportunity to acquire applied skills;

* When asked how valuable a graduate program in Arts Leadership would be for achieving their career objectives, 58% of respondents said valuable and an additional 28% said extremely valuable.

* When asked if they would be interested in receiving more information about the proposed programs and how to apply, 66% of respondents said yes, and provided their contact information. These individuals will be provided with updates as part of the recruitment strategy.

Some direct feedback from the survey includes:

“This is so exciting! I have been looking for a program like this and have found similar ones at Humber, but if it were to have the graduate certificate with an option to do a master’s, or allow people to do the certificate elsewhere and then apply to the masters, I would DEFINITELY be interested!”

“I would LOVE to get more information and help in the development of the program. I am very interested and would be more than willing to offer a student's perspective. I just graduated with an Art History degree and am taking a year off to work in the Music Industry before Con-Ed consecutive year. The program sounds great!! Best of luck with the next stages of development.”

To review all the results from the student demand survey, please see Appendix 4: Program Demand Results.

Highlights from the employer interviews included:

Labour Market Input

To assess labour market demand and current workforce needs, we also undertook phone interviews of senior administrators from prominent Canadian arts organizations such as Piers Handling (Director and CEO, Toronto International Film Festival, Robert Lamb (Managing Director, Canadian Opera Company), Charles Cutts (former CEO of Roy Thomson Hall and Massey Hall), and arts industry search consultants Dory
Vanderhoof, Margaret Genovese and Rosalind Bell. These leaders had access to the proposed program structure and high level course overview. As potential employers of graduates of the program, their input provided much needed insight as we look to develop these programs.

When asked if graduates of this program would be more attractive as future employees of their organization than those without the proposed training, the answer was resoundingly positive and supportive of this much needed graduate program. Interviewees felt that graduates would have a well-rounded, practical/applied/professionally focused education and have well-developed analytic and financial quantitative skills along with more sophisticated revenue development skills. They said that this program would give a graduate a major boost in his/her potential to be a leader with a pan-organizational/industry knowledge base, as opposed to someone who learns about their organization and industry one job at a time.

This graduate program will address the common comments on industry skill or knowledge set shortfalls stated by industry leaders. Industry leaders’ comments on the state of the arts and culture industry included:

- Lack of future leadership depth in Canada leading to a significant number of international leadership hires;
- Lack of focus and knowledge regarding best practices/innovation internationally; Canadian industry workers tend to be myopically focused on Canadian practices;
- Lack of sophisticated revenue development knowledge and skills in the areas of subscription marketing, analytics, and fundraising especially in the major gifts area.
- Lack of quantitative and financial knowledge and skills, and the lack of ability to read/analyze financial statements and budgets;
- Canada has a lower number of large organizations which limits succession planning with Canadian hires of people who have that depth and breadth of experience with arts operations of large scope;
- Lack of 360° focus/holistic thinking, and more siloed specialists who are lacking a greater environmental/organizational context to their decision-making;
- Risk adversity and lack of a possession of a creative/innovative toolkit to resolve large industry pressures in developing new streams of revenues requiring creative/innovative thinking, and lack of basic skill sets in subscription marketing and major gift/individual fundraising which are the foundations of arts revenues;
- New skills sets are required to deal with the change in government funding policy to assess arts groups based on their impact on the following priority groups:
  - Aboriginal artists
  - artists and arts organizations located beyond major cities
  - artists of colour
  - hearing-impaired artists and artists with disabilities
  - francophone artists
  - new generation artists (18-30 years old).

Changing demographics and new emphasis on accessibility has created changes in government funding policies that have major implications on the arts industry that receives sizable support from the three levels of government. New industry skills will be required in a subsequent shift in artistic programming and program formats, audience engagement and relationship building, and new audience development as well as knowledge of best practices internationally re: arts production and engagement with the above groups.
Lack of demonstrated expertise and a disciplined approach to target marketing, database mining, flexible pricing models, social media and digital marketing for new audience acquisition and retention;

Need for better developed skills in how to collaborate in a team environment and with skills in how to influence in a peer setting, and how to create an integrated organizational approach and successful implementation of transformational change in a highly-charged, multiple stakeholder and unionized environment.

The second part of the industry interviews focused on the necessity to develop value-based ‘soft skills’ in a visionary manner to develop essential leadership skills through exposure to leaders in the industry in Canada as well as internationally. Hard skills are required for management and the soft skills are requisite for leadership. Through this new program, both hard and soft skills will be developed.

Industry contacts stressed the need for the following.

- Future arts leaders need a pan-organizational approach versus a siloed specialist department approach.
- This program must ensure students are educated in the importance of the integration of the artistic and business leadership and the exploration and examination of best practices around the world.
- Leadership training must include the importance of integrity and trustworthiness, and the focus on the arts as a long-term relationship development industry.
- Students should be encouraged to be internationally curious about best practices and innovation instead of parochially focused on one’s own organization and region.
- Digital implementation/extension should be integrated into a number of the courses.
- In implementing their personal leadership plan, students should be encouraged to work at an organization where they are passionate and knowledgeable about the art form, as this is an essential leadership quality in order to move mountains and make an appreciable difference as a leader.
- It is of great importance to emphasize applied and experiential learning within the curriculum, i.e. practicums, group/team experience with projects, case studies on actual organizations/situations, and exposure to and conversations with arts industry leaders.

Input into the development of the Graduate Diploma and Master’s program has been provided by: Tricia Baldwin, Director, Isabel Bader Centre for the Performing Arts; Rosalind Bell, Associate, Genovese, Vanderhoof and Associates and former Marketing Director, National Ballet of Canada; Richard P. Chaykowski, Director, Masters of Industrial Relations Program; Charles Cutts, former CEO, Roy Thomson Hall and Massey Hall; Sandra den Otter, Associate Dean, School of Graduate Studies; Tina Dacin, Director, Queen’s University Smith School of Business Centre for Social Impact; Cormac Evans, Director, Strategic Initiatives, Faculty of Arts and Science; Tim Fort, Professor of Drama; Margaret Genovese, Senior Partner, Genovese, Vanderhoof and Associates; Piers Handling, CEO, Toronto International Film Festival; Paul Juniper, Director, Industrial Relations Centre; Cathy Keates, Director, Career Services; Beverly King, Manager, Continuing and Distance Studies, Faculty of Arts and Science; Robert Lamb, Managing Director, Canadian Opera Company; Susan Lord, Head, Department of Film and Media; Sydneyeve Matrix, Associate Professor of Media; Elspeth Murray, Associate Professor & Associate Dean of MBA and Masters Programs; and Director, Queen’s Centre for Business Venturing; Robert Sirman, former Director, Canada Council for the Arts; Gordon Smith, Vice Dean, Faculty of Arts and Science; Jenn Stephenson, Associate Professor of Drama; Dory Vanderhoof, Senior Partner, Genovese, Vanderhoof and Associates; Craig Walker, Director, Dan School of Drama and Music; and
9.2 Explain how the program will fulfill societal need. Comment on similar programs offered elsewhere and why the proposed program will be attractive to applicants (include any unique or innovative elements/features). Comment on the need for graduates of the proposed program (e.g. labour market need, expected employment rates based on federal, provincial or sector reports where available, survey of prospective employers, ...)

Arts and culture is a major sector in Canada’s economy, contributing $53.2 billion to Canada’s GDP in 2010 (3.4% of Canada’s total GDP). This is larger than the accommodation and food industry ($32 billion), and the agriculture and forestry industry ($23 billion). The cultural sector makes up four percent of Canada’s workforce, employing 700,000 workers. (Statistics Canada, Culture Satellite Account, 2014). As this is a major sector, it covers a host of career opportunities for the graduates of both programs.

Jocelyn Harvey, the author of *A Proposed Action Plan for Creating Winning Conditions* (A project of the Canadian Conference of the Arts in collaboration with the Cultural Human Resources Council May 21-22, 2003), surveyed multiple studies across Canada to reach the conclusion that there is, and will increasingly be, a shortage of leaders in arts management to which these programs are a direct and effective response.

Over a decade later, little has been done to address these challenges. Not enough training and succession planning has been undertaken to prepare the next generation to assume positions of leadership in this sector. The result has been a recent series of international hires for major Canadian arts leadership positions. It is incumbent upon Canada to develop the next generation of arts leaders, and Queen’s new Masters in Arts Leadership can provide Canada’s future leaders with the necessary skills and connections to excel in this field.

A number of colleges, universities and associations across Canada offer formal education programs – certificates, diplomas, undergraduate programs on skill-based learning, and to a lesser extent graduate degrees that focus on higher level and contextual learning in cultural / arts management. Many of the courses are quite different in level, length, delivery method and options. Within Canada, at the college level both Grant MacEwan College and Humber College offer certificate programs in Arts Leadership. At the University level, the University of Victoria, Capilano University, University of Toronto Scarborough, Western and the University of Windsor all offer a combination of an undergraduate certificate and undergraduate degree programs.

For each of these undergraduate programs, some students go directly from high school into formal cultural / arts management education and then into cultural management; others may have already completed a post-secondary degree or certificate and/or may have already worked as a cultural manager, and are now looking for a substantial professional development training program to build their competencies further.

At the graduate level, York University offers an MBA with a specialization in Arts and Media Administration which is a 2-year MBA program with limited arts and media electives with a $71,000 tuition for two years. Unlike the Queen’s M.A. in Arts Leadership, it does not offer a practicum but relies on field and case studies. As well, both the Queen’s Graduate Diploma and Master’s programs have a stronger focus on comprehensive skills for arts-specific resource development of philanthropy and earned revenues. HEC Montréal/Southern Methodist University/ SDA Bocconi School of Management offer a Master of Management in International Arts Management degree in three countries with a $40,000 USD tuition. This degree takes place in three countries and is the most international training program by nature. For the Queen’s Master’s program, international partnerships can be forged in the future that would enable a Master’s student to complete the second term or the practicum abroad to gain international experience.
With the introduction of the Queen’s programs, to the best of our knowledge, Queen’s will be the first university to provide a graduate level diploma program within Canada that has the ability to ladder to the full Master’s in Arts Leadership program, a distinction that will help position the University as front runner in the development of the next generation of arts leaders, while also allowing it to capitalize on unmet market demand for this credential as outlined in the industry reports listed above. The Queen’s Graduate Diploma and Master’s programs focus on comprehensive resource development is essential for future arts leaders, and is a skill base in short supply in the industry.

9.3 **For new professional programs, provide evidence that the program is congruent with the regulatory requirements of the profession and that experiential opportunities will be available to meet the program needs (if appropriate).**

N/A

There are no regulatory requirements for these programs.

9.4 **For research-focused graduate programs, provide a clear indication of the nature and appropriateness of the major research requirements for program completion.**

N/A

10. **Equity, Diversity and Accessibility**

10.1 **Describe how the proposed new program will address equity considerations, including (but not limited to) issues of particular concern for the groups identified in the University’s various equity programs.**

The Strategic Plan for Queen’s University names diversity and equity among key values and principles that define the Queen’s Community. Diversity includes but is not limited to a diverse range of experiences, nationalities and ethnicities, sexual orientation and gender identity, income levels, ages and cultures.

The individuals and the groups developing these academic programs are, to borrow from the Senate Educational Equity Committee’s phrasing ‘committed to counteracting discrimination in this institution and developing climate of educational equity that recognizes and respects the equal dignity and worth of all who seek to participate in the life, work and mission of the University.

Through the initiation of a graduate level program Arts Leadership, it is anticipated that these programs will attract students with a diverse range of experiences, nationalities and ethnicities, sexual orientation and gender identity, income levels, ages and cultures who wish to pursue their passion for the arts and seek opportunities in arts management.

10.2 **Provide information about the representation rates of members of designated groups within the faculty and identify gaps in representation as compared to the appropriate Canadian workforce population.**

A confidential analysis conducted by the Equity Office had the following key finding regarding these program: For Drama and Music, three of the designated groups, women, persons with disabilities and Aboriginal peoples, are not underrepresented. Visible minorities represent the only gap for this department. Faculty representation rates within Arts and Science, all designated groups are underrepresented with visible minorities and Aboriginal peoples being most underrepresented.

11. **Quality and Other Indicators**
11.1 Provide evidence of the quality of the faculty and their collective breadth and scope to deliver the program (e.g., qualifications, teaching effectiveness, supervisory/mentorship ability, research impact, innovation and scholarly record; appropriateness of collective faculty expertise to contribute substantively to the proposed program).

The capabilities and contributions of the faculty members are recognized nationally and internationally as demonstrated by publications in international peer-reviewed journals and books, invited presentations and involvement in expert panels and workshops. Research activities involve numerous collaborations among disciplines, within the university, nationally and internationally.

Tenured faculty members who will be teaching and/or supervising in the program include:

Dr. Richard P. Chaykowski, Professor of Policy Studies and Director of the Master’s in Industrial Relations Program.

Dr. Tina Dacin, Professor and E. Marie Shantz Chair of Strategy & Organizational Behaviour and Director, Smith School of Business Centre for Social Impact

Dr. Timothy Fort, Professor of Drama in Dan School of Drama and Music, former Head of the Department of Drama and Co-Artistic Producer of the Weston Playhouse in Weston, Vermont.

Dr. Sidneyeve Matrix, Associate Professor and Queen’s National Scholar in Department of Film and Media and Queen’s Innovation Connector.

Dr. Elspeth Murray, Professor & E. Marie Shantz Chair of Strategy & Organizational Behaviour and Director, Smith School of Business Centre for Social Impact

Dr. Jenn Stephenson, Associate Professor of Drama in Dan School of Drama and Music, Dr. Craig Walker, Professor of Drama and Director of the Dan School of Drama and Music, former Artistic Director of Theatre Kingston (1997-2007).

Greg Wanless, Professor of Drama in Dan School of Drama and Music, former Artistic Director of Thousand Islands Playhouse (1982-2013).

Additional mentorship and skills seminars for graduate students will be provided by leaders in the arts industry who have national and international experience:

- Tricia Baldwin – Director of the Isabel Bader Centre for the Performing Arts (Canada Council John Hobday Award winner for Arts Administration, former Managing Director of Canada’s international touring and recording orchestra Tafelmusik Baroque Orchestra);
- Piers Handling (CEO of the Toronto International Film Festival, three honorary doctorates, Order of Ontario);
- Gail Lord (Co-CEO of Lord Cultural Resources and Canada’s “Museum Maestro” (Toronto Star), Officier de l’Order des Arts et des lettres de France, ICOM International Achievement Award);
- Charles Cutts (ISPA Patrick Hayes Award, Association of Cultural Executives Award, leader in arts venue and international arts collaborations);
- philanthropy expert Dory Vanderhoof (Senior Partner of Genovese, Vanderhoof and Associates, and transformer of Canadian arts fundraising and the Canadian tax structure for gifts of securities, leading arts executive recruiter);
- arts marketing expert Margaret Genovese (Senior Partner, Genovese, Vanderhoof and Associates, Association of Cultural Executives Award, transformer of Canada’s subscription/database marketing, leading arts executive recruiter); and
- Robert Sirman (former CEO of the Canada Council for the Arts, Order of Canada) in cultural policy.
## 11.2 Comment on the program structure and faculty attributes (including research activity) that will ensure the intellectual quality of the student experience.

The proposed programs provide an advanced experiential learning graduate program that enables the student to scaffold new and original perspectives during his/her practicum placement upon the application and synthesis of graduate level theoretical/academic knowledge through individual and team learning and thinking. The intellectual quality of the student experience is built upon training of the arts industry, strategic thinking and planning, leadership and governance, financial and management accounting, arts marketing and fundraising, and a practical knowledge of artistic and production contractual requirements. In the Graduate Diploma, the student is expected to demonstrate understanding and mastery of the subject matter. In the Master’s program, the student is expected to demonstrate cutting-edge thinking, creativity and originality along with highly honed analytical, research and interpretive skills.

The program faculty includes a combination of Queen’s faculty and top practitioners in cultural industries who can draw from best and current international practices especially in resource and audience development, who are connected in the arts world, and who can open doors for the students.

### Supporting documentation

*Embed relevant documents supporting the proposal (e.g. letters of support from deans, department heads, collaborators, external agencies, etc.) by inserting the letters as Word Documents. If the letters are .pdf documents, it is essential that they are first converted to Word documents using Adobe Acrobat Software to avoid loss of resolution and formatting. If you do not have Adobe Acrobat, please consult your faculty office.*

- Appendix 1: Course Outlines
- Appendix 2: Faculty Résumés
- Appendix 3: Proposed Program Budget
- Appendix 4: Student Demand Survey
- Appendix 5: Letters of Support
### Part C – Administration & Government Reporting Information

Part C is to be completed by the Department/Faculty in consultation with the Office of the University Registrar and the School of Graduate Studies.

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<th>12. Information for and/or from the Office of the University Registrar and the School of Graduate Studies Registrar</th>
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<tbody>
<tr>
<td><strong>12.1. Academic Administration</strong></td>
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<td><strong>Academic Career</strong></td>
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<td><strong>Department(s)</strong></td>
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<td><strong>Proposed Start Date</strong></td>
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<td>Masters 10</td>
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<tr>
<td>Arts Management Graduate Diploma</td>
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<td><strong>Academic Plan</strong> (e.g. Chemical Engineering)</td>
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<td><strong>Collaborative Program Sub-Plan</strong> (only complete if part of a new graduate degree program)</td>
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<td>List all departments/plans that may admit students into the Collaborative Sub-Plan. Indicated department with primary responsibility for Sub-Plan (underline)</td>
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<tr>
<td><strong>Pattern of Study</strong></td>
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<td>(Master’s programs only; choices: Pattern I, II, III)</td>
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| **12.2. Complete the following:** |
| Will students be admitted part-time? | ☐ Yes ☒ No |
| Will all or part of the program be offered at the BISC campus? | ☐ Yes ☒ No |
| Will all or part of this program be offered via distance learning (e.g. online or blended learning?) | ☒ Yes ☐ No |
13. Course Information

New Courses with new subject code required? ☑ Yes ☐ No

If yes, suggested Subject Code  ARTL

14. Proposed Tuition Fees (must align with section 15.3 below; please consult with the School of Graduate Studies)

| Tuition Fee (exclusive of activity fees) | Graduate Diploma $6500  Masters $10,500 |
| Fee Assessment Protocol (Annual? Per term Or per course?) | Per Term |
| Non-Tuition Fees (specify) | N/A |

Part D – Government Reporting Information

Part D is to be completed by the Unit/Faculty

15. Describe how the program is consistent with an area of strength and/or growth identified in the Strategic Mandate Agreement (SMA). If not aligned, describe how the program is consistent with the mission, aims, objectives and existing strengths of the university.

Both the proposed Arts Management Graduate Diploma and the Masters in Arts Leadership programs are aligned with University SMA with MTCU. Both programs capture institutional strengths in program delivery methods that expand learning opportunities for students and improve the learning experience and a student’s career preparedness. This includes, but is not limited to, experiential learning, on-line learning and work integrated learning.

Both programs also increase the opportunities for students to attain new expanded credentials, fosters improved relationships and cooperation with the arts community and provide innovative ways to help students develop advanced knowledge that will allow them to transition to the workforce.

16. Explain how the proposed program fits with Queen’s current program offerings and the university’s capacity to deliver the proposed program.

These new programs will leverage Queen’s well-established undergraduate programs in drama, music, film, media, and fine art and related disciplines. The focus is on developing 21st-century leadership and management capabilities through theoretical and experiential learning by purposefully engaging students in direct experience, focused reflection and the application of their knowledge and skills garnered in graduate course work. Queen’s has the capacity to deliver the proposed programs with existing Dan School of Drama and Music and Department of Film and Media faculty in addition to faculty from Industrial Relations, the Smith School of Business and industry leaders.

17. Provide at least two external sector comparator programs used to derive the proposed tuition fee (program name, university and most recent tuition fee exclusive of additional fees). Comparators should ideally be similar credentials and/or programs in Ontario or Canada if none in Ontario. Justify reasoning for proposed tuition; if higher than comparators how will the impact on accessibility be mitigated?
**HEC Montréal:** Master of Management in International Arts Management:
- **Duration:** 12 months
- **Tuition:** US $40,000* per year
*Note: The fees include all costs related to the program including travel between SMU Dallas and HEC Montréal, and between HEC Montréal and SDA Bocconi, Milan.

**York University (Schulich School of Business):** MBA with a specialization in Arts and Media Administration
- **Duration:** 16 months
- **Tuition:** $70,620 or $17,655 per term (4 terms)

**Humber College:** Arts Administration and Cultural Management.
- **Duration:** 12 months (three semesters)
- **Tuition:** $6,307.36

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18 (a) Justify the duplication with comparator programs and others (list programs, why is adding a new program justifiable, evidence of consultation, evidence that there is sufficient demand, sufficient opportunities for experiential learning)

With the introduction of the Queen’s programs, to the best of our knowledge, Queen’s will be the first university to provide a graduate level diploma that ladders into an M.A. in Arts Leadership within Canada, a distinction that will help position the University as front runner in the development of the next generation of arts leaders, while also allowing it to capitalize on unmet market demand for this credential.

Interdisciplinarity is a key principle in Queen’s University’s *Where Next?* planning document, and the proposed program take the step of crossing not only curricular but institutional boundaries (p.7). By doing so, this programs foster enhanced relationships with our academic partners such as the graduate program in Industrial Relations, faculty from the School of Business, and courses offered by the Department of Film and Media. Students will learn at the new Isabel Bader Centre for the Performing Arts – a world class arts centre that provides an exceptional centre for artistic and learning excellence and an unparalleled environment for the inspired exchanged between students, faculty, industry leaders and artists, as is the case at the Agnes Etherington Arts Centre.

Graduates will come out of these programs with skills needed by the industry and required for leadership in the arts. Specifically, graduates will have excellent revenue and audience development skills and the knowledge of setting up arts marketing and fundraising departments. They will be knowledgeable about arts policy and councils, and the requirements for government funding. Their strategic approach and knowledge of an intensely invested multi-stakeholder environment and arts unions/associations will be helpful in developing support and buy-in for innovation. Their quantitative, analytical and financial skills will be well honed which is a requirement in the sector. Most important is the artistic focus. Being exposed to the world’s best emerging and established artists in the performance series at the outstanding new arts venue at Isabel Bader Centre for the Performing Arts, and the great art at the Agnes Etherington Arts Centre. Students will be part of the exciting direction of Queen’s recently merged Dan School of Drama and Music that will focus on the creation of new Canadian works by top creators. This artistic exposure and involvement ensures a passionate, knowledgeable and artist-centred appreciation of the arts in a driven mission-based industry.

Master’s students will develop their skills and knowledge base in labour relations and contract negotiation in a highly unionized industry, engage in analysis of cultural policy and the industry impact of government policy changes, build knowledge of digital leadership and dissemination, and most importantly, have the opportunity through experiential learning to work in an arts organization and apply all course learning in their final capstone project that integrates their training in their analysis and generation of recommendations in the areas of strategic planning and thinking, leadership development, national and international environmental.
context and analysis, revenue development and diversification in marketing and fundraising, government policy and funding, financial analysis and stakeholder engagement.

The focus is on developing 21st century leadership and management capabilities through theoretical and experiential learning by purposefully engaging students in direct experience, focused reflection, practical skills, a depth of expertise in revenue development to support the artistic and societal mission, and the application of their knowledge and skills garnered in graduate course work. Importantly, this graduate program has a focus on developing diverse and critically needed revenue streams to realize artistic and organization vision, creation and sustainability, and create and successfully implement transformational change in a highly charged, multi-stakeholder environment.

Queen’s University can play a critical role in developing Canada’s next generation of arts leaders, and prepare its graduate students for an exciting and rewarding profession that will launch Canadian arts and culture on an exhilarating trajectory well into the future.

18 (b) Comment on any differences between the proposed program and comparators (number of credits/courses, structure, ...)

Humber College: This program is a post-Graduate Certificate delivered by an Ontario College. Admission requires a university degree or a college certificate or diploma, building on knowledge and experience gained through previous postsecondary study. This is a good and practical community college program with a specific skills-based approach in revenue development, human resources, and financial and strategic planning. The field placements are much shorter and as such do not enable full experiential learning. This program is not as focused on developing high-level synthesis skills as would be expected at a graduate level.

HEC Montreal/SMU Dallas/ SDA Bocconi: program is delivered over three sessions in three different cities (Dallas, Montreal, and Milan). The program is also comprised of 45 credits (15 units at each of three institutions). This is a good program and has similar content, but offers international experience and broader internationally-focused curriculum choices through this three-country/university partnership. The tuition is $40,000 US. It is important to note that international university partnerships for the second term (which would broaden curriculum choices) are feasible future options for the Queen’s program once it is fully launched, and an international practicum as part of the Queen’s program is immediately feasible. The HEC program does not offer a full-term practicum that enables the synthesis of learning and practical experience.

York University (Schulich School of Business): program is Canada’s only MBA with a specialization in arts and media administration. The program duration is 16 months and students complete the core courses within the MBA and then choose to specialize in Arts and Media Administration (one of 20 specialization options). This is to say that Arts and Media courses are electives in addition to the regular core courses of this MBA program. The MBA program itself offers no formal practicum but does try to assist Arts and Media students secure summer jobs in the arts. Students also have the opportunity to complete a graduate diploma in tandem with their MBA. York’s Graduate Diploma is not laddered, but completed concurrently with the MBA (i.e. York students must satisfy both Graduate Diploma and MBA requirements). The Graduate Diploma requires the completion of a Arts and Media specialization (through electives within the MBA program); an internship in the cultural sector; and the core comprehensive MGMT6100 MBA group strategy study to be done on an arts or media site rather than on a site from a choice of a variety of sectors (which would be the case with the rest of the MBA students). The diploma must be completed within one term of completing graduate program degree requirements.

Queen’s University: The proposed Queen’s programs have a number of unique attributes that helps set them apart from similar graduate programs at other universities. First, the programs scaffolded upon the existing Queen’s drama, music, film and media, and fine arts undergraduate programs, ensuring a built-in demand for the program. Second, the proposed programs offer the students tremendous flexibility as they are designed as laddered credentials in which the student has the choice to complete the Graduate Diploma (Type 3) as a
stand-alone graduate credential or to ladder it into the Master of Arts in Arts Leadership (Type 2). The programs also ensure that the students are exposed to the industry leaders as adjunct faculty and guest speakers enabling a focus on best current international practices in the arts. Students will be provided with extensive focus in resource development in philanthropy and earned revenue to support the creation and performance of art and the sustainability and vitality of the sector. Finally, the proposed Master’s program features a one-term practicum and major capstone project to ensure the synthesis of course work and on-site work experience. As well, the program will be partnering with leading arts recruiters in assisting with practicum placements. The students’ relationships with these recruiters, as well as industry leaders, could prove helpful to them in their burgeoning careers.
Part E – Authorizations

Part E a-d is to be completed prior to GSEC approval.

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<td>a. Department Head(s)</td>
<td><img src="signature" alt="Signature" /> April 7th, 2016</td>
</tr>
<tr>
<td>b. Faculty Dean(s) or delegate(s)</td>
<td><img src="signature" alt="Signature" /> April 7th, 2016</td>
</tr>
<tr>
<td>c. Date approved by Faculty Graduate Council Committee</td>
<td>April 12, 2016</td>
</tr>
<tr>
<td>d. Date approved by Faculty Board(s) if required as per Faculty Graduate Council Committee regulations</td>
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<td>e. Date Approved by GSEC</td>
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<td>f. Vice-Provost and University Librarian</td>
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<td>g. University Registrar</td>
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<td>h. Associate Vice-Principal (Planning &amp; Budgeting)</td>
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<tr>
<td>i. Vice-Provost and Dean, School of Graduate Studies</td>
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<tr>
<td>j. Provost and Vice-Principal (Academic)</td>
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Last Revised: April 07, 2016
M.A. in ARTS LEADERSHIP

ARTS MANAGEMENT Graduate Diploma

COURSE ARTL801: ARTS MARKETING

1. COURSE OBJECTIVE
The objective of this course is to provide a working knowledge of the theories and qualitative and quantitative concepts in arts marketing and audience development to meet the needs of the organization’s artistic mission and that of existing and potential audiences. Students will develop critical decision-making skills and gain experience in developing marketing plans, pricing strategies and budgets to maximize audience and earned revenue potential.

2. LEARNING APPROACH
Learning is facilitated through lectures, online readings, case studies, research, hands-on exercises, applied learning assignments and seminars with industry leaders.

3. LEARNING OUTCOMES
Upon successful completion of this course, the student will be able to do the following.

<table>
<thead>
<tr>
<th>Depth and Breadth of Knowledge</th>
<th>Illustrate a mastery of knowledge of marketing concepts and terminology around product, communication, multiple distribution channels, pricing and sales strategies;</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Gain familiarity with targeted direct marketing tactics and techniques for the arts, and analyze metrics for subscription acquisition and renewal marketing;</td>
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<td>Interpret current audience and demographic trends and apply best practices in audience development in a dynamic environment;</td>
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<td></td>
<td>Understand the continuum of audience development, and create a marketing program that increases prospects’ commitment through the single ticket, subscription and donation cycle;</td>
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<td></td>
<td>Demonstrate knowledge of the relationship of programming, earned revenue potential, pricing and audience research as it applies to the marketing planning and budgeting process;</td>
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<td></td>
<td>Demonstrate extended knowledge of the art form to maximize effectiveness as an arts marketer;</td>
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<tr>
<td></td>
<td>Know the structure and operations of a marketing and box office department;</td>
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</tbody>
</table>
| Critical Thinking | Demostrate knowledge of the characteristics of arts marketing databases and ticketing systems for best practices in ongoing customer relationship management;  
| | Comprehend marketing analytics and metrics, and apply to critical decision-making;  
| | Apply the theories and principles of arts marketing and audience development to increase customers and sales;  
| | Synthesize theories and best practices in arts marketing with product, communication, distribution channel and pricing strategies to create marketing plans;  
| | Apply principles of the continuum of audience development and engagement, and be able to move audience members through the audience development process that results in audience diversity, loyalty and repeat attendance;  
| | Integrate the marketing and fundraising objectives and functions to increase audience involvement, deepen customer relationships, and maximize earned and private sector revenues.  
| | Exercise critical judgment through quantitative analysis by providing accurate explanations of information presented in mathematical forms.  
| | Evaluate strategic options for traditional marketing tools and those for digital products, search engine optimization, and social media for the purpose of arts marketing and audience development and engagement;  
| | Identify relationship-based audience engagement practices and strategies that meet the needs of the artists, organization and audience.  
| Problem Solving | Develop pricing models to maximize attendance and ticket revenue, and achieve a balance between high revenue-producing and accessibly-priced product;  
| | Critique an arts organization’s existing marketing program.  
| | Design a marketing approach in tandem with publicity, public relations and brand management;  
| | Develop realistic marketing plans and financial and attendance goals that exhibit solid understanding of subscription and single marketing strategies and campaigns that are integrated into the organization’s mission and purpose;  
| Research and Scholarship | Compile marketing research tools, and implement effective audience research that influences future marketing directions;  
| Communication Skills | Undertake effective digital and social media strategies to engage a broader age demographic;  
| | Develop clear, concise written and oral communication skills;  
| | Present ideas thoughtfully, persuasively and with genuine conviction in oral and written contexts.  

| Autonomy and Professional Capacity | • Work co-operatively in interdisciplinary teams on group assignments;  
• Treat team members respectfully by being polite and constructive in communication;  
• Help the team move forward by articulating the merits of alternative ideas or proposals. |

4. COURSE DESCRIPTION

Session 1  
**Introduction to Arts Marketing**  
- Connecting the Arts with Audiences  
- Knowing your Art Form  
- Marketing Concepts and Terminology  
- Product, Price, Place, Promotion  
- Audience Development Cycle  
- Creating Audience Loyalty

Session 2  
**Audience Engagement and Participation**  
- Young Audience Development: Millennial Marketing  
- Engaging Diverse Audiences  
- Removing Barriers  
- Welcoming Newcomers  
- Role of Quality Customer Service  
- Evolving Performance Practice and Products with Market Segments  
- Role of Education  
- Social Media and Two-Way Communication  
- Role of Market Research  
- The 360° Experience

*Group Assignment: Research Examples of Three Different Audience Development Approaches*

Session 3  
**Subscription Marketing**  
- Direct Marketing  
- Subscription Acquisition  
- Subscription Renewal  
- Telemarketing  
- E-Marketing

*Assignment: Research an Example of a Successful Subscription Campaign and Badly Executed Subscription Approach*

Session 4  
**Single Ticket Marketing**
Direct Marketing
Advertising
E-Marketing

Session 5

Publicity and Brand Management
Developing a Strong Brand
Media Communications and Relations
Media and Online Promotion

Quiz: *Concepts in Arts Marketing, Audience Development and Public Relations*

Session 6

Pricing and Budgeting
Subscription Pricing and Budgeting
Single Ticket Pricing and Budgeting

Session 7 & 8

Developing a Marketing Plan
Organizational Mandate
Marketing Objectives
Internal and External Trends and Analysis
Target Markets: Achieving Age and Cultural Diversity
Audience Engagement and Education
Strategies and Tactics
Key Financial Indicators and Benchmarks

*Group Assignment: Develop a Marketing Plan.*

Session 9

Market Research
Defining informational needs
Determining the target research market
Research design
Choosing appropriate research methodology
Data collection and analysis
Developing recommendations based on research findings

*Assignment: Report on Selected Market Research Findings*

Session 10

Digital and Social Media
Online integrated sales platforms
Mobile platforms
Suggestive and Cross-Selling capabilities
Internet Marketing
Creating the sales funnel through social media
Mobile Adaptive Customer Relationship Management (CRM)
Websites
Session 11  Ticketing and Database Systems
Patron-based Customer Relationship Management Systems
Quality and Clients of Software Vendor
Ability to store and access customer history and data
Functionality for subscription and single tickets, flexible packages, online purchase, queries, sales and financial reports
Audience and Donor interface
Social Media integration

Session 12  Oral Presentations: Marketing Plans

M.A. in ARTS LEADERSHIP
ARTS MANAGEMENT Graduate Diploma

COURSE ARTL 802: ARTS PHILANTHROPY

1. COURSE OBJECTIVE

The objective of this course is to provide students with a comprehensive framework and application of philanthropic concepts, trends and strategies along with practical fundraising skills to enable them to help meet the magnitude of the arts industry’s financial needs.

2. LEARNING APPROACH

Learning is facilitated through lectures, online readings, case studies, research, hands-on exercises, assignments and seminars with industry leaders.

3. LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Depth and Breadth of Knowledge</th>
<th>• Know the organizational structure and operations of a fundraising department;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Demonstrate knowledge of the principles, terminology, targeted direct marketing techniques and metrics of donor acquisition and renewal fundraising;</td>
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<tr>
<td></td>
<td>• Understand the continuum of giving, and create a prospect pipeline to move prospects through a process of cultivation resulting in major gifts;</td>
</tr>
</tbody>
</table>
| Critical Thinking | • Demonstrate knowledge of the Canada Revenue Agency charitable giving requirements, industry ethics, standards and practices including the Donor Bill of Rights and the Association of Fundraising Professionals Code of Ethics.  
• Demonstrate a thorough understanding of context, stakeholders and purpose that is responsive to the assigned task(s);  

| Problem Solving | • Apply relationship-based and donor-sensitive cultivation and stewardship practices and strategies that meet the needs of the organization and donors.  
• Demonstrate interpersonal and knowledge-based confidence in raising money.  
• Critique an organization’s existing fundraising program.  
• Apply fundraising analytics and metrics to key decision-making;  
• Exercise critical judgment through quantitative analysis by providing accurate explanations of information presented in mathematical forms;  
• Apply theories, undertake analysis and know best practices in fundraising through case studies;  
• Evaluate current giving and demographic trends and practices in fundraising in a dynamic national and international environment;  

| Research and Scholarship | • Design a strategic philanthropic approach that is integrated into the organization’s mission and purpose;  
• Develop realistic fundraising goals and plans with a comprehensive understanding of individual, major gift, planned giving, capital gifts, sponsorship, and foundation campaigns;  
• Create the elements of a case for support;  
• Implement the vehicles for planned giving and bequest gifts;  

| Communication Skills | • Compile donor research with public and private databases and tools within an ethical context;  

| Autonomy and Professional Capacity | • Develop clear, concise written and oral communication skills;  
• Present ideas thoughtfully, persuasively and with genuine conviction in oral and written contexts.  
• Work co-operatively in interdisciplinary teams on group assignments;  
• Treat team members respectfully by being polite and constructive in communication;  
• Help the team move forward by articulating the merits of alternative ideas or proposals.  


4. COURSE OUTLINE

Unit 1 Introduction to Philanthropy


Reading:


Prince, Russ and File, Karen The Seven Faces of Philanthropy: A New Approach to Cultivating Major Donors (to be completed as part of Research Project 1 to be submitted at Unit 4 lecture).

Assignment: Course Research Project 1 - Seven Faces of Philanthropy.

Students are to identify and research three different Canadian philanthropists, who exemplify three of the seven faces of Philanthropy. They are required to present both a paper and presentation to the class regarding their philanthropists and demonstrate why they are examples of one of the faces of philanthropy. All research sources must be acknowledged.

Unit 2 Development Process and Programs


Reading: Vanderhoof handout: 5 step process, Development program economics, Programs (9 Boxes) and Program interrelationships (Donor Pyramids).

Genovese, Vanderhoof: Development Cycle: Creating Missionaries for Opera
Unit 3  Supporting the Development Program


Reading:  Handout on Prospect Research and Qualification


Unit 4  Prospect Research

Prospect Research Methodology, How to develop a prospect profile. Three Levels of Profile: Mini, Standard and Solicitation. The Role of the Prospect Researcher in the Development Office and Major Gifts Process. Online research resources for individuals, foundations and corporations. Ethical principles of donor research.

Guest Lecturer:  Queen’s University Head of Prospect Research.


Research Project 1 due.

Unit 5  Making the Case for Support,

Writing a donor oriented case for support for the organization and the specific project at hand, defining the problem that the project will solve, components of case statement, campaign goals and objectives, budgets, gift range charts, name-giving opportunities, and campaign governance. Introduction of Research Project 2.

Materials:  Campaign Case Statements from Various Arts Campaigns

Group Assignment Research Project 2 - Development Department Tactical Plan.

Students develop the structure, expense and revenue budget, critical path and tactical implementation plan for a Canadian arts organization. The starting point is derived from research of publically available documents: Government filings, performance programs, annual reports, staff listings. Students build their plan on the researched foundation of materials and individual conference with the instructor. In addition to critical path, department structure, job descriptions and tactical plan the students will also include the
following materials in their report: Comprehensive Campaign Case for Support, Donor Solicitation Profile, Fund-Raising Solicitation Letter Package, Fund-raising email, Corporate sponsorship proposal, and Foundation proposal.

Midterm Exam.

Unit 6 Direct Response and Advertising Techniques

Direct mail, e-mail, internet, mail, phone and electronic advertising to acquire, maintain and increase gift levels or donor participation. Direct mail fundraising analytics and metrics.

Reading:


Hart, McLaughlin, Greenfield and Geiger, Internet Management for Non Profits, “Competency Profile of a Manager or Director of Integrated Fundraising”

Unit 7 Corporate and Foundation Support

Prospect Identification, Cultivation, Solicitation, Fulfillment and Engagement Processes for Corporate and Foundation Support. Includes Sponsorship and Foundation proposal writing

Text: To be identified. (Proposal Writing)

Unit 8 Major Gifts Fundraising 1

Methodology, Stages of Psychic Ownership, Moves Management Principles, Donor Communication and Stewardship.

Reading: Dunlop, David: Introduction to Moves Management.

Unit 9 Major Gift Fundraising 2

Case, Products, Meaningful Moves, Engaging and Cultivating Donors in the Arts, Role and Experience of Major Gifts Officer, Chief Development Officers, Managing the General Director, Chief Artistic Officer, President and Other Leaders participation in the Major Gifts Process.

Reading: Seymour, Harold, Selection from Designs for Fundraising.
Unit 10  Board of Directors

Board Leadership, Developing and maintaining a fundraising Board. Board recruitment, Managing the Process of the Board.

Reading: Genovese, Margaret and Vanderhoof, How to Get the Board You Need

Unit 11  Legacy Gifts and Planned Giving


Reading: Assigned arts organization’s planned giving website programs and materials

Unit 12  Solicitation Workshop, Overcoming Fear of Fundraising.

This workshop session enables the students to experience the fundraising solicitation from the perspective of the donor and the asker. Students apply their course knowledge in simulations, and receive feedback on their approaches.

Materials: To be developed.

Unit 13:  Department Organization

Staffing and Programmatic Expenses, Development Comprehensive Strategy, Budget Preparation, Operations / Tactical Plans

Handouts: Department Structures, Budgets, Job Description, Department Plan and Critical Path

Final Presentations of Research Project 2 to assembled Senior Management Team Panel. (CEO, CFO, CMO, CAO)

5.  READINGS

Prince, Russ and File, Karen The Seven Faces of Philanthropy: A New Approach to Cultivating Major Donors

Seymour, Harold, Selection from Designs for Fundraising


Mal Warwick, Revolution in the Mailbox: Your Guide to Successful Direct Mail Fundraising

Genovese, Margaret and Vanderhoof, Dory How to Get the Board You Need
Genovese, Margaret and Vanderhoof, *The Development Cycle: Creating Missionaries for Opera*

Dunlop, David *Major Gift Fund Raising (Moves Management)*

Other Selected Readings to Be Assigned

6. **EVALUATION**

<table>
<thead>
<tr>
<th>When</th>
<th>What</th>
<th>Mark</th>
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<tbody>
<tr>
<td>Session 4</td>
<td>Research Project: Seven Faces of Philanthropy.</td>
<td>20%</td>
</tr>
<tr>
<td>Session 5</td>
<td>Midterm Exam</td>
<td>15%</td>
</tr>
<tr>
<td>Sessions 1-13</td>
<td>Class Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Session 13</td>
<td>Written and Oral Presentation of Group Research Project</td>
<td>40%</td>
</tr>
<tr>
<td></td>
<td>Final Exam</td>
<td>15%</td>
</tr>
</tbody>
</table>

**Late submissions:** A penalty of 10% of grade potential will be levied.

**Class Participation:** Grade will be based on attendance and active participation in class demonstrating that the student has read the weekly assigned material.

7. **STATEMENT ON ACADEMIC INTEGRITY**

Academic integrity is constituted by the five core fundamental values of honesty, trust, fairness, respect and responsibility (see [http://www.academicintegrity.org](http://www.academicintegrity.org)). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the “freedom of inquiry and exchange of ideas” essential to the intellectual life of the University (see the Senate Report on Principles and Priorities [http://www.queensu.ca/secretariat/policies/senateandtrustees/principlespriorities.html](http://www.queensu.ca/secretariat/policies/senateandtrustees/principlespriorities.html)).


Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an
academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment or the failure of a course to the rescinding of a degree.

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**MIR 889: Financial Literacy for Non-Financial Managers**

Our overall objectives are to make you familiar with financial concepts, to reduce the level of anxiety that many feel when they discuss accounting, budgeting, control and planning and to demystify financial management concepts and tools so that they can be applied to advance the IR objectives in the workplace, headquarters or operating unit of an organization.

**Instructors and contact details:**
Andrew Graham: andrew.graham@queensu.ca
Room 316, Sutherland Hall
Len Anderson: lenanderson@hotmail.com

**Learning Objectives: You Will Learn How to:**
1. Identify the constituent elements of a set of financial statements
2. Understand common measurement and recognition challenges encountered in preparing financial statements
3. Interpret and compare financial statements drawing conclusions as to the underlying management of business operations
4. Discuss recent financial reporting issues and the regulatory and governance response
5. Link IR issues to finance and understand the financial implications of such key IR functions as collective bargaining, staff, training and development.
6. Communicate with financial people in your language while understanding theirs: asking the right questions.
7. Evaluate both short- and long-term operating decisions using financial data.
8. Assess financial and business risks and the role they play in effective management.
9. Evaluate the adequacy of control systems.
10. Devise a capital budget and rate investment decisions.
11. Evaluate of product/service costing methods so you can better evaluate results
12. Synthesize your business decisions with financial back-up.
13. Prepare operating budgets, cost budgets and capital budgets.

**Course Architecture**
Learning Approach

This course will be taught by the team of Len Anderson and Andrew Graham. Both bring experience in managing and advising on financial matters in the business and public sector world. They also each have quite different perspectives in terms of that experience. This will provide participants with a wealth of knowledge as well as present some interesting opportunities to see matters from different angles.

Classes will be active. Students will be asked to undertake the following tasks, as part of the learning and evaluation process:
- Text reading,
- Some assigned out-of-class exercise,
- Class quiz,
- Class case studies for discussion in group and feedback,
- Reviews of annual reports and financial statements,
- Group work and presentations (2), including a capstone final presentation, and
- Written assignments.

Course Text and Readings: *Accounting for Non-financial Manager*, Third Edition, John Parkinson with Charles Draimin, Captus Press: This text has been ordered and is available at the bookstore.

Statement on Academic Integrity
Academic integrity is constituted by the five core fundamental values of honesty, trust, fairness, respect and responsibility (see http://www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the Senate Report on


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Assignments

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<tr>
<td>After Session 2</td>
<td>Take-home assignment</td>
<td>5</td>
</tr>
<tr>
<td>Start Session 5</td>
<td>Class Quiz</td>
<td>10</td>
</tr>
<tr>
<td>Session 6</td>
<td>Class Presentation</td>
<td>20</td>
</tr>
<tr>
<td>After Session 7</td>
<td>Write a Business Case</td>
<td>20</td>
</tr>
<tr>
<td>After Session 10</td>
<td>Written Assignment: Cost Overrun Analysis</td>
<td>20</td>
</tr>
<tr>
<td>Session 12 (Final)</td>
<td>Case Study: Compensation and Performance Management</td>
<td>25</td>
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Schedule

Session 1: September 10, 2014: Introduction and Overview
  o Course outline, expectations, grading
    • **Be Ready: Please be ready to tell us who you are, what your background is, what you aspire to on graduation and your expectations for this course.**
  o Relationship of accounting and business strategy
    • **Video clip and class discussion**
What is Financial Literacy?

Accounting serves many purposes:
- Attention directing
- Decision making
- Scorekeeping

Users and uses of financial information:
- Exercise: Identify users of financial information, their interests and how they find out how a firm or agency is performing.

Reading for next session: Parkinson Chapters 2, 4 and 5 including appendix 4.1

Session 2: September 17, 2014: Fundamentals of the Accounting Framework
- The accounting equation
- Characteristics of accounting information with illustrations
- The balance sheet: assets and liabilities - recognition, measurement and presentation
- Take-home assignment: Short computational questions testing application of the accounting equation to be completed individually and not in teams to be handed-in at start of Session 3.

Reading for next session: Parkinson Chapter 3 including appendix 3.1 and 3.2

Session 3: September 24, 2014: Income Statement Matters
- Revenue, what is it, how is it measured?
- Expenses, recognition and measurement
- Net income and retained earnings

Research for next session: students will be asked to locate and print (or save electronically) income statements and balance sheets for selected companies, for review in session 4. The companies selected are as follows:
- Westjet and Air Canada (both Dec 31, 2011)
- Target (go to Target.com/investor relations 2011 annual report) and Sears Canada (Jan 28, 2012)
- Rogers Communications and Telus Corporation (both Dec 31, 2011) George Weston Limited (Dec 31, 2011) and Metro Inc. (Sept 24, 2011)

Reading for next session: Parkinson Chapter 15.

Session 4: October 1, 2014: Financial Statement Analysis
- Problems of comparability
  - Common sizing
o Ratio analysis for selected public companies, designed to compare and contrast competitors in the same industry and also different industries

Session 5: October 8, 2014: Recent Issues with Financial Reporting

In class quiz: application of the accounting equation and ratio analysis; Quiz will require simple computations applying learning to date; calculators will be permitted but use of smartphones, laptops or tablets will not be permitted.

o Livent and periodicity- prepaid expenses
o Ornge and entity definition
o Worldcom and capital v operating expenses
o Nortel and periodicity -liability recognition and de-recognition

After session 5, students will prepare group presentations to be delivered in session 6. Topics will be assigned to instructor-defined groups at the end of Session 5. Teams will be required to research topics assigned, showing evidence of review of primary sources. Presentations will be made to the class as a whole, discussed by the class and marked by the instructor.


Student group in-class presentations. Topics drawn from:

o Enron accounting fraud - what happened?
o Livent - discuss the behavioural aspects of the fraud
o Worldcom - how could this fraud happen?
o Ornge - lessons learned
o Discuss high level Fraud Risk Factors as they apply to financial reporting
o Current best practices in corporate governance - the finance oversight dimension
o What is/are Internal Control(s) and why should we care?
o Financial reporting - compare and contrast the role of Management and that of the Independent Auditor
o Generally accepted auditing standards - describe their scope and function
o IFRS- why change? Discuss the public policy dimension

The Marking Rubric for Class Presentations is attached to this Outline.

Readings for next session: Parkinson, Chapters 7 and 14

Session 7: October 22, 2014: Business Planning Tools

• Role of business planning
Just what is it?
  o What to look for or make sure to include.
  o Linking HR objectives to corporate objectives
• Budget structures
• Key tools in building a business plan and in assessing one:
  o Cost/benefit analysis
  o Return on Investment (ROI)
  o Payback Period
  o Breakeven Analysis
• Building and assessing a business case
  o What they do
  o Key elements
  o Take-home assignment: Preparation of a Business Case. This Assignment can be handed in at the beginning of the next class.

Reading for next session: Parkinson, Chapters 8, 10 and 13.

Session 8: October 29, 2014: Assessing Financial Impacts in Budgets and Planning
• Assigning costs
  o Overhead
  o Activity-based costing
  o Cost behaviour: fixed and variable costs
• Capitalizing the firm or funding the agency
  o Cash and working capital
  o Translated money into skills and people
  o How cash connects with everything else: the start-up company
• Ways to finance operations.


Session 9: November 5, 2014: Risk and Control
• Risk management- concept and process
• The concept of financial risk.
• Risk tools and how to use them.
• Risk in operations and financial control
  o Table-top assignment: preparation of a risk map

Session 10: November 12, 2014: Control and Forecasting
• Mobilizing the resources: hires, buys, investments
• Concepts of control in finance and operations
• Control and risk: Table Discussion: What could possibly go wrong?
  What can make a business plan collapse?
• How to find out what is going on: the role of financial statements in managing operations
• Linking business results with financial data: price versus volume in determining financial performance.
• Key tools in control:
  o Role and application of financial ratios
  o Variance analysis

Cost over-run assignment - Assignment will be due at the beginning of the next session.


Session 11: November 19, 2014: Assessing Performance: Rewards, Punishment, Reinvestment
• Cash versus profit - where HR plugs into the overall profitability and sustainability equation
• Linking financial information with operational data (sales, results, process measures)
• Financial life sign indicators: a return to ratios
• Linking financial, personnel and business reporting: role of enterprise dashboards, scorecards, integrated reports, etc. A look at the balanced scorecard.
• Linking financial performance to overall performance assessments - firm and people
• Role of investors and lenders in assessing financial performance of a firm

Set up briefing on the final assignment and presentation preparation: the assignment case will be distributed, groups assigned and instructor will provide briefing on expectations. Time will be allotted for groups to discuss their work plan. Each team will be asked to role-play a management consulting firm engaged to prepare a preliminary review of performance management, compensation and employee engagement at a fictional company; the management consulting teams will be invited to present and review the results of their work in Session 12 with representatives of management and the Board of the company; marks will be assigned for analysis and prioritization of the key issues facing the company, with particular focus on causality, preliminary recommendations which have been thoroughly considered, clarity of presentation, knowledge of the case and issues by all participants as evidenced by responses to questions from the company representatives.
Session 12: November 26, 2014: Joint Session on Financial Decision-Making

Each team will have a total of 20 minutes, with 5 additional minutes for questions from the company's representatives. The attached Rubric will be used in assessing marks.
Grading Rubric for Class Presentations: 889: Financial Literacy for Non-Financial Managers

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Superior Performance</th>
<th>Competent Performance</th>
<th>Inadequate Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research: Maximum: 5/20 and 7/25 Marks</td>
<td>Information is accurate; resources are legitimate; resources are varied when appropriate</td>
<td>Information is mostly accurate with only a few minor errors; one resource may be questionable; resources good but not varied enough</td>
<td>Information is unreliable and/or inaccurate; resources are not valid; use of hearsay.</td>
</tr>
<tr>
<td>Quality (e.g. use of varied sources, evaluated and validated information)</td>
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</tr>
<tr>
<td>Broad spectrum of information: clearly uses several sources in examples.</td>
<td>Includes several dimensions</td>
<td>Includes one or two dimensions</td>
<td>Does not provide adequate comparisons of perspectives.</td>
</tr>
<tr>
<td>Content of Presentation: Maximum: 10/20 and 12/25 Marks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Substantive use of information</td>
<td>Explanations of the issues are complete. Understanding of the underlying accounting and reporting issues is clear. Issues that add to the complexity of the situation are explained and understood.</td>
<td>Explanations are complete and helpful but include little or no interaction among dimensions or explanations aren’t quite as complete or helpful but there is an indication of interaction among dimensions; draw some conclusions and make some inferences but miss obvious ones</td>
<td>Incomplete and/or not helpful explanations with little or no indication of interaction among dimensions; presents others’ information without analysis (e.g. drawing conclusions, making comparisons, connections and inferences)</td>
</tr>
<tr>
<td>Effective visual and verbal presentation (e.g. coherent, logical progression, well organized, include main points not details, “tell a story”)</td>
<td>Slides and explanations clearly aid the speaker in telling a coherent story</td>
<td>For the most part slides are helpful in telling the story with only a few glaring problems</td>
<td>Slides interfere with the story or presenters engage in “PowerPoint Karaoke” - just reading the slides.</td>
</tr>
<tr>
<td>Clarity (e.g. explains ideas well, integrates with slides, clear introduction and conclusion, obvious transitions, doesn't use jargon, demonstrates knowledge of key points, responds well to questions)</td>
<td>Presentation is coherent, with clear introduction, transitions, language use, and conclusion; speaker demonstrates intimate knowledge of the subject</td>
<td>Presentation is coherent for the most part, but missing 1 or 2 important elements</td>
<td>Presentation lacks coherence</td>
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<tr>
<td>Style (e.g. speaks in sentences, clear enunciation, fluent delivery, well paced, maintains eye contact, fits time requirement, clearly practiced)</td>
<td>Presentation is polished, speaker uses sentences, enunciates well, is fluent in the delivery, maintains an effective pace and eye contact, doesn't run over allotted time</td>
<td>Presentation is polished, for the most part, but missing 1 or 2 important elements</td>
<td>Presentation is not polished</td>
</tr>
<tr>
<td>Collaboration (e.g., it is clear that all the group have contributed to the thinking process and to the presentation - no free riders)</td>
<td>The entire group has a role in the presentation or, alternatively, the process is credibly outlined that demonstrates collaboration.</td>
<td>Group effort is evident but with little coordination in presentation or evidence of collaboration.</td>
<td>Little evidence of collaboration: single person show.</td>
</tr>
</tbody>
</table>
M.A. in ARTS LEADERSHIP
ARTS MANAGEMENT Graduate Diploma

COURSE ARTL805: STRATEGIC PLANNING FOR THE ARTS

5. COURSE OBJECTIVE
The objective of this course is to provide a working knowledge of the strategic plan creation, multi-stakeholder buy-in and implementation, and the change management process within a complex environment. Students will develop critical decision-making skills, the ability to analyze and interpret factors within a multifaceted internal and external environment, apply strategic thinking principles within a mission-based industry, evaluate strategic options, and synthesize information to implement innovative and transformational change.

LEARNING APPROACH

Learning is facilitated through lectures, online readings, case studies, research, hands-on exercises, applied learning assignments and seminars with industry leaders.

6. LEARNING OUTCOMES
Upon successful completion of this course, the student will be able to do the following.

<table>
<thead>
<tr>
<th>Depth and Breadth of Knowledge</th>
<th>Critical Thinking</th>
<th>Problem Solving</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehend the role of strategic planning in artistic mission-based organizations;</td>
<td>Apply the theories and principles of strategic planning in an arts context to produce transformational change;</td>
<td>Design a process of collaborative stakeholder engagement to ensure a multifaceted understanding of the issues and opportunities;</td>
</tr>
<tr>
<td>Demonstrate and applying knowledge of strategic planning concepts and terminology in an arts context;</td>
<td>Analyze current audience and demographic trends in a dynamic environment;</td>
<td>Create and analyze strategic options and exercise critical judgment.</td>
</tr>
<tr>
<td>Comprehend the role of artistic vision and stakeholders in the strategic planning process;</td>
<td>Evaluate the impact of strategic options and solutions from the perspective of core mission and the artistic, audience, competitive, and financial impact and transformation of proposed solutions;</td>
<td></td>
</tr>
<tr>
<td>Demonstrate knowledge of principles of change management and organizational buy-in to affect transformational change.</td>
<td>Examine disruptive technology options and judge the benefits/risks of first-mover solutions;</td>
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<tr>
<td></td>
<td>Synthesize change management processes into the development and implementation of strategies and solutions.</td>
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<tr>
<td></td>
<td>Undertake organizational analysis to inform strategic goals;</td>
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</tr>
</tbody>
</table>
Develop and analyze components of a strategic plan
Generate strategic thinking and strategy formulation in tandem with the artistic vision and artist requirements;
Implement the stakeholder facilitation processes in the strategic planning process;
Generate and justify realistic and innovative strategic strategies that further the organization’s artistic mission and societal purpose;

Research Skills
- Compile and analyze key performance indicator metrics and benchmarks;
- Compile and analyze environmental and competitive research;
- Exercise critical judgment through quantitative analysis by providing accurate explanations and interpretations of information presented in prose and mathematical forms.
- Compile and analyze arts industry trends, and generate strategies to positively position an arts organization in a competitive, multi-stakeholder environment;
- Assess the core artistic and organizational competencies and internal culture of an arts group, and choose the appropriate strategic planning process for the organization;
- Identify opportunities that meet the needs of the artists, organization and audience for a specific organization;

Communication Skills
- Develop clear, concise written and oral communication skills;
- Present ideas thoughtfully, persuasively and with genuine conviction in oral and written contexts.

Autonomy and Professional Capacity
- Work co-operatively in interdisciplinary teams on group assignments;
- Treat team members respectfully by being polite and constructive in communication;
- Help the team move forward by articulating the merits of alternative ideas or proposals.

7. COURSE DESCRIPTION

Session 1: Strategic Planning Overview

Principles of strategy formulation
Structure of arts industry
The arts in context: internal and external environmental analysis
Key stakeholders in the arts
Strategic versus operational planning
The nimble arts organization: thriving in a changing environment
Making Change Stick: strategic planning process, buy-in and Implementation

Session 2: Defining Strategy

What is strategy?
Artistic vision and organizational vibrancy
Strategic planning models
Analyzing strategic options
Intended, emergent and realized strategies
Strategic issues in the arts
Disruptive technology and the innovator’s dilemma
Horizontal and vertical change
Financial impact of strategic planning decisions
Role of key performance indicators and benchmarks

Form Strategy groups

Quiz: Key Concepts

Session 3: Strategic Thinking

Are you a leader or a manager?
Being the future-based game changer
Investing today for long-term organizational success
Creatively reframing issues and opportunities
Nimble, inquisitive thinking outside the box
Challenging assumptions and beliefs
Risk-taking, managing risk and financial acuity
Establishing priorities
Creating organizational and stakeholder buy-in

Assignment: Case Analysis

Session 4: Developing the Strategic Plan

Mission-based planning
Choosing appropriate strategic planning model
Organizational culture and appetite for change
Needs assessment, internal and external market research, and issue and opportunity identification
Gap analysis
Environmental and competitive market scan: What are other organizations doing? Who are the progressive industry leaders demonstrating best practices?
Developing objectives, strategies, tactics
Financial impact and projections of strategic plan
Key performance metrics, ongoing evaluation and bench-marking

Group Written Assignment: Creating a Strategic Plan focusing on one major strategic change(with live site)
Session 5: Change Management

Importance of change management
Identifying the desired future
Obstacles in effective strategic planning
Creating the urgency and the case for change
Identify the change leaders and creating the coalition of the willing
Involving key stakeholders
Creating short and long term collective wins
Embedding change
Measuring progress for continuous improvement and course correction

Session 6: Strategic Planning Review and Strategy Presentations

Review of key concepts
Review of strategic implementation and change management principles
Group discussion of key learning and challenges experienced in creating strategic plans

Group Oral Presentations

8. READINGS


9. EVALUATION

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<thead>
<tr>
<th>When</th>
<th>What</th>
<th>Mark</th>
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<tbody>
<tr>
<td>Session 2</td>
<td>Quiz: Key Strategic Concepts</td>
<td>20</td>
</tr>
<tr>
<td>Session 3</td>
<td>Case Analysis</td>
<td>20</td>
</tr>
<tr>
<td>Session 4</td>
<td>Group Assignment: Strategic Plan</td>
<td>30</td>
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<tr>
<td>Session 6</td>
<td>Group Assignment: Strategic Plan Presentation</td>
<td>20</td>
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<tr>
<td></td>
<td>Participation</td>
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11. COURSE OBJECTIVE

The objective of this course is to provide a working knowledge of transformational leadership and board governance. Students will examine leadership theories, and develop their own plans for an authentic, transformational leadership style. Each student will generate a personal leadership plan that includes learning objectives for the development of core leadership capabilities. Students will apply the principles of board governance, analyze and compare leadership structures, apply strategic thinking for innovation and long-term impact through a collaborative change management process that ensures buy-in and successful implementation of the artistic and strategic vision and plans.

12. LEARNING APPROACH

Learning is facilitated through lectures, online readings, case studies, research, hands-on exercises, applied learning assignments and seminars with industry leaders.

13. LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to do the following.

<table>
<thead>
<tr>
<th>Depth and Breadth of Knowledge</th>
<th>Critical Thinking</th>
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<tbody>
<tr>
<td>• Understand and evaluate the role of leadership artistic mission-based organizations;</td>
<td>• Apply the theories and principles of leadership in an arts context;</td>
</tr>
<tr>
<td>• Demonstrate knowledge of leadership theories and terminology through analysis of leadership structures and styles</td>
<td>• Apply knowledge of governance principles to create a productive working relationship between the Board and the artistic and administrative leadership;</td>
</tr>
<tr>
<td>• Know the fiduciary and legal duties of board governance;</td>
<td>• Exercise critical judgment through organizational analysis by providing options and recommendations for governance and leadership styles appropriate to the organization;</td>
</tr>
<tr>
<td>• Understand the roles of the board of directors in organizational and financial planning, and the oversight functions of the artistic and administrative leadership;</td>
<td>• Contrast and compare a variety of innovation processes for transformational leadership;</td>
</tr>
<tr>
<td>• Contrast and compare a variety of innovation processes for transformational leadership;</td>
<td>• Acquire a broad and flexible repertoire of leadership tools to meet the magnitude of demands of the organization, industry and quickly-changing environment;</td>
</tr>
</tbody>
</table>
Choose a variety of leadership options that would lead to an appropriate choice of leadership style and structure for a given organization.
- Apply strategic thinking to leadership style and goals;
- Evaluate the relationship of leadership and organizational structure;
- Analyze the strengths and weaknesses of various leadership structures as appropriate to the organization;
- Analyze board effectiveness of the oversight, fiduciary, fundraising, strategic, nominations and succession planning, and mission-focused governance functions of a Board.

**Problem Solving**
- Develop a vision and plan for personal leadership development;
- Generate a climate of commitment with internal and external stakeholders in creating and implementing transformational change.
- Ensure adherence to the legal requirements of board governance within the arts organization;
- Create and implement transformation and innovation with the input and buy-in of key stakeholders.

**Research and Scholarship**
- Research the organizational structure and map out the internal and external stakeholders of a specific arts organization.

**Communication Skills**
- Develop clear, concise written and oral communication skills;
- Present ideas thoughtfully, persuasively and with genuine conviction in oral and written contexts.

**Autonomy and Professional Capacity**
- Work co-operatively in interdisciplinary teams on group assignments;
- Treat team members respectfully by being polite and constructive in communication;
- Help the team move forward by articulating the merits of alternative ideas or proposals.

14. COURSE DESCRIPTION

**Session 1: What is a leader?**

**Leadership vs. Management: Vision, Traits, Skills and Style**
- Initial self-assessment of leadership values and skills
- Basic concepts of leadership
- Leadership theories
- Arts organizational designs
- Who are the internal and external stakeholders?
- Transformational leadership in an industry of invested stakeholders

**Research assignment:** Describe the leadership and organizational structure and map out the internal and external stakeholders of a specific arts organization.

**Session 2: Artistic and Administrative Leadership**

Single and Dual Leadership Models
Role of the Artistic Director
Role of the Executive Director
Artist collectives
Collaborative leadership
Organizational dynamics in a cultural organization
Role of stakeholders and funders in decision making and buy-in for innovation
Succession Planning

Case Assignment: Internal Organizational Conflict.

Session 3 & 4: Board Governance

Framework for not-for-profit organizations
Role and Structure of a board of directors
Bylaws and incorporation documents
Governance theories and alternative roles to meet the needs and stage of evolution of the organization
Duties of care and loyalty: legal compliance, public disclosure, fiduciary responsibilities, conflict of interest
Artistic and administrative leadership oversight: hiring, oversight and succession planning
Advancing the Mission: strategic planning and program evaluation
Developing the Board of Choice: Board recruitment and education
Board fundraising responsibilities
Representation of constituencies and a diverse community
Board evaluation

Assignment: Interview a board member regarding perceptions of their strategic, fiduciary, fundraising and oversight roles.

Assignment: Analysis of a case on governance issues.

Session 5: Developing Your Leadership Plan

Develop your leadership vision: your authentic leadership style
Develop a personal mission statement
Self-Assessment: Recognizing learning and experience needs
Desired Career Path: Mapping out career options
Identifying mentors and networks
Articulating two significant learning goals
Identify metrics for benchmarking your career

Assignment: Develop a personal plan to become a transformational leader including goals, contribution to the field, leadership style, and required future learning and experience.
Session 6: Leading Change

- Review of key concepts of leadership and governance
- Review of strategic implementation and change management principles
- Group discussion of key learning and challenges experienced in creating personal leadership plans
- Oral Presentations of group assignment on innovation.

15. READINGS


Case Studies: tbc

16. EVALUATION

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<thead>
<tr>
<th>When</th>
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<th>Mark</th>
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<tbody>
<tr>
<td>Session 1</td>
<td>Research Assignment: Describe the organizational structure and map out the internal and external stakeholders of a specific arts organization.</td>
<td>10</td>
</tr>
<tr>
<td>Section 2</td>
<td>Case Assignment on organizational conflict</td>
<td>20</td>
</tr>
<tr>
<td>Session 3</td>
<td>Assignment: Interview a board member regarding their perceptions of strategic, fiduciary, fundraising and oversight roles.</td>
<td>10</td>
</tr>
<tr>
<td>Session 4</td>
<td>Assignment: Analysis of a case on governance issues.</td>
<td>30</td>
</tr>
<tr>
<td>Session 5</td>
<td>Assignment: Develop a personal plan to become a transformational leader including goals, contribution to the field, leadership style, and required future learning and experience.</td>
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18. COURSE OBJECTIVE

The objective of this course is to provide a working knowledge of the rights and needs of artists, artist unions and association, collective bargaining process, and negotiating contracts. Students will learn to plan negotiation approach within a contractual framework, utilize critical analytical thinking within a legal framework, succeed in a team-based environment, learn communication
and persuasive skills, analyze financial and other impacts of contractual amendments, create a contract, and present a contract for ratification.

19. LEARNING APPROACH

Learning is facilitated through lectures, online readings, case studies, research, hands-on exercises, applied group learning assignments, simulations and seminars with industry leaders.

20. LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to do the following.

| Depth and Breadth of Knowledge | • Understand and evaluate the role of contracts and contract negotiations in artistic mission-based organizations;  
|                               | • Demonstrate knowledge of contract negotiation practices and terminology;  
|                               | • Analyze and communicate impact of contract amendments to stakeholders;  
|                               | • Understand the roles of the board of directors, artists and unions/associations in the ratification process;  
|                               | • Contrast and compare a variety of negotiation processes for transformational leadership;  
|                               | • Acquire a broad and flexible repertoire of negotiation tools to meet the magnitude of demands of the organization, industry and quickly-changing environment;  
|                               | • Demonstrate knowledge of the legal foundations governing collective agreements including human rights and collective bargaining legislation. |
| Critical Thinking             | • Synthesize and apply theoretical concepts and models to organizational challenges;  
|                               | • Locate, critically evaluate and apply legislative understanding to contract content. |
| Problem Solving               | • Practice career-relevant skills through participation in experiential learning through contract negotiation simulation;  
|                               | • Evaluate contracts in terms of the business and legal objectives;  
|                               | • Develop win-win solutions through creative problem solving and active listening and re-framing skills;  
|                               | • Generate a climate of commitment to the artists and the organization;  
|                               | • Ensure adherence to the legal requirements of contract negotiation, adherence and dispute resolution;  
|                               | • Create and implement transformation and innovation with the input and buy-in of key stakeholders. |
| Research and Scholarship      | • Research the artist unions and associations and their impact on artists and arts organizations;  
|                               | • Research aspects of AODA, the Ontario Human Rights Act, and the Occupational Health and Safety Act and synthesize this knowledge to gain understanding of management responsibilities. |
| Communication Skills          | • Develop clear, concise written and oral communication skills;  
|                               | • Present ideas thoughtfully, persuasively and with genuine conviction in oral and written contexts;  
|                               | • Gain confidence through experience in negotiations. |
Autonomy and Professional Capacity

- Work co-operatively in interdisciplinary teams on group contract simulation assignment;
- Treat team members respectfully by being constructive in communication;
- Help the team move forward by articulating the merits of alternative ideas or proposals;
- Achieve better outcomes through the group process of constructive negotiations in an uncertain environment.

21. COURSE DESCRIPTION

SESSION 1

Introduction to Labour Relations

Introduction to Contract Law

What is a Contract?

Business and Legal Objectives of a Contract


Assignment 1:

Proof of completion of Queen’s online introductions to the Human Rights Code, Accessibility for Ontarians with Disability Act, and Occupational Health and Safety Act.

1,000 word assignment on the student’s interpretation of their responsibilities as arts managers under these three acts.

Assignment 2:

Sample Contract: Describe the business and legal objectives of a sample artist engagement contract. Does this contract serve the objectives of the artist and the engager?

SESSION 2

This session includes guest speakers from artists’ associations who will encourage questions and discussion about the needs and rights of artists and the function of artist representation, and with arts managers who will encourage questions and discussions on ensuring a fair and sustainable agreement.

Needs and Rights of Artists

Artists as Employees and Independent Contractors

Unions and Labour Associations in the Arts
American Federation of Musicians (AFM)
Canadian Actors’ Equity Association (EQUITY)
International Alliance of Theatrical Stage Employees (IATSE)
Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)
Canadian Artists’ Representation/le Front des artistes canadiens (CARFAC)

The Responsibilities of Management: Fair practices and a sustainable organization.

**Assignment 3:** 1000-word research paper on an Artist Union/Association, interpreting the role of this union/association in protecting or enhancing artist’s rights and livelihoods. What challenges and constraints would be perceived by an arts organization who is a signatory to an agreement with this union/association?

**SESSION 3**

Contract Negotiations

The Collective Bargaining Process

Styles of Negotiations: Interest-based negotiation vs. Positional bargaining

Creating a Win-Win: a sustainable agreement that serves the needs of the organization and artists

**Group Assignment 4: Contract Negotiation Simulation: Case Study and Assignment of Roles**

**SESSION 4 & 5**

Planning your Negotiation

The Negotiating Teams

Developing Common Content and Language

Communication Styles and Skills

Contract Negotiation Updates to Related Parties

Ethical Issues and Standards in Negotiations

Creating a Win-Win Contract

Assessing and Communicating Financial Implications of a Contract

Final legal and internal approvals of a Contract

Ratification by all parties including the Board of Directors

Between Agreements: Alternative Dispute Resolution concepts and approaches, Arbitration and Mediation
SESSION 6

Presentation of Negotiated Results of the Contract – written and oral presentation.

Presentation of Highlights and Contractual Impacts to Constituencies for Ratification (to the artists and to the Board of Directors)

22. READINGS


Kennedy, Brenda L. *Interest-Based Collective Bargaining: A Success Story*. IRC Press Industrial Relations Centre Queen’s University Kingston, ON K7L 3N6

*Canadian Theatre Agreement 2015-18.*

*IATSE 873 Term Agreements*

Case studies.

23. EVALUATION

<table>
<thead>
<tr>
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</tr>
<tr>
<td></td>
<td><strong>Assignment 2:</strong> <strong>Sample Contract:</strong> Describe the business and legal objectives of a sample artist engagement contract. Does this contract serve the objectives of the artist and the engager?</td>
<td>10</td>
</tr>
<tr>
<td>Section 2</td>
<td><strong>Assignment 3: Research Paper on an Artist Union/Association</strong></td>
<td>20</td>
</tr>
<tr>
<td>Session 6</td>
<td><strong>Group Assignment 4: Contract Negotiation Simulation: Case Study and Assignment of Roles</strong></td>
<td></td>
</tr>
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M.A. in ARTS LEADERSHIP

GRADUATE DIPLOMA IN ARTS MANAGEMENT

COURSE ARTL807: CULTURAL POLICY

1. COURSE OBJECTIVE

The objective of this course is to provide students with a deep understanding of cultural policies, issues, institutions and models in Canada’s diverse, contemporary society. Students will gain a
practical understanding of the political purpose and process of cultural policy making, the role of the arms-length peer review process of arts councils, and the process for submitting federal, provincial and municipal government grants. They will generate a critical analysis of cultural policies, and compare and contrast federal, provincial and municipal cultural priorities.

2. LEARNING APPROACH

Learning is facilitated through lectures, online readings, comparative research, quizzes, group assignments, oral presentations and seminars with industry leaders.

3. LEARNING OUTCOMES

| Content Development | • Illustrate mastery of the subject by demonstrating knowledge of the cultural policy terminology, purpose, concepts and impact evaluation;
| | • Apply theoretical conceptual frameworks and socio-political approaches to cultural policy;
| | • Evaluate the scope and practices of Canadian federal, provincial and municipal funding agencies;
| | • Develop hypotheses on the connection of cultural policy to national identity and diverse cultural representation;
| | • Critique the different types, rationale, benefits and detriments of public intervention as determined by cultural policy.

| Application of Knowledge | • Apply the theories and principles of cultural policy to provide a critique of cultural policy and its impact;
| | • Be able to attain government support through the cultural granting process;
| | • Generate an effective government grant application that meets the criteria of the granting program and the needs of the organization.

| Analysis of Knowledge | • Source and assess Canadian cultural policies and sources for research;
| | • Critically apply knowledge of cultural policy within a strategic framework;
| | • Evaluate cultural policy in terms of outcomes of cultural public investment;
| | • Evaluate Canadian cultural policy in terms of its objectives of creating Canadian content, fostering diverse public participation, and national unity.

| Identify Strategies and Evaluate Potential Solutions | • Demonstrate the ability to construct a clear and insightful issue statement with evidence of all relevant contextual factors.
| | • Identify multiple approaches for resolving the issue.
| | • Evaluate solutions deeply and thoroughly considering the history of the issue, the logic and reasoning behind past and proposed practices, and the feasibility and impact of the solution.

4. COURSE DESCRIPTION

Unit 1 Cultural Policy Overview

Cultural Policy Definitions

Cultural Policy Fields

Cultural Policy Theory: Identity and Ideology
Research and Policy Making

Meaning, Role and Impact of Cultural Policies

Politics of Participation: Defining “We”

Unit 2  Designing Cultural Policy

Establishing Scope, Goals, General Principles and Conceptual Framework

Understanding Political Environment and Resolve for Cultural Policy Implementation

Evaluation, Research and Mechanisms for Stakeholder Consultation

Determining Bodies of Authority to Implement Cultural Policies

Resource Allocation: the Economics of Cultural Policy

Monitoring and Evaluating Implementation

Unit 3  Canadian Cultural Policy

Massey Commission and Canadian Identity

Arm’s Length Agencies and Peer Review

Federal, Provincial and Municipal Granting Agencies

Creation of Canadian Art

Intellectual Property Rights and Royalties for Artists

Indigenous Art

Cultural, Language and Age Diversity

Test: Cultural Policy Elements and Impacts

Unit 4  Canadian Provincial and Municipal Cultural Policies

Canadian Federal, Provincial and Municipal Agencies

Saskatchewan Arts Board

Ontario Arts Council

Conseil des arts et des lettres du Québec (CALQ)

City of Vancouver

Mandate of Arts Councils in Indigenous Art Creation and Dissemination
**Group Assignment:** Critique a Canadian municipal, provincial or federal cultural policy, describe its impact, and make recommendations for policy revisions.

**Unit 5**  
**Government Grant Funding**

- Purpose
- Criteria
- Process
- Writing Grants
- Introduction to CADAC

**Assignment:** Submission of a Government Grant Proposal

**Unit 6**  
**Synthesis of Government Policy and Grant Applications**

**Presentations of Cultural Policy Critique and Recommendations**

**READINGS**

Readings will be drawn from the following books and articles.

Angus Reid. “REPORT: Culture, the CBC & the CRTC.” ©March 11, 2015.


Council of Europe. Country Reports.

Gattinger, Monica. Origin & Evolution of Cultural Policies and Territories. (Translation to be completed in 2016).


5. EVALUATION

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>Session 3</td>
<td>Test on Cultural Policy Elements, Impact and Interpretation</td>
<td>25</td>
</tr>
<tr>
<td>Session 4</td>
<td>Group Research Assignment on a Canadian Municipal, Provincial or Federal Cultural Policy</td>
<td>35</td>
</tr>
<tr>
<td>Session 5</td>
<td>Government Grant Application assigned</td>
<td>25</td>
</tr>
<tr>
<td>Session 6 (Final)</td>
<td>Oral Presentation of Group Policy Analysis and Recommendation Assignments</td>
<td>10</td>
</tr>
</tbody>
</table>

6. STATEMENT ON ACADEMIC INTEGRITY

Academic integrity is constituted by the five core fundamental values of honesty, trust, fairness, respect and responsibility (see http://www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the “freedom of inquiry and exchange of ideas” essential to the intellectual life of the University (see the Senate Report on Principles and Priorities http://www.queensu.ca/secretariat/policies/senateandtrustees/principlespriorities.html).

Students are responsible for familiarizing themselves with the Academic Integrity Policy of the School of Graduate Studies, available at http://www.queensu.ca/sgs/forstudents/policiesprocedures/SGSAcademicIntegrityPolicyasofFeb2012.pdf.

Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen’s. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment or the failure of a course to the rescinding of a degree.
**Creative Entrepreneurship**

**FILM 314/620 (3.0)**

**Prerequisites:** None

Instructor: Sidneyeve Matrix  
Film & Media/Queen's Innovation Connector

**Core course for Entrepreneurship Certificate,**  
**Elective course for Masters in Arts Leadership**

* Graduate students must complete an additional assignment demonstrating higher level analytical and interpretive skills, applying concepts learned in other Arts Leadership graduate courses.

<table>
<thead>
<tr>
<th>Course Description:</th>
<th>This course will be of interest to students planning to work in creative fields such as the fine and applied arts, design, theatre, teaching, advertising, film/video, music, and publishing. It offers a primer on personal and organizational creativity, and is designed to support students to develop entrepreneurial mindsets. We’ll study emerging theories of creative thinking, and develop a deep understanding of, and engagement with, discourses and methods of innovation in the creative industries. Students will practice idea generation techniques, conduct interdisciplinary creative research to discover opportunities, learn how to invent and present innovative solutions to “wicked” (persistent, ambiguous) business problems, engage with and manage diverse co-creative teams, and effectively promote new initiatives to secure stakeholder buy-in and user engagement. On completing the course students will have a broad understanding of the methods and skills needed for entrepreneurial and intrapreneurial innovation. And they will have practiced designing and delivering new creative products, processes, services, and ventures suitable for a range of creative sector businesses and organizations.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Design:</td>
<td>Delivered 100% online over 12 weeks, this course includes 6 modules, each composed of a bundle of thematic readings, two lecture videos, and at least one assignment. The course is paperless, all readings are digital, all assignments are submitted and assessed online, all lectures are in podcast or video format. Participants are expected to check in with the course weekly to access lectures, complete readings, obtain and assignment materials and submit finished work, participate in online discussions on course-related topics, and share feedback on peers’ work-in-progress. In terms of scheduling, there are no group work assignments or live online meetings to attend. Optional office hour consultations with the professor are available via teleconference (WebEx). The course is not self-paced; modules are published on a bi-weekly basis.</td>
</tr>
</tbody>
</table>
### Sample Course Topics:
- The process of entrepreneurial creativity: understanding innovation
- The development of personal creativity: from ideation to execution
- Groups, teams and creativity: collaboration strategies
- Creative research methods using information technologies
- Discovering opportunities in the marketplace
- The power of empathy and human-centred research & design
- Prototyping innovative ideas: a creative toolkit
- Selling ideas: Promoting creative products and services in the marketplace

### Sample Course Assignments:
- Pitch Decks and Storyboards
- Journey Maps and User Personas
- Digital Prototypes
- Online Idea-storming (mind-maps and inspiration boards)

The assignments in this course will help students to develop the digital research and communication skills that are required of many careers within the creative industries. To complete these assignments, students will use free, cloud-based collaboration and communication tools, graphic and web design apps. No prerequisite background knowledge in design is required.

### Learning Objectives:
- Practice a disciplined approach to brainstorming that leads to actionable ideas and insights and improves problem-solving skills
- Assess and experience the power of entrepreneurial collaboration
- Develop the intellectual flexibility to examine problems from the point of view of the user, audience, or client
- Reflect on the value and impact of intrapreneurship and entrepreneurial thinking to the production and promotion of creative products, processes, and services
- Create and present digital prototypes of products and projects for rapid ideation and iteration
- Formulate and practice selling ideas using digital and visual content and storytelling techniques
- Improve visual communication and digital computational skills while assembling an e-portfolio of creative deliverables
Sample Readings and Lecture Resources

(excerpts from:)

The Oxford Handbook of Creativity, Innovation, and Entrepreneurship (2015) by Christina E. Shalley (Editor), Michael A. Hitt (Editor), Jing Zhou (Editor)

The Four Lenses of Innovation: A Power Tool for Creative Thinking (2015) by Rowan Gibson (Wiley Business)

Creative Confidence: Unleashing the Creative Potential Within Us All (2013) by Tom Kelley and David Kelley of IDEO. (Crown Business)

Entrepreneurship for the Creative and Cultural Industries (2015) by Bonita Kolb (Routledge)


User Story Mapping: Discover the Whole Story, Build the Right Product (2014) by Jeff Patton, Peter Economy (O'Reilly Media)

This is Service Design Thinking: Basics, Tools, Cases (2012) by Marc Stickdorn, Jakob Schneider (Wiley Business)

Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions (2012) by Bruce Hanington, Bella Martin (Rockport Publishers)

Creative Research: The Theory and Practice of Research for the Creative Industries Paperback (2010) by Hilary Collins

Storytelling for User Experience (2010) by Whitney Quesenbery and Kevin Brooks
Theatre Administration
DRAMA 448

Course Description: This course examines a range of administrative and collaborative skills necessary for producing theatre works. Among the areas that will be defined and discussed are marketing, budgeting, fundraising, staffing, and production management. A variety of theatre-producing organizations (commercial, non-profit, university, and community) will be dissected to examine the assumptions which drive production decisions. The nature and importance of a “mission statement” for producing bodies will be stressed, and organizational structures will be analyzed. There will be a particular focus on the relationship between financial and physical resources and artistic vision. The nature of theatrical production as a larger social force and the outreach potential of theatre pieces will also be explored.

ASSESSMENT:

6 MINUTE REPORT   (in class report and one page precis)20%
BUDGETING PROJECT (budget spreadsheet and season proposal – partner project)25%
MAJOR PROJECT     (10 point assessment and white paper, cover page, powerpoint)40%
PARTICIPATION   (includes attendance & Thursday projects)15%

Please make careful note of academic integrity guidelines at http://www.queensu.ca/artsci/integrity/student/index.html

Course Schedule:

Week 1: Overview and Resources / PACT / CTA / CRA Charities Listings /Types of Organizations / Mission Statements / By-Laws

Week 2: Governance / Board Structure / Producer / Artistic Director / Managing Director/ Organizational Structure /Administrators /Staff / Facilities / Physical Assets

Week 3: Programming / Performance Rights /Season Scheduling / Music and Theatre / Project Development /Artistic Personnel

Week 4: Six Minute Reports

Week 5: Budgeting / Delegating Resources / Production Expenses / Personnel Expenses / Contracts / Compensation

Week 6: Box Office / Ticket Sales / Concessions / Other Earned Income

Week 7: Marketing /Advertising and Sales /Audience Surveys / Easy Sales Pieces / Playbill / Website / House Management / Community and Audience Development

Week 8: Social Media / Promotion / Branding / Budget Reports

Week 9: Development / Government and Foundation Support Fundraising / Individual and Corporate Giving / Sponsorship / Other Unearned Income /Capital Campaigns
Week 10: Education & Outreach / Volunteers / Presenting / Co-Productions / Festivals and National Theatres / Advocacy

Week 11: Focus Groups / Review / Management Presentations

Week 12: Management Presentations

**RECOMMENDED TEXTBOOK:** Conte, David & Stephen Langley. Theatre Management, Quite Specific Media, 2007.

**6 MINUTE TOPICS**

Choose one of the following topics and prepare a one-page report which you will distribute to the class electronically on or before your presentation day. You will support your research with a brief oral report (no more than 6 minutes) in class. Your report should contain an annotated bibliography with a minimum of 3 sources. Suggested topics include:


**BUDGETING EXERCISE**

With the help of a spreadsheet, you will prepare expense lines and an anticipated income table for a non-profit theatre company operating in a Canadian city of approximately 100,000 people. You and a partner will jointly be responsible for choosing the programming and creating an operating budget for the company’s six show season which will run a total of 20 performance weeks. Your company (feel free to name it) has been in operation for 10 years, so that it has a “mission statement” governing its programming (please quote it). You should anticipate that earned income beyond your ticket sales will comprise 10% of your total budget and that your unearned income will comprise 30% of your total (balanced) budget. Among the questions you will need to address:

1) Name the shows you plan to produce (new work is acceptable – give title and playwright).

2) Choose a performance facility for each of the six shows and specify the seating in each.

3) Determine the cast size and the weekly salary for each performer (Union or non-union).

4) Determine the total number of rehearsal and performance weeks for each show.

5) Determine the number of musicians to employ (for how many weeks) for musical shows.

6) Decide the number of work weeks and salary levels for administrative and production staff.

7) Determine scenic, costume, props, lighting and sound budgets for each show.

8) Allocate a marketing budget for the season.
9) Allocate 5% of total expense budget towards outreach, education, and development.

10) Determine the office and venue expenses (utilities, rentals, office supplies, housekeeping)

11) Determine the potential gross for each show (# of performances x # of seats at full price).

12) Estimate actual gross by multiplying potential gross by reasonable sales target – e.g. 60%

13) Estimate royalty expenses (multiply predicted gross sales x royalty percentage – e.g. 12%)

SUBMIT both a printed and digital copy of your budget and 2-3 narrative pages that provide an overview of how you have addressed the questions raised above (re. Mission, resource allotment, etc.). You will have 8-10 minutes to present the highlights of your company’s budget to the class.

DRAMA 348  FINAL SUBMISSION  Dec. 3

ADMINISTRATIVE WHITE PAPER

In consultation with instructor, choose a theatre company to examine and assess. Through interviews, library and web-based research, facility tours, and general fact-gathering, write a ten point assessment of your company. Each point should be covered in no more than a page of text (point form is acceptable). The final report (to be submitted Dec. 3) should be typed and organised clearly with all information sources attributed. You will be summarising your work in class in a 10 minute powerpoint presentation (Nov. 21 – Nov. 28) and distributing a one page precis of your report. Your report should examine the following areas:

1) Type of Theatre Company
   - Profit, Nonprofit, academic, community, etc.
   - Brief history
   - Articles of incorporation, constitution, by-laws

2) Mission
   - Stated goals of producing group
   - Audience and Community targeted/served

3) Governance
   - Elected or appointed officers, membership, term of service, frequency of meeting
   - Board of Directors, level of involvement in planning, operating, committees, liability
   - Producer/Managing Director, management decision-making structure

4) Programming
   - Artistic Director, programming process, consultation, Dramaturge
   - Number and type of events in season, length of season, co-productions
   - Educational, outreach
5) Facility
- Usual Performance Space(s), seating capacity, FOH
- Administrative Offices, Construction and Rehearsal Spaces, Accessibility, Parking
- Other Facilities managed, Rental arrangements

6) Staffing
- Permanent staff, administration, technical staff, work environment & incentives
- Artists, hiring process
- Apprenticeship, interns, volunteers, staff training

7) Marketing plan
- Advertising budget, design, layout, brochure, poster, flyer/rack card
- Media exposure, web site, print (paid & editorial), radio, television, resource allocation
- public face, newsletters, logos, artist interviews, events

8) Budgeting and Expenses
- Annual operational budget range, normal surplus or deficit range
- Business management, Personnel expenses, compensation range, travel, benefits
- Production costs, rental fees, royalties, office and publicity expenses

9) Box Office Revenue and Other Income
- Main sales (internet, phone, at box office), Ticket price ranges, subscription, group, other discounts
- Attendance figures, tickets sold as percentage of house
- Other earned income, concessions, program advertising, rentals
- Contributed Income, Individual & Corporate, government subsidy, endowment, fundraising events

10) Future Plans / Recommendations
- Five-year plan
- Capital Campaign potential
- Prioritized needs
- Viability of artistic direction and mission

* Graduate students taking this course must complete an additional assignment demonstrating higher level analytical and interpretive skills, applying concepts learned in other Arts Leadership graduate courses.
1. COURSE OBJECTIVE

The objective of the Arts Leadership Capstone Project is an advanced experiential, student-driven learning initiative that enables the student to scaffold new and original perspectives during his/her practicum placement, applying and synthesizing theoretical knowledge and skills learned in the Arts Leadership graduate courses. The capstone project will result in a professionally prepared and clearly written document that demonstrates cutting-edge thinking, creativity and originality. It should demonstrate the student’s knowledge of the artistic perspective, strategic thinking and planning, leadership and governance, financial and management accounting, arts marketing and fundraising, and a practical knowledge of artistic and production contractual requirements.

2. COURSE STRUCTURE

The Arts Leadership Capstone Project is the final course in the program worth 6.0 units, and is the only course taken in a student’s final term. This will be concurrent with a practicum in an arts organization which is to be the live site and focus of this project. A detailed proposal and two drafts will be submitted to ensure a rigorous review and advisory process by the faculty supervisor and industry peers prior to the final written submission and oral presentation. This Capstone Project will be 40 – 50 pages in length including the qualitative and quantitative findings and analysis in the appendices. It is expected that the student will dedicate 150 hours to this project.

In consultation with the Capstone Project faculty supervisor and advisory panel, the student will propose, conduct, and create a major capstone project report that synthesizes and applies knowledge and skills learned in the Arts Leadership graduate courses. The project will be based in both program coursework in the emphasis area, and will have theoretical/academic, research, creative and applied components juxtaposed with the student’s own innovative and ground-breaking perspectives and recommendations. The student must achieve a grade of B or higher in order to graduate.
### 3. LEARNING OUTCOMES

<table>
<thead>
<tr>
<th><strong>Depth and Breadth of Knowledge</strong></th>
<th><strong>Critical Thinking</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Acquire knowledge of a specific artistic context or organization through lived experience</td>
<td>• Integrate knowledge of the art form, vision and artistic requirements into strategic recommendations;</td>
</tr>
<tr>
<td>• Identify and assess the core artistic and organizational competencies and a multi-stakeholder internal culture of an arts group;</td>
<td>• Apply principles of change management and organizational buy-in for transformational change for the proposed adoption of the student’s recommendations by the organization.</td>
</tr>
<tr>
<td>• Extend knowledge and understanding of new approaches and ideas pertaining to core course material in artistic vision, strategic planning and thinking, leadership and governance, arts marketing and fundraising, financial and management accounting, and labour relations;</td>
<td>• Extend conceptual skills in organizational analysis, internal and external stakeholder research and research of similar organizations in the arts industry to inform strategic goal formulation;</td>
</tr>
<tr>
<td></td>
<td>• Critique aspects of qualitative and quantitative research from a conceptual perspective;</td>
</tr>
<tr>
<td></td>
<td>• Select optimal strategic model designs to assist with problem solving and recommendation formulation;</td>
</tr>
<tr>
<td></td>
<td>• Apply critical appraisal skills in generating innovative and realistic recommendations that further the organization’s artistic mission and societal purpose;</td>
</tr>
<tr>
<td></td>
<td>• Apply of qualitative and quantitative problem-solving and opportunity identification skills to develop plans that meet the needs of the artists, organization and audience;</td>
</tr>
<tr>
<td></td>
<td>• Evaluate the impact of strategic options from the perspective of core mission and the artistic, audience, competitive, and financial impact and transformation of proposed solutions to develop the best and recommended course of action;</td>
</tr>
<tr>
<td></td>
<td>• Examine disruptive technology options and judgment of the benefits/risks of first-mover solutions for strategy recommendations;</td>
</tr>
<tr>
<td></td>
<td>• Synthesize change management processes into the recommended manner of implementation of strategies and solutions.</td>
</tr>
<tr>
<td></td>
<td>• Exercise critical judgment through quantitative analysis by providing accurate explanations and interpretations of information presented in prose and mathematical forms.</td>
</tr>
</tbody>
</table>
Problem Solving

- Generate original thinking for recommendations addressing opportunities and/or issues of the arts organization.
- Develop innovative and thoughtful recommendations with a depth and breadth that will meaningfully transform an area within an arts organization;

Research and Scholarship

- Compile and analyze key performance indicator metrics and benchmarks;
- Develop proficiency in compiling and analyzing internal, environmental and competitive research;
- Compile and analyze internal research and arts industry trends to generate strategic options;

Communication Skills

- Develop clear, concise written and oral communication skills;
- Present ideas thoughtfully, persuasively and with genuine conviction in oral and written contexts.

Autonomy and Professional Capacity

- Demonstrate ability to work both independently and co-operatively;
- Exhibit the ability to be open to new ideas, and to receive constructive feedback;
- Meet key deadlines with high quality work;
- Exercise discretion with internal organization information;
- Work co-operatively and respectfully with staff and artists in practicum placement;
- Exhibit a high degree of professionalism, preparedness, clarity and courtesy in industry interviews;
- Develop the ability to be an active listener and a persuasive speaker;
- Generate a well-earned trust with colleagues and industry experts through honesty and reliability of work ethic.

4. EVALUATION

<table>
<thead>
<tr>
<th>Prior to week 1</th>
<th>Secure Practicum Site. Confirm Faculty Supervisor and Advisory Panel.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2</td>
<td>Submit initial draft outline of Capstone Project Proposal, an organization chart that maps out the Board, artist and staff reporting structure of the arts organization being studied, and a list of key internal and external stakeholders.</td>
</tr>
<tr>
<td>Week 3</td>
<td>Devise a literature review section that defines internal and external industry research sources, industry experts, relevant</td>
</tr>
</tbody>
</table>
Develop a preliminary description of issues and opportunities facing the arts organization in the student’s chosen area of focus, and will generate an initial point of view on this area of interest.

<table>
<thead>
<tr>
<th>Week</th>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 4</td>
<td>Submit Capstone Project Proposal.</td>
<td>25%</td>
</tr>
<tr>
<td>Weeks 5-7</td>
<td>Research and articulate organizational issues and opportunities, research similar organizations and those competing in the same marketplace, external environmental scan and challenges including government policy and funding. Undertake the collection, analysis and interpretation of internal and external qualitative and quantitative information including that of financial trend analysis as articulated in the audited financial statements over a 3 year period.</td>
<td></td>
</tr>
<tr>
<td>Week 8</td>
<td>Submit and present first Capstone Project draft on research findings, analysis and interpretation.</td>
<td>10%</td>
</tr>
<tr>
<td>Weeks 9-11</td>
<td>Prepare second draft of Capstone Project focusing on conclusions and recommendations based on the analysis and interpretation internal and external findings and the synthesis and application of theoretical knowledge.</td>
<td></td>
</tr>
<tr>
<td>Week 12</td>
<td>Submit and present second draft of Capstone Project.</td>
<td>10%</td>
</tr>
<tr>
<td>Week 13</td>
<td>Final editing and development of a professionally written document with a one-page executive summary and all sources of information credited.</td>
<td></td>
</tr>
<tr>
<td>Week 14</td>
<td>Submit Capstone Project to the faculty supervisor and to the studied arts organization.</td>
<td>40%</td>
</tr>
<tr>
<td>Week 15</td>
<td>Present Capstone Project (oral defense) to faculty supervisor and advisory panel.</td>
<td>15%</td>
</tr>
</tbody>
</table>
Ensure arts organization’s feedback on student’s practicum and Capstone Project recommendations are submitted to faculty supervisor.

5. READING MATERIALS

Reading materials and resources will be established by the student and the student’s capstone supervisor based on area of focus. Materials may include selected textbooks, periodicals, industry and government reports, arts organization reports and grant applications, online public databases, and resources on the web.

6. STATEMENT ON ACADEMIC INTEGRITY

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Skills for MIR Program as of January 8, 2016
Source: http://www.queensu.ca/calendars/sgsr/Industrial_Relations.htm

MIR-802-809*, 811* Analytical and Research Skills Seminar

These seminars are designed to provide students with critical analytical, research, and interpersonal skills required of Human Resources and Labour Relations professionals in the workplace. Each seminar meets over a four-week period, and students are required to take three seminars which together will be considered a half-course. Students also have the option of taking three additional seminars, which may be counted as an elective credit. Students will not be permitted to take more than six seminars. Students who wish to drop a seminar must do so before the second scheduled class or with the permission of the instructor.

The seminars are:

MIR 802 Change Management Skills: team building, stress management, dealing with difficult people, etc.

MIR 803 Quantitative Skills: regression, t-tests, ANOVA, etc.

MIR 804 Qualitative Skills: interviews, case study, and other methods.

MIR 805 Labour Relations Skills: costing agreements, grievance handling, negotiations, etc.

MIR 806 Human Resource Management Skills: opinion surveys, job diagnostic skills etc.

MIR 807 Strategic Bargaining Components

MIR 808 Team Skills

MIR 809 Mediation Skills

MIR 811 OH&S Skills
Arts Leadership Student Demand

1. If you were to pursue a graduate level program in Arts Leadership, which educational format would appeal to you the most?

<table>
<thead>
<tr>
<th>Response</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Graduate Diploma</strong>: 4-month on-campus program that runs from May to August and includes 4 courses and a research project with an arts organization</td>
<td>12</td>
<td>10.8%</td>
</tr>
<tr>
<td><strong>Masters</strong>: 12-month on-campus program that runs May to April and includes 8 courses and an internship with an arts organization</td>
<td>38</td>
<td>34.2%</td>
</tr>
<tr>
<td><strong>Both programs - start with the Graduate Diploma and then have the option to continue your studies in the Master's program and transfer all 4 courses to the Masters</strong></td>
<td>48</td>
<td>43.2%</td>
</tr>
<tr>
<td><strong>None of the above</strong></td>
<td>6</td>
<td>5.4%</td>
</tr>
<tr>
<td><strong>Other, please specify...</strong></td>
<td>7</td>
<td>6.3%</td>
</tr>
<tr>
<td><strong>Total</strong>: 111</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Response</td>
<td>Count</td>
<td>Percentage</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>-------</td>
<td>------------</td>
</tr>
<tr>
<td>Extremely High: I would almost certainly make this a priority</td>
<td>20</td>
<td>18.3%</td>
</tr>
<tr>
<td>Relatively High: I would give serious consideration to making this a priority</td>
<td>40</td>
<td>36.7%</td>
</tr>
<tr>
<td>Neutral: It sounds intriguing, but I'm uncertain about making it a priority</td>
<td>36</td>
<td>33.0%</td>
</tr>
<tr>
<td>Relatively Low: I don't think I would be willing to make it a priority</td>
<td>6</td>
<td>5.5%</td>
</tr>
<tr>
<td>Extremely Low: This is not something that fits my plans</td>
<td>7</td>
<td>6.4%</td>
</tr>
</tbody>
</table>

Total: 109

What aspect might make a program such as this more appealing to you?
<table>
<thead>
<tr>
<th>Response</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allow me to choose if this program appeals to me after I complete my degree</td>
<td>3</td>
</tr>
<tr>
<td>Deliver the program fully on-line vs on-campus</td>
<td>3</td>
</tr>
<tr>
<td>Nothing will make this program appealing to me</td>
<td>5</td>
</tr>
<tr>
<td>Other, please specify...</td>
<td>3</td>
</tr>
</tbody>
</table>

Total: 14

What is the main reason for your decision to place low priority on potentially enrolling in a Arts Leadership program?

<table>
<thead>
<tr>
<th>Response</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>I do not believe a program such as this will help me acquire a job upon graduation</td>
<td>2</td>
</tr>
<tr>
<td>I have other plans to pursue additional education upon graduation (i.e. Teachers College)</td>
<td>3</td>
</tr>
<tr>
<td>I have no interest in Arts Leadership or managing an arts organization</td>
<td>2</td>
</tr>
<tr>
<td>Other, please specify...</td>
<td>7</td>
</tr>
</tbody>
</table>

Total: 14
Why are you potentially interested in enrolling in a Arts Leadership program?

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>A program like this offers an opportunity to acquire applied skills</td>
</tr>
<tr>
<td>23 24.5%</td>
</tr>
<tr>
<td>The program will allow me to start my career with additional credentials</td>
</tr>
<tr>
<td>12 12.8%</td>
</tr>
<tr>
<td>This type of program will allow me to increase my work competencies and makes me more marketable to employers</td>
</tr>
<tr>
<td>37 39.4%</td>
</tr>
<tr>
<td>I enjoy University and wish to continue my studies at the graduate level</td>
</tr>
<tr>
<td>1 1.1%</td>
</tr>
<tr>
<td>Other, please specify...</td>
</tr>
<tr>
<td>3 3.2%</td>
</tr>
<tr>
<td>All of the above</td>
</tr>
<tr>
<td>18 19.1%</td>
</tr>
<tr>
<td>Total: 94</td>
</tr>
</tbody>
</table>

How valuable do you think a program such as this would be for achieving your career objectives upon graduation?

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extremely Valuable</td>
</tr>
<tr>
<td>26 27.7%</td>
</tr>
<tr>
<td>Valuable</td>
</tr>
<tr>
<td>55 58.5%</td>
</tr>
<tr>
<td>Neutral</td>
</tr>
<tr>
<td>12 12.8%</td>
</tr>
<tr>
<td>Very Little Value</td>
</tr>
<tr>
<td>1 1.1%</td>
</tr>
<tr>
<td>Total: 94</td>
</tr>
</tbody>
</table>
In choosing a program, how important is it that each of the following courses be included in the program?

<table>
<thead>
<tr>
<th>Variable</th>
<th>Important</th>
<th>Neutral</th>
<th>Not Important</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Marketing</td>
<td>80</td>
<td>12</td>
<td>1</td>
<td>93</td>
</tr>
<tr>
<td>Arts Fundraising &amp; Government Funding</td>
<td>80</td>
<td>13</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Strategic Planning</td>
<td>79</td>
<td>14</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Labour Law</td>
<td>36</td>
<td>51</td>
<td>6</td>
<td>93</td>
</tr>
<tr>
<td>Introduction to Financial Management</td>
<td>73</td>
<td>18</td>
<td>2</td>
<td>93</td>
</tr>
<tr>
<td>Cultural Policy Developmet</td>
<td>59</td>
<td>28</td>
<td>6</td>
<td>93</td>
</tr>
<tr>
<td>Leadership &amp; Governance</td>
<td>64</td>
<td>26</td>
<td>3</td>
<td>93</td>
</tr>
<tr>
<td>Contract Negotiations</td>
<td>57</td>
<td>32</td>
<td>4</td>
<td>93</td>
</tr>
<tr>
<td>Internship / Research Project</td>
<td>76</td>
<td>16</td>
<td>1</td>
<td>93</td>
</tr>
<tr>
<td>Creative Industries in the Global City</td>
<td>64</td>
<td>26</td>
<td>3</td>
<td>93</td>
</tr>
</tbody>
</table>

What is your current status?
In what academic discipline / industry are you currently enrolled / employed?

<table>
<thead>
<tr>
<th>Response</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama</td>
<td>27</td>
<td>25.5%</td>
</tr>
<tr>
<td>Film &amp; Media</td>
<td>9</td>
<td>8.5%</td>
</tr>
<tr>
<td>Music</td>
<td>14</td>
<td>13.2%</td>
</tr>
<tr>
<td>Visual &amp; Fine Arts</td>
<td>8</td>
<td>7.5%</td>
</tr>
<tr>
<td>Art History &amp; Conservation</td>
<td>9</td>
<td>8.5%</td>
</tr>
<tr>
<td>Currently Working in the Arts Filed</td>
<td>10</td>
<td>9.4%</td>
</tr>
<tr>
<td>Other</td>
<td>29</td>
<td>27.4%</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>106</strong></td>
<td></td>
</tr>
</tbody>
</table>

As we develop this program(s), would you be interested in receiving more information about the program(s) and how to apply?
Response | Count
--- | ---
Yes | 70 66.0%  
No | 36 34.0%

Total: 106

If yes, please provide an email address or phone number where you can be reached.

Response | Count
--- | ---

64 responses

Do you have any comments / feedback on the proposed programs?

Response | Count
--- | ---

44 responses

An online-with-residency version of the MA would appeal to me the most

These courses should already be offered as a stream in all graduate arts programs, not stand alone diplomas or degrees

To me, a diploma program with an internship component would make the most sense. Pair a research project with a Masters degree, and keep the diploma hands on

MBA (rather than MA) in Arts and Culture Management, 18 months

A Certificate/Diploma that I could complete concurrently with my undergraduate degree

Regular school year timeline

Combination of the graduate and masters, but with the option to be out of town

An online version would be more appealing as I am a working professional in another city. On campus may be more appealing to current students at Queen's.

please offer it as part of graduate arts programs (or an additional stream to complete along with degree)

I've already completed a masters in another subject, but had this been on the cards at the time I may have considered it.
this is a great idea. learning some business skills will help me find a job

good idea. i like the focus on marketing, managing and running a business

As an alum, I think this program would be of interest to me. A good opportunity to develop business skills. That said, finding 4 months in the summer to attend, may prove to be a challenge. Two weeks may be easier or on-line.

Program will be more appealing to alumni if offered in short two week chunks or on-line. Can't get away for four or 12 months. ROI is just no there. Good luck

I think there should be some teaching on grant-writing. I also think there should be an elective option to take an applied music/art/whatever class. Students who enroll in these diplomas are also artists themselves and would most likely like an outlet for their own abilities!

Would this be a M.A. designation? Or could classes from this program also be offered to undergraduate students? I would see a lot of value in allowing fourth year Drama students to enrol in some of these courses.

I think a course like this would be great at Queen's. I wish Queens was able to offer more graduate level arts programs.

This program's scope should include applied arts and community arts work. Also grant writing is key. From my experience, the jobs are not necessarily in traditional theatre (which is so much of what I learned at Queen's) but in learning how to take your theatre training and apply it to community contexts. I'd be willing to discuss this more, if you are interested.

I would LOVE to get more information and help in the development of the program. I am very interested and would be more than willing to offer a student's perspective. I just graduated freight an Art History degree and am taking a year off to work in the Music Industry before Con-Ed consecutive year. The program sounds great!! Best of luck with the next stages of development.

I could see a summer semester being appealing to a current undergrad student - even the ability to take it over multiple summers and graduate with both undergrad and grad dip. credentials. I think this would have appealed to me as an undergrad student or new grad but not at this point in my life.

I think that these additional diploma/degree programs don't benefit students in the log run as it ends up just being an another add on, at the additional expense of the student. Arts degree programs should think of "rejigging" their programs to make students more "market ready," by offering a variety of options/streams during their period of study; not by making students feel like they need to keep adding onto their credentials (and debt load), just to make their original degree "relevant" to the job market.

Glad you have decided to go this route and it is what I am looking for.

This sounds amazing! Very excited for Queen's to be joining the world of Graduate Theatre Studies! Also sounds like a very interesting program that is different than others I have heard about.
Sounds like a very interesting program that is different than others I have heard about.

This is so exciting! I have been looking for a program like this and have found similar ones at Humber, but if it were to have the graduate certificate with an options to do a masters, or allow people to do the certificate elsewhere and then apply to the masters, I would DEFINITELY be interested!

It would be good to have crossover between business and art - especially if someone working in the arts would like to transition to a position in the business sphere outside of the art-specific world.

Students should be able to take courses that are related to their specific arts field.

I was thrilled with the education I received from the Queen's Drama Program. One area that I always found needed more focus, especially now that I am working in my field, is the financial planning and management/operations of arts groups and venues. Some special attention to artistic venue management would be incredibly valuable and perhaps this could work its way into the financial management/planning portion of any post-grad programs that you decide to offer.

I am an art history graduate student and a gallery professional. These programs are created in the best interest of universities not students. There are very few arts jobs available in Canada (and elsewhere) let alone the fact that these programs are only useful for those interested in a niche area of employment in the arts and culture sector. Furthermore, those hoping to work in an administrative capacity in cultural institutions do not require a degree in “Arts Leadership” but rather a degree in the arts more generally (art history, fine art, drama, etc.) and valuable past experience in a institutional setting that relates to their career aspirations. These programs are "money grabbers" for universities and demonstrate how, increasingly, universities operate as businesses. To allow people to enrol in a program where there are so few job prospects is inappropriate and only serves the best interest of post-secondary institutions seeking more student dollars. I know many people who have graduated from similar programs with pipe dreams for cushy employment in arts and culture and the reality is that a) many arts administrative jobs pay poorly and don't justify the tuition costs for these programs and b) these people struggle for years to find something and end up pursuing work in another field. I am also interested to know where Queen's plans to house these new programs given that all arts related buildings on campus operate at full capacity.

Please ensure that any potential program will cultivate transferable skills within grads. Arts jobs are already scare, and the ones that exist are not well paid. Please don't create a program for the sake of making money; make sure you're giving students tools with which to build lives for themselves, and not just accumulate more student debt.

I think these types of programs are extremely important in today's job market. The emphasis needs to be put on applied learning and work experience/internships. I completely my degree in film and media at Queen's and am currently studying an MA in Arts Management at the Royal Welsh College of Music and Drama in the UK. Its a similar program and includes work experience components with the school's partner organizations. If these programs had been available at Queen's I would have definitely been interested in applying!

Offer distance studies. Kingston is not a major arts centre and students should be engaged with artistic
I am very interested in this as a concept and career path, but don't know yet whether it would be a viable option for me. I almost wonder whether direction on what sort of jobs are available would serve me better than a course on how to prepare. Having said that, the course may answer that question and others that I don't know enough to ask yet.

Internship component is key and allows to make a theoretical degree foundation into a more practical one.

See 150-points plan for the University of Melbourne Arts and Culture Management MA. If Queen's offered something similar for less than the program at York I'd be there.

I am curious if this program would help you create an arts producing company, and how much you would learn about producing the various art forms. This would be really useful and interesting.

I think this is a fantastic idea - Canada needs more arts management programs at the Masters/post-graduate level.

Be sure to open communications with the School of Business to ensure that the best resources are being tapped and that there is an appropriate crossover of material.

Create a Canada wide network for students to connect with through this program, figure out how the students can benefit - as we as arts organizations - from participating in this type of graduate level studies.

Although I am no longer considering a career in this field, I think the biggest struggle would be to convince applicants that this program is "connected enough". I looked at other programs (ie Arts Administration at Humber), that would appeal to me more than at Queen's because of the wealth of opportunities in Toronto. I still think the (relatively) small Kingston would not be ideal for this type of program.

The proposed programs look great. I am very interested in hearing more about how the diploma program will develop.

Strong focus on internship and having industry members as teachers.

Consider doing this for other disciplines as well such as history, global development, and international relations.

Need financial aid for international students.

I would something more tech specific - for example Stage Management or Production Management classes.

Include visual arts like graphic design, publishing, etc.

Sounds excellent - I would be interested in applying.

n/a

I've been planning on doing continued studies in Arts Management for a while. so having this as an option it
I've been planning on doing continued studies in Arts Management for a while, so having this as an option is something incredibly exciting and beneficial. I really hope this actually happens, because I am very interested.

N/A

Sounds like a great idea!

I think it sounds amazing and I hope it goes through!

The title "Arts Leadership" should be changed to incorporate business or to suggest a business influence because if this is a post-graduate and/or masters program chances are students are enrolling from a bachelor of arts program. Having just graduated from a bachelor of arts program I can verify that employers take preference over those whom have some sort of business knowledge or background even if the job is an arts-based one.

Sounds like an incredible idea! Cannot wait to hear more!

This would make a lot of sense but the program would almost certainly have to be changed for each student between music and drama and art, etc.
Re: Arts Leadership Program

In the development of the proposed programs, extensive consultation has taken place with the MIR Program. This consultation process included a discussion regarding the impact that increased enrollments, arising from the participation of Arts Leadership students in MIR Program courses, will have on existing MIR Program offerings.

We have concluded that:

- The MIR Program courses listed in Section 3 (MIR 889 and MIR 802 – 811) have the capacity to accept students from the proposed programs.

  It was also agreed that an annual review of program enrollments would take place to ensure that capacity levels are maintained. As a result, there is no anticipated impact on the MIR Program unit.

- The content in the MIR courses is highly relevant and appropriate for the Arts Leadership students.

- The students in the MIR Program will benefit from interaction with the students enrolled in the Arts Leadership program.

The MIR Program is committed to supporting the Arts Leadership program.

Sincerely,

Richard P. Chaykowski
Proposed Revisions to the Academic Program Regulations of the Faculty of Arts and Science
22 April 2016

Changes are proposed to the Academic Program Regulations of the Faculty of Arts and Science, http://www.queensu.ca/artsci/students-at-queens/academic-calendar. All proposed additions and revisions are indicated below using strikethrough and yellow highlighting.

I. Degree Programs in Arts and Science

The proposed addition to Regulation 2.A. reflects the increase in the total units that will lead to the B.A.(Honours) degree from 114.0 units to 120.0 units, effective for students admitted in the Fall Term of 2017 and later. This increase brings the B.A.(Honours) requirements in line with all other degrees in the Faculty of Arts and Science, as well as with Arts degrees at other comparator universities across Canada, and follows from the approval by Faculty Board of the corresponding change to Academic Regulation 16.1.2. The proposed revision to Regulation 2.D. specifies the exact number of core and supporting units required for the B.Cmp.(General) degree, as there is a single degree of this type. The proposed addition of Regulation 2.H., and the subsequent re-numbering of the remaining programs, reflects the approval by Faculty Board of the new Bachelor of Music Theatre (B.M.T.) degree program, with 60.0 core and option units.

2. The following Programs will lead to a degree in the Faculty of Arts and Science:

A. Bachelor of Arts (Honours) [-BAH]

To consist of the following Plan types plus additional elective units to total 114.0 units (for students admitted to the Faculty of Arts and Science prior to the Fall Term 2017) or 120.0 units (for students admitted to the Faculty of Arts and Science in the Fall Term 2017 and later):

i. Major (Arts): Consists of 60.0 core and option units and up to 12.0 supporting units: 6.0 units at the 100 level or above, 18.0 units at the 200 level or above, 18.0 units at the 300 level or above, and the remaining units at any level.


iii. Medial (Arts): Two Medial (Arts) Plans in two different subjects. Each Medial (Arts) Plan consists of 42.0 core and option units and up to 6.0 supporting units: 6.0 units at the 100 level or above, 12.0 units at the 200 level or above, 12.0 units at the 300 level or above, and the remaining units at any level. The MATH and STAT Medial Plans may not be combined. See Section 4.A. for restrictions on Plan combinations.

iv. Specialization (Arts): Consists of 84.0 core and option units in two or more disciplines, organized around a particular period, culture, or problem.

The Bachelor of Arts (Honours) degree may be taken concurrently with the Bachelor of Education degree offered by the Faculty of Education.
The Bachelor of Arts (Honours) degree plus 6.0 units in professional internship courses will result in a Bachelor of Science (Honours) degree with Professional Internship.

**D. Bachelor of Computing [-BCP]**

To consist of the following Plan type plus additional elective units to total 90.0 units. At least 48.0 units must be in the Sciences and/or Mathematics.

v. General (Computing): Consists of 30.0 to 36.0 core and option units and up to 12.0 supporting units: 6.0 units at the 100 level, 12.0 units at the 200 level, and the remaining units at any level.

**H. Bachelor of Music Theatre [-BMT]**

To consist of the following Plan type plus additional elective units to total 90.0 units:

vi. General (Music Theatre): Consists of 60.0 core and option units. These Plan requirements may not be used towards the Minor requirements of a Major-Minor Plan combination.

**II. Overlap in Degree Plans**

The proposed revision to Regulation 3.B. specifies the overlap allowed for requirements of two Plans in the same program when one of those Plans has Additional Requirements that are not core, option or supporting courses. The most common program where Additional Requirements exist is the B.Sc.(General), with additional science course requirements.

**3. Overlap in Degree Plans**

The following rules indicate how courses are to be counted for credit towards a Program where the course requirements of two Plans included in said Program overlap.

B. Supporting and Additional Required Courses: When Plans are combined the supporting courses and any additional required courses in one Plan may be counted towards any of the core, option, supporting or additional requirements of the second Plan.

**III. Electives**

The proposed additions to Regulation 5.A. reflect three subject codes that will now be included in the list of elective subjects that may be taken by Arts and Science students. LIBS (Liberal Studies) and MUTH (Music Theatre) are two codes that were approved by Faculty Board with the introduction of the new online B.A.(General) in Liberal Studies and the new Bachelor of Music Theatre (B.M.T.) program, while the inclusion of SURP (School of Urban and Regional Planning) reflects the amalgamation of the Department of Geography with the School of Urban and Regional Planning within Arts and Science.

The proposed additions to Regulation 5.B. provide the qualifications for the SURP graduate courses, and allow students in the B.M.T. program the same access to many applied music courses as the B.Mus. students.

It is proposed that Regulation 5.C. be deleted and replaced with a streamlined Regulation 6, below.

**5. Electives**
A. Electives may be chosen freely from the following list of subject codes, subject only to those qualifications noted in 5.B. below, and prerequisites:

**ASC_Course Catalogue**

ANAT; ARAB; ARTF; ARTH; ASTR; BCHM; BIOL; BIOM; BISC; CANC; CHEM; CHIN; CISC; CLST; COCA; COGS; COMP; CRSS; CWRI; DDHT; DEVS; DRAM; ECON; EMPR; ENGL; ENSC; EPID; FILM; FREN; FRST; GEOL; GISC; GNDS; GPHY; GREK; GRMN; HEBR; HIST; HLTH; IDIS; INTS; ITLN; JAPN; JWST; KINE; KNPE; LANG; LATN; LIBS; LING; LISC; LLCU; MATH; MBIO; MICR; MUSC; MUTH; NSCI; PACT; PATH; PHAR; PHED; PHGY; PHIL; PHYS; POLS; PORT; PSYC; RELS; SOCY; SOFT; SPAN; STAT; STSC; SURP; UNSP; WRIT;

Save and except for some courses in CHEM, CISC, GEOL, MATH, PHYS and STAT that were formerly offered only to students from the Faculty of Engineering and Applied Science.

B. The following qualifications apply to the list in 5.A.:

iv. Only in the Bachelor of Arts and Bachelor of Science Programs, Geography Plans, up to 6.0 units may be used from SURP 844/3.0; SURP 851/3.0; SURP 853/3.0; SURP 855/3.0; SURP 870/3.0; SURP 874/3.0;

vi. Except for the Bachelor of Music and Bachelor of Music Theatre Programs, up to 6.0 units from MUSC 160-169/1.5; MUSC 178/1.5; MUSC 179/1.5; MUSC 260-269/1.5; MUSC 278/1.5; MUSC 279/1.5; MUSC 360-369/1.5; MUSC 378/1.5; MUSC 379/1.5; MUSC 460-469/1.5; MUSC 478/1.5; MUSC 479/1.5; but only if completed in 2013-14 or later;

vii. Except for the Bachelor of Music and Bachelor of Music Theatre Programs, no more than 6.0 units from MUSC 180-189/3.0;

C. The following courses from other Faculties and Schools at Queen’s University may also be chosen:

i. Faculty of Engineering and Applied Science.
   MECH 333/3.0;
Students may register in APSC and ELEC courses only for the purposes of completing the requirements of Computing Plans, as appropriate. Permission will be granted by the School of Computing.

Other courses from the Faculty of Engineering and Applied Science may be used towards both Program and Plan requirements in the Faculty of Arts and Science, subject to (in the case of Plans) departmental permission and (in the case of Program requirements) permission of the Associate Dean (Studies). Permission to register in any Engineering and Applied Science course must be sought from both the Associate Dean (Academic) in the Faculty of Engineering and Applied Science and the Associate Dean (Studies) in the Faculty of Arts and Science (Academic Regulation 3.6). Students who transfer from the Faculty of Engineering and Applied Science may also use approved courses towards the Program and Plan requirements in Arts and Science (Admission Regulation 5.3). Those courses usable in the new degree Program and Plan, together with their Arts and Science equivalencies, shall be communicated to the student upon admission to the Faculty of Arts and Science. Note that the unit weighting system in the Faculty of Applied Science differs from that in the Faculty of Arts and Science. Therefore, upon acceptance of any course from the Faculty of Engineering and Applied Science, the unit weighting towards Arts and Science degree requirements shall be at the discretion of the Associate Dean (Studies). Usually, a one-term course shall count as 3.0 units and a two-term course as 6.0 units. The Academic Advisement tool will be reprogrammed accordingly to reflect this change in weighting.

ii. School of Business:
Any COMM course numbered below 600

No more than 24.0 units in COMM may be used towards the requirements of any Program in the Faculty of Arts and Science.

iii. School of Nursing:
NURS 100/3.0; NURS 323/3.0

Other courses from the School of Nursing may be used towards the Program and Plan requirements in the Faculty of Arts and Science, subject to (in the case of Plans) departmental permission and (in the case of Program requirements) permission of the Associate Dean (Studies).

iv. School of Urban and Regional Planning:
(Gender Studies) SURP 885/3.0;
(Geography) SURP 844/3.0; SURP 851/3.0; SURP 853/3.0; SURP 855/3.0; SURP 870/3.0; SURP 874/3.0;

Students may register in SURP courses only for the purposes of completing the requirements of Gender Studies and Geography Plans, as appropriate. Permission will
be granted by the School of Urban and Regional Planning and the appropriate Arts and Science Department.

v. Faculty of Law:
   LAW 201/3.0;
   (Gender Studies) LAW 516/3.0; LAW 533/3.0

LAW 201/3.0 is an undergraduate Law course that Arts and Science students may take to meet the requirements of any Program. Students may register in 500-level LAW courses only for the purposes of completing the requirements of a Gender Studies Plan. Permission will be granted by the Faculty of Law and the Department of Gender Studies.

IV. Courses in Other Faculties and Schools

The proposed new Regulation 6 deals with how all courses offered by other Faculties and Schools will be counted to meet the requirements of Arts and Science degrees. A limit of 6.0 units is being introduced – this limit will allow students room in their programs to pursue certificates and electives in other Faculties and Schools, but will require students to select most of their elective courses from the breadth and diversity of the offerings within the Faculty of Arts and Science. Further this limit will encourage Arts and Science students to deepen their academic experience within our Faculty.

Currently, students who transfer from either Engineering and Applied Science or Nursing to an Arts and Science program are permitted to count all courses that have been approved as transferrable to an Arts and Science degree; students who transfer from the Commerce program are permitted to count up to 24.0 units of COMM courses. These limits will not change, and language is included in Regulations 6.A., 6.B. and 6.D. below to explain the limits for transfer students. Further, students who are admitted to a Dual Degree Program will continue to be able to count all approved transferrable courses from their primary program (with the current limit of 24.0 units in COMM) toward the shared course requirement.

6. Courses in Other Faculties and Schools

A maximum of 6.0 units from courses offered by other Faculties and Schools may be counted towards the Program and/or Plan requirements of any degree in the Faculty of Arts and Science. The following courses are approved:

A. Faculty of Engineering and Applied Science

(elective) MECH 333/3.0;
(Computing Plans only) APSC 221/3.0; ELEC 470/3.0; ELEC 471/3.0; ELEC 474/3.0; ELEC 476/3.0; ELEC 478/3.0

Other courses from the Faculty of Engineering and Applied Science may be used towards both Program and Plan requirements in the Faculty of Arts and Science, subject to (in the case of Plans) departmental permission and (in the case of Program requirements) permission of the Associate Dean (Studies). Permission to enrol in any Engineering and Applied Science course must be sought from both the Associate Dean (Academic) in the Faculty of Engineering and Applied Science and the Associate Dean (Studies) in the Faculty of Arts and Science (Academic Regulation 3.6). Students who
transfer from the Faculty of Engineering and Applied Science may also use approved courses towards the Program and Plan requirements in Arts and Science (Admission Regulation 5.3). Those courses usable in the new degree Program and Plan, together with their Arts and Science equivalencies, shall be communicated to the student upon admission to the Faculty of Arts and Science. Note that the unit weighting system in the Faculty of Engineering and Applied Science differs from that in the Faculty of Arts and Science. Therefore, upon acceptance of any course from the Faculty of Engineering and Applied Science, the unit weighting towards Arts and Science degree requirements shall be at the discretion of the Associate Dean (Studies). Usually, a one-term course shall count as 3.0 units and a two-term course as 6.0 units. The Academic Advisement tool will be reprogrammed accordingly to reflect this change in weighting.

B. Faculty of Health Sciences

(elective or Biochemistry or Life Sciences Plans) BMED 270/3.0; BMED 370/3.0; BMED 380/3.0; BMED 383/3.0; BMED 482/3.0
(elective) BMED 271/3.0; BMED 373/3.0; BMED 471/3.0
(elective) NURS 100/3/0; NURS 323/3.0

Courses from the School of Nursing other than those listed above may be used towards the Program and Plan requirements in the Faculty of Arts and Science, subject to (in the case of Plan requirements) departmental permission and (in the case of Program requirements) permission of the Associate Dean (Studies). Students who transfer from the School of Nursing may also use approved courses towards the Program and Plan requirements in Arts and Science (Admission Regulation 5.3).

C. Faculty of Law

(elective or Political Studies Plans) LAW 201/3.0
(Gender Studies Plans only) LAW 516/3.0; LAW 533/3.0

D. Smith School of Business

(elective or Applied Economics and Economics Plans) COMM courses numbered below 600

Students who transfer from the Smith School of Business may use up to 24.0 units in COMM courses towards the Program and Plan requirements in Arts and Science (Admission Regulation 5.3). Students in the Applied Economics Major may use up to the maximum number of COMM courses allowed as options in that Plan.

V. Courses in the Sciences and Mathematics

The proposed addition to Regulation 7 includes a list of BMED courses offered by the Faculty of Health Sciences that will be allowed to meet the B.Sc.(General) degree requirements that 48.0 units be chosen from the Science and/or Mathematics. The B.Cmp.(General) has incorporated the science and mathematics requirement as specified Supporting Courses.
7. Courses in the Sciences and Mathematics

All B.Sc. and B.Cmp. General (Science or Computing) degrees require 48.0 units to be chosen from the Sciences and/or Mathematics. In addition, some Plans have similar requirements. Unless specifically defined in a particular Plan, courses in the Sciences and Mathematics shall be deemed as follows:

ASC_Science
ANAT; ASTR;
BCHM; BIOL; BIOM;
BMED 270/3.0; BMED 370/3.0; BMED 373/3.0; BMED 380/3.0; BMED 383/3.0; BMED 482/3.0;
CANC; CHEE 209/3.0; CHEM; CISC; COGS; COMM 162/3.0; COMP; CRSS;
DDHT;
ECON 250/3.0;
ENSC 201/3.0; ENSC 301/3.0; ENSC 307/3.0; ENSC 320/3.0; ENSC 325/3.0; ENSC 407/3.0; ENSC 425/3.0; ENSC 471/3.0; ENSC 480/3.0; ENSC 481/3.0;
EPID;
GEOL; GISC; GPHY_Physical; GPHY_Tech/Methods;
HLTH 230/3.0; HLTH 252/3.0; HLTH 331/3.0;
KNPE 125/3.0; KNPE 153/3.0; KNPE 225/3.0; KNPE 227/3.0; KNPE 251/3.0; KNPE 254/3.0; KNPE 261/3.0; KNPE 327/3.0; KNPE 354/3.0; KNPE 355/3.0; KNPE 427/3.0; KNPE 429/3.0; KNPE 450/3.0; KNPE 454/3.0; KNPE 455/3.0; KNPE 459/3.0;
LISC;
MATH; MBIO; MICR;
NSCI; NURS 323/3.0;
PATH; PHAR; PHGY; PHYS; POLS 385/3.0;
PSYC 100/6.0; PSYC 202/3.0; PSYC 203/3.0; PSYC 205/3.0; PSYC 215/3.0; PSYC 221/3.0; PSYC 271/3.0; PSYC 300/6.0; PSYC 301/3.0; PSYC 302/3.0; PSYC 450/3.0; PSYC 475/3.0;
PSYC_Cluster_A; PSYC_Labs;
SOCY 210/3.0; SOCY 211/3.0; SOFT; STAT

Save and except for some courses in CHEM, CISC, GEOL, MATH, PHYS and STAT that were formerly offered only to students from the Faculty of Engineering and Applied Science. (Note that the GPHY and PSYC course lists noted here may be found in the Departmental Information section of this Calendar.)
Appendix C

Proposed Revisions to the Admission Regulations
of the Faculty of Arts and Science
22 April 2016

Changes are proposed to the following Admission Regulations of the Faculty of Arts and Science:

<table>
<thead>
<tr>
<th>Regulation Number</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>7</td>
<td>Admission to a Second Degree Program</td>
</tr>
<tr>
<td>10</td>
<td>Part-Time Admission on Probation</td>
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<td>13</td>
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<tr>
<td>14</td>
<td>Application Procedures for Study at the Bader International Study Centre</td>
</tr>
</tbody>
</table>

All proposed additions and revisions are indicated below using strikethrough and yellow highlighting.

I. Admission Regulation 7: Admission to a Second Degree Program

The proposed revision to Regulation 7.1 deletes the mention of a second degree in the B.F.A.(Honours) program, which is currently closed to Second Degree students.

7.1 – Students Whose First Degree is from the Faculty of Arts and Science
Students who have already earned a Bachelor’s degree conferred through the Faculty of Arts and Science at Queen’s University and who wish to proceed to a second degree in the Faculty must have graduated in good standing and must satisfy departmental criteria. Students who wish to pursue a second degree in the B.F.A.(Hon.) and B.Mus. programs must meet the specialized entry requirements outlined in Admission Regulation 5.

II. Admission Regulation 10: Part-Time Admission on Probation

The proposed addition to Regulation 10.3 explains what is required for students who have been deemed ineligible to proceed at Queen’s to be eligible to apply for readmission.

10.3 – Failure to Meet Criteria for Further Registration
Students who fail to obtain a minimum cumulative GPA of 1.60 on the first 18.0 units of courses have not met the conditions of their admission on probation and may not take further courses in the Faculty of Arts and Science. Such students will have the standing “Not Eligible to Proceed – Conditions of Admission Not Met” placed on their transcript. Students may not appeal this standing because it is the direct result of a particular level of academic performance.

Students who are deemed “Not Eligible to Proceed” may apply for readmission to Queen’s only if they establish a new basis of admission by completing courses at another post-secondary institution. For these students, both the cumulative GPA achieved in courses taken at Queen’s and the cumulative GPA achieved in courses taken elsewhere will be considered in the admission decision.
III. **Admission Regulation 11: Admission to Non-Degree Studies**

The proposed additions to Regulation 11.2 clarify the ability for students registered in the School of Graduate Studies or Professional Schools to take undergraduate courses. The proposed addition to Regulation 11.4.2.3 explains what is required for students who have been deemed ineligible to proceed at Queen’s to be eligible to apply for readmission.

11.2 – Post-Degree Students from Queen’s University

Students who have completed an undergraduate degree from any Faculty or School at Queen’s University, including students registered in the School of Graduate Studies or Professional Schools at Queen’s University, may complete undergraduate courses for upgrading or general interest in the Faculty of Arts and Science by contacting the Faculty of Arts and Science Office to register for courses. Information on upgrading from a General to an Honours degree program can be found in the General Degree Upgrade section in the Dual and Second Degree Programs chapter of this Calendar.

No application through Undergraduate Admission is required. (See Admission Regulation 12.4.3.1.)

Students registered in the School of Graduate Studies or Professional Schools at Queen’s University who do not hold an undergraduate degree from Queen’s must apply for admission to the Faculty of Arts and Science through Undergraduate Admission to register as post-degree students. (See Admission Regulation 12.4.3.2.)

11.4 – Interest Candidates

11.4.2 – No documentation (for students who do not provide a basis of admission)

11.4.2.3 – Failure to Meet Criteria for Further Registration

Students who fail to obtain a minimum cumulative GPA of 1.60 on the first 6.0 units of courses have not met the admission conditions and may not take further courses in the Faculty of Arts and Science. These students will have the standing “Not Eligible to Proceed – Conditions of Admission not Met” placed on their transcript. Students may not appeal this standing because it is the direct result of a particular level of academic performance.

Students who are deemed “Not Eligible to Proceed” may apply for readmission to Queen’s only if they establish a new basis of admission by completing courses at another post-secondary institution. For these students, both the cumulative GPA achieved in courses taken at Queen’s and the cumulative GPA achieved in courses taken elsewhere will be considered in the admission decision.

IV. **Admission Regulation 12: Application Procedures to Study on Campus**

The proposed addition to Regulation 12.4.3.1 is consistent with Academic Regulation 15.2 and requires that former Queen’s students who complete a two-year diploma at another post-secondary institution apply for readmission to Queen’s in order to pursue post-degree studies.

12.4 – Admission to Non-Degree Studies On Campus

12.4.3 – Post-degree

12.4.3.1 – Graduates of Queen’s University
Students who have completed a degree program at Queen’s in good standing may register in the Faculty of Arts and Science and enrol in Arts and Science on-campus courses as post-degree students not on a degree program by contacting the Faculty Office. Similarly, students who have completed a General degree program in the Faculty of Arts and Science who wish to upgrade to an Honours degree and who meet the admission requirements should contact the Faculty Office (see the General Degree Upgrade section in the Dual and Second Degree Programs section of the Calendar).

Queen’s graduates must apply for readmission to Queen’s if they have:
(i) completed more than the equivalent of 18.0 units, including failures, at another post-secondary institution without a Letter of Permission; or
(ii) transferred to a degree program at another post-secondary institution (other than a graduate program); or
(iii) completed a two- or three-year diploma program at another post-secondary institution.

V. Admission Regulation 13: Application Procedures for Distance Studies

The proposed revision to Regulation 13 provides the correct URL for the online application to Distance Studies.

All candidates for admission to Distance Studies in the Faculty of Arts and Science apply through the Arts and Science Online website at http://www.queensu.ca/artsci_online/apply. Candidates for admission to Distance Studies will be considered for Fall, Winter or Summer Term entry. On behalf of qualified applicants, Undergraduate Admission will consult with the Faculty Office and the departments concerned in determining successful candidates.

VI. Admission Regulation 14: Application Procedures for Study at the Bader International Study Centre

The proposed new Regulation 14 provides the application procedures for upper-year students who wish to study at the Bader International Study Centre.

Students registered in the Faculty of Arts and Science in either on-campus or distance studies may participate in the Upper-Year Program at the Bader International Study Centre (BISC) by applying through Undergraduate Admission. Students must have completed a minimum of 24.0 units at Queen’s and must be in good academic standing (see Academic Regulation 13.3.2). At the time of application, students will indicate the courses in which they wish to enrol.

Students who have been admitted to the Faculty of Arts and Science in the Interest (see Admission Regulation 11.4) or Part-Time on Probation (see Admission Regulation 12.4.1) category must fulfill the conditions of their admission prior to being able to register at the BISC.

Applicants wishing to participate in the First-Year Program at the BISC should refer to Admission Regulation 2.
Appendix D

Proposed Revisions to the Appeal Regulations of the Faculty of Arts and Science
22 April 2016

Changes are proposed to the following regulations related to Appeal of Academic Decisions of the Faculty of Arts and Science:

Appeal Section 1: Introduction
Appeal Section 2: Appeals Related to Academic Integrity
Appeal Section 3: Appeals on Matters Other than Those related to Academic Integrity

All proposed additions and revisions are indicated below using strikethrough and yellow highlighting.

I. Appeal Section 1: Introduction

The proposed revisions to section 1.1 specify that supporting documentation should be provided from a health care professional, and provide the updated name for the Queen’s Student Accessibility Services unit. The proposed revisions to sections 1.2.1 and 1.2.2 update the definition of academic integrity to include the sixth value of Courage, in line with the second edition of the Fundamental Values of Academic Integrity document published by the International Center for Academic Integrity, and update all references to the Coordinator of Dispute Resolution Mechanisms to the University Ombudsman.

1.1 – General Overview of Appeal of Academic Decisions

In general, with the exception of appeals related to final examinations, final grades, or non-academic discipline where other criteria will apply, appeals are only granted where there are significantly extenuating circumstances, beyond the student’s control, which would merit the waiving of a particular Faculty regulation or decision. Extenuating circumstances normally involve a significant physical or psychological event that is beyond a student’s control and debilitating to his or her academic performance. These kinds of extraordinary situations should be supported by official documentation from a health care or related appropriate professional.

The appeals process does not compensate for extenuating circumstances that the student is unable to resolve, or for which the student is unwilling to actively seek accommodation. In addition, the appeals process does not compensate for extenuating circumstances that are actively being accommodated, for example where a student’s permanent disabilities are being accommodated through the Queen’s Student Accessibility University’s Disability Services Office. Multiple appeals citing the same extenuating circumstances will be reviewed very closely. This review may include, with the permission of the student, consultation with the appropriate professionals involved to obtain more detailed information. In order for such an appeal to succeed, there must be convincing evidence that the circumstances that affected the student’s academic performance will be resolved within a reasonable timeline, or will be appropriately managed on an ongoing basis.

1.2 – Contexts for Appeals in the Faculty of Arts and Science

1.2.1 – Academic Integrity

The International Center for Academic Integrity (ICAII) defines academic integrity as “a commitment, even in the face of adversity, to six fundamental values: honesty, trust, fairness, respect,
responsibility and courage. From these values flow principles of behaviour that enable academic communities to translate ideals into action”. This concept is more fully explored in Academic Regulation 1 in the Arts and Science Calendar, but the educational mission of Queen’s with its emphasis on “intellectual integrity,” “freedom of inquiry and exchange of ideas” and “equal dignity of all persons” depends on an adherence to academic integrity in all its actions (see the Senate Report on Principles and Priorities). In support of the concept of academic integrity, students have the responsibility to familiarize themselves with the rules and regulations of the Faculty. Additional information on academic integrity regulations, information for instructors and students and direction for appeals can be found in Academic Regulation 1. Appeals for issues of academic integrity are described in Appeal of Academic Decisions, Section 2.

1.2.2 – Procedural Fairness
Procedural fairness or natural justice holds that:
(i) Students must have access to any evidence and information relevant to the academic matter in question;
(ii) Students must have a meaningful opportunity to respond;
(iii) Students have a right to seek support or advice (normally from the University Ombudsman Office of Dispute Resolution Mechanisms);
(iv) The decision maker must be free from apprehension of bias; and
(v) The decision maker must provide reasons for the decision based on evidence and the decision must be consistent with the Academic Regulations.

II. Appeal Section 2: Appeals Related to Academic Integrity
The proposed revisions to section 2.4.1 update all references to the Coordinator of Dispute Resolution Mechanisms to the University Ombudsman.

2.4 – Appeal to the University Student Appeal Board (USAB)
2.4.1 – Submission of the Appeal
Appeals to USAB must be received in writing within two weeks of having received a decision from the Academic Integrity and Conduct Panel. Students should contact the University Ombudsman Coordinator of Dispute Resolution Mechanisms to be informed of the appeal process.

III. Appeal Section 3: Appeals on Matters Other than Those Related to Academic Integrity
3.1 – Levels of Appeal
The proposed revisions to section 3.1.1.4 amalgamate under a single item the appeal of instructors’ decisions on grading of both term work and final examinations, and correct the appeal of the writing of a final examination to allow instructors to make decisions on a later time rather than an earlier time. The proposed revisions to section 3.1.2.1 advise the student that the appeal should be submitted as soon as possible after receipt of the decision in question, but no later than the relevant deadline. The current deadline for submission of all appeals is 21 calendar days after receipt of the decision being appealed; however for some types of appeal the student has not sufficiently recovered from the extenuating circumstance to allow the timely submission of the appeal. Therefore in some cases the deadline is being extended from 21 days to the end of the term following that in which the class being appealed was taken. The addition to section 3.1.2.2 informs the student that instructors or other relevant persons may be contacted to verify information supplied in the appeal. The proposed addition to section 3.1.2.3 emphasizes that appeals are only granted in cases where the student experienced
extenuating circumstances beyond his/her control. The proposed addition to section 3.1.2.4 states that the decisions of the Associate Dean (Studies) related to appeals of grading in term work or examinations are final. The proposed revisions to section 3.1.2.5 amalgamate under a single item the appeal to request either an extension of the deadline to submit incomplete work or a deferred exam, and similarly the appeal of instructors’ decisions on grading of both term work and final examinations. The proposed deletion in section 3.1.3.4 is necessary because students will not be permitted to appeal decisions of the Associate Dean on grading of term work and final exams to the Board of Studies. The proposed revisions to section 3.1.3.6 amalgamate under a single item the appeal to request either an extension of the deadline to submit incomplete work or a deferred exam, and delete the ability of students to appeal decisions of the Associate Dean on grading of term work and final exams to the Board of Studies. The proposed revisions to section 3.1.4.1 update the reference to the Coordinator of Dispute Resolution Mechanisms to the University Ombudsman.

3.1.1 – Appeals to the Instructor
3.1.1.4 – Matters that may be Appealed to the Instructor

The following matters may be appealed to the instructor:

(i) Instructors’ decisions on grading of term work or final examinations (see Appeal of Academic Decisions, section 3); and

(ii) Instructors’ decisions on grading of final examinations (see Appeal of Academic Decisions, section 3); and

(iii) To request to write the final examination for a online class at a later an earlier time than formally scheduled (see Academic Regulation 8).

3.1.2 – Appeals to the Office of the Associate Dean (Studies)
3.1.2.1 – Submission of the Appeal

Appeals must be received in the Faculty Office as soon as possible after receipt of the decision that is being appealed, and no later than the relevant deadline specified in Appeal Regulation 3.2.2, Timeline of Appeals within 21 calendar days of the initial decision that is being appealed. An appeal fee must also be submitted with the appeal documents. Students must complete the Associate Dean (Studies) online appeal form and include a letter outlining the nature of their concerns. The student must clearly explain the extenuating circumstances and their impact upon the student. The appropriate supporting documentation must be appended to the appeal.

3.1.2.2 – Review of Appeal Documentation

As part of the appeal review process, instructors, department administrators or other persons who have provided information contained in the appeal may be contacted to confirm or respond to statements presented in the appeal. If material in addition to that supplied by the student will be considered, the student will be advised of this material and will be given an opportunity must have at least 10 calendar days to review and respond to that material.

3.1.2.3 – The Decision of the Associate Dean (Studies)

In general, with the exception of appeals related to grading of term work or final examinations, where other criteria will apply, appeals to the Associate Dean (Studies) are only granted where there are significantly extenuating circumstances, beyond the student’s control, that would merit the waiving of a particular Faculty regulation or decision.

The Office of the Associate Dean (Studies) will inform the student in writing of the decision, normally within 21 calendar days after the date at which the appeal is considered complete.
3.1.2.4 – Appealing the Decision of the Associate Dean (Studies)

The decisions of the Associate Dean (Studies) on matters related to appeals of grading of term work or final examinations are final.

In all other cases, if the student is not satisfied with the decision reached by the Associate Dean (Studies), the student can choose to proceed to the next stage of review by appealing to the Board of Studies.

3.1.2.5 – Matters that may be Appealed to the Office of the Associate Dean (Studies)

The Faculty of Arts and Science permits students to appeal the following matters to the Office of the Associate Dean (Studies):

(i) To add a course after the last official date for adding classes (see Academic Calendar Dates);
(ii) To drop a course after the last official date for dropping classes (see Academic Calendar Dates);
(iii) To request Aegrotat standing in a class (see Academic Regulation 10);
(iv) To request Credit (CR) standing in a class (see Academic Regulation 10);
(v) To request an extension of the deadline to submit incomplete work in a class, or to complete a deferred exam in a class (see Academic Regulation 10);
(vi) To request an extension of the deadline to submit incomplete work in a class (see Academic Regulation 10);
(vii) Instructors’ decisions on grading of term work or final examinations (see Academic Regulation 11);
(viii) Instructors’ decisions on grading of final examinations (see Academic Regulation 11);
(ix) To request to write the final examination for an online class at an earlier time than formally scheduled (see Academic Regulation 8);
(x) To request to complete any part of the third or fourth year of an honours degree program at another university (Fall and/or Winter Terms) (see Academic Regulation 14);
(xi) A requirement to withdraw (see Academic Regulation 13).

3.1.3 – Appeals to the Board of Studies

3.1.3.1 – Submission of the Appeal

Appeals must be received in the Faculty Office as soon as possible, but no later than within 21 calendar days after receipt of the decision of the Associate Dean (Studies). There is no fee for the appeal to the Board of Studies. Students must complete the Board of Studies appeal form and include a letter that addresses the written statements made by the Associate Dean (Studies) in denying the appeal.

3.1.3.4 – Decision of the Board of Studies

In general, with the exceptions of appeals related to final examinations, final grades, or non-academic discipline where other criteria will apply, appeals to the Board of Studies are only granted where there are significantly extenuating circumstances, beyond the student’s control, that would merit the waiving of a particular Faculty regulation or decision.
3.1.3.6 – Matters that may be Appealed to the Board of Studies

The Faculty of Arts and Science permits students to appeal decisions on the following matters to the Board of Studies:

(i) To add a course after the last official date for adding classes (see Academic Calendar Dates);
(ii) To drop a course after the last official date for dropping classes (see Academic Calendar Dates);
(iii) To request Aegrotat standing in a course (see Academic Regulation 10);
(iv) To request Credit (CR) standing in a course (see Academic Regulation 10);
(v) To request an extension of the deadline to submit incomplete work in a class, or to complete a deferred exam in a class (see Academic Regulation 10);
(vi) To request an extension of the deadline to submit incomplete work in a class (see Academic Regulation 10).
(vii) Instructors’ decisions on grading of term work (see Academic Regulation 11);
(viii) Instructors’ decisions on grading of final examinations (see Academic Regulation 11);
(ix) To request to write the final examination for a distance class at an earlier time than formally scheduled (see Academic Regulation 8);
(x) To request to complete any part of the third or fourth year of an honours degree program at another university (Fall and/or Winter Terms) (see Academic Regulation 14);
(xi) A requirement to withdraw (see Academic Regulation 13).

3.1.4 – Appeals to the University Student Appeal Board (USAB)

3.1.4.1 – Submission of the Appeal

Appeals to USAB must be received in writing within 2 weeks of having received a decision from the Board of Studies. Students should contact the University Ombudsman Coordinator of Dispute Resolution Mechanisms to be informed of the appeal process.

3.2 – Limitations on Appeals

The proposed addition to section 3.2.1 clarifies that students are not eligible to submit appeals of any decisions after 21 days of their graduation. The proposed additions to section 3.2.2 set out the two timelines for the different types of appeals, specify the types of appeals that fall under each timeline, and present the reasons that these timelines are in place. The proposed addition to section 3.2.3 prevents students from submitting an additional appeal related to the same matter once it has been heard by the Board of Studies.

3.2.1 – Who may Appeal

Students who have graduated from the Faculty of Arts and Science are not eligible to submit an appeal of any kind after 21 days of their graduation.

3.2.2 – Timeline of Appeals

3.2.2.1 – 21-Day Appeal Timeline

There is a 21-day deadline to submit an appeal related to any of the following matters:

(i) To add a course after the last official date for adding classes (see Academic Calendar Dates);
(ii) Instructors’ decisions on grading of term work or final examinations (see Academic Regulation 11);
(iii) A requirement to withdraw (see Academic Regulation 13).

3.2.2.2 – Explanation of 21-Day Appeal Timeline
Any appeal of the academic matters listed above must be made within 21 calendar days of the decision under review. This timeline is in place for several reasons. First, the 21-day timeline offers students time to seek academic counselling, to write up and submit an appeal, and to collect the supporting documents necessary to the appeal.

Second, the appeal timeline is in place to ensure that decision making takes place in a timely manner and that students are not left at a disadvantage in terms of enrolment in classes or assessment of academic standing. Timely decision making also allows students to continue in their academic programs without ongoing concern for unresolved matters.

The principle of a limitation on timelines for review of academic matters conforms to precedents throughout the University. Most notably, Senate regulations on examinations require that final examinations be retained for up to one year from the date of writing. This policy assumes that students should be allowed sufficient time to query examination marks but also that the timeline for reconsideration is limited. Within the Faculty of Arts and Science for instance, transcript notations such as IN (Incomplete) have a finite standing: if insufficient action is taken by the student to complete the class, the standing IN is removed at the end of the term following that in which the class was offered, and is replaced with the letter grade F.

3.2.2.3 – One-Term Appeal Timeline
There is a one-term deadline to submit an appeal related to any of the following matters:

(i) To drop a course after the last official date for dropping classes (see Academic Calendar Dates);
(ii) To request Aegrotat standing in a course (see Academic Regulation 10);
(iii) To request Credit (CR) standing in a course (see Academic Regulation 10);
(iv) To request an extension of the deadline to submit incomplete work in a class, or to complete a deferred exam (see Academic Regulation 10).

3.2.2.4 – Explanation of One-Term Appeal Timeline
Any appeal of the academic matters listed above must be made by the end of the subsequent term of that in which the course being appealed was taken.

<table>
<thead>
<tr>
<th>Term of Course being Appealed</th>
<th>One-Term Appeal Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall Term</td>
<td>30 April</td>
</tr>
<tr>
<td>Winter Term</td>
<td>15 September</td>
</tr>
<tr>
<td>Summer Term</td>
<td>31 December</td>
</tr>
</tbody>
</table>

This timeline is in place for several reasons. First, the one-term timeline offers students time to seek academic counselling, to write and submit an appeal, and to collect the supporting documents necessary to the appeal. It also recognizes that the extenuating circumstances that led to the difficulty in completing the class(es) are usually not resolved within 21 days and that students require additional time to initiate the appeal process.
Second, the appeal timeline is in place to ensure that decision making takes place in a timely manner, allowing students to continue in their academic programs without ongoing concern for unresolved matters.

Third, the appeal timeline is in place to ensure fair decision making. The interested parties and the original contexts within which the matter originated may not be available after this time period. Over time, instructors, class content, the norms of evaluating class materials, and Degree Plan structures may and generally do change. Furthermore, the supporting documents necessary to any appeal may no longer be available or their credibility may more easily come into question. Therefore, the inability to reconstruct accurately the circumstances leading to the original matter under appeal can compromise the decision-making process.

3.2.2.5 – Appealing the 21-Day or One-Term Appeal Timeline

Exceptions to this regulation can only be granted in cases where extenuating circumstances beyond a student’s control render the student unable to appeal within the specified timeline. The student must be able to show that the extenuating circumstances were ongoing. The student must also be able to demonstrate that these circumstances prevented the student from acting between the time the original decision was received and the time at which the appeal was eventually initiated. Appeals of the regulation governing the timeline for appeals must be submitted in writing. An appeal of this type should include a presentation of the specific reasons for the delay and must include documents that support the reasons for this delay.

Note that students are not able to revisit the same time period in submitting subsequent appeals. For example if a student has appealed to drop one or more classes without academic penalty in the Fall Term he or she is not able to make a subsequent different appeal in relation to that same time period.

3.2.2.6 – Appealing after Graduation

No appeal may be submitted by a student after 21 days following graduation.

3.2.3 – Appealing the Same Matter

Once an appeal has been decided by the Board of Studies, students may not appeal the same matter to the Associate Dean (Studies).

3.3 – Matters that May be Appealed

Throughout this section the timelines appropriate for each type of appeal have been reviewed and revised where appropriate to align with the timeline changes in section 3.2.2. The proposed addition to section 3.3.1 includes details related to the student’s position on any wait list that existed for the class that they were unable to add. The proposed addition to section 3.3.2 informs students that they may not appeal to drop a class in which there is an ongoing investigation of a departure from academic integrity. The proposed addition to section 3.3.3 states the input that will be required from the instructor for consideration of whether an appeal for aegrotat standing should be granted. The proposed deletion from section 3.3.4 reflects our practice that the instructor may not have a full understanding of the student’s situation in cases of an appeal for credit standing, and therefore is not required to support the appeal in order for it to be granted. The proposed deletion of section 3.3.5 and revisions to the renumbered section 3.3.5 (formerly section 3.3.6) follow from the amalgamation under a single item of the appeal to request either an extension of the deadline to submit incomplete work or
a deferred exam, as explained for sections 3.1.2.5 and 3.3.1.6. There is also a proposed addition to assist students to better determine whether they might qualify for an extension of the incomplete grade or not. The proposed revision of new section 3.3.6 provides additional details of the process followed when a student requests a formal review of the grading of term work or a final examination. The proposed deletion to new section 3.3.7 follows from a change to Academic Regulation 15 approved in March 2016, allowing students to appeal for retroactive letters of permission.

3.3.1 – To Add a Class after the Last Official Date for Adding Classes
Students must be enrolled in a class to be eligible to attend or otherwise participate in lectures, laboratories, tutorials, tests, and examinations associated with the class (see Academic Regulation 6).

Appeals to add a class late must clearly demonstrate the significant extenuating circumstances, beyond the student’s control, which prevented him or her from making the addition by the published deadline. A medical certificate or other documentation that outlines how the personal extenuating circumstances hindered the student’s ability to add the class during the published deadlines should be provided with the letter of appeal. The student must also have support from the Undergraduate Chair of the relevant department and from the class instructor. If the class was full prior to the deadline and a wait list existed for the class, the student must have been at or near the top of the wait list for the class in order for the appeal to be considered.

An appeal to add a class late must be submitted to the Arts and Science Faculty Office within 21 calendar days of the deadline to add a class for the specified term first day in which the class is offered.

3.3.2 – To Drop a Class after the Last Official Date for Dropping Classes
Appeals to drop a class late must clearly demonstrate the significant extenuating circumstances, beyond the student’s control, which prevented him or her from dropping the class by the published deadline, as indicated in the Faculty’s Academic Calendar Dates. A medical certificate or other documentation that outlines how the personal extenuating circumstances hindered the student’s ability to drop the class during the published deadlines must be provided with the letter of appeal. If the appeal is successful, a grade of DR will be placed on the transcript. If the appeal is unsuccessful, the final grade earned will remain on the transcript. A student may not appeal to remove a DR grade from the transcript.

Students may not appeal to drop a class in which there is a pending investigation of a departure from academic integrity, or a finding of a departure from academic integrity that has resulted in a failure in the class.

An appeal to drop a class must be submitted by the end of the subsequent term to the term within 21 calendar days of the end of the examination period in which the class was offered.

3.3.3 – To Request Aegrotat Standing in a Course
Aegrotat standing is reserved for a student who, because of illness or other extenuating circumstances beyond their control, is unable to complete all the work of the class. At least 60 per cent of the work to be evaluated in the class (assignments, midterms, laboratories, final examination, as specified in the class syllabus) must be completed. A medical certificate or other documentation that outlines how the personal extenuating circumstances
affected the student’s academic performance must be provided with the letter of appeal. As part of the appeal the instructor(s) involved must indicate whether the student has demonstrated an understanding of the course material. A letter of support from the instructor should also be included. If this request is granted, the instructor(s) involved will be asked to provide an estimated final grade (see Academic Regulation 10).

An appeal for aegrotat standing must be submitted by the end of the subsequent term to the term no later than 21 calendar days after the end of the examination period in which the class was offered.

3.3.4 – To Request Credit (CR) Standing in a Course

Credit standing is reserved for a student who has completed and passed all of the work of the class, including the final examination, but due to illness or other extenuating circumstances beyond his or her control, earned a substantially lower grade than might have been expected. Normally CR standing is only awarded for a grade of C or lower. A medical certificate or other documentation outlining how the personal extenuating circumstances affected the student’s academic performance must be provided with the letter of appeal. A letter of support from the instructor should also be included (see Academic Regulation 10).

An appeal for credit standing must be submitted by the end of the subsequent term to the term no later than 21 calendar days after the end of the examination period in which the class was offered.

3.3.5 – To Request an Extension of the Deadline to Complete a Deferred Examination in a Class

A student affected by extenuating circumstances may ask the course instructor that the final examination be delayed for up to one full term following the original examination date (see Academic Regulation 10). If the first request is granted, any further request to write a final examination after that term has elapsed must be made through a formal appeal to the Associate Dean (Studies). A medical certificate or other documentation outlining how the personal extenuating circumstances prevented the student from writing the examination should be provided with the letter of appeal. A note from the instructor agreeing to the extension and stating a revised date for completion of the final examination should also be included.

An appeal for the extension of the deadline to complete a deferred examination beyond one term must be made within the term following the date of the final examination.

3.3.5 – To Request an Extension of the Deadline to Submit Incomplete Work or to Complete a Deferred Examination in a Class

As outlined in Academic Regulation 10, a student affected by extenuating circumstances may ask the course instructor for incomplete standing (IN), or that the final examination be delayed, for up to one full term after the completion of a class. If this request is granted, any further request to submit incomplete work or to write a final examination after that term has elapsed must be made through a formal appeal to the Office of the Associate Dean (Studies). A medical certificate or other documentation outlining how the personal extenuating circumstances prevented the student from completing the outstanding work or writing the examination by the end of the next term must be provided with the letter of appeal. A
note from the instructor agreeing to a further extension and stating a revised final date for completion of the course work in question or the final examination must also be included.

Normally such requests are considered if the student has participated actively in the class and only one or two elements of the class have not been completed due to extenuating circumstances beyond the student’s control. Students with extenuating circumstances who have been unable to complete the majority of the work in a class should consider an appeal to drop a class after the deadline rather than an extension of the deadline to submit incomplete work.

An appeal for the extension of the deadline to submit incomplete work or to complete a deferred examination beyond one term must be made by before the end of the term following that in which the incomplete work was to be submitted or the deferred examination was to be written.

3.3.6 – To Request a Review of Instructors’ Decisions on Grading of Term Work and/or Final Examinations

A student may request a review of any grade assigned in a course subject to the marking scheme set out by the course instructor(s). As a first step, the student must request an informal review with the instructor concerned, and instructors are strongly encouraged to consent. If the informal review process is unsuccessful, the student may ask for the assistance of the Office of the Associate Dean (Studies) in order to facilitate a review through an appeal to the Associate Dean (Studies). This request must be made within 21 calendar days of the grade being received. Usually the instructor will provide a reconsidered grade within 21 calendar days of the receipt of the request.

As part of the appeal request, the student should:

(i) clearly articulate grounds for reconsideration and identify specifically the substance of an answer where the student feels the mark given was not evaluated fully, for example:
   ▪ show, in an objective answer, that a correct answer has been counted as incorrect;
   ▪ show, in a subjective or essay answer, that the response has been under evaluated substantially; and

(ii) provide relevant documentation to support the appeal (i.e. class notes, etc.).

The reconsideration of the term work or examination in question will be forwarded to the Head of the relevant academic unit with a request to facilitate the review by appointing undertaken by two reviewers on behalf of the Office of the Associate Dean (Studies) or delegate (normally the Head of the relevant academic unit). One of the two reviewers is normally will be the original instructor; however if the instructor is not available, or if unless the student can demonstrate bias or other conflict on the part of the original instructor, the Department Head/Director may appoint any two reviewers with good knowledge of the course material. In such cases the original instructor may be asked to provide any documentation relevant to the review. Each reviewer will independently reread the term work or examination. Where possible, the student’s identity will remain confidential from the reviewers (names and student numbers will be removed from the term work or examination). In matters where there is a discrepancy in grades between the reviewers, the Department Head/Director will arbitrate the final grade, and
will report the grade to the Office of the Associate Dean (Studies), usually within 21 calendar days of receiving the request. The review will involve a rereading of the work in question.

The reconsidered grade, which may be higher than or unchanged from the original grade, may not be further appealed to the Board of Studies, as the Board has no academic jurisdiction.

An appeal on grading of term work must be submitted within 21 calendar days after the student has received the mark from the instructor.

3.3.7 – To Request to Complete Any Part of the Third or Fourth Year of an Honours Degree Program at another University (Fall/Winter Session)

 Normally the last two years of the honours degree are taken in the Faculty of Arts and Science at Queen’s. Students in good academic standing (i.e. on a degree program with a minimum cumulative GPA of 1.60) may spend the third or fourth year of an honours program at another university with the written permission of the department(s) of concentration and the Associate Dean (Studies). The student’s appeal should directly address how courses taken at another university will fulfill the concentration requirements. If approved, these students must obtain a Letter of Permission from the Arts and Science Faculty Office prior to enrolling in courses at another university (see Academic Regulation 14). Students may not appeal or apply for a Letter of Permission retroactively.

Students should be aware that the appeal process can take up to 21 calendar days and the application process for the Letter of Permission can take two to three weeks. In addition, should the appeal be approved and the Letter of Permission granted, students must then meet the host university’s admission deadlines.

3.3.8 – To Request to Waive a Requirement to Withdraw for One Year

Appeals requesting that a requirement to withdraw be waived must clearly demonstrate how significantly extenuating circumstances, beyond the student’s control, affected his or her academic performance. In cases where the extenuating circumstances have been temporary, the student should indicate and document how the circumstances have been overcome and why the student is confident that they will not continue to be a factor in academic performance. In cases where the extenuating circumstances are ongoing rather than temporary, the student should also indicate and document how these personal challenges will be managed if the requirement to withdraw is waived. A medical certificate or other official documentation that demonstrates the impact of the extenuating circumstances must be provided with the letter of appeal.

If the requirement to withdraw is waived, the Associate Dean (Studies) may impose conditions governing the student’s subsequent registration. In these cases, at the discretion of the Associate Dean (Studies), the student’s registration status may be changed from full-time to part-time, or the student may be required to seek the permission of the Associate Dean (Studies) in order to enrol in classes register.

3.3.9 – To Request to Waive a Requirement to Withdraw for a Minimum of Three Years

3.3.9.1 – Appeals Submitted Within 21 Days of Notification of RTW3 Standing

Appeals requesting that a requirement to withdraw be waived must clearly demonstrate how significantly extenuating circumstances, beyond the student’s control, affected his or her academic performance. In cases where the extenuating circumstances have been temporary, the
student should indicate and document how the circumstances have been overcome and why the
student is confident that they will not continue to be a factor in academic performance. In cases
where the extenuating circumstances are ongoing rather than temporary, the student should also
indicate and document how these personal challenges will be managed if the requirement to
withdraw is waived. A medical certificate or other official documentation that demonstrates the
impact of the extenuating circumstances must be provided with the letter of appeal. If a
lesser sanction is imposed, the requirement to withdraw notation will be removed from the
transcript.

If a student is within 12.0 units of completion of a degree, that student’s case will be reviewed by
the Associate Dean (Studies), who may impose a lesser sanction. In exceptional circumstances,
the continuation of academic probation may be imposed by the Associate Dean (Studies) as an
alternative to requiring a student to withdraw. The special conditions which the student must
meet in such instances will be determined by the Associate Dean (Studies) on an individual basis
(see Academic Regulation 13). If a lesser sanction is imposed, the requirement to withdraw
notation will be removed from the transcript.

If the requirement to withdraw is waived, the Associate Dean (Studies) may impose conditions
governing the student’s subsequent registration. In these cases, at the discretion of the Associate
Dean (Studies), the student’s registration status may be changed from full-time to part-time, or
the student may be required to seek the permission of the Associate Dean (Studies) in order to
enrol in classes register.

3.3.9.2 – Appeals Submitted After the Three Year Withdrawal Period

After the minimum withdrawal period of three years, a student who wishes to return to the
Faculty of Arts and Science must appeal to the Associate Dean (Studies). The appeal must contain
a completed Return to Studies form, an outline of what the student has done during the period of withdrawal and a viable academic plan for the completion of the degree program. The appeal should provide evidence of their capability to succeed in the proposed academic plan.

If the requirement to withdraw is waived, the Associate Dean (Studies) may impose conditions
governing the student’s subsequent registration. In these cases, at the discretion of the Associate
Dean (Studies), the student’s registration status may be changed from full-time to part-time, or
the student may be required to seek the permission of the Associate Dean (Studies) in order to
enrol in classes register.
Proposed Revisions to the Dual and Second Degree Regulations of the Faculty of Arts and Science
22 April 2016

Changes are proposed to the following *Dual and Second Degree Regulations* of the Faculty of Arts and Science:

**Regulation 1:** Dual Degree Program
**Regulation 2:** Second Degree Program
**Regulation 3:** General Degree Upgrade

All proposed additions and revisions are indicated below using strikethrough and yellow highlighting.

I. **Regulation 1: Dual Degree Program**

The proposed addition to Regulation 1 provides the correct URL for the current information on available dual degree combinations. The proposed additions to Regulations 1.2.1, 1.2.2 and 1.2.3 specify how each of the shared, primary and secondary units must be registered and clarify that BISC and independent study courses may count toward the secondary units. The proposed deletions from Regulations 1.2.3.1, 1.2.3.2, 1.2.3.3 and 1.2.3.4 are necessary because dual degrees are currently only permitted with General degrees in Arts and Science; Honours degrees are no longer available.

Section 1: Dual Degree Program
The Faculty has limited capacity to accommodate Dual Degree students, and only accepts candidates into dual degree combinations that are academically viable. To ensure the academic integrity of the Dual Degree program the Faculty Office, in consultation with the Department(s) concerned, approves combinations to ensure that there is minimal overlap in course content. Current information on departmental capacity and academically viable dual degree combinations is available on the Arts and Science website at [http://www.queensu.ca/artsci/ programs-and-degrees/dual-and-second-degrees](http://www.queensu.ca/artsci/ programs-and-degrees/dual-and-second-degrees).

1.2 – Program Requirements

1.2.1 – Shared Units, Registered under the Primary Program
Students may count a maximum of 60.0 shared units toward both degree programs. Shared units include those normally acceptable for credit in the Faculty of Arts and Science. (See Degree Programs in Arts and Science for restrictions on courses that may transfer to an Arts and Science degree.) Shared units may count towards the Arts and Science Plan.

1.2.2 – Primary Units, Registered under the Primary Program
In addition to the shared units, students must complete further primary units to reach the minimum overall total required for the primary degree program. All course and degree requirements for the primary program must be completed according to the regulations of that Faculty or School. (See the regulations of the relevant Faculty or School for details.)
1.2.3 – Secondary Units, Registered under the Arts and Science Program

In addition to the shared units, students must complete further secondary units to reach the minimum overall total required for the secondary, Arts and Science, degree program. All course and degree requirements for the secondary program must be completed according to the regulations of the Faculty of Arts and Science. (See especially Academic Regulation 16 for degree requirements.) Secondary units may count towards the Arts and Science Plan.

All secondary units must be completed in the Faculty of Arts and Science at Queen’s University, and may include independent study courses and Arts and Science courses taken at the Bader International Study Centre. They may not be transferred from another post-secondary institution or be taken in from the primary Faculty or School at Queen’s. Dual Degree students must register all secondary units with the Faculty of Arts and Science and pay the appropriate fees.

The number of secondary units required depends on the total minimum number of units required for the completion of the degree.

1.2.3.1 – Secondary Units for General Degrees

The total number of Arts and Science units required for a B.A.(Gen.), B.Cmp.(Gen.) or B.Sc.(Gen.) B.F.A.(Gen.) or B.P.H.E.(Gen.) degree is 90.0, comprising up to 60.0 shared units and a minimum of 30.0 secondary units completed in the Faculty of Arts and Science at Queen’s.

1.2.3.2 – Secondary Units for the B.A.(Hons.) Degree

The total number of Arts and Science units required for a B.A.(Hons.) degree is 114.0, comprising up to 60.0 shared units and a minimum of 54.0 secondary units completed in the Faculty of Arts and Science at Queen’s.

1.2.3.3 – Secondary Units for the B.Sc.(Hons.), B.Cmp.(Hons.), B.F.A.(Hons.), B.P.H.E.(Hons.) degrees

The total number of Arts and Science units required for a B.Sc.(Hons.), B.Cmp.(Hons.), B.F.A.(Hons.) or B.P.H.E.(Hons.) degree is 120.0, comprising up to 60.0 shared units and a minimum of 60.0 secondary units completed in the Faculty of Arts and Science at Queen’s.

1.2.3.4 – Secondary Units for the B.Mus. Degree

The total number of Arts and Science units required for a B.Mus. degree is 126.0, comprising up to 60.0 shared units and a minimum of 66.0 secondary units completed in the Faculty of Arts and Science at Queen’s.

II. Regulation 2: Second Degree Program

The proposed addition to Regulation 2 provides the correct URL for the current information on available second degree combinations. The proposed addition to Regulation 2.2.1 specifies the additional units required for a B.Mus. second degree program. The proposed revisions to Regulation 2.2.2 allow students to transfer up to 57.0 units toward the honours second degree programs, including the B.Mus., to align with the changes to Academic Regulation 16, approved by Faculty Board in March. The proposed revisions to Regulation 2.3.3 reflect the increase in the additional units required to complete a B.A.(Honours) second degree program, effective for students admitted in the Fall Term of 2017 and later. This increase is necessary as a result of the increase in the total units required for a B.A.(Honours) degree from 114.0 to 120.0 units, detailed in Academic Regulation 16. The proposed additions to
Regulations 2.4.2 and 2.5 clarify that students who are completing both degrees in the Faculty of Arts and Science may complete the requirements for both degrees simultaneously and are not required to apply for admission to the Second Degree Program.

**Section 2: Second Degree Program**

The Faculty has limited capacity to accommodate Second Degree students, and only accepts candidates into second degree combinations that are academically viable. To ensure the academic integrity of the Second Degree program the Faculty Office, in consultation with the Department(s) concerned, approves combinations to ensure that there is minimal overlap in course content. Current information on departmental capacity and academically viable Second Degree combinations is available on the Arts and Science website at [http://www.queensu.ca/artssci/programs-and-degrees/dual-and-second-degrees](http://www.queensu.ca/artssci/programs-and-degrees/dual-and-second-degrees).

**2.2 – Program Requirements**

2.2.1 – *First degree from Queen’s University*

Second Degree students whose first degree is from Queen’s may use up to a maximum of 60.0 transferable units from their first degree program toward their Second Degree program. When there are 60.0 transferable units from the first degree, a B.A.(Gen.), B.Cmp.(Gen.) or B.Sc.(Gen.) degree requires a minimum of 30.0 additional units; a B.A.(Hons.) degree requires a minimum of 54.0 additional units; a B.Cmp.(Hons.) or B.Sc.(Hons.) degree requires a minimum of 60.0 additional units; a B.Mus. degree requires a minimum of 66.0 additional units.

2.2.2 – *First degree from another post-secondary institution*

Second Degree students whose first degree is from another post-secondary institution may use up to a maximum of 42.0 transferable units from the first degree toward a B.A.(Gen.), B.Cmp.(Gen.) or B.Sc.(Gen.) degree program, and up to a maximum of 57.0 transferable units from the first degree toward a B.A.(Hons.), B.Cmp.(Hons.), B.Mus. or B.Sc.(Hons.) degree program. The additional units required will vary depending on the total number of units required for the second degree.

**2.3 – Degree Combinations**

2.3.3 – *Two four-year Honours degrees*

With the completion of a minimum of 54.0 additional Queen’s units in a significantly different Plan from their first degree, students admitted to the Second Degree Program prior to the Fall Term 2017 may obtain a B.A.(Hons.) degree together with, after receiving, or after qualifying for a first four-year Honours degree. The first degree program may also be a B.A.(Hons.).

Students admitted to the Second Degree Program in the Fall Term 2017 and later must complete a minimum of 60.0 additional Queen’s units in a significantly different Plan from their first degree to obtain a B.A.(Hons.) degree together with, after receiving, or after qualifying for a first four-year Honours degree. The first degree program may also be a B.A.(Hons.).

**2.4 – Program Restrictions**

2.4.2 – *Both degrees from the Faculty of Arts and Science at Queen’s*

Students may complete courses towards two degree programs in Arts and Science simultaneously, subject to the requirements detailed above in section 2.2.1. Such students normally register in only one degree program while taking courses for both programs. (This does not apply to students in Concurrent or Dual Degree programs, who are registered in degree programs in two Faculties simultaneously.) In most cases students first complete the
requirements and receive the degree for the program in which they are registered, before applying for the Second Degree Program to complete the requirements for the second degree. However, students may also complete the requirements for both degrees before applying to graduate, and receive both degrees at the same time.

2.5 – Application Process
Students who wish to complete a Second Degree Program from Queen’s must apply for admission through the Ontario Universities’ Application Centre. Units from the first degree will be assessed for credit towards the Second Degree by Undergraduate Admission.

Students in the Faculty of Arts and Science who have completed the requirements for two degree programs simultaneously are not required to apply for admission to the Second Degree Program. Such students may declare the second program and Plan upon completion of all requirements and may receive both degrees together.

III. Regulation 3: General Degree Upgrade

The proposed revisions to Regulation 3.1 provide the admission procedures for students who have completed a General degree in the Faculty of Arts and Science and wish to upgrade to an Honours degree. These procedures depend on whether or not the student has completed a new basis of admission since leaving Queen’s. The proposed revision to Regulation 3.2 clarifies that students must be eligible for admission to the Honours degree in order to upgrade their General degree.

3.1 – Admission Requirements
Students who must have completed a B.A.(Gen.), B.Cmp.(Gen.) or B.Sc.(Gen.) through on-campus studies in the Faculty of Arts and Science at Queen’s University and who wish to complete an Honours degree are not required to apply for admission if they have not studied elsewhere and have not completed a new basis of admission. No application for admission is required for students.

Students who have completed a B.A.(Gen.), B.Cmp.(Gen.) or B.Sc.(Gen.) through on-campus studies in the Faculty of Arts and Science at Queen’s University and who have completed a new basis of admission through studies at another post-secondary institution, must apply to the Second Degree Program through Undergraduate Admission in order to complete an on-campus Honours degree, subject to the enrolment limitations in section 2.1. In this case students may receive transfer credits.

3.2 – Academic Requirements
Students who have received a B.A.(Gen.), B.Cmp.(Gen.) or B.Sc.(Gen.) degree at Queen’s may, with the permission of the relevant Department determines that they are eligible for the honours degree, be admitted to an appropriate honours Plan (see Academic Regulation 2). They may complete the requirements for an Honours degree in the same or a different Plan from that in which they graduated with the General degree.
Faculty of Arts and Science
Report of the Nominating Committee
April, 2016

Terms are generally from September 1st to August 31st annually for a term of three years, unless otherwise indicated.

Senate
J. Mennell, Languages, Literatures and Cultures 2019
Stevenson Fergus, Kinesiology and Health Studies 2019

Nominating Committee
Marc Epprecht, Global Development Studies 2017

Curriculum Committee
Julia Brooke, Dan School of Drama and Music 2017
Sidneyeve Matrix, Film and Media 2019

Academic Orientation Committee
John Carran, Department of Chemistry 2017
Stephanie Lind, Dan School of Drama and Music 2019

Awards Committee
Jill Atkinson, Department of Psychology 2017
Gang Wu, Department of Chemistry 2017

Academic Integrity and Conduct Panel
Daryn Lehoux, Classics 2018

Board of Studies
Heather Jamieson, Geology 2018
Jill Atkinson, Chair 2019
Blaine Allen, Film and Media 2019
Marsha Singh, Physics 2019
Christine Sympnowich, Philosophy 2019
Richard Greenfield, History (will start term 2017) 2020
Appendix G

Report of New Offerings of Existing Courses
April 2016

As per the Faculty Board motion of 7 March 2014 regarding the approval and reporting of course variants, the Departments listed below have:

1. provided intended student learning outcomes for courses that will be delivered in a different format and/or location from the original offering of the course as approved by Faculty Board;
2. indicated the delivery format and/or location for the proposed offering of the course;
3. provided learning hours for the existing and proposed offerings of the course; and
4. certified that the Department Curriculum Committee or Undergraduate Studies Committee has determined that the proposed offering of the course will have the same intended student learning outcomes as the original offering of the course.

<table>
<thead>
<tr>
<th>Department</th>
<th>Course</th>
<th>Course Title</th>
<th>Original Course Offering</th>
<th>Proposed Course Offering</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biology</td>
<td>BIOL 350/3.0</td>
<td>Evolution and Human Affairs</td>
<td>Main campus, face-to-face</td>
<td>Online</td>
</tr>
<tr>
<td>Drama and Music</td>
<td>MUSC 164/1.5</td>
<td>Polyhymnia</td>
<td>Main campus, face-to-face</td>
<td>BISC</td>
</tr>
<tr>
<td>History</td>
<td>HIST 224/3.0</td>
<td>Religion in Canadian Francophone Communities</td>
<td>Main campus, face-to-face</td>
<td>Online</td>
</tr>
<tr>
<td>Political Studies</td>
<td>POLS 212/3.0</td>
<td>Canadian Politics</td>
<td>Main campus, face-to-face</td>
<td>Main campus, condensed</td>
</tr>
</tbody>
</table>

Respectfully submitted,

Sue Blake
Assistant Dean (Studies)
Preamble

Annually in May, the Faculty Office undertakes a review of the academic progress of all students registered in the Faculty of Arts and Science (referred to in this report as the Faculty). The results of this review for the 2013-2014 academic year are included in this report. This report reflects the fourth review of the academic progress of students in the Faculty under the Grade Point Average (GPA) grading system and the corresponding revised Academic Regulations.

The report is divided into two parts. Part I is a summary of the progression decisions made by the Associate Deans (Studies). Their decisions are guided by the Academic Regulations, specifically Academic Regulation 13. Part II is a summary of the academic appeal decisions made by the Associate Deans (Studies) and the Board of Studies on behalf of the Faculty. Please note for the 2013-2014 Academic Year, a new appeals collection database was implemented. Due to this implementation, the appeal numbers were affected for the 3 month period between May and July, 2014 and may have underestimated final results.

Part I: Academic Standing

Table 1

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Academic Probation</td>
<td>135</td>
<td>124</td>
<td>477</td>
<td>236</td>
<td>252</td>
<td>234</td>
</tr>
<tr>
<td>Required to Withdraw for 1 year</td>
<td>128</td>
<td>94</td>
<td>120</td>
<td>142</td>
<td>112</td>
<td>110</td>
</tr>
<tr>
<td>Required to Withdraw for a Minimum of 3 years</td>
<td>84</td>
<td>78</td>
<td>19</td>
<td>22</td>
<td>33</td>
<td>43</td>
</tr>
<tr>
<td>Ineligible to Proceed to an Honours degree**</td>
<td>32</td>
<td>19</td>
<td>15</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total # of Decisions</strong></td>
<td>316</td>
<td>278</td>
<td>648</td>
<td>419</td>
<td>412</td>
<td>411</td>
</tr>
<tr>
<td>Total Registered FT Students (Nov. count)</td>
<td>9527</td>
<td>9676</td>
<td>9824</td>
<td>9932</td>
<td>10,028</td>
<td>10,028</td>
</tr>
<tr>
<td>Students with Academic Standing as % of Previous Year Enrolment (Nov. count)</td>
<td>3.3%</td>
<td>2.9%</td>
<td>6.6%</td>
<td>4.2%</td>
<td>4.1%</td>
<td>4.1%</td>
</tr>
</tbody>
</table>

** Prior to 2010-2011, Admission to Honours decisions were made at the Departmental level.

Explanations

**Academic Probation:** Students are placed on academic probation if, by end of the first Winter Term in which they have attempted at least 18.0 units, they have a cumulative GPA (GPA) of less than 1.60.

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1 Review period is September 1, 2013 to August 31, 2014. The Board of Studies review dates are from October 1, 2013-September 31, 2015 to allow for appeal processing time from the defined review period.

2 [http://www.queensu.ca/artsci/students-at-queens/academic-calendar](http://www.queensu.ca/artsci/students-at-queens/academic-calendar)
Students are also placed on academic probation when they return from a Requirement to Withdraw for either 1 or 3 years. A total of 234 students were placed on academic probation for the 2013-2014 academic year (See Table 1). This number is slightly less than in the 2012-2013 academic year (252), but consistent with 2011-2012 (236).

Students on Academic Probation may not enrol at the Bader International Study Centre or request a Letter of Permission to take courses for credit towards a Queen’s degree at another university. A standing of “Academic Probation” is placed on the student’s transcript (for students who are required to withdraw only that notation, and not the probation notation, is indicated). Since the decision criteria used to assign an academic standing of Academic Probation are solely dependent upon particular levels of academic performance, this standing may not be appealed.

When the Associate Deans (Studies) reviewed transcripts in May 2014, 87 students were identified who had a GPA below 1.60 and had not attempted a further 18.0 units, which under Academic Regulation 13.1 is the minimum number of additional units required for reassessment to determine whether a student has fulfilled the conditions of her/his Academic Probation. These 87 students were therefore not reassessed, and a standing of “Continuing on Academic Probation” was placed on their transcripts, allowing them to continue until the next academic review period. Of the 87, 21 were at risk of a Requirement to Withdraw for One Year should they not raise their GPA to 1.60; 37 were at risk of a Requirement to Withdraw for a Minimum of 3 Years should they not raise their GPA to 1.60. Each of these students was notified by email of this risk and encouraged to seek academic assistance.

Requirement to Withdraw for One Year: Students are required to withdraw for one year if, by the end of the Winter Term in which they have attempted at least 18.0 units:
- they have a cumulative GPA of less than 0.70, or
- they are on Academic Probation and their GPA is still below 1.60.

A total of 110 students received the academic standing of “Required to Withdraw for One Year” (see Table 1). This standing is placed on the student’s transcript. The number of students who received this standing is less than previous years at the beginning of the implementation of the GPA system (120 for 2010-2011; 142 for 2011-2012), but is consistent with the 2012-2013 review (112).

Forty-one of the 110 students who received the academic standing of “Required to Withdraw for One Year” appealed to have this requirement waived (37%). Of these 41 appeals, 1 was withdrawn and 29 provided satisfactory evidence of extenuating circumstances beyond their control, resulting in the standing being waived.

Of these 110 students who were required to withdraw for one year, 27 (25%) were first-year students. Of these 27, 5 appealed the standing. Of the 5 appeals, 4 were successful.

Requirement to Withdraw for a Minimum of Three Years: Students are required to withdraw for a minimum of three years if they have been previously required to withdraw for one year, and if by the end of the Winter Term in which they have made at least a further 18.0 unit attempts since returning to studies, their cumulative GPA is still below 1.60. In 2013-2014, 43 students were assigned the standing of “Required to Withdraw for a Minimum of Three Years.” The number of students affected was slightly higher than previous years. This increase is likely due to the stair-stepping effect of the standing beginning with the implementation of the GPA system in 2010.

Nine of the 43 students who received the standing of “Required to Withdraw for a Minimum of Three Years” appealed the decision. Of the 9 appeals, 3 were granted as the students provided satisfactory
evidence of extenuating circumstances beyond their control and also provided acceptable academic plans for recovery.

**Not Eligible to Proceed to an Honours Degree:** Students are deemed to be not eligible to proceed to an Honours degree if they have attempted 132.0 or more units and have a cumulative GPA of less than 1.90 (the required GPA to graduate with an Honours degree). This standing is placed on the student’s transcript, and prevents him/her from continuing in an Honours (4-year) degree program. Students may continue to take courses needed to complete a General (3-year) degree program. In 2013-2014, a total of 24 students received this standing (See Table 1). A student is not permitted to appeal this standing as it is the direct result of particular level of academic performance. Students at risk of being deemed not eligible to proceed to an Honours degree receive an Honours warning notification.

**Honours Warning:** A student who has a cumulative GPA that is greater than or equal to 1.60 but less than the required GPA of 1.90 will receive an Honours Warning. A total of 343 students received this warning (see Table 2). This warning was communicated in writing but does not appear on their transcript, nor does it have any immediate academic implications. The purpose of the Honours Warning is to ensure that students are aware that their current level of performance is below what is required to be eligible for an Honours degree.

**Table 2**

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<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Warning Letter</td>
<td>92</td>
<td>77</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Honours Warning</td>
<td></td>
<td></td>
<td>395</td>
<td>244</td>
<td>356</td>
<td>343</td>
</tr>
</tbody>
</table>

*No longer in use under the revised academic regulations.

**Released from Academic Probation:** 159 students were released from Academic Probation as they successfully increased their cumulative GPA to at least 1.60 (see Table 3). The academic standing of “Released from Academic Probation” is noted on the student’s transcript.

**Table 3**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Released from Probation With or Without an Honours Warning</td>
<td>74</td>
<td>81</td>
<td>61</td>
<td>77</td>
<td>127</td>
<td>159</td>
</tr>
<tr>
<td>Continuing on Probation</td>
<td>16</td>
<td>28</td>
<td>22</td>
<td>66*</td>
<td>41*</td>
<td>87*</td>
</tr>
</tbody>
</table>

*Following Academic Regulation 13.1, student must have attempted a minimum of 18.0 units since the last assessment in order to be reviewed. This group has not attempted 18.0 units since their last assessment.

---

3 Decisions on eligibility for an Honours degree program were previously made at the Departmental level using a much more complex set of subject-specific academic criteria, as outlined in the old Academic Regulation 23c. No previous data was collected on how many students were denied access to an Honours degree under the old regulations.
Part II: Academic Appeals

Students may appeal a variety of matters to the Associate Deans (Studies) as outlined in the Appeal Regulations.\(^4\) Students may submit multiple requests within a single appeal. As seen in Table 4, during the 2013-2014 academic year, 778 appeals, consisting of 986 requests, were submitted to the Associate Deans (Studies), noted by appeal type. Of those 986 requests, 818 (83%) were granted, 140 (14%) were denied, and 28 (3%) were withdrawn.

Only two appeal types had a success rate lower than the 82 percent, they were requests to: waive a requirement to withdraw for one year (77 approved out of 108\(^5\) submitted, 71%), and waive the requirement to withdraw for three years (4 approved out of 11 submitted\(^6\), 36%).

Table 4
Type and Number of Appeals Submitted to the Associate Deans (Studies) by Year.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Integrity</td>
<td>N/A*</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Aegrotat Standing</td>
<td>35</td>
<td>27</td>
<td>37</td>
<td>53</td>
<td>39</td>
<td>157</td>
</tr>
<tr>
<td>Credit Standing</td>
<td>55</td>
<td>36</td>
<td>48</td>
<td>80</td>
<td>101</td>
<td>64</td>
</tr>
<tr>
<td>Late Course Add</td>
<td>141</td>
<td>99</td>
<td>85</td>
<td>76</td>
<td>87</td>
<td>49</td>
</tr>
<tr>
<td>Late Course Drop</td>
<td>387</td>
<td>332</td>
<td>382</td>
<td>368</td>
<td>396</td>
<td>444</td>
</tr>
<tr>
<td>Other**</td>
<td>21</td>
<td>30</td>
<td>18</td>
<td>41</td>
<td>55</td>
<td>41</td>
</tr>
<tr>
<td>Request 3(^{rd}) or 4(^{th}) Year Away</td>
<td>23</td>
<td>19</td>
<td>18</td>
<td>6</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Requirement to Withdraw (1 year)</td>
<td>54</td>
<td>41</td>
<td>41</td>
<td>82</td>
<td>49</td>
<td>108</td>
</tr>
<tr>
<td>Requirement to Withdraw (3 years)</td>
<td>37</td>
<td>43</td>
<td>10</td>
<td>8</td>
<td>29</td>
<td>11</td>
</tr>
<tr>
<td>Waive 21-Day Deadline</td>
<td>N/A*</td>
<td>42</td>
<td>116</td>
<td>68</td>
<td>81</td>
<td>105</td>
</tr>
<tr>
<td><strong>Total number of appeal requests</strong></td>
<td>774</td>
<td>670</td>
<td>762</td>
<td>782</td>
<td>841</td>
<td>986</td>
</tr>
<tr>
<td>(appellants may make multiple requests in one appeal)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total number of appeals submitted</strong></td>
<td>719</td>
<td>628</td>
<td>604</td>
<td>681</td>
<td>686</td>
<td>778</td>
</tr>
</tbody>
</table>

* Information not collected.
**Includes students who appeal to return after the minimum withdrawal period of 3 years (an appeal is required to facilitate a return to studies after this academic standing), exam rereads, request for extension of Incomplete Grades, Letter of Permission (15), and assorted “one-off” requests.

Students who are not satisfied with the decision of the Associate Deans (Studies) may appeal to the Board of Studies. Of the 140 individual appeal requests (students may submit multiple requests with an appeal) denied by the Associate Deans (Studies), 27 individual appeal requests were made to the Board of Studies. Of the 27 appeal requests, the Board of Studies upheld 20 decisions and overturned seven. A summary of the Board of Studies’ decisions is found in Table 5.

Students may appeal negative decisions by the Board of Studies to the University Student Appeals Board (USAB), as detailed under the Senate Policy on Student Appeals, Rights and Discipline (SARD). Two appeals were made to USAB under the period of this review and the decisions of the Associate Dean and Board of Studies were upheld.

\(^4\) http://www.queensu.ca/artsci/academic-calendars/regulations/appeal-reg
\(^5\) 2 appeals withdrawn.
\(^6\) 1 appeal withdrawn.
Table 5
Type and Number of Appeals Submitted to the Board of Studies and Decision by Year.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Aegrotat Standing</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Credit Standing</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1/1*</td>
<td>3/1*</td>
<td>2</td>
</tr>
<tr>
<td>Late Course Add</td>
<td>0</td>
<td>2</td>
<td>2/1*</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Late Course Drop</td>
<td>3/1*</td>
<td>6/1*</td>
<td>1/1*</td>
<td>2/1*</td>
<td>1</td>
<td>7/3*</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1/1*</td>
</tr>
<tr>
<td>To waive 21-day deadline</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>5</td>
<td>3/1*</td>
<td>4</td>
</tr>
<tr>
<td>Requirement to Withdraw (1 year)</td>
<td>5/1*</td>
<td>4</td>
<td>3</td>
<td>4/2*</td>
<td>7</td>
<td>7/3*</td>
</tr>
<tr>
<td>Requirement to Withdraw (3 years)</td>
<td>0</td>
<td>3/1*</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total number of appeal decisions</strong> (more than 1 decision per appeal – appellants may make multiple requests)</td>
<td>10</td>
<td>20</td>
<td>11</td>
<td>13</td>
<td>17</td>
<td>27</td>
</tr>
<tr>
<td><strong>Total number of appeals submitted</strong></td>
<td>9</td>
<td>18</td>
<td>11</td>
<td>12</td>
<td>15</td>
<td>23</td>
</tr>
</tbody>
</table>

*Notes the number of appeals where a decision of the Associate Deans (Studies) was overturned by the Board of Studies.
Preamble

Annually in May, the Faculty Office undertakes a review of the academic progress of all students registered in the Faculty of Arts and Science (referred to in this report as the Faculty). The results of this review for the 2014-2015 academic year are included in this report.¹ This report reflects the fifth review of the academic progress of students in the Faculty under the Grade Point Average (GPA) grading system and the corresponding revised Academic Regulations. This review includes a notable increase of 349 students to the Faculty.² While the number of academic standings remained consistent (around 4%), the number of appeals submitted increased by 466, an increase of 47% from last year and a substantial increase from previous years.³

The report is divided into two parts. Part I is a summary of the progression decisions made by the Associate Deans (Studies). Their decisions are guided by the Academic Regulations, specifically Academic Regulation 13.⁴ Part II is a summary of the academic appeal decisions made by the Associate Deans (Studies) and the Board of Studies on behalf of the Faculty.

Part I: Academic Standing

Table 1
Academic Standings Assessed by Year.

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Probation</td>
<td>124</td>
<td>477</td>
<td>236</td>
<td>252</td>
<td>234</td>
<td>251</td>
</tr>
<tr>
<td>Required to Withdraw for 1 year</td>
<td>94</td>
<td>120</td>
<td>142</td>
<td>112</td>
<td>110</td>
<td>99</td>
</tr>
<tr>
<td>Required to Withdraw for a Minimum of 3 years</td>
<td>78</td>
<td>19</td>
<td>22</td>
<td>33</td>
<td>43</td>
<td>32</td>
</tr>
<tr>
<td>Ineligible to Proceed to an Honours degree*</td>
<td>32</td>
<td>19</td>
<td>15</td>
<td>24</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td><strong>Total # of Decisions</strong></td>
<td><strong>278</strong></td>
<td><strong>648</strong></td>
<td><strong>419</strong></td>
<td><strong>412</strong></td>
<td><strong>411</strong></td>
<td><strong>395</strong></td>
</tr>
<tr>
<td>Total Registered FT Students (Nov. count)</td>
<td>9676</td>
<td>9824</td>
<td>9932</td>
<td>10,028</td>
<td>10,028</td>
<td>10,377</td>
</tr>
<tr>
<td>Students With Academic Standing as % of Previous Year Enrolment (Nov. count)</td>
<td>2.9%</td>
<td>6.6%</td>
<td>4.2%</td>
<td>4.1%</td>
<td>4.1%</td>
<td>3.8%</td>
</tr>
</tbody>
</table>

* Prior to 2010-2011, Admission to Honours decisions were made at the Departmental level.

¹ Review period is September 1, 2013 to August 31, 2014. The Board of Studies review dates are from October 1, 2014-September 31, 2015 to allow for appeal processing time from the defined review period.
² 349 additional students who were admitted as first-year or upper-year students.
³ From 2012-2013 to 2013-2014, there was an increase of 17% in the number of appeal requests submitted. From 2011-2012 to 2012-2013, there was an increase of 8% increase in number of appeals requests submitted.
⁴ http://www.queensu.ca/artsci/students-at-queens/academic-calendar
Explanations

Academic Probation: Students are placed on academic probation if, by end of the first Winter Term in which they have attempted at least 18.0 units, they have a cumulative GPA (GPA) of less than 1.60. Students are also placed on academic probation when they return from a Requirement to Withdraw for 1 or 3 years. A total of 251 students were placed on academic probation for the 2014-2015 academic year. This number is consistent with the 2012-2013 academic year (252), while being slightly higher than the 2011-2012 (236) and 2013-2014 (234) academic years (see Table 1).

Students on Academic Probation may not enrol at the Bader International Study Centre or request a Letter of Permission to take courses for credit towards a Queen’s degree at another university. A standing of “Academic Probation” is placed on the student’s transcript (for students who are Required to Withdraw only that notation, and not the probation notation, is indicated). Since the decision criteria used to assign an academic standing of Academic Probation are solely dependent upon particular levels of academic performance, this standing may not be appealed.

When the Associate Deans (Studies) reviewed transcripts in May 2015, 113 students were identified who had a GPA below 1.60 and had not attempted a further 18.0 units, which under Academic Regulation 13.1 is the minimum number of additional units required for reassessment to determine whether a student has fulfilled the conditions of her/his Academic Probation. These 113 students could therefore not be reassessed, and a standing of “Continuing on Academic Probation” was placed on their transcripts, allowing them to continue until the next academic review period. Of the 113, 20 were at risk of a Requirement to Withdraw for One Year should they not raise their GPA to 1.60; 41 were at risk of a Requirement to Withdraw for a Minimum of 3 Years should they not raise their GPA to 1.60. Each of these students was notified by email of this risk and encouraged to seek academic assistance.

Requirement to Withdraw for One Year: Students are required to withdraw for one year if, by the end of the Winter Term in which they have attempted at least 18.0 units:

- they have a cumulative GPA of less than 0.70, or
- they are on Academic Probation and their GPA is still below 1.60.

A total of 99 students received the academic standing of “Required to Withdraw for One Year” (see Table 1). This standing is placed on the student’s transcript. The number of students who received this standing was less than previous years (120 for 2010-2011; 142 for 2011-2012; 112 for 2012-2013 and 110 for 2013-2014). While the number isn’t falling drastically, it appears to be leveling off, possibly reflecting a new baseline as data has been collected under the GPA system for 5 academic years.

Fifty-one of the 99 students who received the academic standing of “Required to Withdraw for One Year” appealed to have this requirement waived (52%). Of these 51 appeals, 40 provided satisfactory evidence of extenuating circumstances beyond their control, resulting in the standing being waived. Of the 51 appeals, 19 were from first-year students. Of these 19 appeals, 15 were successful.

Requirement to Withdraw for a Minimum of Three Years: Students are required to withdraw for a minimum of three years if they have been previously required to withdraw for one year and if, by the end of the Winter Term in which they have made at least a further 18.0 units attempts since returning to studies, their cumulative GPA is still below 1.60. In 2014-2015, 32 students were assigned the standing of “Required to Withdraw for a Minimum Three Years.” The number of students is less than in the 2013-2014 academic year (43) and is consistent with the 2012-2013 academic year (33).
Fifteen of the 32 students who received the standing of “Required to Withdraw for Three Years” appealed the decision. Of the 15 appeals, 1 was withdrawn and 8 were granted as the students provided satisfactory evidence of extenuating circumstances beyond their control and also provided acceptable academic plans for recovery.

Not Eligible to Proceed to an Honours Degree: Student are deemed to be not eligible to proceed to an Honours Degree if they have attempted 132.0 or more units and have a cumulative GPA of less than 1.90 (the required GPA to graduate with an Honours degree). This standing is placed on the student’s transcript, and prevents him/her from continuing in an Honours (4-year) degree program. Students may continue to take courses needed to complete a General (3-year) degree program. In 2014-2015, a total of 13 students received this standing (see Table 1). A student is not permitted to appeal this standing as it is the direct result of particular level of academic performance. Students at risk of being deemed not eligible to proceed to an Honours degree receive an Honours warning notification.

Honours Warning: A student who has a cumulative GPA that is greater than or equal to 1.60 but less than the required GPA of 1.90 will receive an Honours Warning. A total of 330 students received this warning (see Table 2). This warning was communicated in writing but does not appear on their transcript, nor does it have any immediate academic implications. The purpose of the Honours Warning is to ensure that students are aware that their current level of performance is below what is required to be eligible for an Honours degree.

<table>
<thead>
<tr>
<th>Table 2</th>
<th>Academic Warnings Issued by Year.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warning Letter</td>
<td>77</td>
</tr>
<tr>
<td>Honours Warning</td>
<td>395</td>
</tr>
</tbody>
</table>

*No longer in use under the revised academic regulations.

Released from Academic Probation: 133 students were released from Academic Probation as they successfully increased their cumulative GPA to at least 1.60 (See Table 3). The academic standing of “Released from Academic Probation” is noted on the student’s transcript.

<table>
<thead>
<tr>
<th>Table 3</th>
<th>Students Released from and Continuing on Academic Probation by Year.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Released from Probation With or Without an Honours Warning</td>
<td>81</td>
</tr>
<tr>
<td>Continuing on Probation*</td>
<td>28</td>
</tr>
</tbody>
</table>

*Following Academic Regulation 13.1, student must have attempted a minimum of 18.0 units since the last assessment in order to be reviewed. This group has not attempted 18.0 units since their last assessment.

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5 Decisions on eligibility for an Honours degree program were previously made at the Departmental level using a much more complex set of subject-specific academic criteria, as outlined in the old Academic Regulation 23c. No previous data was collected on how many students were denied access to an Honours degree under the old regulations.
Part II: Academic Appeals

Students may appeal a variety of matters to the Associate Deans (Studies) as outlined in the Appeal Regulations.6 Students may submit multiple requests within a single appeal. As seen in Table 4, during the 2014-2015 academic year, 1452 requests were submitted to the Associate Deans (Studies) noted by appeal type. Of those 1452 requests, 1252 (86%) were granted, 150 (10%) were denied, and 50 (3%) were withdrawn or incomplete. There was a noticeable increase in the number of submissions with 3 appeal type categories, specifically: Aegrotat Standing (increase of 48%), Credit Standing (increase of 103%), and Late Course Drop (increase of 67%).

Only one appeal type has a success rate less than the 82 percent and it is an appeal to waive the Requirement to Withdraw for a Minimum of 3 Years (8 approved out of 14 submitted7, 57%).

Table 4
Type and Number of Appeals Submitted to the Associate Deans (Studies) by Year.

<table>
<thead>
<tr>
<th>Appeal Type</th>
<th>2009/10</th>
<th>2010/11</th>
<th>2011/12</th>
<th>2012/13</th>
<th>2013/14</th>
<th>2014/15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Integrity</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Aegrotat Standing</td>
<td>27</td>
<td>37</td>
<td>53</td>
<td>39</td>
<td>64</td>
<td>130</td>
</tr>
<tr>
<td>Credit Standing</td>
<td>36</td>
<td>48</td>
<td>80</td>
<td>101</td>
<td>157</td>
<td>233</td>
</tr>
<tr>
<td>Late Course Add</td>
<td>99</td>
<td>85</td>
<td>76</td>
<td>87</td>
<td>49</td>
<td>59</td>
</tr>
<tr>
<td>Late Course Drop</td>
<td>332</td>
<td>382</td>
<td>368</td>
<td>396</td>
<td>444</td>
<td>711</td>
</tr>
<tr>
<td>Other**</td>
<td>30</td>
<td>18</td>
<td>41</td>
<td>55</td>
<td>41</td>
<td>65</td>
</tr>
<tr>
<td>Register Late</td>
<td>1</td>
<td>6</td>
<td>0*</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Request for Extension of an Incomplete Grade</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>27*</td>
</tr>
<tr>
<td>Request 3rd or 4th Year Away</td>
<td>19</td>
<td>18</td>
<td>6</td>
<td>4</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>Requirement to Withdraw (1 year)</td>
<td>41</td>
<td>41</td>
<td>82</td>
<td>49</td>
<td>108</td>
<td>51</td>
</tr>
<tr>
<td>Requirement to Withdraw (3 years)</td>
<td>43</td>
<td>10</td>
<td>8</td>
<td>29</td>
<td>11</td>
<td>15</td>
</tr>
<tr>
<td>Waive 21-Day Deadline</td>
<td>42</td>
<td>116</td>
<td>68</td>
<td>81</td>
<td>105</td>
<td>136</td>
</tr>
<tr>
<td>Total number of appeal requests (appellants may make multiple requests in one appeal)</td>
<td>670</td>
<td>762</td>
<td>782</td>
<td>841</td>
<td>986</td>
<td>1452</td>
</tr>
</tbody>
</table>

* New category captured by the implementation of updated appeal database
** Includes students who appeal to return after the minimum withdrawal period of 3 years (an appeal is required to facilitate a return to studies after this standing), exam rereads, request for extension of Incomplete Grade, Letter of Permission (26) and assorted “one-off” requests.

Students who are not satisfied with the decision of the Associate Deans (Studies) may appeal to the Board of Studies. Of the 150 appeals denied by the Associate Deans (Studies), 18 students appealed the Associate Dean’s (Studies) decisions to the Board of Studies. Of the 18 appeals, the Board of Studies upheld 12 decisions and overturned seven. A summary of the Board of Studies’ decisions is found in Table 5.

Students may appeal negative decisions by the Board of Studies to the University Student Appeals Board (USAB), as detailed under the Senate Policy on Student Appeals, Rights and Discipline (SARD). Four appeals were made to USAB under the period of this review. One decision was overturned prior to the

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6 http://www.queensu.ca/artsci/academic-calendars/regulations/appeal-reg
7 15 appeal requests were submitted but one was withdrawn.
USAB review, two decisions of the Associate Deans and Board of Studies were upheld, and one was overturned.

### Table 5

**Type and Number of Appeals Submitted to the Board of Studies and Decision by Year.**

<table>
<thead>
<tr>
<th>Appeal Type</th>
<th>2009/10</th>
<th>2010/11</th>
<th>2011/12</th>
<th>2012/13</th>
<th>2013/14</th>
<th>2014/15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aegrotat Standing</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Credit Standing</td>
<td>1</td>
<td>0</td>
<td>1/1*</td>
<td>3/1*</td>
<td>2</td>
<td>2/1*</td>
</tr>
<tr>
<td>Late Course Add</td>
<td>2</td>
<td>2/1*</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Late Course Drop</td>
<td>6/1*</td>
<td>1/1*</td>
<td>2/1*</td>
<td>1</td>
<td>7/3*</td>
<td>5/1*</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1/1*</td>
<td>1</td>
</tr>
<tr>
<td>To waive 21-day deadline</td>
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<td>4/2*</td>
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<tr>
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<td>4/2*</td>
<td>7</td>
<td>7/4*</td>
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<td>1/1*</td>
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**Total number of appeal decisions** (more than 1 decision per appeal – appellants may make multiple requests)

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**Total number of appeals submitted**

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*Notes the number of appeals where a decision of the Associate Deans (Studies) was overturned by the Board of Studies.