



ACADEMIC COUNCIL MEETING
Graduate Studies Committee - Public

AGENDA

Date: March 25, 2025

Time: 9:00 a.m. – 9:35 a.m.

Join: <https://meet.google.com/cqx-oqam-fad>

Or dial: (CA) +1 778-746-8746 PIN: 209 917 155#

[Meeting Materials](#)

No.		Topic	Lead	Suggested Start Time
		Public Session		
1.		Call to Order		
2.		<i>Agenda</i> (M)	Chair	9:00 a.m.
3.		<i>Chair's Remarks</i> *		
4.		New Program Proposal		
	4.1	<i>Faculty of Social Science and Humanities: Master of Social Media Communication in Online Creators</i> * (M)	A. Slane	9:05 a.m.
5.		Consent Agenda* (M)		
	5.1	<i>Public Minutes of the February 25, 2025 Meeting</i> * (M)	Chair	9:10 a.m.
	5.2	Minor Curricular Changes New Course: <u>ENGR - 5980G - Digital Devices and Techniques for Smart Grid Automation and Protection</u> Memo:		

		MBAI 5600G - editorial change in calendar description		
	5.3	Faculty Reports* (I) a) Faculty Reports b) Graduate Student Report c) <i>Library Report</i>		
	5.4	<p>Associate Graduate Faculty</p> <ul style="list-style-type: none"> • Mechanical Engineering and Software Engineering, Taufiq Rahman, Faculty of Engineering and Applied Science • Mechanical Engineering, Holly Jones Taggart, Faculty of Health Sciences • Mechanical Engineering, Sheldon Williamson, Faculty of Engineering and Applied Science • Mechatronics Engineering, Rickey Dubay, Faculty of Engineering and Applied Science • Automotive Engineering, Jing Ren, Faculty of Engineering and Applied Science • Nuclear Engineering, Fedor Naumkin, Faculty of Science • Health Sciences, Michael Holmes, Faculty of Health Sciences • Health Sciences, Derek Manis, Faculty of Health Sciences • Health Sciences, Susanna Mak, Faculty of Health Sciences • Applied Bioscience, Vaughn Mangal, Faculty of Science • Applied Bioscience, Eve Gilroy, Faculty of Science • Applied Bioscience, Kirk Atkinson, Faculty of Engineering and Applied Science • Forensic Psychology, Tanya Karam-Zanders, Faculty of Social Science and Humanities <p>• Emeritus Graduate Faculty</p> <ul style="list-style-type: none"> • Education, Bill Hunter, Faculty of Education 		
6.		Volunteer for April Land Acknowledgement	Chair	9:15 a.m.
7.		Adjournment (M)	Chair	9:20 a.m.
Non-Public Session				

8.		Call to Order	Chair	9:25 a.m.
9.		Consent (M)	Chair	9:30 a.m.
	9.1	Non-Public Minutes of the February 25, 2025 Meeting* (M)		
10.		Termination (M)	Chair	9:35 a.m.

Nicola Crow, University Secretary

Graduate Studies Committee

Report of the Chair – Carla Cesaroni, Ph.D., Associate Dean, SGPS School of Graduate and Postdoctoral Studies

Land Acknowledgement

Ontario Tech University acknowledges the lands and people of the Mississaugas of Scugog Island First Nation. We are thankful to be welcomed on these lands in friendship. The lands we are situated on are covered under the Williams Treaties and the traditional territory of the Mississaugas, a branch of the greater Anishinaabeg Nation, including Algonquin, Ojibway, Odawa and Pottawatomi. These lands remain home to a number of Indigenous nations and people.

We acknowledge this land out of respect for the Indigenous nations who have cared for Turtle Island, also called North America, from before the arrival of settler peoples until this day. Most importantly, we remember the history of these lands has been tainted by poor treatment and a lack of friendship with the First Nations who call them home.

This history is something we are all affected by as we are all treaty people in Canada. We all have a shared history to reflect on, and each of us is affected by this history in different ways. Our past defines our present, but if we move forward as friends and allies, then it does not have to define our future.

Chair's Remarks – March 2025

SGPS Updates and Events

Nominations are now closed for the **SGPS Graduate Excellence Awards**. These awards recognize the outstanding contributions of faculty and postdoctoral fellows at the university. Winners for each category will be announced at an event being held on March 28.

Base Camp, Grad Pro Skills and Graduate Engagement

Grad Pro Skills

- Networking with Professionalism - March 5
- LinkedIn 101 - March 7
- Presentation Skills - March 13
- Interview Skills & Tips - March 17

Development

- One on one coaching sessions with 3MT participants March 7 & March 11

Graduate Engagement

- The Three Minute Thesis competition is being held March 18-20th (drop in, heats, finals). Invitations have been sent for the reception following the competition.

- On Wednesday, March 26 SGPS will be participating in the Teaching and Learning's Conference on Teaching. The SGPS panel will be at 1:00 at UB Mezzanine. It is entitled "**Learning Reimagined: Teaching Graduate Students to be Future Leaders**". This panel will explore innovative strategies for fostering leadership opportunities within diverse academic contexts, including the classroom, research projects, and informal settings. Faculty presenters will share evidence-based practices and real-world examples of how to nurture leadership competencies such as team management, strategic thinking, professional communication, conflict resolution, decision-making under uncertainty, adaptability, and long-term vision. Moderators will be Carla Cesaroni and Shelly Windsor. Panelists will be Hossam Kishawy, Salma Karray, Matthew Shane, Adam Dubrowski.

Graduate Student and Postdoc Celebrations!

The following students submitted their final thesis packages and successfully completed their program during the past month:

Student: Andrei Torres

Program: PhD in Computer Science

Thesis Title: Interdisciplinary Collaboration Towards Developing Platforms for Simulation-Based Learning: Moirai -No-code Virtual Serious Game Authoring Platform - and the GEN - Gamified Educational Network

Supervisor: Bill Kapralos & Adam Dubrowski

Faculty: Science

Completed: February 24, 2025

Student: Moneet Brar

Program: MA in Criminology

Thesis Title: Equity, Diversity, and Inclusion: What Canadian Police Departments Are Presenting to the Public

Supervisor: Christopher O'Connor

Faculty: Social Science and Humanities

Completed: February 24, 2025

Student: Moslem Sharifishourabi

Program: PhD in Mechanical Engineering

Thesis Title: Experimental Investigation of a Novel Sonic Hydrogen Generator

Supervisor: Ibrahim Dincer & Atef Mohany

Faculty: Engineering and Applied Science

Completed: March 2, 2025

GRADUATE STUDIES COMMITTEE REPORT

ACTION REQUESTED:

- Recommendation**
Decision
Discussion/Direction
Information

DATE: 25 March 2025

FROM: Faculty of Social Science and Humanities

SUBJECT: New Program Proposal – Master of Social Media Communication in Online Creators

COMMITTEE MANDATE:

In accordance with the Graduate Studies Committee (GSC) Terms of Reference, GSC has the responsibility “to examine proposals for new graduate degree and diploma programs” and “to recommend their approval, as appropriate, to the Academic Council”.

MOTION FOR CONSIDERATION:

That GSC hereby recommends to Academic Council the approval of the Master of Social Media Communication in Online Creators program and the subsequent recommendation of the program to the Board.

BACKGROUND/CONTEXT & RATIONALE:

The Master of Social Media Communication in Online Creators equips learners with the essential knowledge and skills to thrive in the fast-growing global Creator and Influencer Economies. The program blends cutting-edge research with industry-ready best practices, focusing on strategies for harnessing social media platforms, business models, and algorithms to inform, advocate, influence, entertain, and make an impact. As the first program of its kind in Canada, offered entirely online, it caters to a diverse range of learners, including aspiring creators, recent graduates, non-profit professionals, and public and private sector employees. Learners will refine their storytelling, design, and advocacy skills and be immersed in business and marketing training that spans the full spectrum of creator needs from content management and creative entrepreneurship to AI and emerging technologies.

The Social Media Communication in Online Creators (Online Creators program) is a unique, state-of-the-art program reflecting developments at the forefront of the digital communication and creative fields. This one-year program blends theoretical approaches from the academic fields of communication and media studies with the hands-on knowledge and skills offered by successful practitioners who understand this industry most intimately. Digital creators have no comparable program options within the sector that marry advanced professional training with

the scholarly rigour of a professional Master's degree, foregrounding the university's values of "tech with a conscience" and fostering closer ties between the academy and industry innovators. The proposed program thus meets academic and industry needs for more formalized training and research on the creator economy that is integrated with and informs professional best practices and creative innovation.

The program objectives include equipping learners with the ability to critically analyze and adapt to the evolving landscape of the Creator Economy, fostering a deep understanding of digital media analytics and user engagement strategies to optimize content reach and effectiveness.

Students will also develop a robust skill set in social media storytelling, communication and marketing, learning to navigate and exploit various platform algorithms for maximum impact.

Another program objective is to build the leaders of tomorrow. The curriculum is designed to instill strong ethical standards in relation to intellectual property, data usage, privacy, security, wellbeing and a commitment to diversity and inclusivity in content creation and deal making, ensuring learners are prepared to lead with integrity in diverse cultural and social contexts. The program also seeks to build qualified and knowledgeable practitioners who understand Creative Economy regulation and governance at local, domestic and international levels, and at their intersections.

Additionally, the program aims to enhance students' entrepreneurial skills, enabling them to establish and sustain successful digital ventures or elevate their roles within existing organizations.

RESOURCES REQUIRED:

The Faculty of Social Science and Humanities has the expertise and capability to deliver this program with no additional full-time faculty hires. The program will be taught by existing full-time faculty from CDMS and other program areas within the Faculty with support from professional sessional instructors. Should the program grow larger or more quickly than anticipated the need to hire additional faculty will be considered amongst the hiring priorities of the Faculty and University at large.

CONSULTATION AND APPROVAL:

- ✓ Academic Resource Committee: 22 August 2025
- ✓ FSSH Faculty Council: 26 February 2025
- Graduate Studies Committee (25 March 2025):
- Academic Council (Approval and Recommendation): 22 April 2025
- Board of Governors (Approval) Prospective Target Date: 26 June 2025

NEXT STEPS:

- Pending the recommendation of GSC, the changes will be presented to Academic Council for approval and recommendation to the Board. The proposal must proceed through the following external approval steps
 - Ontario Universities Council on Quality Assurance
 - Ontario Ministry of Colleges and Universities

The preferred date of implementation is in the Fall of 2026

SUPPORTING REFERENCE MATERIALS:

- New Program Proposal with Appendices
- Reports from External Review

New Graduate Program Proposal

Name of proposed program (as it will appear on the student's transcript):	Master of Social Media Communication in Online Creators
Degree Designation/Credential (e.g. BA, BSc, BEng, etc.):	MSMC
Cost Recovery Program?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Professional Program?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
For Graduate Diplomas	<input type="checkbox"/> Type 2 <input type="checkbox"/> Type 3
Faculty (where the program will be housed):	Faculty of Social Science and Humanities
Collaborating Faculty (if applicable):	NA
Program Delivery Location:	Online
Collaborating Institution(s) (if applicable):	NA
Proposed Program Start Date:	September 2026
Proposal Contact:	Emilia.King@ontariotechu.net
Submission Date:	May 29, 2024
Approved by Dean: (signature and date)	

For CIQE Use Only:

Date of Academic Council Approval:	
<input type="checkbox"/> External reviewers' report <input type="checkbox"/> Program's and Dean's response (with date)* <input type="checkbox"/> Summary of changes	<input type="checkbox"/> Final, revised proposal <input type="checkbox"/> CVs, course outlines, and other supporting material (as appendices)

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Introduction

a) Program Abstract

The Master of Social Media Communication in Online Creators equips learners with the essential knowledge and skills to thrive in the fast-growing global Creator and Influencer Economies. The program blends cutting-edge research with industry-ready best practices, focusing on strategies for harnessing social media platforms, business models, and algorithms to inform, advocate, influence, entertain, and make an impact. As the first program of its kind in Canada, offered entirely online, it caters to a diverse range of learners, including aspiring creators, recent graduates, non-profit professionals, and public and private sector employees. Learners will refine their storytelling, design, and advocacy skills and be immersed in business and marketing training that spans the full spectrum of creator needs from content management and creative entrepreneurship to AI and emerging technologies.

Key topics include:

- Content development, management, and promotion
- AI and emerging technologies for creators
- Monetization, scaling, and growth-hacking strategies
- Entrepreneurial and nonprofit deal-making and funding approaches
- Diversity and authenticity in digital production
- Community collaboration and content co-creation
- Impact assessment of digital storytelling and campaigns
- Legal, policy, and regulatory considerations for online creators

b) Background and Rationale

We propose the Social Media Communication in Online Creators (Online Creators program) as a unique, state-of-the-art program reflecting developments at the forefront of the digital communication and creative fields. This one-year program blends theoretical approaches from the academic fields of communication and media studies with the hands-on knowledge and skills offered by successful practitioners who understand this industry most intimately. After careful review of programs across the sector, we assess that, digital creators have no comparable program options that marry advanced professional training with the scholarly rigour of a professional Master's degree, foregrounding the university's values of "tech with a conscience" and fostering closer ties between the academy and industry innovators. The proposed program thus meets academic and industry needs for more formalized training and research on the creator economy that is integrated with and informs professional best practices and creative innovation.

The program objectives include equipping learners with the ability to critically analyze and adapt to the evolving landscape of the Creator Economy, fostering a deep understanding of digital media analytics and user engagement strategies to optimize content reach and effectiveness.

Students will also develop a robust skill set in social media storytelling, communication and marketing, learning to navigate and exploit various platform algorithms for maximum impact.

Another program objective is to build the leaders of tomorrow. The curriculum is designed to instill strong ethical standards in relation to intellectual property, data usage, privacy, security, wellbeing and a commitment to diversity and inclusivity in content creation and

deal making, ensuring learners are prepared to lead with integrity in diverse cultural and social contexts. The program also seeks to build qualified and knowledgeable practitioners who understand Creative Economy regulation and governance at local, domestic and international levels, and at their intersections.

Additionally, the program aims to enhance students' entrepreneurial skills, enabling them to establish and sustain successful digital ventures or elevate their roles within existing organizations.

In addition to these overarching goals, the program has six specific program learning outcomes, which have been designed to clearly align with the Ministry's Degree Level Expectations for graduate programs:

1. **Depth and Breadth of Research Knowledge in Online Creator Studies and Professional Practice:** Students will appraise research in the field of online creator studies and professional practice, including historical, technological, economic, policy, legal, creative, and practical dimensions.
2. **Theoretical and Methodological Competence in Online Creator Studies and Professional Practice:** Students will evaluate relevant theories and research methods within the field of online creator studies and professional practice for utility in various contexts.
3. **Application of Theories and Methods in Online Creator Studies and Creator Field:** Students will apply relevant theories and research methods to conduct research related to the online creator economy.
4. **Autonomy and Professional Capacity in the Online Creator Field:** Students will prioritize a commitment to the highest ethical and professional standards within the creator field throughout their engagements with clients and in broader society.
5. **Scholarly and Professional Communication in Online Creator Studies and Creator Field:** Students will communicate complex ideas in spoken, written, and digital media formats to engage, inform, and influence various audiences.
6. **Reflexivity on the Limits of Knowledge in Online Creator Studies:** Students will evaluate the limits of current research, theories, methods, and practices across academic, civic, and industry contexts to promote the importance of diverse and alternative forms of knowledge creation and creative practice.

The program name thus clearly encapsulates its core focal points and denotes its dual emphasis on the business and creative aspects of online content creation as a practice, and the proposed degree nomenclature is fitting given the program's clear alignment with the Ministry's Degree Level Expectations.

Through a blend of theoretical knowledge and practical application, graduates will leave the program ready to innovate and lead in the digital space, transforming their creative ideas into influential and sustainable digital media projects and careers.

Given the focus of the program, the proposed online delivery method will allow students to learn and thrive in the environment in which they will engage as professionals (in the digital space). An online-first method of delivery also allows for students to be able to attend courses from anywhere and not be restricted by place.

The Online Creators program supports the Faculty of Social Science and Humanities' goal of "Pursuing social justice through learning, research, community outreach, and innovation." The

program reflects the rigorous, critically focused education the Faculty is known to deliver, one that breaks down interdisciplinary boundaries to examine issues holistically and from multiple points of view. Furthermore, the program builds upon the curriculum of the Communication and Digital Media Studies (CDMS) program's two new specializations, Creativity, Digital Arts and Entertainment Industries and Strategic Communications, Social Media and Society, as well as core teaching and research. From the program's founding to the present day, the CDMS curriculum has sought a balance of theoretical and applied communication and digital media studies research, teaching, and professional-creative practice. The CDMS program has always emphasized the importance of achieving a synthesis of thinking and doing, learning about and making media, critical theoretical analysis and digital arts and creativity. Recently, the CDMS program director Dr. Tanner Mirrlees was interviewed in [The Spark: Durham Region Business and Innovation Magazine](#), and the CDMS program was hailed as an example of a "Next Gen Arts Program." The feature story says the CDMS program fosters "interdisciplinary understanding of digital media arts in society with courses guided by professors and creators that explore digital media's interactions with industry and internet business models, politics, laws and creative policies, emerging technologies, changes in audience preferences, and a wide range of social, ethical and cultural topics." The proposed program conveys the CDMS program's longstanding and continuing commitment to media and tech praxis, which is attractive to students who wish to learn how to think about and use digital media to communicate their ideas, arguments, artworks, etc., to inform, advocate and persuade in professional and academic settings.

The Online Creators program also builds upon a creative and "community-focused approach" to economic and social development and innovation by foregrounding the FSSH and the CDMS program's ongoing articulation with numerous provincial, regional, municipal and local creative clusters: in Ontario (e.g., as supported by the [Ministry of Tourism, Culture and Sport](#), and especially, [Ontario Creates](#)); in the Greater Toronto Area (e.g., [Toronto Workforce Innovation - Creative Industries](#)); the Durham Region's "Invest Durham" [Creative Industries](#); [Oshawa's Cultural Leadership Council](#) (C.L.C.) and [Culture Counts: Oshawa's Arts, Culture and Heritage Plan](#) (including the plan to convert the [Arts Resource Centre \(A.R.C.\) into a dynamic Cultural Hub](#)); at Ontario Tech, via the recently established [Brilliant Catalyst](#) (a "home of creative collisions" that is "inspiring and empowering our next generation of innovative change-makers"); and to [SHAD-Canada](#), which encourages the integration of "A" (Arts) with STEM. At Ontario Tech, the program fits with the work undertaken by the [Creators4Change Studio](#), the Digital Lab, the Centre on Hate, Bias and Extremism, and the Digital Life Institute.

c) Consistency of Program Objectives with University Mission, Vision, Integrated Academic and Research Plan, and Strategic Mandate Agreement (QAF 2.1.2.1c)

The Online Creators program is included in the Faculty of Social Science and Humanities (FSSH) 2023-2025 Integrated Plan which aligns with the Ontario Tech Integrated Academic and Research Plan. It is linked directly to three Ontario Tech "Institutional Priority" Areas: "Tech with a Conscience", "Learning Re-Imagined" and "Strategic Partnerships." This professional Master's program also contributes to existing Ontario Tech strengths in "Skills and Job Outcomes" and "Economic and Community Impact" designated as priorities in the university's Strategic Mandate Agreement. Dean Peter Stoett supports the development of this new program.

Tech with a conscience: We aim to improve the lives of humans and the planet through the ethical application of technology. It's a key component in our teaching and learning practices, administrative processes and innovative research projects. For us, it's not only about developing the next tech breakthrough. Understanding and integrating the social and ethical implications of technology differentiates us as a university.

The proposed Online Creators program will support Ontario Tech University's "tech with a conscience" priority through the creative, entrepreneurial, and ethical use of social media

platforms to encourage digital innovation, support a vibrant and diverse Creator Economy, and advocate for social change. The proposed program directly supports this priority by focusing on the ethical application of technology (digital hardware, software, online creator tools) in the realm of digital content creation, ensuring that the program not only equips students with advanced professional and management knowledge and skills to drive social impact but also instills a deep reflexive understanding of the social and ethical implications of online creator work. This pedagogical mission embodies Ontario Tech University's commitment to integrating technology with a strong sense of social responsibility and ethical awareness in both academic and professional spheres of life and labour. Additionally, the Online Creators program will foreground Ontario Tech University's push to be a "social innovation" leader. In this respect, such a program, with its specific, unique area of focus (to create social good), in combination with its technological foundations (to achieve this good through digital technology) could only, and should only, come from our institution.

Learning re-imagined: We adapt to the ever-changing educational landscape by experimenting with the most effective ways to deliver flexible and dynamic learning, giving more choices to more people. By offering a range of credentials and experiential learning opportunities, and sparking entrepreneurship activities, we provide learner-centred educational options.

The Online Creators program will support Ontario Tech University's "learning re-imagined" priority area by offering a dynamic and flexible curriculum that focuses on the rapidly growing field of digital content creation. Furthermore, the program will support "learning re-imagined" by being the first professional program of its kind in Canada, and one of only a few in the world. The only comparable Master's level program in North America is housed at the University of Southern California Annenberg. The unique curriculum will pair rigorous academic and hands-on learning by bringing together FSSH experts and professional instructors who are pushing the field forward with their cutting-edge work. The program thus targets a range of students, including recent graduates and professionals at all stages of their career who seek to expand the creativity and reach of their digital media engagement. With potential national and international reach, the program will increase the status and visibility of CDMS, FSSH, and Ontario Tech University, particularly as graduates will leverage their platforms to showcase their learning and creative accomplishments.

Partnerships: We help industry, community, government and academic partners be more effective by bringing them together with students and researchers to uncover innovative solutions for our partners' most pressing problems. We team with organizations, local and abroad, to bring synergies, ideas and insights into our research and teaching environment—dynamic spaces that contribute to a more prosperous social fabric and planet.

The proposed Online Creators program will support Ontario Tech University's 'partnership' priority area by facilitating collaborations between faculty and students and a wide array of partners. FSSH will be positioned to identify pressing social problems, co-create innovative solutions, and forge new teaching and research partnerships across the digital creative and entertainment sectors, government arts, media, culture & heritage agencies, and nonprofit organizations that rely on strategic communication, social media platforms and the digital arts & creativity for social change. Potential partners include the Ontario Ministry of Tourism, Culture, Sport; Canada Media Fund; Ontario Creates; Black Screen Office; Durham Region; Oshawa's Cultural Leadership Council; the Independent Production Fund; Web Series Canada and others.

Strategic Mandate Agreement: The professional orientation of the program toward innovative entrepreneurial training in an emerging online field aligns with two key areas of strength in the Strategic Mandate Agreement: Skills and Jobs Outcomes and Economic and Community Impact. As a career-oriented program, the Online Creators program has been designed with input from successful creators and Creator Economy leaders to refine the curriculum to support critical knowledge and practical skills-building tailored to the needs of this fast-growing digital market that lies at the intersection of the information and creative economies. The program will recruit

students who already have an established presence in the industry or relevant professional experience and who wish to further their career by studying advanced business and marketing strategies, digital storytelling and other communication techniques, comparative global case studies in the creator economy, experiential learning opportunities, and other areas of expertise.

The program will make a vibrant contribution to Oshawa and Durham Region by attracting creative industry professionals, including potential international students with our eventual and planned expansion through our hybrid program stream, to our downtown campus. This influx of young professionals will bring economic gains to the region as well as potential community benefits, including possible collaborations with the Brilliant Catalyst innovation hub. We also expect to recruit a diverse student body reflecting the Creator Economy at large, supporting Ontario Tech's EDID values.

d) Student Demand

- *Provide evidence of student demand, including number of prospective student inquiries; applications and registrations for similar programs; results from surveys/focus groups of existing students, graduates, or professionals in the field*
- *Include information about domestic vs. international student interest*

The proposed *Online Creators* program is unique. There are no competing programs in the province, and certainly none geared to the intersections of online *creator impact* and *entrepreneurship*, our key differentiators. We know that this type of intensive 12-month professional program can be lucrative because there are similar successful and highly enrolled professional Master's, including the Master of Digital Media co-administered by the University of British Columbia, Simon Fraser University, Emily Carr University of Art + Design and British Columbia Institute of Technology. Ontario Tech University's "Tech with a Conscience" branding now enables a rich milieu for *Online Creators: Entrepreneurship, Strategy and Storytelling*, an angle that does not exist at other schools.

In addition, through consultations with leaders in the creator space, namely, those who work with and represent the interests of creators on a daily basis, as well as a prominent creator/YouTube partner himself--- we know our Online Creators program provides the kind of training that is missing in the industry (See attached letters of support). Through these letters of support, it is clear that demand and need exist, and our program has been carefully crafted to respond to both.

Intended applicant pool for this program.

The program will be of interest to the following applicants:

- Online creators and influencers: individuals already engaged in content creation on platforms like YouTube, Instagram, TikTok, or podcasting platforms who want to leverage their influence for impact, social change, or advocacy.
- Marketing and communication professionals: individuals from the marketing, public relations, advertising, and strategic communications fields who want to learn how to effectively and ethically use the tools of online creativity and influence to develop and deploy social media and Internet communication campaigns with impact.
- Creative and social entrepreneurs: existing or emerging creative and social innovators who are interested in social enterprise and adapting themselves to the world of online creativity and strategic communications.
- Corporate social responsibility (CSR) professionals and Equity, Diversity, and Inclusivity (EDI) managers: those working in CSR and EDI who want to learn how the Creator Economy may intersect with corporate social initiatives and

- institution building.
- Government officials, political communications managers and creative and cultural policy makers: individuals employed in government, party and policy roles who wish to understand how to use online creator strategies and tactics to support their communications campaigns.
- Social issue advocates: individuals passionate about social issues and eager to learn how to use creative tools and social media platforms to amplify their causes and effect change at a broader scale.
- Nonprofit and NGO professionals: employees in the nonprofit sector who seek to enhance their outreach on social media platforms, hone their strategic communication, and creatively engage communities to serve their organizations' goals.
- Activists and members of social movements: individuals who want to learn how to use online creator tools to organize and build movements for social change.
- Educators: teachers who want to incorporate online creator tools and strategies into their teaching methods and practices.
- Students primarily interested in being professional strategic communicators, online creators, and influencers: students who have graduated from various university programs (e.g., communications studies, media studies, digital arts, creative industries, sociology, political science, business, marketing, information technology, etc.) who are interested in the intersection of entrepreneurship, mission-driven storytelling, and online creativity.

Enrolment Information

We plan to grow to 30 students annually per cohort, with two planned cohorts, totaling 60 students) registered in Year 1 by 2029. We plan to open the program with an online-only initial cohort, which will attract working professionals and students from across the country. From there, we envision expanding to a secondary hybrid cohort consisting of 60% in person and 40% online courses, which will be attractive to international students by the year 2029. At this point, the program would have been self-sustaining for several years, with enough startup funds generated to be able to hire the instructors required to lead the additional, in-person courses. Our plan would be to increase the size of the existing online classes, where possible, and to hire additional instructors to lead the additional sections of the online classes where numbers beyond the 30 cannot be justified from a pedagogical standpoint.

Table 1: Projected Enrollment by Academic and Program Year

	Academic Year					
	2026-2027	2027-2028	2028-2029	2029-2030	2030-2031	2031-2032
Level of Study						
Master's year 1	15	20	25	30	60	60
Total Enrolment	15	20	25	30	60	60

e) Societal Need

Trends indicating societal need for graduates in this area.

There is a new burgeoning area of research, professional practice, and career growth in the Creator Economy. At the Summer 2024 [Creators4Change](#) International Communication

Association (ICA) pre-conference, co-organized by David Craig, Tanner Mirrlees and Emilia King, and which brought together leading researchers and socially engaged creator-practitioners, it was evident that there is a clear need for pathways between online creators, public and private sector communication professionals, marketing and brand managers, nonprofits and social impact organizations, and others seeking out creative digital avenues for change.

Richard Florida (2022), renowned for coining the term “creative class” and advising stakeholders in politics, industry, and academia on building creative cities, examines the new dynamics of this Creator Economy in “The Rise of the Creator Economy” (2022). Drawing from a thorough review of over 75 reports, studies, articles, and books, along with interviews with researchers, thought leaders, and creators, Florida defines the “Creator Economy” as the broader economic and social infrastructure supporting creators. Florida refers to social media platforms like Facebook, YouTube, Instagram, TikTok, Twitter, LinkedIn, Substack, and Patreon, as well as the digital tools creators use, the startup companies involved, and the wider infrastructure of support for creators’ work and revenue generation (Florida 2022, 3). Florida introduces a potential new occupational category, defining “Creators” as individuals who are increasingly entrepreneurial in using digital hardware and software to innovate, produce and publish unique creative content in various forms such as video, film, podcasts, art, music, design, text, games, or other media. These Creators monetize their work through various means including memberships, subscriptions, digital tips, advertising, brand partnerships, endorsements, direct platform funding, and other digital payment forms (Florida 2022, 3).

The Creator Economy is a significant sector for economic growth. Individuals who use social media platforms for creativity, community, and commerce, often referred to as influencers and 'content creators,' are at the forefront of this trend. These workers typically engage, inform, entertain, and influence audiences on platforms like YouTube, TikTok, and Instagram, as well as podcasts and web series, among others, earning a living by promoting brands or advocating various causes. As social virtual reality continues to grow through metaverse technologies, students will participate in virtual world -building, another avenue for social influencers; “there is tremendous hope in the metaverse as a concept that will change how we collaborate, share information and resources, and create economies” (Stephens et al, 2022). Students combine their knowledge and skill with digital technologies to create content and online campaigns that aim to influence the ideas, perceptions, affects, decisions or opinions of their followers or the broader media public through their authority, expertise, or personal connections.

In Canada, the potential of the Creator Economy is increasingly being recognized in formal ways through funding programs that have been established to directly support and catalyze independent online content creation and storytelling including through the Canada Media Fund’s [Digital Creators Program](#), the Digital Linear Series Program that came before it, [Ontario Creates’ Interactive Digital Media Fund](#), the [Independent Production Fund](#), the [Bell Fund’s Short Form Digital Series Program](#) and [the Telus Fund](#) (which specifically funds the creation of mission- driven online content that promotes wellbeing). There is even a national organization devoted to the Creators/ the Creator Economy in Canada, [Web Series Canada](#), which was established in 2013, with a mission to support and prepare “professional and emerging” creators “for successful careers in entertainment”, as well as the more recent [Digital First Canada](#) which labels itself a “voice for digital first creators”. In connection to this, faculty member Dr. Emilia King has been foundationally involved in the development of Canada’s Creator Economy through her work as the former President of Web Series Canada, as current Board President of the Independent Production Fund (a preeminent source of funding in the online scripted storytelling space), and through her work as an invited expert jury member in the Canada Media Fund’s Digital Linear Program and Digital Creators Pilot

Program. There are also innumerable festivals from around the world devoted to recognizing the success of Creators and their work.

In addition, AI writers and other generative AI content creation tools are altering the global landscape for all of the creative industries. Human-AI teaming will be adopted with content generation enabled by AI technologies for text, image, video, music and voice offered through rapidly transforming platforms, such as Adobe Firefly or OpenAI ChatGPT. Our program will crucially prepare students to ethically harness the power of these new technologies, and incorporate them into their practices, to gain first-mover advantage, to accelerate their careers in new and exciting ways, and to move beyond barriers that traditionally may have held them back.

This proposed program prepares a wide variety of learners for the real world of the Creator Economy and fosters the professional knowledge, skills, and cultural awareness required by all individuals, entrepreneurs, businesses, non-governmental organizations, non-profits, activists and advocates and movements striving for social change via social media. The program introduces learners to key scholarly theories and market-tested methods pertaining to the drivers, uses and impacts of the Creator Economy, equips learners with the most up-to-date professional and critical knowledge and skills related to online creativity for social change, and surveys ethical debates surrounding this field.

Employment Projections

As the Creator Economy evolves so does the recognition of related occupations in academic and Ministry of Labor policy discussions. According to Florida (2022), the creator economy now encompasses between 30 to 85 million Americans and approximately 300 million people worldwide. Signal Fire's report estimated about 50 million creators globally, including two million professionals and 48 million amateurs (Yuan and Constine 2020). Citibank estimates there are over 120 million creators, and an April 2023 Goldman Sachs report predicted that the creator economy would double in size, from US\$250 billion to \$500 billion, by 2027. The allure of becoming a creator isn't limited to current professionals; it has significantly influenced the career aspirations of young people. A Morning Consult report found that 86% of young Americans are interested in becoming social media influencers, with 12% already identifying as such and 20% knowing one personally (Min 2019). A 2021 YouGov survey, adjusted for age and gender, highlighted the variety and popularity of these career aspirations among teenagers, with roles like YouTuber, streamer, or vlogger ranking in their top five choices.

Moving beyond youthful aspirations, the roles of influence and content creation are increasingly becoming widespread across all economic industries and sectors. While influencers, content creators, and platform cultural producers are often associated with the burgeoning Creator Economy, their roles exceed the boundaries of these specific sectors. These budding professionals are finding their knowledge and skills in high demand across a diverse array of economic sectors. For example, in the healthcare industry, medical professionals are turning into influencers to share accurate information and combat misinformation about health issues. In the realm of finance, content creators are being employed by fintech companies to demystify complex financial concepts and products for a broader audience. Even traditional sectors like manufacturing and agriculture hire influencers to humanize their brands and connect with consumers on a more personal level. Non-profits and governmental organizations are also leveraging these creator roles for storytelling, community engagement, and information management. Political parties, for instance, employ creators and influencers to reach wider demographics and engage more effectively with voters (Racker 2022; Riedl, Lukito, & Woolley 2023) and many advocacy and activist organizations and movements are engaging in this sphere. This trend underscores a broader shift in advocacy strategy: recognizing the power of digital storytelling and creator influence

on platforms, with entities across all sectors keen to employ modern social media platforms to forge stronger connections with their audiences and stakeholders.

In this context, there is a clear labor market growth and demand for professionals in the Creator Economy and a need for new graduate programs that equip learners with the professional knowledge and skills they need to succeed in this area. There is also a need in the non-profit, non-governmental, and advocacy sphere, with creators partnering with these organizations, to help them tell their stories and get the messages out. For example, Spitfire Strategies' (<https://www.spitfirestrategies.com/about>) recent report highlights significant potential for growth in partnerships between online creators and social cause organizations. The field can advance by fostering partnerships, community building, education, and providing support for creating social advocacy content at scale.

The policymakers in the Ontario Ministry of Labor have not yet devised a clear occupational category for online creators in the Creator Economy, despite the fact that there are millions of new careers/positions emerging in this area, across every industry, sector, and segment of the global economy. Generally, the category of the online creator is likely to cover the following occupational roles based on the [Canadian Occupational Projection Systems \(COPS\)](#).

- [Advertising, marketing and public relations managers](#)
- [Administrators – post-secondary education and vocational training](#)
- [Business development officers and marketing researchers and consultants](#)
- [Computer Programmers and Interactive Media](#)
- [Human resources managers and professionals](#)
- [Managers in public administration](#)
- [Social policy researchers, consultants and program officers](#)
- [Web-designers and developers](#)
- [Announcers and other broadcasters \(NOC 5231\)](#),
- [Authors and writers \(NOC 5121\)](#)
- [Journalists \(NOC 5123\)](#)

f) Duplication

Given our program's distinctive niche, namely, the defined focus on online creators, and its unique programming that encompasses the creative, business and practical sides of online creator strategy, there is no program, currently existing, that is similar to ours, at Ontario Tech. We do, however, envision our program becoming a natural progression pathway for some students in the undergraduate Communication and Digital Media Studies program, and potentially for some students enrolled in the existing FBIT Game Development and Interactive Media and Marketing undergraduate programs. However, given no graduate programs with this focus exist at the university, we do not anticipate enrolment numbers being affected in any other program – rather, we see our Online Creator program acting as a mechanism for the retention of undergraduate alumni.

As already expressed, there are no existing graduate programs with a defined focus specifically on online creator strategy. The programs identified below thus represent those with a much wider breadth of focus (ex. communications; production; culture) that may incorporate online creator studies/ strategy in a singular course, or as a topic in a course, but none share our specific niche. Note, the examples below represent both professional and research Master's programs because the pool of comparable programs in which online creator strategy is covered is limited

Table 2: List of Similar Programs in Ontario

Institution Name	Credential Level and Program Name
Toronto Metropolitan University	Master of Professional Communication
Link to Program Web Page: https://www.torontomu.ca/procom/graduate/	
Brief Program Description: The Master of Professional Communication (MPC) is a full-time, one-year graduate program that blends theoretical knowledge with practical skills development. A key component of the program is the required internship where students are given the opportunity to work alongside industry professionals, build their professional networks, and gain hands-on experience. The MPC program concludes with a Major Research Paper.	
What differentiates the new program from this existing program: Our Online Creators program is similarly professional in nature but differs significantly in the holistic focus on digital content creators. MPC trains students in a broad range of mass media and digital media formats, including strategic and public communication. To the best of our knowledge, MPC does not include any coursework or faculty specialized in online creators or the influencer economy. MPC requires a major research project and internship; our program is driven by coursework and hands-on production experience rather than a culminating thesis project. MPC does not foreground social impact in media production.	
Institution Name	Credential Level and Program Name
Toronto Metropolitan University	Master of Fine Arts in Documentary Media
Link to Program Web Page: https://www.torontomu.ca/documentarymedia/	
Brief Program Description: The Master of Fine Arts in Documentary Media brings together existing traditions of documentary practice in film, photography and new media with emerging approaches to create a unique multidisciplinary program. Students in the program produce major projects exploring compelling subject matter that may take the form of documentary narrative films, print based and interactive photographic books, multi-platform documentaries and gallery-based installations. The Master of Fine Arts in Documentary Media is a full-time, two-year/six-term program based in Toronto Met's School of Image Arts.	
What differentiates the new program from this existing program: The Online Creator program does not focus on a particular genre or set of media formats, as does the MFA in Documentary Media, which is highly specialized in documentary production. While some online content creators may employ documentary aesthetics and ethics, documentary training is not central to our program. TMU's documentary program is housed in the School of Image Arts and grows out of the documentary tradition in visual arts, which significantly diverges from our curriculum rooted in digital media theory and production.	
Institution Name	Credential Level and Program Name
Toronto Metropolitan University	Master of Professional Communication
Master of Fine Arts in Documentary Media is a full-time, two-year/six-term program based in Toronto Met's School of Image Arts.	
What differentiates the new program from this existing program: The Online Creator program does not focus on a particular genre or set of media formats, as does the MFA in Documentary Media, which is highly specialized in documentary production. While some online content creators may employ documentary aesthetics and ethics, documentary training is not central to our program. TMU's documentary program is housed in the School of Image Arts and grows out of the documentary tradition in visual arts, which significantly diverges from our curriculum rooted in digital media theory and production.	
Institution Name York University and Toronto Metropolitan University (Joint MA)	Credential Level and Program Name
	Master of Arts in Communication & Culture
Link to Program Web Page: https://www.yorku.ca/gradstudies/cmct/programs/ma/	

Brief Program Description: The MA program is typically a two-year program that examines the social, political, and economic dimensions of such issues as globalization, deregulation, privacy and security, convergence of communication industries, cross-cultural communications, and new media. The program objectives include to design and conduct research on issues and problems in theory, empirical studies, and professional practices; report research using conventional and non-traditional, creative methods; participate in seminar discussions with faculty; and an optional field placement with a public, private, or community organization.	
What differentiates the new program from this existing program: The Communication & Culture MA is a broad-based graduate program pursuing interdisciplinary academic inquiry into questions within and beyond the conventional bounds of communication, media studies, political economy, and cultural studies. It does not have coursework, faculty, or curricular focus on online creators specifically.	
Institution Name Western University	Credential Level and Program Name Master of Arts in Media Studies
Link to Program Web Page: https://www.fims.uwo.ca/programs/graduate_programs/ma_media_studies/index.html	
Brief Program Description: The one-year MA program draws on faculty expertise in media, information, and journalism studies to support student research and learning at the intersection of media, information, technology, and culture. Students receive training in a range of research areas and methods, including critical political economy of media, information studies, cultural studies, social movements and social justice, quantitative studies of digital media, critical data studies, media history, and consumer and promotional culture. MA students participate in small seminar classes and develop independent research projects.	
What differentiates the new program from this existing program: The Media Studies MA is a broad-based graduate program pursuing interdisciplinary academic inquiry into questions within and beyond the conventional bounds of communication, media studies, political economy, and cultural studies. It does not have coursework, faculty, or curricular focus on online creators specifically.	
Institution Name Carleton University	Credential Level and Program Name Master of Arts in Communication
Link to Program Web Page: https://carleton.ca/sjc/communication/graduate-studies-2/ma-program-information-admissions-2/	
Brief Program Description: The MA program is typically a two-year interdisciplinary program with a range of specializations including African Studies, Data Science, Latin American and Caribbean Studies, and Climate Change. The program offers three streams: a coursework option, a research essay program, and a thesis option.	
What differentiates the new program from this existing program: Similar to the above two programs, the Carleton Communication MA is a comprehensive advanced degree broadly covering the field of Communication and other aligned scholarly disciplines. It is not a specifically professional degree, and does not have coursework, faculty, or curricular focus on online creators specifically.	

- *Provide additional overall comment on the justification for this duplication*

As shown above in the program descriptions of comparable communication Master’s programs, there are no programs in the province, or the country, centred on online creators either as a research focus or area of professional training. Due to the rapid and ongoing emergence of the creator economy, there is significant demand from those working in this area, and our program will be the first in Canada to address the specific history, skills, theoretical frameworks, and training.

Program Requirements

a) Admission Requirements (QAF 2.1.2.5)

The Online Creators program is open to individuals with a wide array of academic and professional backgrounds. The program aims to harness this diversity, offering a platform for creators from all backgrounds to refine their craft, expand their audience reach, and develop sustainable, impactful careers in the digital space.

Applicants with an undergraduate degree in Communication, Business, Marketing, Art/Design or related fields and minimum overall academic standing of a B (GPA: 3.0 on a 4.3 scale or 73 to 76 per cent), with a minimum B average in the last 60 credits of a 120-credit undergraduate program are eligible to apply. Prospective applicants will be asked to submit a 500-750 word statement discussing their relevant experience, preparation, and/or aspirations to be involved in the Creator field. Applicants will also be given the option to submit supporting materials that demonstrate engagement with the Creator Economy (e.g., current/previous professional, academic, or personal work samples).

We also consider this program to be suitable for applicants without undergraduate coursework in the Social Sciences and Humanities, but whose amateur or professional work experience ties them to online creative production; such applicants would be assessed on a case-by-case basis by the Online Creator Graduate Program Committee, which will be making decisions regarding admissions. This openness is representative of the actual population of successful online creators and influencers – who work in varied and diverse fields including healthcare, science, education, fashion, and more. These individuals often bring unique perspectives and skills from their respective fields, enriching the Creator Economy with innovative content and ideas.

Non-traditional and international students with different qualifications, including professional work experience or a significant background in advocacy, communication, social impact, or success in the creator field will be considered for admission, upon submission of additional substantiation of these qualifications and in some cases an interview.

The admission criteria proposed here are consistent with those of similar Master's degree programs in Communication at universities across Ontario (see Appendix A).

b) Program Learning Outcomes and Assessment of Student Knowledge (QAF 2.1.2.2 a/b/d, 2.1.2.3, 2.1.2.4)

Table 3: Program Learning Outcomes

Graduate Degree Level Expectations	Depth and breadth of knowledge	Research and scholarship	Level of application of knowledge	Professional capacity/autonomy	Level of communications skills	Awareness of limits of knowledge
Program Learning Outcomes	Acquire and demonstrate an advanced understanding of research in the field of online creator studies and professional practice, including historical, technological, economic, policy, legal, creative, and practical dimensions of the online creator economy.	Critically evaluate relevant theories and research methods within the field of online creator studies and professional practice and assess their utility in both contexts.	Effectively apply relevant theories and research methods to conduct novel studies of the online creator economy. They will also creatively apply this knowledge in the development of plans, creative concepts, campaigns, or prototypes demonstrating their ability to translate conceptual insights into impactful creator content projects.	Translate scholarly research and practical training into advanced professional capacity by demonstrating self-directed research and creative expression; reflexive and informed decision-making for dynamic industry environments; readiness for lifelong professional development; ethical acuity for solving complex societal problems; and contextualized and intersectional evaluation of the benefits and costs of the online creator economy.	Clearly and effectively communicate complex ideas in online creator studies and creative work in spoken, written, and digital media formats. They will also create professional multimedia content reflecting the communication standards of the field, and demonstrate their ability to engage, inform, and influence diverse audiences with this content.	Recognize and reflect on the limits of current research, theories, methods, and practices across academic, civic, and industry contexts, as well as the importance of diverse and alternative forms of knowledge creation and creative practice.
Course No.	Assessments					
MOCP 5001	1, 2, 3, 4, 6, 7, 8, 9, 10	1, 2, 3, 4, 6, 7, 8, 9, 10	1, 2	2, 6	1, 6, 7, 8	2, 3
MOCP 5002	1, 2, 3, 4, 6, 7, 8, 10	1, 2, 3, 4, 6, 7, 8, 9, 10	1, 2, 12, 17, 18, 19, 21, 22, 23, 24	2,6	1, 6, 7, 8	2,3
MOCP 5003	1, 2	1,2,12,13,18	1, 2, 12, 17, 18, 19, 21, 22, 23, 24	2, 13, 18, 19, 21, 23, 24	1, 12, 13, 18, 19, 24	2, 13, 18, 19, 23
MOCP 5004	2	2, 24	2, 19, 21, 24	2, 19, 21, 24	19, 24	2,24
MOCP 5005	2, 7, 8	2,8,13	2, 13, 14, 15, 22, 25	2, 13, 14, 15, 22, 25	8, 13, 14, 15, 25	2, 13, 14, 15, 22, 25
MOCP 5006	2, 6	2, 6, 7, 18	2, 19, 21, 24	2, 6, 15, 19, 21, 24	6, 15, 19, 24	2, 15, 19, 24
MOCP 5007	1, 2, 6, 7	1, 2, 6, 7, 16, 18, 19, 23, 24	1, 2, 18, 19, 23, 24	2, 6, 16, 18, 19, 23, 24	1, 6, 7, 18, 19, 24	2, 16, 23, 24
MOCP 5008	2	2, 19, 23	2, 19, 21, 23	2, 15, 19, 21, 23	2, 15, 19, 23	2, 15, 19, 23
MOCP 5009	1, 2, 6, 7, 8, 9	1, 2, 6, 7, 9, 18, 19	1, 2, 18, 19, 21	2, 6, 16, 18, 19, 21	1, 6, 7, 18, 19	2, 16
MOCP 5010	2, 7, 8	2, 8, 13, 18, 24	2, 13, 22, 25	2, 13, 22, 25	2, 8, 13, 14, 15, 22, 25	2, 13, 14, 15, 22, 25
MOCP 5011	2, 3, 6, 7	1, 2, 6, 7, 12, 13, 18, 24	1, 2, 12, 19, 21, 22	2, 13, 19, 21, 22	1, 6, 7, 12, 13, 15, 19, 21, 22	2, 13, 22
MOCP 5012	2, 3, 6, 7, 10	1, 2, 3, 6, 7, 12, 13, 18, 24	1, 2, 12, 18, 19, 23, 24	2, 6, 13, 16, 18, 19, 23, 24	1, 6, 7, 12, 13, 18, 19, 24	2, 3, 13, 16, 23

Degree of Implementation:	Assessment Legend:			
Introduced	1	Research Essay	16	Policy analysis
Reinforced	2	Case Study	17	Methodology Presentation
Mastered	3	Literature Review	18	PR releases and media outreach kits
	4	Article Review	19	Simulations and role-playing games
	5	Comparative theoretical frameworks	20	Ethical case studies
	6	Debates	21	Critique of creator industry practice
	7	Research Presentations	22	Journals
	8	Student-led discussions	23	Scenario planning assignments
	9	Quizzes and/or tests	24	Interactive skills development workshops
	10	Comparative theoretical frameworks for Online Creators	25	Webinars or panel discussions
	11	Research proposals		
	12	Group projects or team-based collaborations		
	13	Portfolio		
	14	Capstone project		
	15	Professional development plan		

Description of Program Learning Outcome (PLO) Assessment Methods / Assignments

- **Capstone project:** students develop and execute a comprehensive strategic plan for creating a new content concept, prototype, or campaign that addresses a real-world problem, need or want.
- **Case studies:** students conduct a case study of an online creator or creative influencer campaign that evaluates, analyzes and assesses best (and worst) practices, strategies and tactics, and reflects upon the professional relevance of the findings to their own career aspirations.
- **Comparative theoretical frameworks for Online Creators:** students compare and contrast different theoretical approaches to studying online creators, using a real-world example to anchor the theories and distinguish them with a real-world referent.
- **Article reviews:** students summarize, unpack, and assess the components of a peer-reviewed research article published in the online creator field.
- **Group projects or team-based collaborations:** students pitch a proposal for a solution to a professional and /or social problem related to the creator economy.
- **Journals:** students self-reflexively document their learning experience throughout the course, identifying and assessing their challenges and accomplishments, and relating this personal narrative to their professional aspirations as creators.
- **Market research:** students conduct original research on market-based practices, audiences, creator demographics, sales and marketing strategies, and other characteristics of the creator economy.
- **Portfolio:** students showcase drafts or polished student works, including various forms of digital media content imagined, proposed, accompanied by a reflexive professional creator statement.
- **Scenario planning assignments:** students grapple with professionally relevant or real-world problems encountered by creators, and generate recommendations to manage or try to solve them.
- **Simulations and role-playing games:** students perform or mimic the professional strategies and tactics of online creators (behind the screen or on-screen).
- **Critique of creator industry practice:** students select one current online creator / influencer industry practice connected to a problem, contextualize and analyze it, and propose solutions.
- **Debating:** students (solo or in teams) persuasively advance a position in a debate centered on controversies or polarizing problems, topics, and issues in the creator economy.
- **Ethical case study:** students write essays or create content about an ethical dilemma in the online creator economy, requiring them to weigh the benefits and challenges of specific industry-entrepreneurial logics, platform mechanisms, and professional practices.
- **Executive summary:** students select a peer-reviewed journal article or book chapter about some facet of the creator economy, and translate it into an executive summary or brief.
- **Interactive skills development workshop:** students design and lead a practical "how-to" workshop on specific skills or techniques used by online creators.
- **Literature reviews:** students select a specific concept, topic, theme or problem in the field of online creator studies, and conduct a focused literature review.
- **Methodology presentation:** students explain how a particular method can be applied to a specific study of an online creator or phenomenon in the creator economy.
- **Multimedia presentation:** students create and deliver a presentation (in audio, video, or visual format of some kind) about a topic or issue in the online creator field and demonstrate their command over various digital media formats.
- **Online presentation:** students create and post course-related content online to a public-facing platform (short essays, explainer videos, podcast episodes, infographics).
- **Policy analysis:** students select a current global, national or local set of laws, policies, or regulations and analyze and evaluate how these impact online creators, including their positives and negatives, pros and cons. The analysis may include proposals for new policy.

- **Professional development plan:** students create a detailed professional development plan that outlines how they intend to integrate what they've learned in the course with their creator career goals.
- **PR releases and media outreach kits:** students produce press releases and media kits for research findings (in a peer-reviewed journal article or chapter) pertinent to the creator economy.
- **Research essay:** students write an analytical essay on a specific facet of the online creator economy that synthesizes scholarship and applies it to the study of a real-world topic in the creator field.
- **Research presentation:** students work individually or in groups to conduct in-depth research on a topic related to the creator industry and present their research findings to the class.
- **Research proposal:** students design and pitch a research study, including research questions, methodology, theoretical framework, and plan for execution.
- **Student-led discussion:** individually or in small groups, students will design and lead class discussion on assigned course readings, a pertinent case study of their choice, or other assigned topic.
- **Quizzes and / or tests about creator research:** students complete true / false, multiple choice, and short answer questions about scholarship, theory, method and practice in the creator economy.
- **Webinar or panel discussion:** students organize an online webinar or panel discussion (perhaps inviting a creator scholar or professional creator).

Appropriateness of the program's structure and the requirements to meet its objectives and program learning outcomes

The structure and requirements of the proposed program are designed to align with its objectives and learning outcomes. The program's 30-credit hour structure, comprising 10 courses including a two-part Capstone project, provides a balanced blend of theoretical and professional learning experiences. This configuration ensures that students acquire cutting edge knowledge in the online creator research field, hands-on experience in creative content production, circulation, marketing and exhibition, and fundamentals in cross-platform and digital media storytelling, and foundational entrepreneurship, management, strategy skills. The Capstone project, which spans two semesters, is particularly effective in allowing students to apply their knowledge to real-world problems, facilitating the development of professional-level content that interlinks with real world careers. Additionally, the program's flexibility, offering both full-time and part-time enrollment options, caters to a diverse student cohort, ensuring accessibility for working professionals looking to upskill and aspiring creators alike. The integration of workshops, symposiums, and peer-to-peer sessions further enhances learning by fostering collaboration, mentorship, and networking opportunities. This comprehensive approach underscores the appropriateness of the program's structure in meeting its objectives and ensuring students achieve the desired learning outcomes, which are outlined in Table 3, and elsewhere in this document.

Appropriateness of the proposed methods for the assessment of student achievement of the intended program learning outcomes and Degree Level Expectations (How will students demonstrate they have learned and can do what we expect them to by the end of the program?);

Assessment of Student Achievement: The assessment process for the program will mirror those employed in other successful graduate programs at Ontario Tech University and elsewhere. The methods of assessment match the learning outcomes and graduate degree level expectations. Overall course grades will be based on a combination of assessment methods (described above). These diverse assessment methods ensure a comprehensive evaluation of student performance across various learning outcome categories. General and specific assessment methods are designed to directly assess the achievement of the program-level learning outcomes on a course-by-course basis, with each course contributing to the bigger whole. Each program-level learning outcome will be measured by individually completed assessments embedded within specific courses throughout the curriculum. These assessments will be evaluated against pre-established performance benchmarks using rubrics where appropriate, ensuring consistent and objective measurement of student achievements. Also, the program will utilize Ontario Tech University's learning management system, Canvas, to support the assessment of student achievement. Canvas facilitates the alignment of learning outcomes at both the course and program levels, and integrates assessments through course-specific or program-wide grading rubrics. The system's functionality allows for the automatic collection and compilation of data on student progress, enabling the tracking and reporting of performance levels. This capability is instrumental in enhancing curriculum and teaching methods, identifying at-risk students, and meeting reporting requirements for accreditation processes. Student achievement will also be monitored and discussed through regular graduate committee program meetings.

Completeness and appropriateness of plans for monitoring and assessing:

- ***The overall quality of the program***
- ***Whether the program is achieving in practice its proposed objectives;***
- ***Whether the students are achieving the program learning outcomes; and***
- ***How the resulting information will be documented and subsequently used to inform continuous program improvement***

Monitoring and Assessment of Program Quality

The formal avenue for assessing and monitoring program effectiveness and informing continuous improvement will be through the cyclical program review process as outlined in the Ontario Tech's IQAP. In addition to the review every eight years, Ontario Tech's Academic Resource Committee requires a brief report at program launch and a full report one-year after the launch of a new program. If there are areas of concerns raised at the one-year report, a subsequent 18-month report will be required. The one-year report will ask the program to review enrollment data, admission averages, and provide an analysis of successes and challenges encountered in the first year. If it is deemed necessary, recommendations will be made to enhance program effectiveness and student success. If required, the 18-month report will address key curricular and student data (e.g. GPA, retention data, etc.) as well as any outstanding recommendations from the one-year report. Pending the committee's review, further documentation may be required of the program for ongoing monitoring.

Additionally, the Faculty will:

- i. Monitor the overall quality of the program through annual reviews of student performance data, feedback from students (general course surveys and specific surveys targeting learning expectations), feedback from participating faculty members (including industry professionals), and external reviews. Program reviews will incorporate data on student outcomes, course evaluations, and feedback from external stakeholders to ensure the program remains relevant and of high quality. Program reviews will be led and coordinated by the Graduate Program Director.
- ii. Monitor the extent to which the program is achieving its proposed objectives through annual reviews of student performance data, feedback from students (general course surveys and specific surveys targeting program objectives), feedback from participating faculty members (including industry professionals) and external reviews. Additionally, the program will seek input from industry leaders in the online creator economy and program alumni to gauge the program's effectiveness in preparing graduates for the creator economy.
- iii. Assess student achievement of the program-level learning outcomes through assessment methods embedded within the curriculum. Regular assessments and final evaluations in each course will provide ongoing feedback on student progress in achieving program-level learning outcomes. The Capstone project, a central component of the program, will serve as a useful measure of overall student achievement.
- iv. Document the resulting information from these assessments in a short annual program report, which will be composed and reviewed by the Graduate Program Director and the Graduate Program Committee. These reports will summarize the program's annual activities, and identify any gaps where enhancements to the achievement and assessment of program objectives and course-specific comes are needed. Based on this data, the Program Director and Graduate Program Committee will recommend targeted program and course-specific modifications to better support program and student learning goals. This continuous feedback loop will ensure that the program remains attentive and responsive to both student needs and research and professional trends. By implementing these practices for monitoring program quality and assessing student achievement, the Master's in Online Creators will maintain high standards of academic excellence and professional relevance, ensuring our graduates are well-prepared to succeed in the creator economy.

- *Describe the requirements and structure of the program. Is it full-time/part-time? Is this an online or partially online/hybrid program? What are the unique curriculum or program innovations or creative components in this program?*
- *Address how the program's structure, requirements, and program-level learning outcomes are appropriate in meeting the Degree Level Expectations.*

The Online Creators program is a 30-credit hour program (10 courses) normally taken over 12 months, and includes a two-part Capstone course which is designed to be completed across 2 semesters (3 credit hours each). The program consists of 9 core courses (27 credit hours). The remaining course (3 credit hours) will vary year to year.

The program will be offered initially, on a fully online basis. This proposed delivery method will allow students to learn and thrive in the environment in which they will engage as professionals (in the digital space). An online-first method of delivery also allows for students to be able to attend courses from anywhere and not be restricted by place. The online delivery method will be most attractive to students who are working professionals and/or have other commitments which might otherwise prohibit them from taking traditional, in-person classes.

As mentioned previously, by 2029 – we also plan to launch a secondary, hybrid cohort consisting of 60% in-person and 40% online courses. We believe this program will be most attractive to international students and those who show a preference toward this hybrid learning style.

In addition to Full Time, the program will also be offered on a part-time basis, and students are expected to complete the coursework requirements minimally on a 1 course per term basis, as per the Faculty of Social Science and Humanities' rules governing part-time graduate education.

The two distinctive learning pathways described above will empower students to meet the Program Learning Outcomes, and Degree Level Expectations in a way that is most meaningful to them. This flexible program design is well aligned with growing expectations for adaptiveness, innovation, and customizability in the delivery of twenty-first century education.

- *Provide evidence that each graduate student is required to take a minimum of two-thirds of the course requirements from among graduate-level courses*
- *What is the program length? Provide a rationale for the length that ensures the program learning outcomes and requirements can be reasonably completed*

The program is envisioned as a 30 credit-hour program, being offered on a 12, 12, 6 model, across Fall, Winter, Spring/Summer terms. When taken on a full-time basis, students will complete the program over the course of 12 months. The program is also offered on a part-time basis, and students are expected to complete the same coursework requirements, on a minimum one course per term basis as per the Faculty of Social Science and Humanities' rules governing part-time graduate education.

This program design (4 courses in the Fall, 4 courses in the Winter, 2 courses in the Spring/Summer), has been carefully crafted to reflect a scaffolded learning approach wherein students will build on their skills and understanding in a progressive way to ensure they are well-prepared for both parts of the two-term Capstone project.

To cap the program in Spring/Summer, we will host a marquee symposium to culminate the degree with expert, creator and policymaker talks and seminars, a showcase of student

work completed in the program, student awards, professional networking opportunities, and a keynote address by a prominent scholar or creator. Students will have the opportunity to participate in the symposium in person or virtually. Underpinning the course design is an interdisciplinary and innovative pedagogy that offers a cohesive blend of academic rigour and industry-relevant skills.

The curriculum provides students with advanced training in theoretical foundations in media and communication studies, innovative, hands-on methods in design and creative production, and fundamentals in digital entrepreneurship, business management, and marketing strategy. The backbone of the program is the two-semester capstone project, which consists of one semester (Winter) devoted to developing a strategic plan for a creator project. The second semester (Spring/Summer) will focus on executing the project. As students will enter the program with a range of backgrounds, the streamlined capstone series will ensure that every student emerges from the program with a portfolio of professional-level content to help launch aspiring creators or accelerate the careers of those established in the field, giving them the flexibility to work on a topic of their choice.

Many of the core curricular and optional extra-curricular activities are designed to foster collegiality and professional ties that will hopefully exceed the duration of the program itself. Additional supports for these cohorts will include hosting and promoting multimedia playlists of student work on the CDMS website, and inviting alumni to return to speak to and mentor future cohorts.

- *Describe the ways in which the curriculum addresses the current state of the discipline (QAF 2.1.4a)*
- *For researched-focused graduate programs, provide a clear indication of the nature and suitability of the major research requirements for degree completion*

Housed within the interdisciplinary Faculty of Social Science and Humanities at Ontario Tech University, the professional program embraces expertise across a range of academic disciplines and professional orientations, including communication and media studies, legal studies, marketing, digital media production, and others. The program's innovative combination of emergent research and creative methods reflects the unique needs of the creator economy and students interested in engaging with it. Because it will be the first academic program focused on digital creators in Canada, and one of only a few in the world, the original blend of theory and practice will be field-defining, contributing to the state of the sub-discipline as much as reflecting it.

Recent scholarship in digital media, communication and related areas has helped to define and analyze the rapid growth of online creator and influencer cultures, their audiences, changing market and platform dynamics, and regulatory environment. The curriculum is informed by leading research in this area and brings together diverse analytical perspectives including political economy and media industries, business and management studies, cultural economy, intersectionality, platform studies, critical algorithm studies, audience and reception studies, digital ethnography, game studies, branding and marketing, celebrity studies, among other emergent frameworks. It is under this interdisciplinary body of work that the newly emerging field of 'Creator Studies' is taking shape.

Creator Studies can be said to focus on the systematic study of content creators and the Creator Economy, particularly how content is created, distributed, and monetized across various digital platforms. This field encompasses the analysis of diverse creators such as YouTubers, Twitch streamers, podcasters, influencers on social media, and other digital content producers, and the contexts within which they operate. It also examines the socio-economic and cultural impact of these creators on both their audiences and broader media

landscapes.

Creator Studies can be said to investigate several key aspects, including an examination of economic models, or how creators generate revenue through diverse methods such as advertising, sponsorships, crowdfunding, and subscriptions, and an analysis of the sustainability of these models and their implications for traditional and new media economies; production and management, including the study of how content is planned, produced, edited, and managed, and the tools and technologies creators use to organize their workflows and engage with their audiences; cultural impact or how creators influence culture and societal norms through their content, including how they might navigate issues of representation, identity, and ethics; regulation and policy or how various laws, platform policies, and community guidelines affect creators and their operations, including copyright issues, privacy concerns, and the regulation of online speech; audience interaction, or the relationship between creators and their communities, including how creators build, maintain, and interact with their audiences, and the constantly shifting dynamics of fan culture and audience engagement strategies; and innovation and technology, which examines how advancements in technology are continually reshaping the landscape of content creation, including the use of artificial intelligence, virtual and augmented reality, and new forms of interactive media.

The creator economy and cultures that underlie this inquiry, however, are expanding much faster than the research that makes sense of them. Working directly with leading practitioners in the field offers access to the experiential expertise and novel creative methodologies deployed by the many reflexive, critical content creators who use various media to amplify their stories and messages.

- *Is there an experiential learning component (e.g. workplace learning, co-op, internship, field placements, service learning, mandatory professional practice) to the program? If yes, please describe this component in 2500 words or less. Include confirmed partners, duration of the experiential learning component(s), and projected number of placements (where applicable)*

As part of our double Capstone series, students will be required to build a real-world, original content campaign for a topic or cause of their choosing. They will be required to 'release the campaign into the world' and track its success against agreed upon targets and key performance indicators. This provides students with a valuable, experiential learning opportunity that will generate polished, measurable portfolio assets with proven results.

- *Describe how the principles of Equity, Diversity, Inclusion, and Decolonization have been considered:*
 - *Does the program contain concepts, materials, or resources from scholars/professionals who are part of one or more historically marginalized groups?*
 - *Are multiple perspectives represented in the program, such as those offered by those who are Indigenous, Black, Persons of Colour, and/or 2SLGBTQIA+?*
 - *How has accessibility been considered? More specifically, have the needs of students with disabilities been integrated into the program design (e.g., the ways that students are asked to demonstrate their learning)?*
 - *Will this program provide space to allow for the discussion of other viewpoints outside the "dominant, Western narrative"?*

- *Have the principles of [Universal Design](#) been considered?*
- *Describe how the potential need to provide accessibility accommodations has been considered in the development of this program; please provide information beyond the services offered by Student Accessibility Services*

While the rise of Web 2.0 and new digital media technologies have, in important ways, lessened barriers to the production and distribution of independent content – whether it be streamers on Twitch; influencers on Instagram; vloggers on TikTok or producers of podcasts and web series — the online creator economy and storytelling sector is still significantly stratified in terms of both identity and class. This stratification is primarily due to persisting systemic inequalities and uneven access to resources, including professional networks and social capital. Despite the ostensibly democratized nature of platforms like TikTok, YouTube, Twitch, Facebook, and the like, not all creators have equal opportunities to succeed and biases in algorithms on these platforms have been shown to perpetuate or even exacerbate inequities by prioritizing certain forms of identities, content and engagement over others. Algorithms also often favor content that has already gained popularity, creating a feedback loop that benefits established creators. It has been discovered, for example, that [Black creators earn less from brand deals and sponsorships](#) than their white counterparts; or that [YouTube's algorithm was rendering invisible LGBTQ content when users activated 'restricted mode'](#). Indeed the [award-winning research of Dr. Emilia King](#) showed there was marked underrepresentation with respect to gender and race across key creative roles in online scripted web series, and that the lion's share of funding awarded to online content creators went to those based in the province of Ontario. Creators of colour also experience higher rates of online harassment, bullying, burnout, content appropriation, and flagging and removal of their material due to their identity, limiting their audience reach and resulting in fewer professional opportunities.

This program has been built to expose these inequities and arm creators from all backgrounds with the knowledge and skills to navigate and overcome these barriers. In addition, the online nature of the program also renders it accessible and open to all Canadian creators, despite their province or territory of origin, whether they reside in Ontario or the Yukon.

In more detail:

Curriculum and Pedagogy: The program's curriculum is tailored to address the underrepresentation of marginalized voices in the Creator Economy. It includes modules that critically examine the accessibility of digital tools, platforms and algorithms, and strategies for inclusive content creation. Case studies used in the program will be curated to reflect a diversity of circumstances, backgrounds and content types, including Indigenous perspectives. The program will consult with a wide range of community partners and stakeholders in the development of its curriculum and pedagogy to ensure its appropriateness and balance.

Diversity in Student and Faculty Composition: In line with the university's commitment to diversity, efforts will be made to recruit a diverse cohort of students and contract faculty members. This includes targeted outreach to underrepresented groups, ensuring that the program's student body and teaching staff reflect a wide range of perspectives and experiences. By fostering a diverse learning environment, the program aims to enrich the educational experience and promote a deeper understanding of different cultural and societal contexts in digital media and social advocacy.

Accessible Learning Environment: The program's hybrid and online formats are designed to increase accessibility for a wide range of learners. This includes individuals who may face

barriers to traditional, in-person education due to geographical, financial, or physical constraints. The flexible learning options ensure that the program is inclusive and accessible to all, regardless of their personal circumstances.

Continuous Evaluation and Improvement: The program will implement a continuous evaluation process to assess and enhance its effectiveness in promoting EDID principles. This includes regular feedback from students, faculty, and community partners, ensuring that the program remains responsive to the needs of a diverse student body and the evolving landscape of digital media and social advocacy.

c) Calendar Copy with Program Map(s)

Please see Appendices C and D for proposed Calendar Copy, as well as New Course Proposals.

Consultation

The new program is expected to positively impact both the quality and nature of existing programs within the home and collaborating faculties, particularly the Communication and Digital Media Studies (CDMS) program and the Faculty of Social Science and Humanities at Ontario Tech University. By introducing a curriculum that integrates cutting-edge digital media practices with foundational theoretical insights, the program is designed to enrich the academic environment by offering new perspectives and methodologies that can be incorporated into existing courses. This synergistic approach is expected to enhance the interdisciplinary nature of these faculties, fostering greater collaboration and innovation across programs.

Consultation regarding the development of this new program began nearly a year ago and involved extensive discussions with faculty members from the CDMS program. These consultations were extended to all colleagues within the Faculty of Social Science and Humanities during faculty council meetings. Throughout this period, there has been unanimous support for the program, with no objections raised. Enthusiasm from faculty members has been notable, emphasizing the perceived value and relevance of the program to current academic and industry trends.

In addition to internal consultations, the development process was guided by external input from industry experts. Dr. Emilia King, who leads the Online Creators program development committee, has leveraged her substantial professional network to spearhead this external consultation process. Throughout April and May 2024, Dr. King consulted with three leading industry experts (Jon Taylor, CEO, IPF; Andra Sheffer, digital media industry veteran; and Dan Speerin, seasoned YouTuber, industry leader and YouTube partner) to ensure the curriculum reflects creator needs, current best practices and innovations in the creator field. The initial draft of the curriculum, produced in April 2024, was subsequently refined through collaborative meetings in May 2024. Support letters from these industry experts, affirming their endorsement and the relevance of the program, are attached to this proposal, see Appendix J.

Moreover, a letter of support from the Dean of the Faculty of Social Science and Humanities, confirming the strategic alignment of the program with the faculty's goals and priorities, is also included (Appendix J).

Regarding consultations on the principles of Equity, Diversity, Inclusion, and Decolonization (EDID), the program development team has actively engaged with these critical considerations from the outset. Recognizing the importance of these principles in shaping an inclusive and equitable curriculum, the team has undertaken efforts to integrate EDID-focused content and pedagogical approaches. This includes incorporating diverse perspectives and ensuring that the curriculum addresses systemic biases and promotes cultural sensitivity.

Does this Program contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted Yes No

If yes, when?

As mentioned above, the program has, at a foundational level, been built with the deepest consideration for the principles of EDID. Indeed, one of the core goals of the program, and what sets it apart, is building the leaders of tomorrow, who, through our curriculum, will have been trained to consider these principles in every aspect of their professional online creator practice. Each of our courses will therefore strive to bring in case studies of online creators from diverse backgrounds, including from Indigenous communities, where possible. Instructors will also be drawn from diverse backgrounds, including those from Indigenous communities.

What was the advice you received from the IEAC, and how has it been included in your proposal?

Because specific course syllabi have not yet been developed, we have not sought feedback for the IEAC. Course syllabi will be developed in Fall 2025 and consultation will take place at that time.

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Resource Requirements (QAF 2.1.2.6, 2.1.2.7, 2.1.2.8 a)

a) General Resource Considerations

- *Note here if this new program may impact enrolment agreements with other institutions/external partners that exist with the Faculty/Provost's office*
- *Indicate if the new program will require changes to any existing agreements with other institutions, or will require the creation of a new agreement. Please consult with CIQE (ciqe@ontariotechu.ca) regarding any implications to existing or new agreements.*

This new program will not impact enrolment agreements with other institutions/external partners that exist with the Faculty/Provost's office, nor will it require changes to any existing agreements with other institutions, or the creation of a new agreement.

b) Faculty Members - Current and New Faculty Requirements

- *Include a brief statement to provide evidence of the participation of a sufficient number and quality of faculty who will actively participate in the delivery of the program and achieve the goals of the program and foster the appropriate academic environment, contribute substantively to the program, and commit to student mentoring*
- *Describe the role of any sessional/part-time faculty; provide an approximate percentage used in the delivery of the program and the plans to ensure the sustainability of the program and quality of the student experience*
- *Explain the provision of supervision of any experiential learning opportunities; how will supervisory loads be distributed?*
- ***If new faculty resources are needed, describe the plan and commitment to provide these resources to support the program and the rationale in section 4h)***

See Appendix E, Faculty Information template, Appendix F, Graduate Faculty Short Research Bios, and Appendix F, Faculty CVs.

The Online Creators program will be taught by a mix of primarily full-time CDMS faculty members as well as some faculty from other FSSH programs (such as Legal Studies), and by external working professionals and academic experts in the Creator Economy hired as adjuncts to teach courses in their areas of specialization. We envision that 30-40% of our 10 required core courses will be taught by resident FSSH faculty, and the remainder will be taught by sessional instructors recruited on the basis of their teaching and/or professional experience in the creator industry.

Resident faculty will be asked to teach and do some service to the program on a rotating basis, but as this is a non-thesis program there will be no supervisory expectations. Professional sessional instructors will contribute their expertise, entrepreneurial acumen, experience working with the most advanced technologies and communication strategies, and far-reaching professional networks. This diverse and market-tested composition of the instructors will be one of the program's distinguishing innovations and primary attractors for prospective students as there is no comparable program offering them access to such a slate of experts.

The impact of Online Creators program on existing programs is moderate. The program would require tenured, tenure-track, and teaching faculty who are currently teaching undergraduates, primarily in CDMS, or teaching in other graduate programs, such as MSPI, to teach in the new program. This may necessitate hiring additional sessionals in CDMS to cover some undergraduate courses.

The Online Creators program will require additional service work from participating faculty, including designating an Online Creators Program Director and forming an Online Creators Graduate Program Committee. The GDP will serve a two-year term, require a course release, and will likely be drawn from CDMS. The Graduate Program Committee will consist of 4 full-time faculty participating in the program. The responsibilities of the Graduate Program Committee and Graduate Program Director are laid out below.

Graduate Program Committee (GPC)

Responsibilities of the GPC:

- Full Committee (4 members): Admissions (establish and review admission instructions and criteria; promote program advertising and recruitment; review applications)
- Core Committee (3 members): course teaching assignments; curriculum development and review; organize annual graduation symposium "Showcase @ OUT"

Creators4Change"; contribute to the Annual Program Report; discuss and manage any issues that may arise regarding the program, staffing, or students.

Membership of the GPC:

- The Committee will be formed from faculty teaching in the program, including at least 3 full-time resident FSSH faculty to form the Core Committee, and ideally one sessional faculty to complete the Full Committee and advise on student admissions.

The Graduate Program Committee participates in all decisions related to the program, and decides by consensus. If consensus cannot be reached by the Core or Full members, then the Dean (or a delegate Associate Dean) will serve as tie-breaker, as needed.

Graduate Program Director (GPD)

Roles and Responsibilities

- Serves as general advisor for incoming students.
- Chairs all meetings of the Graduate Program Committee
- Serves as program liaison to the Dean:
 - Attends leadership meetings with the Dean
 - Communications GPC decisions, recommendations, and program needs to the Dean
 - Submits any budget requests to the Dean
- Leads/organizes recruitment initiatives
- Lead organizer of annual graduation symposium "Showcase @ OTU Creators4Change"
- Leads the data collection and drafting of the Annual Program Report, which will summarize the program's annual activities and identify any gaps or changing needs to continue meeting the program objectives and course-specific learning objectives, as well as ensure the success of students.
- Prepares and submits any curriculum changes to FGPS
- Ensures Online Creators Graduate Student Handbook is up-to-date

c) Additional academic and non-academic human resources

- *Give details regarding the nature and level of Sessional Instructor and TA support required by the program, the level of administrative and academic advising support, etc.*

The FSSH has a graduate program assistant who liaises with the School of Graduate and Postgraduate Studies (SGPS). The Director of Planning and Operations, the Academic Planning Specialist, and office support staff will provide resources for students in their various capacities. A faculty member will serve as Graduate Program Director and fulfill many of the program's regular operating requirements. The sessional instructors will bring their unique networks and experience to the curriculum, and will provide opportunities for students to build professional and community connections as well as potentially develop outward-facing projects such as communications campaigns. There will be no need for TAs to support the program.

In terms of sessional support needed, the Online Creators program intends to build a pool of highly specialized, working professionals and researchers from which to staff.

The ideal sessional instructor for this program could be either a professional actively engaged in the creator field or an expert researcher/academic with significant accolades in the space. Professionals from the creator field should have a robust

portfolio showcasing their expertise and success in digital content creation, social media strategy, or online entrepreneurship. Alternatively, or in addition, the ideal candidate could be a distinguished academic with substantial contributions to research in the creator economy or digital media studies.

In addition, SGPS provides support services for graduate students, including graduate professional development workshops, experiential learning, and networking opportunities.

Student Life offers services ranging from academic support, accessibility, health and wellness, equity and inclusion, career readiness, and other forms of community engagement.

d) Supporting information for online and hybrid programs

Ontario Tech University boasts a comprehensive learning management system (Canvas) and robust internet infrastructure, supported by secure VPN access. Established online course offerings have been a part of the university's educational model well before the COVID-19 pandemic, and these platforms have seen significant enhancements, with faculty increasingly adept in online pedagogy - some with experience dating back to the early 2000s. The university is committed to delivering high-quality education across various formats, including online, in-person, and hybrid models, ensuring that curricula are planned meticulously, and student engagement is prioritized.

All courses, designed with Universal Design for Learning (UDL) principles, aim to accommodate the diverse needs of students. This includes pre-lecture outlines, closed-captioned videos, and flexible scheduling of assignments within the university's guidelines. Additionally, the courses offer substantial flexibility in how creative assignments are completed, allowing students to tailor their work to reflect their unique accessibility needs and personal creative styles.

The content across these courses adheres to principles of academic freedom and is structured logically, outlined clearly in the syllabus. With a wide range of pedagogical approaches, the university tailors complexity and design to suit various learning outcomes. Transparent communication about assignment expectations is ensured through detailed guidelines provided in Canvas. Moreover, 60-70% of the program is taught by professionals actively working in the creator field, for whom online engagement and digital creation are primary modes of operation. This direct industry connection enriches the learning experience, providing real-world insights and practices.

The university's Teaching and Learning Centre supports instructors with workshops that enhance online teaching skills and improve assignment design, including the effective segmentation of lectures into shorter segments.

Students facing challenges in their courses are encouraged to engage with instructors, academic advisors, and the Associate Dean of Undergraduate Experience, ensuring that support is accessible regardless of the course format. This comprehensive support system and flexible course design ensure that all students can succeed and thrive in their educational pursuits at Ontario Tech University.

Information Technology Resources

Ontario Tech University is a leader among North American universities in implementing and using curriculum and industry specific software in a technology-enriched learning

environment (TELE). Our unique environment is adapted to each discipline based on faculty requirements and input for optimal student learning. We are committed to providing the greatest value for students' investment in education and technology while studying at Ontario Tech University.

One of the greatest advantages of Ontario Tech University's approach to TELE is that all students have equal access to the same technology, resources and services. Whether you are inside or outside of the classroom, your course-specific software allows you to work on your own or with others and enjoy seamless access to all Ontario Tech online resources. TELE supports Bring-your-own-device (BYOD) which provides you with laptop standards when acquiring the right laptop for your program and software support services onsite and online. An annual fee for TELE covers a wide range of program-specific software, technical software support, exam support and virus protection.

IT Services strives to provide quality services to students at Ontario Tech. To support these objectives, the following components are included:

Wireless network

Wireless internet connection is available in public areas and open-air locations around the Ontario Tech campus where students congregate (North Oshawa and Downtown locations).

Wired network

To ensure the success of the technology-enriched learning environment, a comprehensive data network has been installed on campus. This includes network drops in lecture halls and designated areas as well as network drops for each residence suite.

Ontario Tech students benefit from networked classrooms and learning spaces. Each ergonomically-designed space has data network connection access and electrical connections to ensure battery regeneration. In addition, classrooms include electronic projection equipment and full multimedia support.

Exam support services

IT Services provide hardware, software and technical support during examinations. IT team will be equipped with loaner laptops in the event of major technical issues.

Laptop repairs

IT Services provide on campus repairs on eligible laptop models.

IT Service Desk

The IT Service Desk is equipped with certified technicians and experienced IT professionals offering technical support services on a drop-in, call-in or email basis.

General Use Workstations (GUWs)

Ontario Tech undergraduate students are able to use general workstations available at the library and have access to Bring Your Own Device Technology-Enriched Learning Environment (BYOD TELE) model course-specific software.

Software Support

Software Support specialists are available to students on-site and online to assist in downloading/installing University software and support any other software related issues.

Printing services

Printing services are available to students in the following areas: labs, classrooms, study common areas, the Learning Commons and the Library. All Ontario Tech students receive print credits every year, more Printpacks can be purchased through the Campus Bookstore if students require additional printing services.

e) Existing non-financial student supports

School of Graduate and Post-Doctoral Studies

Quality graduate and postdoctoral education combines teaching, research, professional development, disciplinary community involvement and personal growth. It is by nature a shared responsibility between students, faculty members, the programs and a large number of support units, with overarching administration being provided by the School of Graduate and Postdoctoral Studies.

The School of Graduate and Postdoctoral Studies (SGPS) furthers the scholarly mission of the university by providing academic and administrative support to the university's postgraduate educational, research, innovation and international activities. Our responsibilities include graduate program development, graduate enrolment management, oversight of academic and quality standards, and the implementation of policies and practices that enhance graduate/postdoctoral scholarly success, career readiness and personal growth. SGPS supports prospective, new and current graduate students through many administrative services including, but not limited to, recruitment, admission, registration, funding and scholarships, orientation, professional development workshops and events, and processing of final theses, projects and papers. SGPS is a single-point-of-contact, multifunctional administrative unit tailored to the complete "life-cycle" of graduate students, providing coordinated support to students and all other stakeholders.

Student Life

Ontario Tech University, as a relatively small campus community, has a centralized delivery model for many student supports. All undergraduate students have access to an extensive support system that ensures a quality student experience. Each Faculty may provide additional, Faculty- or program-specific supports. In addition to the outlined services below, students may also take advantage of the [Campus Bookstore](#), [Housing and Living Resources](#) as well as the [Ontario Tech Student Union](#). Further information can be found at: <http://studentlife.ontariotechu.ca/>.

Student Learning Centre

Ontario Tech University fosters a high level of academic excellence by working with students, undergraduate and graduate, to achieve educational success. Faculty specific academic resources are available online and include tip sheets and videos. Academic specialists offer one-on-one support services in mathematics, writing, study skills, ESL and physics. With the additional support of peer tutors and workshops, the Student Learning Centre can also accommodate the needs of a specific course or program.

Student Accessibility Services

Ontario Tech University ensures that students with disabilities have equal opportunities for academic success. Student Accessibility Services operates under the Ontario Human Rights Code and the Accessibility for Ontarians with Disabilities Act. Services and accommodation support are provided for students with documented disabilities and include:

- Adaptive technology training
- Alternate format course material
- Learning skills support
- Testing support
- Transition support for incoming students

Student Accessibility Services also provides inclusive peer spaces, support groups, and skills workshops for students.

Career Readiness

Ontario Tech University offers comprehensive career service assistance, co-op and internship support and a variety of valuable resources to help students along their career paths, including:

- Assistance with creating effective job-search documents
- Career counselling
- Co-op and internships
- Interview preparation
- Job market information
- Job search strategies

The Career Centre hosts a variety of events during the academic year including employer information and networking sessions, job fairs and interviews conducted by leading employers.

Student Engagement, Equity and Inclusion, and Indigenous Education and Cultural Services

The university supports students' successful transition and provides opportunities to develop leadership and professional skills throughout their university career. Services provided include:

- Equity and inclusivity programming and support groups
- Indigenous Education and Cultural Services provides space and supports for students to connect with Indigenous culture and resources
- Opportunities to grow and develop leadership skills through the Ambassador and Peer Mentorship program
- Orientation and events through first year
- Peer mentoring
- Services and supports for international and exchange students

- Specialized programming for first-generation, graduate, Indigenous, international, mature, online, transfer and diploma-to-degree pathways students

Student Mental Health Services

Student Mental Health Services helps students learn how to better manage the pressures of student life. Students can:

- Access short term counselling and therapy services
- Access tools and resources online to learn about mental health and how to maintain good health and wellness
- Attend drop-in sessions
- Participate in events, activities or support groups that promote positive health and well-being
- Work with a mental health professional to address concerns

Students in distress will also be provided with support and counselling as needed. There is no cost to students and services are confidential. For those who need long-term counselling support or specialized mental health services, Ontario Tech University will provide referrals to assist the student in accessing resources in the local community or in the student's home community.

Athletics and Recreation Facilities

Ontario Tech University offers a number of recreation facilities and fitness opportunities to meet all lifestyles and needs. On-campus facilities include the state-of-the-art FLEX Fitness Centre which overlooks Oshawa Creek, five gymnasiums, a 200-metre indoor track, two aerobic/dance studios, the Campus Ice Centre, Campus Fieldhouse, a soccer pitch, a fastball diamond, squash courts and an indoor golf training centre. Students are able to participate in varsity and intramural sports as well as group fitness classes and personal training sessions.

Campus Health Centre

The Campus Health Centre provides assistance in numerous confidential health-care options including:

- A medical clinic with daily access to physician and nursing staff
- Treatment of disease, illness, and injury
- Allergy injections, immunizations, and influenza injections
- Complementary Health Services featuring acupuncture, chiropractic, custom orthotics, massage therapy, nutritional counselling, and physical therapy
- An on-site laboratory (blood work, STI testing, throat swabs, etc.)
- Gynecological health-care and prescriptions

Student Awards and Financial Aid

Student Awards and Financial Aid (SAFA) is dedicated to helping students understand the variety of options available to finance their education. Budgeting and financial planning are essential to their success and SAFA is on hand to help create the right financial plan. Financial assistance can be in the form of bursaries, employment (both on-campus and off), parental resources, scholarships, student lines of credit and the Ontario Student Assistance Program (OSAP).

Teaching & Learning Centre

The mission of the Teaching and Learning Centre (TLC) at Ontario Tech University is to empower faculty to reach their potential as educators and to create a culture where effective teaching is valued. We champion the scholarship of teaching and implementation of pedagogy. We create valuable teaching and learning professional development experiences. We move Ontario Tech University towards being a leader in teaching excellence, ultimately leading to greater student success.

The TLC provides faculty with a range of tools and facilities to assist them in providing a rich learning experience for students. Experts at the TLC provide support in various areas including curriculum development, multimedia design, learning technology and in the overall improvement of teaching practice.

In addition, the TLC funds teaching-related projects from the Teaching Innovation Fund (TIF) for proposals by faculty members aimed at developing new methods in teaching and learning. The TLC facilitates teaching awards at the University and supports faculty in their application for external awards and funding opportunities that focus on teaching and learning.

f) Graduate student financial support

As a professional Master's program, tuition revenues will be the primary financial support for program operations. We do not intend to provide guaranteed funding to students, but we will seek approval from the Ministry to allow students to apply for OSAP and will continue to work with the Advancement Office, SGPS and industry partners to explore opportunities for the creation of scholarships and awards for exceptional candidates with financial constraints.

g) Physical resource requirements

Please see Appendix H for a report from the Library.

In the online delivery mode, no additional physical resources will be required.

In the hybrid delivery mode, 6 of the program's 10 courses will need to be scheduled in physical classrooms. This is well within the Faculty of Social Science and Humanities' capacity to provide.

h) Resource Summary

The Faculty of Social Science and Humanities has the expertise and capability to deliver this program with no additional full-time faculty hires. The program will be taught by existing full-time faculty from CDMS and other program areas within the Faculty with support from professional sessional instructors. Should the program grow larger or more quickly than anticipated the need to hire additional faculty will be considered amongst the hiring priorities of the Faculty and University at large.

Human Resource Requirements

Are additional faculty required to be able to offer this program? Yes No

If yes, what year will the faculty hire be required, and are there additional criteria associated with the hiring requirement (e.g. enrolment levels)?

Are additional staff required to be able to offer this program? Yes No

If yes, please outline what year the staff hire will be required and any additional criteria associated with the hiring requirement:

Space Requirements

Are there additional space requirements specific to being able to successfully launch this program? Yes No

If yes, please provide additional details:

At program launch, there will be no additional space requirements needed for the program.

However, as mentioned above, by the anticipated 2029 launch of the hybrid cohort, 6 of the program's 10 courses will need to be scheduled in physical classrooms.

Technology Requirements

Are there additional technology requirements specific to being able to successfully launch this program? Yes No

If yes, please provide additional details:

Additional Resource Requirements

Are there additional resource requirements not specified above that are required to successfully launch this program? If so, please outline them below:

N/A

The resource requirements outlined above have been reviewed and approved by the Academic Resource Committee (ARC): 27 August, 2024

• Closing Statements Regarding Program Quality (QAF 2.1.2.8)

- *Please describe any additional evidence of the quality of the faculty (e.g. qualifications, funding, honours, awards, research, innovation and scholarly record) not already discussed*
- *Please provide any other evidence that the program and faculty will ensure the intellectual quality of the student experience*

The faculty who will teach in and guide the growth of this program demonstrate a breadth of expertise and industry experience that will ensure a successful and high quality professional Master's education (see Appendix E for a full accounting of faculty research activity, graduate supervision, and research grants). The combination of resident research faculty at Ontario Tech with high caliber professional adjunct faculty offers students a robust mix of scholarly and skills-driven instruction. The program's research faculty approach the online creator economy with interdisciplinary training that spans political economy, digital and social media, law and the digital economy, AI, and cultural studies and embody the university's "tech with a conscience" ethos in their work. Dr. Emilia King also has extensive professional creative experience as an award-winning creator and podcaster, which she integrates into her research and innovative pedagogy. Dr. King established and directs the Creators4Change Studio at Ontario Tech and co-founded the successful production company Pink Moon.

The program will also benefit from a deep bench of adjunct faculty who will be recruited on the basis of their familiarity with and success navigating Canada's creator economy. They will bring unique value to the educational experience for students by offering insider knowledge, market-tested techniques and strategies, and cutting-edge technological know-how for the dynamic sector.

Students will have the opportunity to work closely with influential creators and benefit from their professional networks.

The collective faculty aligned with the program are at the forefront of research and innovation in Canada's digital creator landscape: they study its contours, aspire to shape the relevant policy environment, and drive the best of new online creative expression in service of positive social impact. This panel of expertise will make the program distinctively attractive to Canadian and international students and allow them to work with highly accomplished scholars and creators committed to social and technological progress.

• APPENDICES

- Appendix A - Admissions Criteria at Comparable Programs
- Appendix B - Calendar Copy with Program Map
- Appendix C - New Course Proposals
- Appendix D - Detailed Listing of Faculty Committed to the Program
- Appendix E - Faculty Biographical Information
- Appendix F - Faculty CVS (provided to External Reviewers)
- Appendix G - Library Report
- Appendix H - Letters of Support

Items to be separate documents sent to CIQE:

New Program Funding and Tuition form (for CIQE use only)

Budget Spreadsheet (for ARC use only)

Appendix A: Admissions Criteria at Comparable Master's Programs

INTERNAL: Ontario Tech University

Master of Arts - Criminology (FSSH)

- Hold a four-year honours undergraduate degree in the social sciences from a Canadian university, or its equivalent from a recognized institution. Normally, applicants are expected to have graduated with a social science degree that has provided them with a sound understanding of social science methodologies and a basic understanding of criminological theories.
- Minimum overall academic standing of a B (GPA: 3.0 on a 4.3 scale or 73 to 76 per cent), with a minimum B average in the last two full-time years (four semesters) of undergraduate work or equivalent.

Master of Arts - Social Practice and Innovation (FSSH)

- Hold a four-year honours undergraduate degree in Communication, Legal Studies, Political Science or a related field from a Canadian university, or its equivalent from a recognized institution. Applicants are expected to demonstrate engagement with social innovation in their previous academic, professional, or work experience. Students with undergraduate degrees or professional work experience in other fields who are able to demonstrate an impressive level of social engagement will also be considered.
- Minimum overall academic standing of a B (GPA: (GPA: 3.0 on a 4.3 scale or 73 to 76 per cent), with a minimum B average in the last two full-time years (four semesters) of undergraduate work or equivalent.

General Admissions Criteria for Master's Programs across Faculties -- School of Graduate and Postdoctoral Studies, Ontario Tech University

- Hold a four-year honours degree or its equivalent from a recognized institution in the same area of graduate study or a closely related subject.
- Overall academic standing of at least a B average (GPA: 3.0 on a 4.3 scale or 73 to 76 per cent), with a minimum B average in the last two full-time years (four semesters) of undergraduate work or equivalent.

EXTERNAL: Ontario Universities

Master of Professional Communication – Toronto Metropolitan University

- A four-year undergraduate degree with a minimum B average (or equivalent) in the final half of the program.
- A portfolio with samples of the applicant's written communication (e.g., academic essays, professional writing, etc.)
- English language proficiency.

Master of Fine Arts in Documentary Media – Toronto Metropolitan University

- A four-year, honours Bachelor's degree, or equivalent, with a minimum GPA of 3.0 / 4.33 (B), or equivalent, in the final half of the program.
- A portfolio of relevant samples of visual media work (e.g., photographs, film, video, interactive web-based work).
- English language proficiency.

Master of Communication & Culture – York University and Toronto Metropolitan University Joint Program

- A four-year, honours Bachelor's degree, or equivalent, with a minimum GPA of B+.
- Writing sample.
- English language proficiency.

Master of Media Studies – Western University

- A four-year, honours Bachelor's degree, or equivalent, from an accredited university with a minimum overall average of 78% in the last two full-time years of the undergraduate program.
- Academic writing sample.
- English language proficiency.

Master of Communication – Carleton University

- A four-year, honours Bachelor's degree with a minimum B+ average in one's major subjects and a B- or higher average overall.
- Academic writing sample.
- English language proficiency.

Appendix B – Calendar Copy

Master of Social Media Communication in Online Creators

Program information

The Master of Social Media Communication in Online Creators equips learners with the professional knowledge and skills needed to succeed as online creators in the fast-growing global Creator and Influencer industries. It emphasizes a mix of cutting-edge research pertaining to the Creator Economy with industry-ready best practices, strategies, and tactics for harnessing social media platforms, business models, and algorithms to inform, advocate, influence, entertain, and create impact. This program will empower learners' digital creativity and business capacity to mobilize social media for impact and economic prosperity, all the while incorporating a view toward ethical practices that prioritize wellbeing, equity and sustainability. Students will expand and refine their storytelling, design, and advocacy skills and be immersed in hands-on business and marketing training that spans the full spectrum of creator needs from content management and creative entrepreneurship, deal making and negotiation, to AI and emerging technologies. Students will complete a two-term Capstone project that culminates in the development, planning, execution, management and measurement of a real-world online storytelling campaign for an issue, cause or organization they are passionate about. Students will leave the program with a portfolio of unique and cutting-edge prototypes, and an advanced professional capacity in the creator field.

Admission requirements

Applicants with an undergraduate degree in Communication, Business, Marketing, Art/Design or related fields and minimum overall academic standing of a B (GPA: 3.0 on a 4.3 scale or 73 to 76 per cent), with a minimum B average in the last 60 credits of a 120-credit undergraduate program are eligible to apply.

Prospective applicants will be asked to submit a 500-750 word statement discussing their relevant experience, preparation, and/or aspirations to be involved in the Creator field. Applicants will also be given the option to submit supporting materials that demonstrate engagement with the Creator Economy (e.g., current/previous professional, academic, or personal work samples).

Applicants without undergraduate coursework in the Social Sciences and Humanities, but whose amateur or professional work experience ties them to online creative production will also be given consideration; such applicants will be assessed on a case-by-case basis by the Online Creator Graduate Program Committee.

Non-traditional and international students with different qualifications, including professional work experience or a significant background in advocacy, communication, social impact, or success in the creator field will be considered for admission, upon submission of additional substantiation of these qualifications and in some cases an interview.

Part-time studies

The program is offered on a part-time basis, and students are expected to complete the coursework requirements on a 1 course per term basis, as per the Faculty of Social Science and Humanities' rules governing part-time graduate education.

Degree requirements

This is a 30-credit hour program (10 courses), including a two-part Capstone course designed to be completed across two semesters (3 credit hours each). The program consists of 9 core courses (27 credit hours). The remaining course (3 credit hours) will vary year to year from the list below.

Course listing

Core :

- MOCP 5001G Foundations in the Online Creator Economy and Influencer Industries (3 credits) MOCP 5002G Online Creativity for Advocacy and Impact (3 credits)
- MOCP 5003G Digital Storytelling, Viral Writing and Design (3 credits)
- MOCP 5004G Online Content Planning, Production and Management (3 credits)
- MOCP 5005G Capstone I: Concept Development and Strategy (3 credits)
- MOCP 5006G Economic and Entrepreneurial Strategies for Online Creators: Funding, Negotiation and Partnership (3 credits)
- MOCP 5007G Navigating Ethics, Policy, Law, and Regulation for Online Creators (3 credits)
- MOCP 5008G Transformational Technologies and Techniques for Content Creation (3 credits)
- MOCP 5009G Capstone II: Execution and Impact Analysis (3 credits)

Elective: One of the following

- MOCP 5010G Special Topics in the Creator Ecosystem (3 credits)
- MOCP 5011G Social Problems in Global Online Creation: Ethics, EDID and Intersectionality (3 credits)
- MOCP 5012G Global Perspectives in the Creator Economy (3 credits)

NEW COURSE TEMPLATE

For changes to existing courses see Course Change Template

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities

This new course is associated with:
 Minor Program Adjustment Major Program Modification New Program None

Will this course appear anywhere other than the course description section of the Calendar?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
--	---

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:	Course Number: MOCP 5001
Full Course Title: Foundations in the Online Creator Economy and Influencer Industries	
Short-Form Course Title (max. 30 characters): Foundations Online Creators	

Course Description

This course will provide students with a foundation in cutting edge research on the creator economy. Topics will include understanding the larger Creator Economy ecosystem, including changing industries, business models and entrepreneurship; governance, including laws, policies and regulations; the technologies and platforms of online creativity, including AI and algorithms; the changing conditions of work, labour, and wellness; and new and emerging topics and issues pertaining to transformations in the creator economy.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Research essays; Case studies; Literature reviews; Creator article reviews; Comparative theoretical frameworks for Online Creators; Debates; Research presentations; Student-led discussions; Quizzes and /or tests about creator research

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](http://teachingandlearning@ontariotechu.ca), or contact them at teachingandlearning@ontariotechu.ca.)

- Students will demonstrate an in-depth understanding of the global Creator Economy ecosystem, including legislative, policy, and governance frameworks.
- Students will gain the capacity to analyze various business models of digital platforms and understand their operational dynamics within the Creator Economy.
- Students will be able to critically examine the structure, volatility, and politics of algorithms used by digital platforms.

-Students will be able to describe, compare and analyze up-to-date monetization strategies for creators, understanding how to apply these effectively in their projects.

-Students will be able to assess the impact of digital media on traditional business and entrepreneurship models, recognizing the shifts and opportunities created by digital transformations.

-Students will gain the capacity to critically evaluate theories and methodologies specific to the Creator Economy, analyzing their relevance and applicability to both academic research and professional practices.

-Students will be able to communicate complex ideas about the Creator Economy clearly and effectively in a way that reflects the highest standards in online creator studies and/or within the professional creator field.

-Students will be able to critically reflect on the limitations of current research, methodologies and practices within the Creator Economy from a social, cultural, technological, and economic perspective.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study		Simulated Workplace Project	
Consulting project/workplace project		Applied Research	
Field Experiences			
Other Types of Experiences:			

We have consulted with all impacted areas: Yes NA

PrMOCP of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No Please explain:

The course content critically examines the Creator Economy, emphasizing the necessity to understand and address disparities in digital access and representation across different demographics. By exploring how legislation, policy, and business models affect diverse creator groups, the course highlights the structural challenges and opportunities within the creator economy that may perpetuate or mitigate inequities. Furthermore, discussions and case studies focus on the inclusivity of different voices, particularly those from marginalized and underrepresented communities, ensuring that students consider the decolonization of digital media spaces and the importance of diverse creator narratives. This approach not only broadens students' understanding but actively engages them in thinking about how to build a more equitable and inclusive creator economy.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

N/A

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities
--

This new course is associated with:
--

<input type="checkbox"/> Minor Program Adjustment <input type="checkbox"/> Major Program Modification <input checked="" type="checkbox"/> New Program <input type="checkbox"/> None

Will this course appear anywhere other than the course description section of the Calendar?
--

<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5002

Full Course Title: Online Creativity for Advocacy, Social Brokerage and Impact

Short-Form Course Title (max. 30 characters): Online Creativity for Impact

Course Description

This foundational course will explore how online creators engage in advocacy and social brokerage for impact. It will focus on how creators use digital tools and platforms to facilitate interaction and build online communities, partner with and advocate for various organizations and causes, including those connected to social justice, environmental sustainability, human rights, and democracy. The course will explore cutting-edge case studies of successful online advocacy and social brokerage practices with attention to a ethical considerations.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods

Research essays; Case studies; Literature reviews; Creator article reviews; Comparative theoretical frameworks for Online Creators; Research proposals; Creator market research; Research presentations; Student-led discussions; Debates;

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

- Students will be able to critically analyze and articulate the role of digital media and social platforms in driving societal change, encompassing historical, technological, economic, policy, and legal aspects.
- Students will be able to evaluate and determine the effectiveness of various theories and research methods applicable to digital advocacy and social impact creation.
- Students will be able to implement relevant theoretical frameworks and methodologies to design and execute digital advocacy campaigns that promote social justice, environmental sustainability, human rights, and democratic values, while being economically viable.
- Students will be able to independently conduct research and create digital content that addresses complex societal issues, ensuring informed decision-making and adherence to ethical standards.
- Students will be able to communicate effectively about the intricacies of digital advocacy using diverse media formats, producing professional content that meets industry standards and engages varied audiences.
- Students will be able to reflect on and discuss the limitations and challenges associated with using digital platforms for advocacy, advocating for the incorporation of diverse perspectives and innovative practices in content creation.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study <input checked="" type="checkbox"/>		Simulated Workplace Project	
Consulting project/workplace project		Applied Research	
Field Experiences			
Other Types of Experiences:			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

The course framework intentionally integrates diverse perspectives and content that highlight and address systemic inequalities within the Creator Economy and digital advocacy fields. This includes studying the impact of digital platforms on marginalized communities and understanding how these tools can both challenge and reinforce social disparities. The curriculum promotes critical discussions around decolonization by examining how digital media can be used to amplify voices traditionally underrepresented in media. Moreover, course materials, readings, and case studies are carefully selected to represent a broad range of cultures, identities, and viewpoints, ensuring that students not only learn about EDID principles but also apply these concepts in their digital content creation and advocacy efforts.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

N/A

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities
--

This new course is associated with:
--

<input type="checkbox"/> Minor Program Adjustment <input type="checkbox"/> Major Program Modification <input checked="" type="checkbox"/> New Program <input type="checkbox"/> None

Will this course appear anywhere other than the course description section of the Calendar?
--

<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5003

Full Course Title: Digital Storytelling, Viral Writing and Design
--

Short-Form Course Title (max. 30 characters): Designing Virality

Course Description

This course empowers students to hone their digital storytelling skills. It combines a focus on storytelling, content packaging, effective publicity and marketing as well as techniques for content scaling and growth-hacking.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Case studies, including ethical case studies; Research essays; Creator group projects or team-based collaborations; Methodology presentation; Creator market research; Creator portfolio; Creator scenario planning assignments; Critique of creator industry practice; Interactive skills development workshop; Methodology presentation; Multimedia presentation; Online presentation; Webinar or panel discussion; Simulations and role-playing game;

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

-Students will be able to demonstrate comprehensive knowledge of digital storytelling techniques, understanding how changes in technology, culture, and economics influence content creation across various platforms.

-Students will be able to critically apply communication theories and digital media design principles to create engaging and impactful content.

-Students will be able to effectively utilize digital tools and techniques for storytelling, writing, and design to develop content that captures audience attention and achieves significant online engagement.

-Students will be able to independently produce impactful content, using strategic planning and creative skills to adapt messages for diverse media platforms and audiences.

-Students will be able to proficiently communicate their content strategies and outcomes, showcasing their ability to blend textual, visual, and digital media elements effectively.

-Students will be able to evaluate the effectiveness of different storytelling and design approaches, recognizing the limitations and potential biases in digital content creation and its impact on diverse audiences.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study		Simulated Workplace Project	
Consulting project/workplace project		Applied Research	
Field Experiences			
Other Types of Experiences: In this course, students will apply and experiment with different viral writing methods through their assigned coursework.			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

The curriculum is consciously designed to include diverse perspectives by incorporating case studies, readings, and media from a wide range of cultural backgrounds and communities, particularly those that are underrepresented in mainstream media. Assignments and discussions are structured to critically address issues of bias, inequality, and representation in digital content. This approach not only enriches students' learning but also encourages them to produce digital media that is socially aware and culturally sensitive, fostering a more inclusive digital media landscape.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

--

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

N/A

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities

This new course is associated with:

Minor Program Adjustment Major Program Modification New Program None

Will this course appear anywhere other than the course description section of the Calendar?

Yes No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5004

Full Course Title: Capstone I: Concept Development and Strategy

Short-Form Course Title (max. 30 characters): Capstone I

Course Description

In the first part of this two-course capstone sequence, students will conceptualize a creator project in a format of their choosing. Examples could include: a podcast series, a YouTube channel, a social media advocacy project, a software application, a creator policy proposal, or a creator outreach and mobilization campaign. The objective is to lay a solid foundation for a comprehensive strategic plan for a creator project. This course integrates theory and practice, encouraging students to innovate and apply their skills in a real-world context. Students are welcome to gear their projects to their work with existing organizations, and those that they may be interested in or already actively involved with.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Capstone project; Case studies, including ethical case studies; Journals; Market research; Portfolio; Professional development plan; Student-led discussion; Webinar or panel discussion;

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

-Students will be able to integrate research insights from online creator studies to inform the development of a comprehensive digital media campaign, ensuring that their project reflects an in-depth understanding of the digital media landscape.

-Students will be able to apply relevant theories and methods to the conceptual development of their capstone projects, ensuring their strategies are grounded in proven practices and innovative approaches.

-Students will be able to effectively utilize strategic planning and audience analysis methodologies to develop their capstone projects, translating theoretical knowledge into practical, actionable campaign plans.

-Students will demonstrate autonomy by independently designing and strategizing a digital campaign, utilizing their research and practical skills to tackle real-world problems creatively and ethically.

-Students will be able to clearly articulate the objectives, strategies, and intended impacts of their capstone projects, showcasing their ability to communicate complex ideas effectively and professionally.

-Students will critically reflect on the challenges and limitations encountered during the development of their digital campaigns, assessing their learning and applying this reflexivity to enhance their professional practice.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study		Simulated Workplace Project	X
Consulting project/workplace project	X	Applied Research	X
Field Experiences			
Students will be applying theories, strategies, tactics and techniques they are learning in their coursework to an online storytelling campaign they are expected to launch and test in a real-world context. They are also invited to create this campaign for a real-world company or organization, should they so choose.			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

EDID principles are woven throughout the course content, ensuring that students not only reflect diverse perspectives in their project development but also consider how their campaigns can inclusively address and engage various communities. The course encourages students to choose topics and collaborate with organizations that amplify marginalized voices and tackle issues relevant to underrepresented groups. Additionally, the curriculum emphasizes the importance of creating content that challenges stereotypes and promotes social justice, ensuring that students are equipped to produce campaigns that contribute positively to a more equitable and inclusive digital media environment.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

N/A

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities
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This new course is associated with:
--

<input type="checkbox"/> Minor Program Adjustment <input type="checkbox"/> Major Program Modification <input checked="" type="checkbox"/> New Program <input type="checkbox"/> None

Will this course appear anywhere other than the course description section of the Calendar?
--

<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5005

Full Course Title: Online Content Planning, Production and Management
--

Short-Form Course Title (max. 30 characters): Online Content Lifecycle

Course Description

This nuts-and-bolts course provides a framework for the strategic development, production, and management of digital content. Students will learn to devise comprehensive content plans that align with specific goals and audience needs. The course covers the entire content creation process, from initial concept development and scheduling to production techniques and content optimization. Key topics include resource allocation, content calendaring, project management principles, content promotion, short and long-term performance measurement and community management. Emphasis is placed on managing diverse forms of content across various platforms to ensure consistency and effectiveness in digital communication strategies.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Case studies including ethical case studies; Simulations and role-playing games; Interactive skills development workshop; Methodology presentation; Scenario planning; Critique of creator industry practice

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

-Students will be able to apply comprehensive research insights to develop strategic content plans that are informed by an understanding of the digital media landscape, ensuring alignment with both historical and contemporary practices.

-Students will be able to critically evaluate and apply content creation and management theories and methodologies, ensuring these are effectively utilized to meet specific project goals and audience needs.

-Students will engage in simulated projects that utilize their theoretical and methodological knowledge to manage the entire content creation cycle, from ideation through publication and optimization.

-Students will practice managing simulated digital content projects, demonstrating skills in resource allocation, scheduling, and overseeing content consistency and quality across platforms.

-Students will proficiently communicate their content strategies and management outcomes, effectively using digital and written formats to report on project progress and performance metrics.

-Students will critically reflect on the effectiveness of various content strategies, assessing the limitations of current methods and technologies in achieving desired outcomes and engaging with diverse audiences.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study	X	Simulated Workplace Project	X
Consulting project/workplace project		Applied Research	
Field Experiences			
Other Types of Experiences: In this course, students will apply, simulate and experiment with different planning, production, management and measurement tools and methods through their assigned coursework.			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

The course material and resources are selected to ensure a representation of diverse voices and perspectives, especially highlighting content creators and media trends from historically marginalized groups. Simulated projects within the course encourage students to develop content strategies that are inclusive and culturally sensitive, addressing and reflecting global audiences. Additionally, the curriculum includes discussions on how digital platforms can both challenge and perpetuate social inequalities, preparing students to make conscientious decisions in their future media productions that advocate for equity and inclusion in the creator economy.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities

This new course is associated with:

Minor Program Adjustment Major Program Modification New Program None

Will this course appear anywhere other than the course description section of the Calendar?

Yes No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5006

Full Course Title: Creator Management and Entrepreneurship

Short-Form Course Title (max. 30 characters): Funding and Deal Making

Course Description

This course provides students with the knowledge and skillsets relevant for management and entrepreneurship in the creator economy. It focuses both on the managerial and entrepreneurial strategies of creators themselves and those in intermediary roles that facilitate their enterprises. The course emphasizes transparent, fair and lucrative partnership development. It provides an overview of various potential funding sources and collaboration opportunities for creators. Students will gain insights into managing relationships with influencers, brands, agencies, NGOs, and nonprofits. The course offers entrepreneurial tools to assess the value of potential collaborations and funding avenues open to creators, including how to apply for grant funding from various sources where applicable. Special attention is given to demystifying the opacity surrounding fair compensation, equipping students with the knowledge to negotiate equitable and mutually beneficial deals.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Case studies, including ethical case studies; Simulations and role-playing games; Critique of creator industry practice; Debating: Interactive skills development workshop; Professional development plan

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

- Students will be able to identify and analyze various funding sources and entrepreneurial strategies within the online creator economy, understanding their implications on sustainable business practices.
- Students will critically evaluate economic theories and business methodologies applicable to the creator economy, learning to apply these insights in negotiating and securing partnerships and funding.
- Students will utilize learned theories and methodologies to simulate negotiation processes and partnership strategies, effectively planning and executing collaboration and funding proposals.
- Students will demonstrate the ability to independently navigate the financial aspects of the creator economy, including preparing strategies for grant applications and partnership developments, reflecting a high level of professional autonomy and strategic thinking.
- Students will effectively communicate their economic and entrepreneurial strategies, clearly articulating the rationale and expected outcomes of their funding and partnership decisions to diverse stakeholders.
- Students will reflect on and critically assess the economic challenges and ethical considerations in deal-making within the creator economy, recognizing the limitations and potential impacts of their entrepreneurial strategies on broader societal contexts.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study		Simulated Workplace Project	
Consulting project/workplace project		Applied Research	
Field Experiences			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

The curriculum is designed to critically address how economic disparities and systemic barriers affect creators from diverse backgrounds. Special focus is given to strategies that can enhance equitable access to funding and fair compensation. The course encourages students to explore partnerships with organizations that prioritize social justice and inclusivity, promoting a decolonization approach by acknowledging and actively working against the historical and structural inequities present in the creator economy. By including case studies and examples from a variety of cultures and contexts, the course aims to prepare students to engage respectfully and effectively with diverse partners and audiences, ensuring their entrepreneurial efforts contribute positively to a more inclusive and equitable media landscape.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

N/A

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities
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This new course is associated with:
--

<input type="checkbox"/> Minor Program Adjustment <input type="checkbox"/> Major Program Modification <input checked="" type="checkbox"/> New Program <input type="checkbox"/> None

Will this course appear anywhere other than the course description section of the Calendar?
--

<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5007

Full Course Title: Navigating Ethics, Policy, Law, and Regulation for Online Creators
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Short-Form Course Title (max. 30 characters): Creator Ethics, Policy, Law
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Course Description

This course explores the multifaceted ethical, policy, legal, and regulatory environment online creators navigate at local, national and global levels. It addresses key considerations in digital content production, including copyright, privacy, freedom of speech, algorithmic bias, and the fragmented, macro-governance exerted by both nation-states and corporations owning these platforms. Students will explore how privatized forms of platform governance, such as user agreements, community guidelines, and content moderation protocols, shape the creation and distribution of digital content. The course emphasizes responsible decision-making and compliance with legal and ethical standards and examines the balance between creative freedom and social responsibility. It also explores the often uneven implications of corporate and governmental regulations on digital creativity, preparing students to manage these issues as informed, conscientious creators in a regulated, complex digital landscape.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Policy analysis; Case studies including ethical case studies; Research essays; Debating; Online presentation; Scenario planning assignments; Research presentation; Multimedia presentation; Simulations and role-playing games

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

- Students will acquire a deep understanding of the ethical, policy, legal, and regulatory frameworks that impact online content creation at various levels, from local to global.
- Students will critically evaluate and apply legal and ethical theories and frameworks to real-world scenarios faced by online creators, understanding how these frameworks influence digital content production.
- Students will effectively use their knowledge of policies, laws, and regulations to navigate the complex digital environment, ensuring compliance while maintaining creative freedom.
- Students will develop the ability to make informed and responsible decisions regarding the ethical and legal aspects of digital content creation, demonstrating professional autonomy and ethical acuity.
- Students will communicate complex legal and ethical issues clearly and effectively, articulating the balance between policy constraints and creative expression to various stakeholders.
- Students will critically assess the challenges and limitations inherent in navigating the regulatory and ethical landscapes of digital content, understanding the dynamic nature of laws and policies affecting the creator economy.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study	X	Simulated Workplace Project	X
Consulting project/workplace project		Applied Research	
Field Experiences			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

The course is structured to address how laws, policies, and regulations can differentially impact creators based on their backgrounds and locations. This includes a focus on how marginalized groups may be uniquely affected by digital governance and platform policies. By incorporating diverse case studies and encouraging critical debate, the course challenges students to consider and address systemic biases within the creator economy. Additionally, the curriculum promotes an understanding of how digital platforms can both enable and constrain equitable access to digital spaces, encouraging students to think critically about ways to advocate for more inclusive and decolonized media practices.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

N/A

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities

This new course is associated with:

Minor Program Adjustment Major Program Modification New Program None

Will this course appear anywhere other than the course description section of the Calendar?

Yes No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5008

Full Course Title: Transformational Technologies and Techniques for Content Creation

Short-Form Course Title (max. 30 characters): Transformational Tech

Course Description

This course offers an in-depth look at the evolving role of AI and emerging technologies in content creation. It surveys the latest advancements in the creator space, including generative AI, augmented reality (AR), virtual reality (VR), and the metaverse, focusing on practical applications such as prompt engineering for creative writing and image creation, as well as virtual world-building. The course also addresses the ethical implications of the use of these tools and technologies in the Creator Economy. Students will explore how these technologies are reshaping content generation and the broader landscape of the creative industries, equipping them with both the skills and critical awareness necessary to navigate this rapidly transforming field.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Case studies, including ethical case studies; Simulations and role-playing games Journals; Market research; Portfolio; Scenario planning; Critique of creator industry practice; Professional development plan;

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

-Students will be able to identify and comprehend the latest advancements in AI and emerging technologies such as AR, VR, and the metaverse, and their impact on the creator economy.

-Students will critically evaluate the methodologies involved in applying these transformational technologies in content creation, assessing their effectiveness and suitability for different types of content.

-Students will apply their understanding of emerging technologies to practical scenarios, utilizing tools like generative AI for creative writing and image creation.

-Students will demonstrate autonomy in selecting and using the appropriate technological tools to effectively create and manage innovative digital content projects.

-Students will communicate the processes and outcomes of their content creation projects effectively, showcasing their ability to integrate transformational tools into practical applications.

-Students will assess the ethical implications and potential biases introduced by AI and other emerging technologies in content creation, reflecting on how these technologies shape and are shaped by cultural and societal norms.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study	X	Simulated Workplace Project	X
Consulting project/workplace project		Applied Research	
Field Experiences			
Students will experiment with new transformational technologies and techniques through their coursework.			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

The curriculum actively incorporates EDID principles by critically examining how emerging technologies and innovations such as AI, AR, VR, and the metaverse can both challenge and perpetuate existing disparities within the creator economy. The course includes diverse case studies and examples to ensure that students appreciate the varying impacts of these technologies across different communities and cultural contexts. Ethical considerations are a cornerstone of the course content, encouraging students to use these technologies in ways that promote inclusivity and address systemic biases. By fostering an understanding of the potential for these tools to democratize content creation while also being mindful of their limitations and risks, the course aims to prepare students to make informed, responsible decisions in their professional practices.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities
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This new course is associated with:
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<input type="checkbox"/> Minor Program Adjustment <input type="checkbox"/> Major Program Modification <input checked="" type="checkbox"/> New Program <input type="checkbox"/> None

Will this course appear anywhere other than the course description section of the Calendar?
--

<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5009

Full Course Title: Special Topics in the Creator Ecosystem

Short-Form Course Title (max. 30 characters): Special Topics

Course Description

This is a dynamic and evolving course designed to keep pace with the rapidly changing landscape of the online creator world. Each year, the course focuses on current trends, emerging issues, and the latest innovations in digital content creation. Topics are selected based on their relevance and impact within the creator ecosystem, ensuring that students are always at the forefront of the industry. This course provides students with the opportunity to delve deeply into contemporary subjects, from exploring new social media platforms and technological advancements to shifting audience behaviors and regulatory changes. Through this course, students will gain timely insights and skills, enabling them to stay ahead in the ever-evolving creator field.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Case studies, including ethical case studies; Journals; Market research; Scenario planning assignments; Simulations and role-playing games; Critique of creator industry practice; Debating; Multimedia presentation; Policy analysis; Research essay; Research presentation; Research proposal; Quizzes and / or tests about creator research

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

- Students will be able to identify and understand the most current trends and emerging issues within the online creator world, ensuring their knowledge remains at the cutting edge of the industry.
- Students will critically analyze and evaluate the theoretical underpinnings and methodologies applicable to the latest innovations and changes in digital content creation.
- Students will apply up-to-date theories and methods to assess and engage with new technologies, platforms, and audience behaviors, demonstrating adaptability and foresight in content creation.
- Students will independently explore and address emerging topics within the creator ecosystem, showcasing their ability to lead in innovative project developments and strategic decision-making.
- Students will effectively communicate their findings and insights on special topics, demonstrating their ability to inform and influence peers and stakeholders within the creator economy.
- Students will critically reflect on the transient nature of digital trends and the challenges of staying current, understanding the limitations and continuously evolving aspects of knowledge within the creator economy.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study	X	Simulated Workplace Project	X
Consulting project/workplace project		Applied Research	
Field Experiences			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

This course prioritizes inclusivity by actively incorporating diverse perspectives and case studies that highlight the experiences and challenges of creators from underrepresented groups. By exploring the impact of new technologies and platforms on different communities, the course addresses issues of access and equity within the creator economy. Discussions and materials are selected to promote a broader understanding of how digital innovations can both bridge and reinforce cultural and equity divides, encouraging students to consider decolonial approaches in their content creation.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

N/A

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities
--

This new course is associated with:
--

<input type="checkbox"/> Minor Program Adjustment <input type="checkbox"/> Major Program Modification <input checked="" type="checkbox"/> New Program <input type="checkbox"/> None

Will this course appear anywhere other than the course description section of the Calendar?
--

<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5010

Full Course Title: Capstone II: Execution and Impact Analysis
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Short-Form Course Title (max. 30 characters): Capstone II
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Course Description

<p>Capstone II brings the strategic creator plan conceptualized in Capstone I to life. Students will engage in pre-production planning, content production, the public launch of their projects, and the measurement and assessment of their impact .</p>	Students
--	----------

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	OCESS 1001, OCESS 1002, OCESS 1003, OCESS 1004
Prerequisites for Banner	OCESS 1001, OCESS 1002, OCESS 1003, OCESS 1004
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course:	<input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)		HYB (In Class and Online Delivery)	
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous) X		WEB (Fully Online – Asynchronous)	
Not Applicable			

Teaching and assessment methods:

Capstone project; Case studies, including ethical case studies; Journals; Market research; Portfolio; Professional development plan; Student-led discussion; Webinar or panel discussion;

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

- Students will utilize their deepened knowledge of digital media trends and audience behaviors to implement and manage their campaigns effectively, ensuring alignment with contemporary digital practices.
-Students will apply advanced production techniques and methodologies learned throughout the program to execute high-quality digital content that adheres to professional standards.

-Students will integrate theoretical insights and practical skills in the production and launch of their digital campaigns, demonstrating proficiency in applying these concepts to real-world scenarios.
 -Students will demonstrate professional autonomy and decision-making during the production and post-production stages, showcasing their capacity to manage complex projects under real-world constraints.
 -Students will communicate the results and effectiveness of their campaigns through comprehensive analysis and reports, demonstrating their ability to convey complex data and insights in a clear and impactful manner.
 -Students will critically assess the impact and limitations of their campaigns, using analytical tools to measure success and identify areas for future improvement, thus fostering a continuous learning and development cycle.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study		Simulated Workplace Project	X
Consulting project/workplace project	X	Applied Research	X
Field Experiences			
Students will be applying theories, strategies, tactics and techniques they are learning in their coursework to an online storytelling campaign they are expected to launch and test in a real-world context. They are also invited to create this campaign for a real-world company or organization, should they so choose.			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No Please explain:

EDID principles are woven throughout the course content, ensuring that students not only reflect diverse perspectives in their project development but also consider how their campaigns can inclusively address and engage various communities. The course encourages students to choose topics and collaborate with organizations that amplify marginalized voices and tackle issues relevant to underrepresented groups. Additionally, the curriculum emphasizes the importance of creating content that challenges stereotypes and promotes social justice, ensuring that students are equipped to produce campaigns that contribute positively to a more equitable and inclusive digital media environment.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

N/A

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities
--

This new course is associated with:
--

<input type="checkbox"/> Minor Program Adjustment <input type="checkbox"/> Major Program Modification <input checked="" type="checkbox"/> New Program <input type="checkbox"/> None

Will this course appear anywhere other than the course description section of the Calendar?
--

<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5011

Full Course Title: Social Problems in Global Online Creation: Ethics, EDID and Intersectionality

Short-Form Course Title (max. 30 characters): Social Problems in Global Creation

Course Description

This course explores ethical considerations and social challenges within the global online creation landscape, focusing on Equity, Diversity, Inclusion, and Decolonization (EDID) and intersectionality. It delves into how social problems are represented and addressed in digital content, examining the roles and responsibilities of online creators in promoting social justice and cultural sensitivity. The course encourages critical analysis of online content through the lenses of EDID principles and intersectional theory, identifying biases and systemic inequalities perpetuated by and on digital platforms. Students will engage with case studies and contemporary issues, developing strategies for creating content that is not only inclusive and equitable but also reflective of diverse voices and experiences.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Case studies including ethical case studies; Group projects or team-based collaborations; Journals; Literature reviews; Policy analysis; Portfolio; Critique of creator industry practice; Debating; Research essays; Research presentation; Professional development plan; Simulations and role playing games

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

- Students will gain a comprehensive understanding of the ethical issues and social challenges within the global online creation landscape, focusing on how these aspects are influenced by and influence digital content.
- Students will critically evaluate and apply intersectional theory and EDID principles to analyze digital content, assessing the portrayal and impact of social issues within diverse communities.
- Students will use their understanding of EDID and intersectionality to create digital content that effectively addresses and represents social problems, ensuring their work promotes social justice and cultural sensitivity.
- Students will independently develop strategies for inclusive and equitable content creation, demonstrating their ability to navigate and address complex social issues within their professional practice.
- Students will effectively communicate their analyses and strategies for dealing with social issues in digital content, showcasing their ability to engage diverse audiences and influence the broader creator economy with their insights.
- Students will critically reflect on the challenges and limitations of addressing social problems through online platforms, recognizing the ongoing need for adaptability and continued learning in their approach to content creation.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study	X	Simulated Workplace Project	X
Consulting project/workplace project		Applied Research	
Field Experiences			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

When creating the "Social Problems in Global Online Creation: Ethics, EDID, and Intersectionality" course, the principles of EDID were foundational. The course is specifically designed to explore these themes as they manifest within the global online creator ecosystem. Curriculum materials, readings, and case studies are deliberately chosen to reflect a broad spectrum of perspectives, particularly those from marginalized and underrepresented groups. By focusing on how social issues are represented in digital content, the course provides a critical framework for understanding and addressing systemic inequalities. Additionally, it incorporates intersectional approaches to ensure a comprehensive analysis of how multiple identities and social structures interact within digital media. This setup not only enriches the learning experience but also empowers students to create more inclusive and culturally sensitive content that contributes to a more equitable digital landscape.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

N/A

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

NEW COURSE TEMPLATE

For changes to existing courses see *Course Change Template*

New courses must be entered into Curriculog prior to Faculty Council. Please use this template to provide the information to your Curriculog contact.

Faculty: Faculty of Social Science and Humanities

This new course is associated with:

Minor Program Adjustment Major Program Modification New Program None

Will this course appear anywhere other than the course description section of the Calendar?

Yes No

If you answered yes to the above, please complete:

A new core course for an existing program, specialization or minor: Minor Program Adjustment

A new elective course for an existing program, specialization or minor, listed in the program map: Course Placement

A new course (core or elective) related to a Major Program Modification: Major Program Modification

A new course (core or elective) related to a New Program: New Program proposal

Programs impacted: [Please list all impacted programs including any applicable fields or specializations.]

N/A

Calendar start date: (When the course should first appear in the Academic Calendar 2020-2021)

2026-2027

Registration start date: (The first time the course will be open for registration e.g. Fall 2020)

Fall 2026

Additional supporting information (optional; please indicate if you are attaching any additional documentation)

N/A

Subject Code:

Course Number:

MOCP 5012

Full Course Title: Global Perspectives in the Creator Economy

Short-Form Course Title (max. 30 characters): Global Perspectives

Course Description

This innovative course offers a dynamic examination of the creator economy through a global lens. Partnering with a different international university each year, this course alternates weekly between lectures provided by the partner institution and our home faculty, highlighting the diversity and context-specific strategies of digital content creation worldwide. Students will explore variations in content monetization, audience engagement, and regulatory environments across different cultures. This comparative approach enhances understanding of global digital trends and prepares students for the challenges of an interconnected digital content landscape.

Credit Hours: 3	
Contact Hours – please indicate total number of hours for each component	
Lecture: 3	Lab: N/A
Tutorial: N/A	Other: N/A
Cross-listings	
Prerequisites for Calendar	N/A
Prerequisites for Banner	N/A
Co-requisites	N/A
Prerequisites with concurrency (pre or co-requisite)	N/A
Credit restrictions	N/A <input type="checkbox"/> Equivalency*
Recommended Prerequisites	N/A
Course Restrictions	N/A
Course Type	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Elective <input type="checkbox"/> Core or Elective
Is the course: <input type="checkbox"/> Undergraduate <input checked="" type="checkbox"/> Graduate <input type="checkbox"/> Professional (e.g. some Education courses)	
Grading scheme	<input checked="" type="checkbox"/> N (normal alpha grade) <input type="checkbox"/> P (pass/fail)

***Equivalency:** Two courses are similar enough in content that they are considered equivalent so students can register in either course but they will only receive credit for one course in their program.

Course instructional method:

CLS (In Class Delivery)	X	HYB (In Class and Online Delivery)	X
IND (Individual Studies)		OFF (Off Site)	
WB1 (Virtual Meet Time – Synchronous)	X	WEB (Fully Online – Asynchronous)	X
Not Applicable			

Teaching and assessment methods:

Comparative theoretical frameworks for online creators; Case studies, including ethical case studies; Literature reviews; Group projects or team-based collaborations; Scenario planning assignments; Research essays; Multimedia presentation; Online presentation; Policy analysis; Debating; Research presentations; Portfolio

Learning outcomes: (for assistance developing course learning outcomes, please refer to the Teaching and Learning [website](#), or contact them at teachingandlearning@ontariotechu.ca.)

-Students will develop a nuanced understanding of the global creator economy, recognizing diverse digital content creation practices and monetization strategies used around the world.

-Students will critically analyze and compare different theoretical frameworks and methodologies used in various international contexts to study the creator economy.

-Students will apply comparative analysis techniques to assess variations in audience engagement and regulatory environments across different cultural and national landscapes.

-Students will demonstrate the ability to adapt and apply global digital content strategies effectively, showcasing flexibility and innovative thinking in an interconnected market.

-Students will effectively communicate their insights on global trends and differences in the creator economy, enhancing their ability to engage with an international audience.

-Students will critically reflect on the complexities and challenges of researching and understanding the global digital landscape, acknowledging the limits of their knowledge and the importance of continuous learning.

Does this course contain any experiential learning components? Yes No

If yes:

Case Study	X	Simulated Workplace Project	
Consulting project/workplace project		Applied Research	
Field Experiences	Y		
Students will be given a unique 'virtual field experience' and dynamic case study through collaboration with the international university partner for the term.			

We have consulted with all impacted areas: Yes NA

Process of consultation, if applicable:

N/A

Have you considered the principles of Equity, Diversity, Inclusion, or Decolonization included when creating this new course? Yes No **Please explain:**

When developing the "Global Perspectives in the Creator Economy" course, careful consideration was given to EDID principles.. This course explicitly incorporates a global lens to explore the creator economy, ensuring that the curriculum features diverse perspectives from various cultural, economic, and regulatory environments. By partnering with different international universities each year, the course exposes students to a wide range of content creation practices and strategies that are culturally specific and contextually relevant. This approach not only broadens students' understanding of the global digital landscape but also fosters an inclusive academic environment that values and integrates diverse viewpoints. Additionally, the course encourages critical thinking about the implications of digital media practices on marginalized communities worldwide.

Does this course contain any Indigenous content? Yes No Unsure

For more information on how Indigenous content is defined at Ontario Tech University and how to consult with the Indigenous Education Advisory Circle (IEAC), please refer to the [Protocol for Consultation with the Indigenous Education Advisory Circle](#).

Has the IEAC been contacted? Yes No

If yes, when?

What was the advice you received from the IEAC, and how has it been included in your proposal?

Did the IEAC ask you to return the proposal to them for review? Yes No

If yes, have they completed their review? Yes No N/A

Financial Implications

Pre-Faculty Council Approval Dates (e.g. Curriculum Committee, Program Committee):

Appendix D: Detailed Listing of Faculty Committed to the Program

Table 1 Faculty members by home unit and rank

Name and Faculty Status/Rank (Tenure/tenure-track, teaching-focused, continuing sessional, special appointment, emeritus, etc.)	Terminal Degree	Home Faculty/ Unit	Areas of Expertise	Role in New Program (Note if faculty will be teaching and/or supervising in the program; indicate primary supervisor by asterisks)	Total Graduate Teaching (including New Program) (Note in bold type if faculty is a core course developer for the program)
1. Genosko, Gary Professor (tenured)	PhD	FSSH/CDMS	communication modelling; administrative surveillance; critical semiotics; technoculture; museum exhibition design	Teaching core and elective courses	Up to two graduate courses per year
2. King, Emilia Assistant Professor (tenure track)	PhD	FSSH/CDMS	entrepreneurship in creative industries; digital economy; political economy of communications; platforms for creators; business of streaming; independent media production; creative labour and diversity; legal,	Teaching core and elective courses	Up to two graduate courses per year Core Course Developer

			policy and regulatory factors shaping online creators in local, national, and global markets; design-thinking for storytelling; content development, management, and promotion strategies		
3. Kish, Zenia Assistant Professor (tenure track)	PhD	FSSH/CDMS	Social media politics; digital life and identity; misinformation and propaganda; platform studies; critical data studies; political economy of digital media; food and media	Teaching core and elective courses	Up to two graduate courses per year
4. Lauricella, Sharon Professor (tenured)	PhD	FSSH/CDMS	Ethical use of generative AI; social media promotion; digital identity	Teaching core and elective courses	Up to two graduate courses per year
5. Mirrlees, Tanner Associate Professor (tenured)	PhD	FSSH/CDMS	creative industries economics; creative industries law, policy and regulation; work and labour in the creative industries; social media platforms and	Teaching core and elective courses	Up to two graduate courses per year

			creator cultures; online creators and political advocacy / activism		
6. Pedersen, Isabel Professor (tenured)	PhD	FSSH/CDMS	emerging technologies; digital and AI assistants for platforms; AI ethics and AI literacy; child creators/ influencers; digital arts and media creation	Teaching core and elective courses	Up to two graduate courses per year
7. Slane, Andrea Professor (tenured)	PhD, JD	FSSH/LS	legal, policy and regulatory factors shaping the work of online creators in local, national, and global markets; intellectual property; privacy and data protection; emerging AI governance models; consumer protection vis a vis digital products and practices; liability for online harms	Teaching core and elective courses	Up to two graduate courses per year

Table 2 Graduate thesis supervisory records/experience by faculty member

Name	Completed (last 5 years)			Current		
	Master's	Ph.D.	PDF	Master's	Ph.D.	PDF
Emilia King	3					
Zenia Kish		1			1	
Sharon Lauricella				3	1	1
Tanner Mirrlees	3			1		
Isabel Pedersen			5			1
Andrea Slane	5			1		

Table 3 Publications and creative output records at Ontario Tech by year and outlet (current and last 5 years)

Year	Faculty Members	Articles	Books	Book Chapters	Reports	Conference Presentations	Creative Outputs ***
2024	6	2+ 7	+1	1+4	0	8+3	8
2023	6	5+2	2	3	0	23	46
2022	6	6	0	8	1	13	43
2021	6	10	1	7	4	21	7
2020	6	3	1	9	2	9+3**	6
2019	9	6	2	9	3	13	

** (deferred/canceled due to Covid)

+forthcoming

*** Creative outputs include: commercials, digital collections, documentaries, episodes, museum exhibits, podcasts, poster creation, video creation, websites

Table 4 Publication records, regardless of affiliation, by year and outlet (current and last 5 years)

Year	Faculty Members	Articles	Books	Book Chapters	Reports	Conference Presentations	Creative Outputs ***
2023	1	0	0	1	0	3	
2022	1	2	0	2	0	1	
2021	1	0	0	0	0	0	35
2020	2	1	0	0	0	1+3**	51
2019	1	0	0	1	0	4	15

** (deferred/canceled due to Covid)

*** Creative outputs include: commercials, digital collections, documentaries, episodes, museum exhibits, podcasts, poster creation, video creation, websites

Table 5 Research funding at Ontario Tech by source and year (year of initial award)

Year	Faculty Members	Canadian Granting Councils	Canadian Government	International Government	Others
2024	2	\$158,570			
2023	1	\$49,476			
2022	3	\$25,000			\$67,076
2021	1	\$99,393			
2020	2		\$50,000.00	\$20,000	
2019	3	\$141,802	\$1,817.04		

Table 6 Research funding, regardless of affiliation, by source and year

Year	Faculty Members	Canadian Granting Councils	Canadian Government	International Government	Others
2020	1	\$47,625			

Appendix E: Faculty Biographical Information

Dr. Gary Genosko is a Full Professor and held a Canada Research Chair in Technoculture Studies from 2002 to 2012. He has received funding from the Canadian Federation for the Humanities and Social Sciences, Social Sciences and Humanities Research Council (SSHRC), and Canada Foundation for Innovation. He has held Visiting Professor positions at the University of New South Wales, the University of Sydney and the University of Toronto. He has extensive experience in research administration on SSHRC committees and served as President of the Toronto Semiotic Circle. His global research footprint was established by bringing the writings of Félix Guattari into the conversation about contemporary Continental philosophy and media theory. The landmark book in this regard was *The Guattari Reader* (1996). His first book, *Baudrillard and Signs* (1994) established his position as a critical semiotic theorist, and his 2016 book, *Critical Semiotics: Theory, from Information to Affect*, asks the question whether semiotics can make an affective turn. His book *McLuhan and Baudrillard: The Masters of Implosion* (1999) situated the two thinkers in the then-burgeoning cyberculture. Recently, two volumes—*When Technocultures Collide* (2013) and *Remodelling Communication* (2012)—are forged in the crucible of communication and cultural studies. He possesses the extensive editorial experience and collaborated with Jay Hetrick on *Machinic Eros: Félix Guattari's Writings on Japan* (2015) and with Nick Thoburn and Franco Bifo Berardi on *After the Future* (2011). Together with Scott Thompson, he published a groundbreaking study of governmental administrative surveillance in Ontario, *Punched Drunk: Alcohol, Surveillance and the LCBO 1927-75* (2009). Current projects focus on the intersection of race and whistleblowing, the philosophical quandaries in Guattari's final book, *Chaosmosis*, and the Canadian painter Harley Parker.

Dr. Emilia King is an award-winning creator, researcher, and institution builder with a focus on challenging the status quo in Canada's media system. She has a unique profile that combines professional creative practice with cutting-edge research on critical digital entrepreneurship, independent production, and media policy. Emilia is the Director of Ontario Tech's *Creators4Change Studio*, and the cofounder of end-to-end production company, *Pink Moon Studio*. Through Pink Moon, Emilia produces premium branded and commercial social media video content for Fortune 500 companies, as well as original storytelling. Her hit podcast "Catch Him if You Can" was the #1 show in Canada on Apple Podcasts at its height and was Apple's pick for Best New Shows in the year it debuted. Prior to joining Ontario Tech, Emilia led TMU's media innovation incubator, the Transmedia Zone, where she mentored storytellers across mediums, including influencers, streamers, gamers, and filmmakers. She is the current president of the Independent Production Fund, which supports online short-form series, and is the past president of Web Series Canada, the organizer of the top web festival in Canada.

Dr. Zenia Kish is a scholar committed to publicly engaged teaching and research that bridges the humanities and social sciences. Her work explores unconventional forms of media across global contexts, including the mediation of philanthropy and agriculture, and makes connections between digital media studies, strategic communication, critical finance studies, American studies, food and agriculture, and development. She co-edited *Food Instagram: Identity, Influence and Negotiation* (University of Illinois Press 2022, with Emily Contois) which offers innovative frameworks and case studies at the intersection of social media, influencers, and global food cultures, and was awarded the 2023 Best Edited Volume Prize from the Association for the Study of Food and Society. She is Associate Editor at the *Journal of Cultural Economy*, which publishes relevant interdisciplinary research for the Online Creators MA in such areas as the political economy of the culture industries, platform economies, and the politics of digital life. In her role as Associate Director of the Oklahoma Center for the Humanities at the University of Tulsa (2022-2023), she organized and curated numerous public humanities events that brought together musicians, film directors, scholars, artists, and activists to explore such issues as AI and creativity, Indigenous sovereignty, and digital media and democracy. Dr. Kish incorporates creative digital production assignments into her courses in Communication and Digital Media Studies from video essays and podcasts to multimedia PR campaigns and interactive websites.

Dr. Sharon Lauricella is an award-winning university professor. She is a two-time recipient of the Ontario Tech University Teaching Award and a two-time recipient of the Faculty of Social Science and Humanities Teaching Award. She has been nominated for provincial and national teaching recognition, including a nomination for the 3M National Teaching Fellowship and the Ontario OCUFA Teaching Award. She instructs courses including Non-Violent Communication, Public Speaking, and Communication Ethics. Sharon holds a doctoral degree from Cambridge University in England. Her undergraduate work was completed in Boston, Massachusetts, and Edinburgh, Scotland. She also has a certificate in Higher Education Teaching from Harvard University. Sharon has climbed mountaintops all over the world, and has practised yoga for more than 20 years, having studied all over North America with the world's leading instructors. Dr. Lauricella has published widely on issues pertaining to the scholarship of teaching and learning (SoTL) including the student experience with technology in higher education. She is also actively engaged in studies addressing digital identities and focuses on how women and cultures construct and maintain their online digital identities. Dr. Lauricella holds a SSHRC grant investigating undergraduate student mental health as represented in print news and social media.

Dr. Isabel Pedersen is Professor of Communication Studies. She is the founding director of the Digital Life Institute, an international research network of multidisciplinary scholars studying the social implications of emergent digital technologies (digitallife.org). She studies the cultural, ethical, and political challenges posed by technological change. She is co-author of *Augmentation Technologies and Artificial Intelligence in Technical Communication: Designing Ethical Futures* (Routledge, 2023) and *Writing Futures: Collaborative, Algorithmic, Autonomous* (2021, Springer). She is co-editor of *Embodied Computing: Wearables, Implantables, Embeddables, Ingestibles* (2020, MIT Press). She has directed Decimal Lab at Ontario Tech University since 2013. Decimal Lab is a digital culture and media lab, producing critical media arts projects and technocultural artifacts that have been exhibited internationally. She appeared as an expert for "Life After Digital," a TVO documentary by Marc Le Guerre (2014). She has been asked to speak on the topic of emerging embodied technologies at festivals, including the *Subtle Technologies Festival* (Toronto) and *World Science Festival* (New York). In the last five years, she has been interviewed by Global News, The Agenda with Steve Paikin, CBC News, and The Feedback Loop Podcast, produced by the Singularity Group on the implications of future technologies.

Dr. Andrea Slane is a Professor in the Legal Studies program. Her research focuses on privacy, data protection, and the variety of legal regimes that protect people from both individual and commercial wrongdoing online and over digital devices. She has a substantial body of work on the appropriate means to regulate the flow of personal information whether between individuals; individuals and businesses; businesses and government; business to business; or to the public. She has also conducted sociological research on the views of professionals who work with victims of online child sexual exploitation and is currently engaged in a project examining older people's views toward new social support technologies such as digital assistants and social robots. Prior to joining Ontario Tech, she was Executive Director of the Centre for Innovation Law and Policy at the University of Toronto, Faculty of Law. She received her Juris Doctor degree, with honors, from the University of Toronto in 2003, and was called to the Ontario bar in 2004. Dr. Slane practiced trademark, copyright, privacy and technology law at a large downtown law firm in Toronto before returning to academia in 2006.

Dr. Tanner Mirrlees is an Associate Professor in the Communication and Digital Media Studies program in the Faculty of Social Science and Humanities at Ontario Tech University. Mirrlees is a past president of the Canadian Communication Association (CCA) (2020-2022), a past organizer of its annual conference for the Congress of the Federation for the Humanities and Social Sciences (2018-2020), and now serves on the Board of Directors for the *Canadian Journal of Communication and Democratic Communiqué*. Mirrlees is the author of *Work in the Digital Media and Entertainment Industries: A Critical Introduction* (Routledge, 2024), *Global Entertainment Media: Between Cultural Imperialism and Cultural Globalization* (Routledge, 2013), *Hearts and Mines: The US Empire's Cultural Industry* (UBC Press, 2016), and co-author of *EdTech Inc.: Selling, Automating and Globalizing Higher Education in the Digital Age* (Routledge, 2019). Mirrlees is also the co-editor of *Media Imperialism: Continuity and Change* (Rowman & Littlefield, 2019), *Media, Technology, and the Culture of Militarism* (Democratic Communiqué, 2014),

and *The Television Reader* (Oxford University Press, 2012). Mirrlees has appeared in documentaries such as *Theaters of War* (Media Education Foundation), *Myths on Screen: Hollywood's Role in War and Propaganda* (CBC IDEAS), and *Man Up! The Masculinity Crisis* (CBC IDEAS), co-created podcasts including *Tech-Bros and Techno-Utopias: A Darts and Letters Mini-Series* and produced numerous educational YouTube videos. In 2023, Mirrlees co-organized *Creators4Change*, an International Communication Association (ICA) pre-conference that explored how online creators harness platforms to catalyze social change.

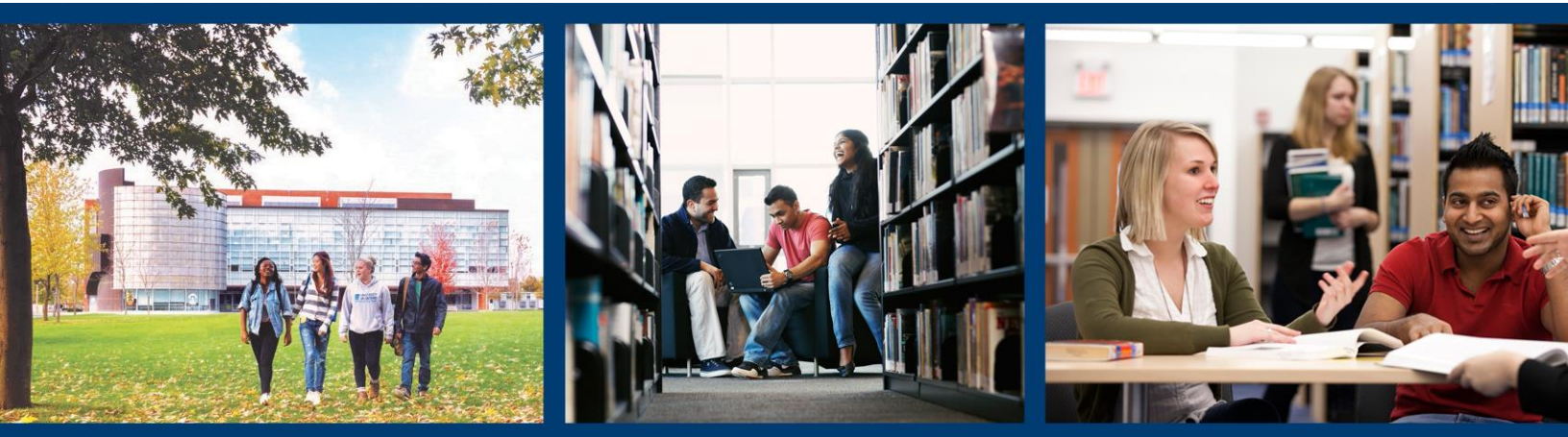
New Program Assessment: Master of Social Media Communication in Online Creators

Library Statement of Support Provided to Ontario Tech University

Prepared by:

Chelsie Lalonde, Faculty of Social Science and Humanities Liaison Librarian

May 2024



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Summary

Ontario Tech University Library's holdings in the subject area of communication are strong.

The proposed Master of Social Media Communication in Online Creators focuses on communication, social media, technology, writing and storytelling, business and marketing, design, policy and legislation, and social justice. This program will benefit from our library collections supporting the Faculty of Social Science and Humanities' programs in Communication and Digital Media Studies, Legal Studies, and Psychology. In addition, the program will be supported by Faculty of Business and Information Technology collections in business, marketing, and entrepreneurship.

The Library's research holdings, as well as archives and special collections, total more than 98,368 print volumes and 167,892 journal subscriptions. Our holdings include more than 1,372,411 e-books and primary source materials. Collection strengths support the research and instructional programs at Ontario Tech University.

Opportunities exist to incorporate information literacy directly into the Master of Social Media Communication in Online Creators. Student feedback from information literacy sessions overwhelmingly shows that students find the skills to be useful and that information literacy instruction should ideally be incorporated into courses during the first semester of the program.

Resource Requirements

While our collection of journal and streaming videos are well positioned to support this program, our book and e-book collection would require some growth in the topic areas of social media content creators and influencers. Areas of development include social media as it relates to society, social issues, and social justice; social media as it relates to politics, law, legislation, and policy; social media and design; and social media as it relates to influencers, authors, writing, and management.

The introduction of new programs and the subsequent increase in enrollment will impact database subscription costs as pricing is linked to enrollment tiers.

Introduction

The Library supports the teaching, learning and research missions of Ontario Tech University and Durham College. Ontario Tech students have access to a joint collection of more than 98,368 print books. Additionally, our collections include extensive online resources such as e-books and online databases that are selected to meet curricular needs. Students and faculty are supported by a team of subject specialist librarians and trained library technicians who provide an array of research and teaching support services including information literacy instruction, workshops, research help and reference service.

Library Collections

The proposed Master of Arts, Online Creators, focuses on communication, social media, technology, writing and storytelling, business and marketing, design, policy and legislation, and social justice. This program will benefit from our library collections supporting the Faculty of Social Science and Humanities' programs in Communication and Digital Media Studies, Legal Studies, and Psychology. In addition, the program will be supported by Faculty of Business and Information Technology collections in business, marketing, and entrepreneurship.

The Library's collections budget for 2022-2023 totaled \$1,812,147. Approximately 95% of this budget is directed to online resources, while the remainder is allocated to acquisition of other formats, including journals, print books, multimedia and other specialized material.

With respect to programs in Communication and Digital Media Studies, our collection spans areas professional communications and the impact of online media on society. Within the Faculty of Social Science and Humanities, resources supporting programs in psychology, political science and legal studies will support this program. Further, the broader library collection covers areas of interdisciplinary relevance such as business, marketing, entrepreneurship and technology.

Collection suggestions are welcome and faculty and students are encouraged to contact their subject specialist librarian, Chelsie Lalonde (chelsie.lalonde@ontariotechu.ca). All recommended purchases are evaluated according to the Collection Development Policy and with consideration to budget constraints.

Consortial Licensing

By virtue of our membership in two key consortia, the Ontario Tech community benefits from the increased bargaining power of a collective through which we subscribe to a wide array of scholarly content.

Canadian Research Knowledge Network (CRKN) members represent 85 institutions across Canada that include world-class academic libraries and research institutions, two national libraries, and Canada's largest public library system.

The Ontario Council of University Libraries (OCUL) is a consortium of Ontario's 21 university libraries which works together to maximize our collective expertise and resources. OCUL enhances information services in Ontario and beyond through collective purchasing and shared digital information infrastructure, collaborative planning, advocacy, assessment, research, partnerships, communications, and professional development.

Journals

Our journal holdings in disciplines related to Communications and Digital Media Studies are strong, We provide access, through subscription, to most of the relevant journals in the communication subject area with the highest impact factors, according to Clarivate’s Journal Citation Reports (JCR) database 2022.

Subject Category	Ontario Tech Access	Select Titles
Communication	20/20	<ul style="list-style-type: none"> • New Media & Society • Journal of Communication • Information Communication & Society • Communication Research • Journal of Computer-Mediated Communication • International Journal of Communication • Social Media + Society • Human Communication Research

Other magazines and journals of particular relevance within our library holdings include: Ad Age, the Journal of Promotion Management, and the International Journal of Consumer Studies.

Books & E-Books

We provide access to over 98,368 print books and over 1,372,411 e-books that support teaching, learning and research across all programs and disciplines. Students and faculty have access to collections of books and e-books from major academic publishers.

Through our Omni Search, students and faculty have seamless access to holdings not just from Ontario Tech, but all Omni member libraries across Ontario universities. Articles and books that are unavailable through Omni Libraries can be requested through our interlibrary loan service.

The following table highlights Library holdings by subject heading for print books and e-books supporting the Online Creators program.

Subject	# Print Books	# E-Books
Social media	245	3564
Online social networks	123	1603
Internet marketing	171	2045
Influence (Psychology)	25	300
Social media - Marketing	15	80
Social media – management	0	12

Subject	# Print Books	# E-Books
Viral marketing	7	82
Social media and society	3	46
Social media – Political aspects	23	39
Social media – Economic aspects	23	110
Social media – Law and legislation	10	13
Digital media – Moral and ethical aspects	1	3
Social media - Design	1	1
Online identities	14	126
Online authorship	6	81
Social media – Influence	2	8
Internet personalities	0	8
Social media – Authorship	0	1

Collection growth would be desirable in topic areas of influencers and social media content creators, particularly in subject areas with associated subject headings such as: social media and society, social media – political aspects, social media – law and legislation, social media – design, social media – influence, social media – authorship, and social media – management.

Search Tools

The Library subscribes to many research databases and indexes that provide access to the literature in Communication and Digital Media Studies, and Online Creators. Database searching enables students and faculty to access journals and other academic resources such as conference proceedings, theses and dissertations, trade publications and reports.

Highly Relevant Databases:	Relevant Databases:	Multidisciplinary Databases:
<p>Communication and Digital Media Studies:</p> <ul style="list-style-type: none"> • Communication & Mass Media Complete <p>Business, Marketing and Entrepreneurship:</p> <ul style="list-style-type: none"> • Business Source Complete • ProQuest One Business • ABI/INFORM Complete 	<p>Psychology:</p> <ul style="list-style-type: none"> • APA PsycInfo • APA PsycArticles <p>Law and Legislation:</p> <ul style="list-style-type: none"> • Lexis Advance Quicklaw <p>Technology:</p> <ul style="list-style-type: none"> • Computers & Applied Science Complete • ACM Digital Library 	<p>Multidisciplinary:</p> <ul style="list-style-type: none"> • ProQuest Sociology • Web of Science • Scopus

Other Library Resources

Data Resources

The Library subscribes to three main resources to support research that requires statistics and datasets:

- **Data Liberation Initiative (DLI):** Access to datasets from Statistics Canada surveys including public use microdata files (PUMF).
- **odesi:** A web-based data exploration, extraction and analysis tool that enables researchers to search for variables across thousands of datasets including Statistics Canada datasets and polling data.
- **Interuniversity Consortium for Political and Social Research (ICPSR):** Access to a data archive of more than 250,000 files of research in the social and behavioral sciences. Includes specialized collections of data in education, aging, criminal justice, substance abuse, terrorism, and other fields. Resources for teaching and learning include classroom exercises and materials to support data literacy in the classroom.

In addition, we provide access to Borealis: The Canadian Dataverse Repository, which supports research data management and open access data requirements for Tri-Agency research funding compliance.

Multimedia Resources

The Library acquires video resources that are relevant to topics covered in the Online Creators program. Multimedia resources are selected individually or as part of standing subscriptions.

Omni retrieves over 500 results for videos available through the Library's streaming video subscriptions on the topic of social media and communications. The following video collections are particularly relevant to the Online Creators program.

Relevant Streaming Video Collections

Streaming Video Collection	Relevant Titles
Kanopy Streaming	<ul style="list-style-type: none">• Media & Communications: 245• Social Media: 79
CBC Curio	<ul style="list-style-type: none">• Media and communications: 140
NFB Campus	<ul style="list-style-type: none">• Media and communications: 3683• Social media: 481

Library Services

A range of library services support teaching, learning and research at Ontario Tech. Students and faculty in the Online Creators program have access to library services in-person, online, by email or phone.

Research Support

The Library plays a vital role in supporting student and faculty research at Ontario Tech.

Reference Service & Research Consultations

Students and faculty have access to research support in-person and online, by phone, email and through online chat help. In the 2022-2023 academic year, library staff answered 8,704 research questions from the Ontario Tech community.

Librarians provide individualized research consultations with students and faculty, in person and online. These consultations are tailored to meet the needs of individual researchers and can cover a range of topics from basic introductions to more advanced search techniques and support for literature reviews. In the 2022-2023 academic year, Librarians participated in 144 research consultations.

Open Access & Research Data Management

We provide support to faculty and students in complying with the Tri-Agency Open Access Policy (SSHRC, NSERC, CIHR). Faculty and students can make their work open by publishing in an open access or hybrid journal, by depositing their work in a subject repository, or by depositing their work in Ontario Tech's institutional repository, eScholar (<https://ir.library.ontariotechu.ca>).

We also provide direct support to Faculties through dedicated subject specialist/liaison librarians and online guidance with the Library's Open Access Guide (<http://guides.library.ontariotechu.ca/openaccess>). The Library has a Research Data Management guide (<http://guides.library.ontariotechu.ca/rdm>) to support faculty and students in creating data management plans and sharing research data.

During the 2022-2023 academic year, these guides were viewed 1,369 times.

Research Metrics & Impact

The Library supports various departments on campus by fielding requests for reports on author, article, journal and institutional metrics. Subscription tools for research metrics include Web of Science, Scopus and Journal Citation Reports (JCR).

Our Research Metrics guide (<http://guides.library.ontariotechu.ca/researchmetrics>) provides background information and support for these tools.

Theses & Dissertations

To ensure that the Ontario Tech community has access to national and international thesis and dissertation databases, we provide access to PQDT (ProQuest Dissertations and Theses) and the Theses Canada Portal. The Library plays a key role in the dissemination and preservation of Ontario Tech theses, managing copies in the institutional open access digital repository, eScholar, as well as maintaining print copies in the Library archives.

Teaching & Learning Support

As partners in teaching and learning at Ontario Tech, we provide a range of instructional and curriculum supports, both in person and online.

Information Literacy Instruction

In collaboration with teaching faculty, Librarians deliver customized information literacy instruction that supports the development of students' skills to successfully search, evaluate and ethically use scholarly resources to accomplish course requirements. These library services are aligned with the Association of College and Research Libraries (ACRL) Framework for Information Literacy for Higher Education.

Information literacy sessions are tailored to the specific requirements of the course or assignment.

Information literacy may be delivered synchronously or asynchronously to classes, in person or online.

Library information literacy modules are available in the Canvas Learning Management System and can be adapted and added directly into courses, or instructors can opt for asynchronous recordings.

Ideally, Information Literacy instruction is scaffolded across the required curriculum, enabling students to build increasingly sophisticated research skills throughout their program of study. Student feedback from information literacy sessions indicates that 78% of students felt more confident using the library after receiving library instruction, 84% of students felt that they learned something new, and that students often wish they could have received this training earlier in their program.

In the 2022-2023 academic year, 433 students in the Faculty of Social Science and Humanities received instructional support from a Librarian.

Co-curricular Workshops

In addition to Information Literacy instruction that is integrated into the curriculum, the Library offers a number of co-curricular workshops that help develop student and faculty skills. Examples of workshops offered to Ontario Tech students in the past include:

- Library 101: Introduction to the Library
- Citation Management
- Finding and Using Open Educational Resources

Workshop offerings are regularly updated in response to the changing needs of the community.

Online Research Guides

Subject specialist librarians create custom Research Guides for each subject area which are available from the Library website. Research Guides include program and course guides that are directly related to the program and course curriculum, as well as topic guides that have cross-disciplinary relevance.

Research Guides of particular importance to students in the Communication and Digital Media Studies include:

- Communication and Digital Media Studies: <https://guides.library.ontariotechu.ca/communications>
- Citation Guide: <https://guides.library.ontariotechu.ca/citation>

During the 2022-2023 academic year these guides were viewed a combined 7,342 times.

Copyright & Academic Integrity

The Library provides copyright guidance for faculty and students. Library staff advise on license terms and the integration of content into the Learning Management System. We also help faculty find, evaluate, and integrate Open Educational Resources into their courses.

Our research support services including our citation guides help students avoid plagiarism and comply with the University's Academic Conduct policy.

Course Reserves

Instructors can place materials on course reserve in the library or make course materials available online through our electronic course reserves system. Online course reserves can include the library's print holdings, as well as digitized chapters, and links to journals, e-book chapters, videos and more. We provide equitable access to resources, and our online reserves are subject to copyright compliance and licensing restrictions.

3D Printing & Equipment Loans

Students have access to 3D printers and 3D printing workshops and can borrow equipment such as laptops, podcast kits and device chargers.

Library Staffing

The anticipated intake for students in the Online Creators program is 40 to 60 students per year, divided not two cohorts, hybrid and online, with 20 to 30 students in each group.

We anticipate that there will be additional staffing requirements associated with growth in graduate and undergraduate degree programs across the University. These requests will be part of the regular budget planning process, following a fulsome and strategic analysis of our staffing needs.

Conclusion

The Library is well-positioned to support the Master of Social Media Communication in Online Creators. Our suite of services and programs meets the needs of students and faculty in this program.

We look forward to working in collaboration with students and faculty in this new program.

ANDRA SHEFFER
andra.sheffer@sympatico.ca
647 223 4578

Wednesday, May 22, 2024

To Whom It May Concern:

Ontario Tech University's proposed "Online Creators: Entrepreneurship Strategy and Storytelling" Professional Master's program perfectly addresses an identified need in the digital sector, blending advanced digital media strategies with practical entrepreneurial training – a combination of skills and insights that has been challenging to find.

As the CEO of the Independent Production Fund and the Bell Fund for 28 years, I was in a position to encourage and fund innovation within Canada's digital and television sectors. The critical importance of selecting and equipping creators with both creative acumen and strategic insight was essential for success.

This program is set to become a cornerstone for those aspiring to shape the future of our industry and is a fundamental component for digital media achievement.

I fully support this initiative and am excited about the potential it holds for advancing our digital landscape.

Sincerely,



Andra Sheffer

Member, Board of Directors
WebSeries Canada

May 24, 2024

Dear Emilia ,

I'm pleased to articulate strong support for the development of a new, non-thesis Master's-level graduate program in Online Creators: Entrepreneurship, Strategy and Storytelling. This unique program will attract engaging professionals who will apply their creative talent to exciting projects while equipping them with the necessary skills and creative inspiration to change the media landscape today. FSSH has the expertise and teaching bandwidth to offer this program, as well as the physical infrastructure in Charles Hall at our southern campus.

Sincerely,



Dr. Peter Stoett, Dean
Faculty of Social Science and Humanities
Ontario Tech University
Peter.stoett@ontariotechu.ca
905 259 4942



Independent
Production
Fund | Fonds
indépendant
de production

May 21, 2024

RE: Online Creators: Entrepreneurship Strategy and Storytelling Professional MA

To Whom It May Concern:

I am writing to express my strong support for Ontario Tech University's proposed "Online Creators: Entrepreneurship Strategy and Storytelling" Professional Master's program. As CEO of the Independent Production Fund, I recognize the critical need for a specialized academic program that equips digital content creators with both creative and entrepreneurial skills.

This program uniquely addresses the intersection of digital media production and strategic business management, preparing students to thrive in the fast-evolving global creator economy. Its comprehensive curriculum, combining practical skills with ethical practices, aligns with our commitment at the IPF to support sustainable and responsible digital content creation.

I am particularly impressed with Ontario Tech's commitment to integrating cutting-edge technology and real-world applications, ensuring graduates are prepared to lead and innovate.

Please accept this letter as my enthusiastic endorsement of this timely and essential, one-of-a-kind program, which promises to shape future Canadian leaders of the digital content industry.

Thank you for your consideration.

Sincerely,

Jon Taylor
Chief Executive Officer
Independent Production Fund



May 22nd 2024

**Zone
Learning**

From

Dan Speerin
Transmedia Zone
Innovation Studio at
The Creative School
110 Bond Street
Toronto, Ontario
| M5B 1X8
Toronto Metropolitan
University

The
Creative
School

**Innovation
Studio**

To Whom It May Concern,

As a pioneer in the Canadian digital creator landscape and an advocate for ethical innovation, and storytelling, in creator culture, I am thrilled to support Ontario Tech University's "Online Creators: Entrepreneurship Strategy and Storytelling" Professional Master's program.

With my background as one of the first YouTube partners in Canada and my leadership role at Toronto Metropolitan University's preeminent media innovation incubator, the Transmedia Zone, I've recognized the pressing need for a program that not only cultivates skilled digital media professionals but also instills a strong ethical foundation.

This groundbreaking program at Ontario Tech promises to be transformative, equipping the next generation of creators with the tools to succeed responsibly in a complex digital economy.

The curriculum's focus on ethical practices is vital, ensuring that these future leaders create work, that is not only innovative but also conscientious and socially responsible.

I wholeheartedly endorse this initiative and am enthusiastic about its potential to mold a new generation of ethically minded, innovative storytellers, who will drive positive change in the digital media industry.

Sincerely,

Dan Speerin
Co-Director of the Innovation Studio
at The Creative School
Director of the Transmedia Zone

Reviewers' Report on the Proposed Master of Social Media Communication in Online Creators Program in Faculty of Social Science and Humanities at Ontario Tech University

External Reviewers

David Craig
Associate Professor
USC Annenberg
3630 Watt Way
Los Angeles, CA 90089

Michael Lithgow
Associate Professor
Athabasca University
1 Athabasca Drive
Athabasca, AB T9S 3A3

1. OUTLINE OF THE REVIEW:

This review is based on a desk audit of program materials and online sessions conducted over two days with the administration, faculty, staff members, library representatives, and students.

2. **EVALUATION CRITERIA: NOTE:** Reviewers are asked to provide feedback on each of the following Evaluation Criteria ([Quality Assurance Framework 2021, Section 2.1.2](#)).

2.1 Program Objectives

- Clarity of the program's objectives
- Appropriateness of degree nomenclature given the program's objectives
- Consistency of the program's objectives with the institution's mission and academic plans

The program's objectives were presented with clarity and the appropriate degree nomenclature that prove consistent with the institution's mission and academic plans.

As discussed in the online sessions, the concept of an "online creator" is still nascent and evolving, as is the terminology that varies contextually and functionally from influencers and content creators, to YouTubers and TikTokers, vloggers, podcasters, and streamers, game players and lifestyle experts. In addition, the online creator eco-system includes a more diverse array of stakeholders who might benefit from this program, in particular, the professional management class employed by intermediary creator service organizations like influencer agencies, talent management firms, and social media platforms. As an online program, this will afford greater opportunity for aspiring online creators throughout Canada to develop their craft and pursue employment in this space, if also international students as this is the first program of its kind in North America. These conditions represent both an opportunity and a challenge for the program to appeal to an even larger and more diverse cohort of students and professionals.

2.2 Program requirements

- Appropriateness of the program's structure and the requirements to meet its objectives and program-level learning outcomes
- Appropriateness of the program's structure, requirements and program-level learning outcomes in meeting the undergraduate or graduate Degree Level Expectations

- Appropriateness of the proposed mode(s) of delivery to facilitate students' successful completion of the program-level learning outcomes
- Ways in which the curriculum addresses the current state of the discipline or area of study

The program's structure appropriately meets all the requirements to meet its objectives and program-learning outcomes. The structure, requirements, and outcomes may arguably exceed expectations for a professional graduate degree. The mode of delivery, which starts with online but has the option to go hybrid in later years, proves an invaluable asset for facilitating the students' successful completion of the program-learning outcomes. In sum, an online program to teach students how to pursue careers in an online industry could not be better aligned. With regards to the curriculum, as reviewers who feature centrally in developing this area of study, we are more than impressed by the breadth of courses, pedagogy, and, most notably, the balance of theory, frameworks, and critical thought to professional practice, skills-based learning, and applied outcomes. In our online sessions, we proposed a few revisions of courses for greater clarity along with suggestions for instruction, like teaching courses regarding the "social practices" of creators in managing online communities and the roles of creator managers, agencies, and activists. We also proposed a more diverse array of capstone options that better reflect the diversity of outcomes and careers that these students may be interested in pursuing.

2.3 Program requirements for graduate programs only

- Clear rationale for program length that ensures that students can complete the program level learning outcomes and requirements within the proposed time
- Evidence that each graduate student in the program is required to take a minimum of two-thirds of the course requirements from among graduate-level courses
- For research-focused graduate programs, clear indication of the nature and suitability of the major research requirements for degree completion

While a one-year, 10-course, 2-capstone requirement is ambitious, we do believe the program is manageable within the proposed time afforded across a full 4-quarter academic year. All of the courses are graduate-level courses. Although this is a professional, non-research-focused program, we anticipate that, within these courses, students will engage in research-based work for which ample resources from the institution have been provided to help achieve these goals. This includes library access and software support.

2.4 Assessment of teaching and learning

- Appropriateness of the methods for assessing student achievement of the program-level learning outcomes and degree level expectations
- Appropriateness of the plans to monitor and assess:
 - i. The overall quality of the program
 - ii. Whether the program is achieving in practice its proposed objectives
 - iii. Whether its students are achieving the program-level learning outcomes
 - iv. How the resulting information will be documented and subsequently used to inform continuous program improvement

The methods for assessing student achievement are appropriate as are the plans to monitor and assess across all these categories listed above. The Faculty has provided a comprehensive appraisal of the alignment of program curriculum to Degree Level Expectations and Program Learning Outcomes and has clearly articulated how a diverse range of assessment mechanisms will be coordinated and utilized to assess student performance. A well-defined set of program-specific and institutional processes provide ample opportunity for review, reflection, and continuous improvement.

2.5 Admission requirements

- Appropriateness of the program's admission requirements given the program's objectives and program-level learning outcomes
- Sufficient explanation of alternative requirements, if applicable, for admission into a graduate, second-entry or undergraduate program, e.g., minimum grade point average, additional languages or portfolios, and how the program recognizes prior work or learning experience

Given the program's objectives and program learning outcomes, the program's admission requirements are appropriate. The alternative admission requirements are directly related to professional experience in creative content industries including recognition of the unique expertise reflected in the many fields within which content creators work, such as healthcare, science, education, and fashion among others. The program demonstrated awareness of the unique advantages and challenges for students admitted with alternate criteria, including the potential need to help some students acquire basic academic, reading, writing and analytic skills.

2.6 Resources for all programs

Given the program's planned /anticipated class sizes and cohorts as well as its program-level learning outcomes:

- Participation of a sufficient number and quality of core faculty who are competent to teach and/or supervise in and achieve the goals of the program and foster the appropriate academic environment
- If applicable, discussion/explanation of the role and approximate percentage of adjunct and part-time faculty/limited term appointments used in the delivery of the program and the associated plans to ensure the sustainability of the program and quality of the student experience
- If required, provision of supervision of experiential learning opportunities
- Adequacy of the administrative unit's planned utilization of existing human, physical and financial resources, including implications for the impact on other existing programs at the university
- Evidence that there are adequate resources to sustain the quality of scholarship and research activities produced by students, including library support, information technology support, and laboratory access
- If necessary, additional institutional resource commitments to support the program in step with its ongoing implementation

Given the program's planned /anticipated class sizes and cohorts as well as its program-level learning outcomes, the program has demonstrated participation of a sufficient number and quality of core faculty who are competent to teach in and achieve the goals of the program and foster the appropriate academic environment. We were also satisfied that the program has demonstrated the adequacy of the administrative unit's planned utilization of existing human, physical and financial resources, including implications for the impact on other existing programs at the university. The program has demonstrated adequate resources to sustain the quality of scholarship and research activities produced by students, including library support and information technology support. Further, the program demonstrated adequate support from student services for the unique needs of an online learning cohort including writing and learning assistance, fostering learning communities among the students, counselling services and other kinds of well-being support.

2.7 Resources for graduate programs only

Given the program's planned /anticipated class sizes and cohorts as well as its program-level learning outcomes:

- Evidence that faculty have the recent research or professional/clinical expertise needed to sustain the program, promote innovation, and foster an appropriate intellectual climate
- Where appropriate to the program, evidence that financial assistance for students will be sufficient to ensure adequate quality and numbers of students
- Evidence of how supervisory loads will be distributed, in light of qualifications and appointment status of the faculty

Given the program's planned /anticipated class sizes and cohorts as well as its program-level learning outcomes, the program faculty have demonstrated requisite pedagogical and subject matter expertise to sustain the program, promote innovation, and foster an appropriate, challenging and exciting intellectual climate.

The Program is designed uniquely as a professional Masters program and seems well positioned to attract working professionals in addition to traditional students. For students in need of financial assistance, they will have access to funding opportunities through the School of Graduate and Postdoctoral Studies (SGPS) at Ontario Tech. As the program matures, there may be possibilities for collaborating with SGPS to create program-specific awards or bursaries. Another future student funding possibility described is the Tech With a Conscience capital campaign, some funds from which have been earmarked to support undergraduate and graduate student awards.

As a course-based Masters program, there are no supervisory duties in the traditional sense, but faculty will act in supervisory and advisory roles as course instructors.

2.8 Quality and other indicators

- Evidence of quality of the faculty (*e.g.*, qualifications, funding, honours, awards, research, innovation and scholarly record; appropriateness of collective faculty expertise to contribute substantively to the program and commitment to student mentoring)
- Any other evidence that the program and faculty will ensure the intellectual quality of the student experience

The program faculty have demonstrated a high-level of subject matter expertise through creator content industry experience, innovative research, academic publications, involvement in relevant research groups, research institutes, and industry-related organizations and agencies. The collective expertise demonstrated by the faculty in online content creation, adapting content creation to technological transformations, entrepreneurial and business strategies, ethical risks of online content including questions of representation and accountability, data privacy and intellectual property law, policy contexts and implications for online creators, structural understanding of the political economy of platform economics, social brokering and mobilization of participatory audiences, and opportunities for and implications of online content industries in a global

economy, will contribute substantively to the program's ongoing commitments to student mentoring while ensuring the intellectual quality of the student experience.

NOTE: Reviewers are urged to avoid using references to individuals. Rather, they are asked to assess the ability of the faculty as a whole to deliver the program and to comment on the appropriateness of each of the areas of the program (fields) that the university has chosen to emphasize, in view of the expertise and scholarly productivity of the faculty.

3. **EQUITY, DIVERSITY, INCLUSION, AND DECOLONIZATION**

Please comment on any consideration of the principles of equity, diversity, inclusion, and decolonization in the new program.

The online content creator industry reflects a high degree of diversity and inclusion and has emerged as an important opportunity for self-actualization in economic and professional terms for young creators from a broad range of cultural and ethnic backgrounds. The program is responding in part to a growing need among online content creators for capacity building through entrepreneurial training, production techniques, social brokering and professionalization in order to optimize economic opportunities in ways that provide professional paths for growth and career development. The program has developed strategies for cohort and alumni community building to foster inclusivity and shared experience, as well demonstrated awareness of the importance of maintaining tuition costs thresholds comparable to 'average' tuition rates for comparable programs. The faculty demonstrated awareness of the importance of the program's role in decolonization of post-secondary learning, including opportunities for Indigenous creators to participate in the Masters program while remaining in their communities, alliances with students services such as the Indigenous Hub, the importance of Indigenous research and scholarship in all facets of learning in the program, and in establishing alliances with Indigenous content creator groups in advisory and other capacities.

4. **OTHER ISSUES**

- Please highlight any unique curriculum or program innovation, creative components, or significant high-impact practices
- Please identify any other issues that may not be covered above

The program demonstrated a high level of innovation and unique pedagogical and curricular offerings through curricular design that grounds learning in academic theory and methodology while emphasizing applied techniques, competencies and outcomes. The combined academic and applied approach comes at a time when the online content creation industries are emerging as an important and growing socioeconomic and cultural dynamic touching on many sectors of contemporary society including healthcare, electoral politics and policy, industrial and retail innovation, education, environmental planning, fine and performing arts, engineering and sciences, food industries and culinary expertise, technology innovation, among others. The program uniquely contextualizes content creation industries within global networks of creators, audiences, distributors and consumers, while emphasizing at the granular level technical innovation in production techniques, dealmaking and management for creator professionalization, entrepreneurial strategies, social brokering, ethical considerations and legal / policy implications of and for the online content creator economy.

5. SUMMARY AND RECOMMENDATIONS

Please provide a summary of your conclusions and include a numbered list of each of your recommendations.

NOTE: The responsibility for arriving at a recommendation on the final classification of the program belongs to the Appraisal Committee. Individual reviewers are asked to refrain from making recommendations in this respect.

Technological transformations have ushered in a period of profound and far reaching change in the cultural sector. Creative expression, content creation, cultural entrepreneurship, industrial entertainment processes, production techniques, content circulation, exhibition forums and multimodal audience brokering have all been either reimagined, transformed, reorganized, remonetized or reinvented -- in many instances, by practitioners adapting to and then becoming practical experts in new and emerging technologies. These changes are especially manifest in the realm of new platform technologies, where unprecedented forms of wealth creation, social and political interaction, and community building continue to emerge. The Master of Social Media Communication in Online Creators, is a timely intervention into these emergent spaces, both perceptive in the needs of young people interested in engaging in these socioeconomic mediated spaces as a pathway for career development, and forward-thinking in understanding the kinds of acumen, knowledge and skills required for safely, professionally and successfully navigating these significant transformations and opportunities.

Our review is largely in the register of approval – enthusiastic approval - with a handful of recommendations, some of which are applicable now or in the short term, and some to consider as the program grows:

1. Making resources available for students in the program through the library in the form of links to content creator organizations and agencies (including Indigenous content creation groups), content creator platforms and creator community resources. Some suggested resources:

- See Creator job sites
 - <https://creatoreconomyjobs.beehiiv.com/>
 - <https://creatoreconomyjobs.co/>
 - See <https://creatoreconomyjobs.co/creator-economy-hiring-trends-report>
 - <https://www.joinroster.co/>
 - <https://ytjobs.co/>
 - <https://www.trueup.io/creator-economy>
 - <https://www.linkedin.com/company/thepublishpress/>
- See CSOs <https://servicesdirectory.withyoutube.com/>
- <https://www.businessinsider.com/>
- <https://www.theinformation.com/features/creator-economy?rc=pdxa9a>
- <https://www.thepublishpress.com/>
- <https://www.contentclass.org/creator-economy-newsletters/>
- https://podcast.feedspot.com/creator_economy_podcasts/
- https://www.usermag.co/?fbclid=PAZXh0bgNhZW0CMTEAAaafnftMdVV472Nim39tHdqf2JRTqWcCLpt0CrYhNpjjZrCrf4OMxtj-TqA_aem_GvCQB_hYrFJtXC_2MEeXZq

2. The courses as outlined reflect a strong and varied foundation of relevant knowledge and practice, although we identified certain gaps in course content we encourage the program

faculty to explore, including: knowledge and skill-sets relevant for management roles in the creator economy, social brokerage and community mobilizing skills, and creator mental health and well-being.

3. We recommend that the two semester capstone courses be expanded to accommodate a wider range topic possibilities and outcome formats including: entrepreneurial outcomes such as business plans, brand creation, and expanding pre-existing content creation work; developing creator (software) applications; content creator policy proposals; building and/or contributing to the overall well-being, prosperity and professionalization of creator communities.

4. Given the rapidly changing state of sociocultural technologies, and sociocultural and economic infrastructures and attendant practices, we recommend that the Program establish an Advisory Board made up of content creator industry practitioners, scholars and experts in order to help the faculty ensure that curricula materials and applied practices are maintained as current, innovative, relevant and impactful.

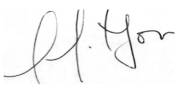
5. With a view to the Program's and Ontario Tech University's commitment to the recommendations of the Truth and Reconciliation Commission, we recommend that as the program grows, the Program develop strategies for proactively helping Indigenous youth ladder into the program (for example, reaching out to Indigenous communities to build relations and inform them of program opportunities), to include Indigenous content creators, groups or agencies on the Advisory Board, and by exploring possible work-integrated-learning opportunities with Indigenous content creation media groups, agencies and organizations.

6. As the Program grows, to forge alliances/collaborations/partnerships with other related technology programs and institutes at Ontario Tech University to leverage existing and future opportunities for innovation and expertise in technological transformation for pedagogical and curricula development.

7. Given the intended target of welcoming a growing presence of international students into the program, expanding student services support for English language competencies.

Signature:  David Craig

Date: 11 Feb 2025

Signature:  Michael Lithgow

Date: 11 Feb 2025



Faculty Response to the External Review for the

DEGREE NOMENCLATURE

Submitted By:

Tanner Mirrlees and Emilia King (Program Co-Leads)

Friday March 21, 2025

Peter Stoett (Dean)

Friday March 21, 2025

Introduction

Brief comments on the external reviewers report and the program review process in general.

From the Dean: The external reviewers were very enthusiastic regarding the potential of this program to attract talented and ambitious students. FSSH will be equally enthusiastic in its implementation.

Summary of Recommendations and Faculty Responses

- *Restate the recommendations summarized in the external reviewers' report and provide the Program's comments and responses*
- *The Dean should then provide summative comments/responses from an overarching Faculty perspective for each recommendation and program response*

Recommendation 1

"Making resources available for students in the program through the library in the form of links to content creator organizations and agencies (including Indigenous content creation groups), content creator platforms and creator community resources. Some suggested resources..."

Program's Response

We agree with the recommendation. We will work closely with Chelsea Lalonde, the Social Science and Humanities Librarian, to provide information and resources about creator/influencer careers to students through the Ontario Tech Library and the program website. We will also include this career information in the program handbook for incoming students. We will also share the Social Science and Humanities Research Statement of Principles on Indigenous research, as this can be understood as a form of Indigenous "content creation."

Dean's response

Agreed, the Library has always proven very responsive to our needs and this will not be a complicated ask.

Recommendation 2

"The courses as outlined reflect a strong and varied foundation of relevant knowledge and practice, although we identified certain gaps in course content we encourage the program faculty to explore, including: knowledge and skill-sets relevant for management roles in the creator economy, social brokerage and community mobilizing skills, and creator mental health and well-being."

Program's Response

We agree with these recommendations for modest enhancements to a few course titles and descriptions, and have made these to reflect the inclusion of this content. We've renamed MOCP 5006 - Creator Management and Entrepreneurship and made some tweaks to the description to reflect the change. We revised the course title MOCP 5002 to Online Creativity for Advocacy, Social Brokerage and Impact, and tweaked the description to reflect the reviewers recommendations. We revised the course description of MOCP 5001 Foundations in the Online Creator Economy and Influencer Industry, to include creator mental health and well-being.

Dean's response

All very reasonable requests with competency and well-being both highly valued, changes to the courses described above are most welcome.

Recommendation 3

"We recommend that the two semester capstone courses be expanded to accommodate a wider range of topic possibilities and outcome formats including: entrepreneurial outcomes such as business plans, brand creation, and expanding pre-existing content creation work; developing creator (software) applications; content creator policy proposals; building and/or contributing to the overall well-being, prosperity and professionalization of creator communities."

Program's Response

We agree with this recommendation to broaden the range of content formats/genres in the students' capstone projects and have revised the course descriptions for Capstone I and Capstone II to reflect the substance of this recommendation, and to focus the courses accordingly.

Dean's response

Great advice from industry insiders, and will be reflected in the capstone courses.

Recommendation 4

Given the rapidly changing state of sociocultural technologies, and sociocultural and economic infrastructures and attendant practices, we recommend that the Program establish an Advisory Board made up of content creator industry practitioners, scholars and experts in order to help the faculty ensure that curricula materials and applied practices are maintained as current, innovative, relevant and impactful.

Program's Response

We agree with this recommendation. During the proposal ideation, Dr. Emilia King, who is well connected to the Canadian creator ecosystem, received letters of support from stakeholders and will leverage these, along with related connections, to form an Advisory Board. This may also include international researchers in the field, such as those in the newly formed Creator Scholars Network, which Dr. David Craig—one of the external reviewers for this program—co-founded with others.

Dean's response

Excellent idea which, when implemented, will also benefit our undergraduate programs. Dean's office will help assist with meetings of this Advisory Board once it is established; Dean will co-sign a letter of invitation to prospective members as well.

Recommendation 5

With a view to the Program's and Ontario Tech University's commitment to the recommendations of the Truth and Reconciliation Commission, we recommend that as the program grows, the Program develop strategies for proactively helping Indigenous youth ladder into the program (for example, reaching out to Indigenous communities to build relations and inform them of program opportunities), to include Indigenous content creators, groups or agencies on the Advisory Board, and by exploring possible work-integrated-learning opportunities with Indigenous content creation media groups, agencies and organizations.

Program's Response

We wholeheartedly agree with this recommendation. We will collaborate with Ontario Tech University's Indigenous Education and Cultural Services (<https://indigenous.ontariotechu.ca/indigenous-education-and-cultural-services/index.php>) and Registrar Office to ensure enrollment pathways to the program for Indigenous youth professionals and creators exist. We will explore opportunities for making meaningful connections to Indigenous creation media groups, agencies and organizations, and invite an Indigenous creator to participate on the program's Advisory Board.

Dean's response

Full agreement; recruitment efforts can be coordinated as described above. We also have a new Indigenous Studies hire in FSSH who would no doubt be interested in related discussions.

Recommendation 6

"As the Program grows, to forge alliances/collaborations/partnerships with other related technology programs and institutes at Ontario Tech University to leverage existing and future opportunities for innovation and expertise in technological transformation for pedagogical and curricula development."

Program's Response

We agree with this recommendation. We have long welcomed cross-faculty and cross-program collaboration and partnerships across Ontario Tech University's ecosystem. We will continue to explore such opportunities in the future. We currently have connections in FBIT, FED, and Brilliant Catalyst, and will continue to explore synergies between this new program and those in other faculties that might strengthen the pedagogical and professional goals of the program.

Dean's response

I strongly support this idea (and would add research centres such as Digital Life Institute, the Center on Hate, Bias, and Extremism, and the emergent Mindful AI Institute, to the list).

Recommendation 7

“Given the intended target of welcoming a growing presence of international students into the program, expanding student services support for English language competencies.”

Program’s Response

We agree with this recommendation, although it falls outside of our administrative purview. We encourage the Ontario Tech School of Graduate and Postdoctoral Studies, as well as the Registrar, to explore enhancing institutional capacities and resources for English language competencies.

Dean’s response

Agreed that this is beyond Faculty capacity at this time, but can be discussed with SGPS and others. For example, the *Writing and English as an Additional Language* program offered by Ontario Tech Student Services “is available to undergraduate and graduate students at any stage of the writing process through same-day consultations, one-on-one appointments and workshops.”

Suggested Revisions for the Proposal following External Review

Only one modest change to the program proposal was made, in a section detailing the capstone course (pg. 23), to reflect the reviewers’ recommendation to broaden the scope of the course.

No other changes were made to the overall proposal, as none were requested by the external reviewers. The proposal received overwhelming support, along with a few recommendations for cosmetic enhancements to some of the courses, which we have implemented.

Minor cosmetic enhancements were made to the following course proposals in Appendix C, as recommended by the external reviewers: MOCP 5001, MOCP 5002, MOCP 5003, MOCP 5004, MOCP 5006, and MOCP 5010.

- *See above for description of revisions to specific course titles and descriptions . We also made a slight stylistic revision to the description of MOCP 5003 Digital Storytelling, Viral Writing and Design for greater clarity.*
- *For each suggested revision, the Dean should include a comment indicating whether the revision will proceed. If the revision will not proceed, please indicate a rationale*

Dean’s Response: these small revisions will proceed immediately.



Summary of Changes Made to the Proposal Following External Review

Only one modest change to the program proposal was made, in a section detailing the capstone course (pg. 23), to reflect the reviewers' recommendation to broaden the scope of the course.

No other changes were made to the overall proposal, as none were requested by the external reviewers. The proposal received overwhelming support, along with a few recommendations for cosmetic enhancements to some of the courses, which we have implemented.

Minor cosmetic enhancements were made to the following course proposals in Appendix C, as recommended by the external reviewers: MOCP 5001, MOCP 5002, MOCP 5003, MOCP 5004, MOCP 5006, and MOCP 5010.

**ACADEMIC COUNCIL
GRADUATE STUDIES COMMITTEE (GSC)**

**Minutes of the Public Session of the February 25, 2025 Meeting
via Videoconference
9:01 a.m. - 9:33 a.m.**

PUBLIC SESSION

[Graduate Studies Committee Agendas, Materials and Minutes 2024-2025](#)

- Present:** P. Mirza-Babaei (Chair), J. Arcand, A. Azim, R. Bailey, D. Bonetta, C. Cesaroni, K. Clarke, A. Cooper, C. Davidson, F. Gaspari, L. Harkins, S. Jackson, A. Kiani, O. Marques, C. McGregor, D. Papke, A. Slane, J. Stokes, A. Tokuhiko, R. Van Oostveen, N. Wattie, K. Wilson
- Staff & Guests:** K. Ayotte (Secretary), J. Boswell, N. Crow, M. Heslip, A. Kassaris, H. MacPherson, K. McCartney, J. Pereira, B. Tranter
- Regrets:** J. Abbas Dick, L. Jacobs, L. Livingston, S. Marsh, F. Quereshi, L. VanVeen, A. Wingate

1. Call to Order and Land Acknowledgement

P. Mirza-Babaei called the meeting to order at 9:01 a.m. and R. Bailey highlighted the importance of integrating Indigenous knowledge into graduate research, sharing past work in the Yukon and a PhD project on the Saint Lawrence River. He emphasized building relationships with Indigenous Communities as essential to their discipline and followed with reading aloud the Land Acknowledgement.

2. Agenda (M)

Upon a motion duly made by O. Marques and seconded by A. Slane the February 25, 2025, Public Session Agenda and Consent Agenda, including its contents, were approved and received as presented.

3. Chair's Remarks

The Chair noted that nominations for the SGPS Graduate Excellence Awards are open until March 7, recognizing excellence in graduate supervision and postdoctoral research, and that nomination details were available online. SGPS is also enhancing postdoc support through engagement events, recently hosting a "Tea with Deans" event with 10 attendees. Additionally, scholarship processing is underway, and preparations continue for the 3MT competition, which will feature 25 participants this year, with

coaching sessions starting soon. The event is scheduled for March 19–20.

J. Stokes reported that the University received its Provincial Attestation Letter (PAL) allocation for Graduate Studies which was lower than expected as the allocation was based on 2023 numbers, not last year's numbers where there was increased enrollment by 100+%. Efforts are underway to meet targets by adjusting graduate intake by faculty and exploring options within the Ministry allocation framework to secure additional spots from other institutions if they don't meet their targets.

He also announced the recent restructure of graduate Admissions and Financial Aid teams from SGPS to the Registrar Office to streamline offer processing and enhance student Financial support. While the process remains unchanged, key contacts have shifted: Adam Wu is now the admissions manager contact, and Debra White will oversee financial aid matters.

4. Minor Program Adjustments (Approval)

4.1 Faculty of Science: PhD in Materials Science* (M)

F. Gaspari advised that the language for Ontario Tech's joint PhD program with Trent University is being updated for consistency. The revised wording simplifies course requirements, removing specific course listings to better align with Trent's approach and avoid unnecessary waiver procedures.

A question was asked about whether course waivers apply only to students transitioning from a Master's to a PhD at the same university. F. Gaspari clarified that they also apply to students from other universities with equivalent coursework, allowing them to replace required courses as needed.

Upon a motion duly made by N. Wattie and seconded by R. Bailey, the GSC hereby approves the Minor Program Adjustment to the Doctor of Philosophy in Materials Science program, to adjust degree requirements.

4.2 Faculty of Engineering and Applied Science: Meng, MASc and PhD in Electrical and Computer Engineering* (M)

A. Azim advised that a new course, is being added to the graduate curriculum. Previously offered as a special topics course, it has seen strong enrollment and interest, prompting its proposal as a permanent course.

Upon a motion duly made by A. Kiani and seconded by A. Azim, the GSC hereby approves the Minor Program Adjustment to the MEng, MASc and PhD in Electrical and Computer Engineering program.

5. Academic Policy Instruments (Recommendation)

5.1 Revised Policy on Auditing an Undergraduate and Graduate Course* (M)

J. Boswell noted that the policy was last revised in June 2022 and is being updated in consultation with SGPS to expand section 7.2(d). Currently, research-based graduate students can audit one graduate course for free with approval. The proposed change would extend this to include undergraduate courses if deemed beneficial to their research.

A question was asked about whether graduate students can audit multiple courses for free or if the policy limits the total number of audited courses. J. Boswell clarified that students could audit as many courses as they want but only one at no cost. The proposed change simply expands the free option to include undergraduate courses.

Responding to a question as to whether course-based master's students could audit a course for free, given that they do not have a supervisor to approve it, J. Stokes explained that the original policy was intended for research-based students, as auditing additional courses could support their research portfolio. Since course-based master's students do not have the same research focus, the policy was not initially designed for them. However, he noted that if a course-based student expressed interest, they would be considered on a case-by-case basis, provided the Graduate Program Director (GPD) supported the request.

Upon a motion duly made by J. Arcand and seconded by O. Marques, the GSC hereby recommends to Academic Council the approval of the amended Policy on Auditing an Undergraduate and Graduate Course.

5.2 Registration and Course Selection Amendment* (M)

J. Boswell noted that the amendment updates the time status rules for graduate students by removing the 10-hour limit on diversionary employment. This change aligns the policy with the Ontario Council of Graduate Studies' (OCGS) endorsement and the latest Public Service Alliance of Canada (PSAC) agreement.

J. Stokes noted that the University is the last in the OCGS to remove the 10-hour rule, which previously restricted graduate students from taking on additional work. The change allows students to accept research-related jobs within the University, keeping academic expertise in-house. He clarified that decisions on workload are made between students and their supervisors, with the only restrictions being those set by the Canadian Labour Board. He also acknowledged a suggestion to revise the use of the word "enshrined" in the policy wording.

Upon a motion duly made by L. Harkins and seconded by A. Slane, the GSC hereby recommends to Academic Council the approval of the amended Registration and Course Selection Policy.

6. Cyclical Program Review

6.1 Master of Health Sciences – 18 Month Follow-Up* (M)

D. Papke reported the tracking progress on action items from the program's Cyclical Review 18 months after its conclusion. He advised that it has been reviewed by the Provost through the Academic Resource Committee and showed strong progress with no concerns. He noted that the report will be posted online and shared with Academic Council for information.

Upon a motion duly made by J. Arcand and seconded by F. Gaspari, the GSC hereby approves the 18-Month Follow-Up Report from the Master of Health Sciences Cyclical Program Review, as presented.

7. Consent Agenda* (M)

7.1 Public Minutes of the January 28, 2025, Meeting* (M)

7.2 Minor Curricular Changes

- **Course Changes:**

- [PSYC 6940G](#)

- **New Courses:**

- [INFR 6010G](#)

7.3 Faculty Reports* (I)

- a) Faculty Reports
- b) Graduate Student Report
- c) Library Report

7.4 2025-2026 Graduate Academic Schedule* (I)

7.5 Associate Graduate Faculty

- Health Sciences, Agnes Grudniewicz, Faculty of Health Sciences
- Health Sciences, Carolina Cancelliere, Faculty of Health Sciences
- Health Sciences, Michael Jeffrey, Faculty of Health Sciences
- Health Sciences, Ellen Vogel, Faculty of Health Sciences
- Health Sciences, Andrew Hogue, Faculty of Health Sciences
- Forensic Psychology, Christopher O'Connor, Faculty of Social Science and Humanities
- Forensic Psychology, Shannon Vettor, Faculty of Social Science and Humanities
- Forensic Psychology, Andrea Slane, Faculty of Social Science and Humanities
- Forensic Psychology, Angela Eke, Faculty of Social Science and Humanities
- Mechanical Engineering, Marianna Braza, Faculty of Engineering and Applied Science
- Mechanical Engineering, Farrokh Janabi-Sharifi, Faculty of Engineering and Applied Science

- Mechanical Engineering, Marwan Hassan, Faculty of Engineering and Applied Science
- Mechanical Engineering, Ali Khalvati, Faculty of Engineering and Applied Science
- Mechanical Engineering and Mechatronics Engineering, Yunhua Luo, Faculty of Engineering and Applied Science
- Mechanical Engineering, Hassan Peerhossaini, Faculty of Engineering and Applied Science
- Computer Science, Miriam Sturdee, Faculty of Science
- Computer Science, Theresa Stotesbury, Faculty of Science
- Computer Science, Ruth Stock-Homburg, Faculty of Business and Information Technology

The Chair confirmed that the Consent Agenda and the items in the Consent Agenda were approved and received at the start of the meeting.

8. Volunteer for March Land Acknowledgement

The Chair requested a volunteer for the March Land Acknowledgement. With no immediate response, they noted that interested individuals could contact the University Secretariat.

9. Adjournment (M)

Upon a motion duly made by N. Wattie, the Public session adjourned at 9:33 a.m.

Kirstie Ayotte, Assistant University Secretary

Graduate Studies Committee

Monthly Library Report

Date: March 13, 2025

Please share this upcoming series:

Literature Search Success for Engineering

Join the Campus Library online for a workshop designed to help students working on literature searches for their thesis, dissertation, or assignments. Librarians will help students identify suitable databases and search tools, apply search strategies, evaluate results, and stay organized. Multiple dates and times are available.

Register using the Campus Library workshops and events web page

<https://ontariotechu.ca/sites/library/about/workshops-and-events.php>

Dates:

Friday, March 21, from 1:10 to 2:10 p.m.

Tuesday, March 25, from 11:10 a.m. to 12:10 p.m.

Wednesday, April 2, from 3 to 4 p.m.

Coming Summer 2025 as part of the SGPS workshop series.

Communicating Research with Social Media: Strategies for Engaging Non-Experts

In this workshop researchers will learn how to use social media as a tool for research translation and knowledge mobilization. They will identify goals, audience, and content while drafting a social media strategy and selecting between social media platforms to meet their desired outcomes.