McMASTER UNIVERSITY

GRADUATE PROGRAM PROPOSAL BRIEF

FOR THE PROGRAM

Doctor of Philosophy (PhD) in Communication, New Media, and Cultural Studies

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1.1 Program Description

The problems we face today—social and environmental injustice, climate change, precarious work, surveillance, and a shrinking public sphere—are big, and they are complex, demanding approaches from diverse disciplines. In addition to their technological, scientific, economic, and political dimensions, these are all problems of culture and communications. The PhD in Communication, New Media, and Cultural Studies (CNMCS) is for creative students who embrace complexity, love difficult questions, and hunger for intellectual, artistic, and pedagogical risk-taking driven towards positive social change. In this program, problems drive theory.

This program brings together three interdisciplinary fields that all originated in attempts to understand and debate big problems using tools from the arts, humanities, and social sciences: cultural studies began by trying to articulate the significance of culture beyond the privileged space of the university, communication studies wanted to understand how mass media was changing modern society, and new media scholars and artists wanted to probe how computing and digital communications were changing human knowledge and creativity. Each of these fields understands that the problems we face today, with all their varied technological, economic, ecological, and political implications, are, fundamentally, problems of communication and culture. Learning to read, critique, and create culture, media, and communication is critical to seeing things, and doing things, in new ways.

A core concept in this program is literacy. Understood far more expansively than simply the traditional liberal-arts sense of the word, in this program literacy encompasses knowledge of the textual, the visual, the sonic, the artistic, the communicative, the performative, the social, the emotional, and the digital. A significant aspect of literacy is being able to work through the beliefs and values that appear to be common sense. For this reason, the program places significant emphasis on the work of critique. Students will receive a solid foundation in key theories in media, communication, and cultural studies, as well as media arts. This reading will enable them to not only master and synthesize established disciplinary knowledges, but also understand the historical contexts in which those knowledges circulate, reflecting and reproducing particular social relations and power dynamics. Significant attention will be focused on cultivating an understanding of the ways in which histories (material and social) inform the present. In this way, the program's core focus on literacy also entails a belief that education is a democratic value, extending and engaging beyond the university and encouraging a respect for embodied, subaltern, and practice-based knowledges that have historically been excluded.

In order to deploy the tools of new media, communication, and cultural studies to engender positive change, it is necessary for students to not only learn how to read and critique the messages, ideas, and practices that they encounter, but also develop their abilities as cultural producers, whether that output lies in artistic production, research creation, scholarship, or pedagogical innovation. To this end, the
program will hone students’ conceptual, critical, and technical skills as makers and media artists, teachers, cultural workers, researchers, and communication professionals.

The Departments of Communication Studies and Multimedia (CSMM) and English and Cultural Studies (ECS) share interests in communication, representation, cultural production and critical literacy in the context of social responsibility. Our many complementary strengths in areas including new media arts, performance, policy, visual culture, digital culture, music/sound, gender and sexuality, critical race studies, indigenous studies, postcolonial and diasporic studies, transnational culture and international communications, critical environmental studies, political economy, professional communication, and media analysis and strategy, will enable us to mount a coherent yet flexible interdisciplinary program that will attract students from our own and other MA programs. The program will draw faculty members from CSMM and ECS as well as other departments in the Humanities to act as supervisors of CNMCS doctoral students. It will draw on faculty members from both Humanities and Social Sciences to act as committee members and graduate seminar instructors. Students will have considerable scope in shaping their committees according to their research/project needs.

Graduates of the program will be equipped with advanced research skills that are in wide demand in the labour market, particularly the policy, not-for-profit, private and education sectors. The program’s emphasis on rigorous interdisciplinary training and professionalization will equip students with advanced cultural, social, and digital literacies; the ability to navigate and innovate in multiple modes of communication; and the capacity for analyzing and engaging complex systems and problems. In particular, this training will make students competitive in the growing academic job market in communication and new media.

The PhD will normally entail four years of study, consisting of coursework in the first year (plus the Foundation seminar I and II, which are two 3-unit courses taken in years 1 and 2), preparation and completion of comprehensive exams in the second year, and the completion of the thesis or culminating project in the third and fourth years.

The capacities identified above (literacy, critique, creativity) will provide a framework for the program, which will focus on large yet clearly defined problems and questions. These will vary from year to year, driven by both faculty and student interests, and will be the subject of intensive day-long problem solving activities during an orientation week. All students will take Foundation seminar I and II: Problems in Communication, New Media and Cultural Studies, extending the problem-based focus, engaging in a rigorous exploration of method and theory in interdisciplinary research as well as providing seminars and professionalization workshops that focus on building skills necessary for careers both in and outside the university.

In addition to the foundation seminars, students will take the equivalent of four 3-unit courses in their first year. Coursework will draw on existing offerings, which encompass both seminars organized around
specific concepts, themes, and methodologies, and hands-on lab-based media arts courses. Three units (i.e., one half course) may be an elective taken from another department, subject to consultation with program directors, and permission from the department offering the course. Faculty members in both departments demonstrate a strong record of securing funding for research and media arts projects, which will provide students in the program potential experiential learning opportunities in the form of RAships.

In February of the second year, students will complete comprehensive exams, consisting of a field survey and a topic paper and an oral defense.

With the aim of facilitating timely completion and giving students the opportunity to pursue projects that are in line with their own interests, talents, and employment goals, the post-comprehensives component of the program will comprise one of the following:

- the traditional thesis route
- a research-creation (project-based) thesis route
- a sandwich thesis: in accordance with McMaster’s Thesis Preparation Guide, a sandwich thesis must consist of a minimum of three scholarly works on a unified theme (in CNMCS, these works may include journal articles submitted for peer review, or art/media/performance pieces submitted for peer-adjudication), either previously published or exhibited, submitted for peer-review, or prepared for publication/exhibition but not yet submitted; these works must be accompanied by substantial introductory and concluding chapters, addressing the methodologies, theories and approaches that unify and inform the research

Detailed descriptions of the program curriculum, including the multiple routes to thesis completion, can be found in Section 3.2 Structure and Regulation.

1.2 Proposal Preparation and Consultation Process

This proposal began as a collaboration between the Departments of Communications Studies and Multimedia (CSMM) and English and Cultural Studies (ECS) and was developed through extensive consultation with relevant stakeholders. Below we offer a brief list of stakeholders consulted, and then provide a more comprehensive description of the consultations undertaken during the preparation of the proposal.

Overview of consultations:

- The Departments of ECS and CSMM
- Faculty of Humanities (Dean and Associate Dean, Graduate Studies and Research)
- Tenured and tenure-stream faculty in ECS and CSMM
- Tenured and tenure-stream faculty from related departments
- Chairs/directors of related departments
- Current graduate students and alumni of:
  - Communication and New Media (CNM) and Cultural Studies and Critical Theory (CSCT) MA programs
  - English MA and PhD programs
- Amy Gullage, Quality Assurance Programs Coordinator at the McMaster Institute for Innovation and Excellence in Teaching and Learning (MIIETL)
- Wade Wyckoff, Associate University Librarian, Collections
- Directors of relevant on-campus service units, centres, and research projects:
  - Henry Giroux, the McMaster University Chair for the Centre for Scholarship in the Public Interest (MCSPI)
  - Don Goellnicht, Director of the Institute on Globalization and the Human Condition
  - Dale Askey, Administrative Director of the Lewis and Ruth Sherman Centre for Digital Scholarship
  - Daniel Coleman, Co-Director of the Centre for Community-Engaged Narrative Arts (CCENA)
  - John Bell, Director, I.T., Humanities Media and Computing (HMC)
  - David Harris Smith, Director of Research, MacGRID Simulation Research Platform and Network
  - Carl Podedwory, Director and Chief Curator, and Ihor Holubizky, Senior Curator, the McMaster Museum of Art

The following is a more specific outline of the collaborations that have supported the development of the proposed program:

In June 2014, a joint committee of four was struck by the two departments to explore the possibility of a new, joint PhD program: the Directors of the MA programs in CSCT and CNM (Susie O’Brien and Christina Baade) and the Chairs of the two departments (Andrew Mactavish and Peter Walmsley). The joint committee developed a short description of the proposed program, which was sent to the Dean, Ken Cruikshank, and Associate Dean of Graduate Studies and Research, Bonny Ibhawoh, of the Faculty of Humanities, who agreed that the program offers a unique opportunity for the Faculty to take advantage of the research and pedagogical strengths of both departments.

From there, the joint committee developed a short summary of the program, which was circulated back to the Deans and presented to tenured and tenure-stream faculty in both departments for input. In November of 2014, the short proposal was discussed in department meetings by tenured and tenure-track faculty in both ECS and CSMM and informal support for the proposal was expressed. Subsequently, the CSMM faculty caucus voted in support of the proposed program on December 15, 2014 and ECS voted to formally proceed on February 4, 2015.
This same short summary of the proposed program was the subject of a Town Hall Meeting held on February 10, 2015 and open to any interested faculty members in the Humanities. The Town Hall evidenced support for the proposed program in both departments, as well as indicating interest among some faculty in the School of the Arts, French, and History.

In April of 2015, the joint committee hired educational consultants Lisa Kabesh and Carolyn Veldstra to assist in producing the program proposal. In April and May of 2015, they conducted in-person interviews with tenured and tenure-stream faculty in Communication Studies and Multimedia. Using both online and face-to-face methods, they also interviewed tenured and tenure-stream faculty in English and Cultural Studies who currently teach and supervise in the Critical Theory and Cultural Studies B.A. and M.A. programs. Most faculty indicated their support for the proposed program. See Error! Reference source not found. for survey and interview summaries.

At this stage, tenured, tenure-track, and associate faculty members in ECS and CSMM who wished to serve as core faculty in CNMCS indicated so by submitting a current copy of their CVs to the joint committee. We define “core faculty” as those faculty members who will act as supervisors to the program’s students, and who may be willing to take on administrative and leadership roles in the program as needed, including involvement in the foundation seminars. See the attached USB for core faculty members’ CVs. For a full list of core faculty, see Section 6.2.III: Faculty.

Also in April 2015, the educational consultants met with the graduate student caucus in ECS to discuss the proposal, answer questions, respond to concerns, and solicit feedback. Following up on this conversation, in May 2015, the educational consultants sent an online survey to current and recent graduate students in English and Cultural Studies and Communication Studies and Multimedia to gauge interest in the proposed program and collect feedback. See Error! Reference source not found. for survey and consultation summaries and Error! Reference source not found. for the letter written in support of the proposed program by the ECS caucus.

This consultation process, consisting of meetings, interviews, surveys, and follow-up emails and meetings with faculty members and students, evidenced extensive support of the program. A number of faculty members expressed excitement about the proposed program and about the potential to work with students in the program both on committees and in their courses. A significant quantity of current students and alumni also expressed strong support of the program; a discussion of student support can be found in Section 1.6.II Evidence of Student Demand, Evidence of Student Demand. Concerns were raised by faculty members and students about supervision loads and the capacity for future growth. The joint committee emphasizes that the proposed program, which is based on the current capacities of ECS and CSMM, is well situated to support a steady state of 12 students (3 per year), and communicated with stakeholders that future growth is dependent on the availability of additional resources. Section 6.2 Resources: Graduate Programs provides a detailed account of the program’s resources and capacities.
In addition to the core faculty associated with the proposed program within the two departments proposing the joint PhD, the following faculty have expressed interest in supporting the program by serving as readers on supervisory committees, and potentially having the program’s students in their courses (see Error! Reference source not found. for letters of support):

- Professor Alison McQueen, Department of History and School of the Arts
- Associate Professor Karen Balcom, Department of History
- Assistant Professor Alina Sajed, Department of Political Science
- Professor Magda Stroinska, Department of Linguistics and Languages
- Associate Professor Michael Egan, Department of History
- Associate Professor James Ingram, Department of Political Science
- Associate Professor Jean Wilson, Arts and Science Program
- Associate Professor Tracy McDonald, Department of History
- Associate Professor Gabriel Moyal, Department of French
- Professor Petra Rethman, Department of Anthropology
- Associate Professor Celia Rothenberg, Department of Religious Studies
- Assistant Professor Nicholas Serruys, Department of French
- Associate Professor Allison Williams, School of Geography and Earth Sciences

On May 12, 2015, the joint committee met with Amy Gullage from MIIETL to develop the program learning outcomes for the proposed PhD. In the same month, the joint committee consulted with Wade Wyckoff, Associate University Librarian, Collections, to ensure that the University Library would be able to support the new program. See Error! Reference source not found. for the Library Report.

On June 1, 2015, members of the joint committee met with Dale Askey, Administrative Director of the Sherman Centre, who outlined the many ways in which CNMCS students could be involved in the Sherman Centre community. In July, a committee member met with Carl Podedwory, Director and Chief Curator, and Ihor Holubizky, Senior Curator, of the McMaster Museum of Art to discuss potential collaborative opportunities for the program’s faculty, students, and the museum. See the attached letters for more detail on the Sherman Centre’s and the Museum of Art’s support (Error! Reference source not found.).

In June and July of 2015, a short brief outlining the proposed program was circulated to Department and Program Chairs in the Humanities along with an invitation for feedback on the proposed program and a request for their department’s support. The following departments have indicated their support for the proposed PhD in CNMCS (see Error! Reference source not found.):

- Anthropology
- Classics
- French
- History
- Indigenous Studies
The following on-campus programs, institutes, research clusters, or projects have indicated their support for the proposed program and willingness to work with qualified students admitted to the proposed PhD (see Error! Reference source not found. for letters of support):

- Centre for Community-Engaged Narrative Arts (CCENA)
- Humanities Media and Computing (HMC)
- macGrid Simulation Research Platform and Network
- McMaster Centre for Scholarship in the Public Interest (MCSPI)
- McMaster Museum of Art
- Institute for Globalization and the Human Condition

By the end of June 2015, the educational consultants had completed a full draft of the proposal, which went to the joint committee for review.

1.3: Consistency with McMaster’s Mission and Academic Plan

The university’s mission statement is as follows:

At McMaster, our purpose is the discovery, communication, and preservation of knowledge. In our teaching, research, and scholarship, we are committed to creativity, innovation, and excellence. We value integrity, quality, inclusiveness, and teamwork in everything we do. We inspire critical thinking, personal growth, and a passion for lifelong learning. We serve the social, cultural, and economic needs of our community and our society.

As this proposal makes clear, the proposed PhD in Communication, New Media, and Cultural Studies amplifies the bold aspirations McMaster expresses in its mission statement. The two departments collaborating on this proposal—Communication Studies and Multimedia and English and Cultural Studies—boast high levels of faculty and graduate student research productivity and knowledge-creation, publishing in leading journals, creating innovative digital media projects that garner national attention, earning major national grants, and seeking to address fundamental ethical issues facing our city and society. Graduate students in both departments have been awarded Hooker Fellowships, and Vanier, SSHRC, Trillium and OGS scholarships (for a full breakdown of graduate student awards in both
departments, see Error! Reference source not found.). Both support students in the process of becoming not only skilled critical thinkers and productive creative workers, but also engaged citizens.

McMaster is differentiated by its research-intensive approach, unique pedagogical emphasis on problem-based learning and inquiry, and distinctively collaborative culture. The proposed PhD in Communication, New Media, and Cultural Studies is distinguished by these same metrics, emphasizing high-quality, socially- and culturally-engaged research, developing a problem-based focused to learning and teaching at the PhD level in the Humanities, and arising out of a collaboration between two Humanities Departments in recognition of the fundamental interdisciplinary affinities between them.

In particular, the proposed program will exemplify McMaster’s mission in the following ways:

- Faculty members to be involved in the program’s administration, supervision, and teaching demonstrate high levels of research productivity and a commitment to rigorous peer-review, publishing cutting-edge research with presses and journals of international stature, exhibiting artistic work internationally, and earning major national grants. Faculty consistently bring discoveries into the undergraduate and graduate classroom.

- The program’s commitment to creativity, innovation, and excellence is exhibited both in the quality of faculty members’ research and in the progressive design of this interdisciplinary program. The diversity of research conducted by faculty and invited from students will enable the transfer and exchange of new knowledge across the fields of communication, new media, and cultural studies, both within the program and beyond as graduates bring their unique skill sets to academic and non-academic fields.

- The program will establish the highest standards of academic integrity in research and learning, and the ongoing, interdisciplinary collaborative work of faculty members will be mirrored in the program’s emphasis on student-faculty collaboration in research, learning, and program governance.

- Students will develop vital critical and creative capacities through the program’s progressive pedagogical design. Along with diverse course offerings in theory, methods, and artistic and media practice, the program’s multiple pathways to completion are designed to foster intellectual autonomy in students as they cultivate both critical and creative skills and interests in line with their research and professional goals.

- The program emphasizes the development of advanced cultural, social, and digital literacies and an understanding of the power dynamics at work in contemporary culture, preparing students both for fulfilling careers beyond their degree and active engagement in society.

1.3.1: McMaster’s Strategic Mandate Agreement

McMaster’s Strategic Mandate Agreement (SMA) identifies a number of areas of institutional strength (see page 10 of the SMA). The proposed PhD in Communication, New Media, and Cultural Studies will
address the following: 1) Digital economy; 2) Policy and ethics in a globalized world; 3) Human behaviour, culture, and society; and 4) The arts and creative expression.

1) Digital economy

Faculty in the Department of Communication Studies and Multimedia are working at the forefront of research into the emerging digital economy that is fundamentally shaping and reshaping the contemporary world. This work takes place both at a theoretical level, in terms of understanding shifting digital technologies and their effect on shared social and cultural life, and at the level of practice, in terms of building and engaging with digital technologies to produce new sounds, environments, and tools. The proposed program would augment this existing research by developing student research in these areas at a doctoral level. High-level research and practice in digital media and coding will support faculty members in developing long-term, robust research projects with the support of a skilled base of co-researchers, digital media artists and practitioners, and coders. Students in the program will graduate with the deep knowledge and/or practical skill necessary to not only successfully navigate but also shape the shifting landscape of digital economy.

Collaborations between the program and related research projects and centres will also enrich students’ engagement in digital research. For example, students in the program will have access to the virtual world simulation resources of the macGRID Research Simulation Platform and Network, of which core faculty member David Harris Smith is Director of Research. As a research initiative that seeks to develop the design, implementation, and analysis of a massive online 3D virtual environment, macGrid has the potential to support a wide variety of graduate thesis topics among students of the proposed program. In addition to macGRID, The Sherman Centre for Digital Scholarship will provide a valuable resource for students in the program. In recent years, Masters and Doctoral students in CSMM and ECS have benefitted from the IT infrastructure and shared office space offered by the Sherman Centre to students working on digital projects. The space of the Centre allows students and researchers working on digital projects to share knowledge, develop collaborative projects, and establish a community of researchers conducting digital scholarship. The infrastructure provided offers some access to technologies often necessary to develop work in this field, and the Sherman Centre’s connections to the broader campus community affords students a platform to publicize and receive feedback on their work. In these ways, the proposed program will further develop the profile of the Sherman Centre as a site of innovative work in the digital humanities in Canada.

Error! Reference source not found. for letters of support from Dale Askey, Administrative Director of the Sherman Centre, and David Harris Smith, Director of Research, macGrid.

2) Policy and ethics in a globalized world
One of the key lines of affinity between the Departments of Communication Studies and Multimedia and English and Cultural Studies lies in their shared commitment to working through the ethical dimensions of critical political, social, environmental, and cultural problems. CSMM and ECS house faculty whose research examines the ethical implications of policy decisions in global communications networks, the ethics of various modes of representation across lines of difference (gender, race, sexuality, ability), the politics of transnational and diasporic migration, the political and ethical implications of technological shifts, the ethical valences of environmental discourse, and the ethical possibilities of critical pedagogy. Among the core faculty who will be affiliated with the proposed program, several participate in research or research-creation that would benefit from an increased doctoral presence and would further McMaster’s contributions in these areas. For instance, Sara Bannerman’s work on transparency in global copyright and intellectual property; Liss Platt’s engagement in the Anti-Colonial Project (a group working on making films meant to address issues of colonialism in a widely accessible manner); Daniel Coleman and Lorraine York’s efforts in expanding the university into the community through the Centre for Community-Engaged Narrative Arts & the Studio in Canadian Literary Cultures, in partnership with the Hamilton Public Library; and Paula Gardner’s work with FemTechNet, a feminist network of scholars, artists, and students who collaborate on the design and creation of feminist technological innovations, as well as her Hyper Migration project (OCE funding) in collaboration with the Toronto Refugee Centre, an open storytelling platform for multimedia telling of stories of displacement and resettlement.

The proposed program’s problem-based approach will foreground the necessity of ethical response in the context of local and global problems. To this end, the program’s foundation seminars will develop students’ capacities as critical thinkers, communicators, and makers, encouraging students to grow as leaders who foster an ethically engaged approach in their own research and beyond. Drawing out this shared commitment between these two departments, the proposed program would also enhance McMaster’s role as an institution dedicated to the pursuit of integrity through a commitment to social justice.

3) Human behaviour, culture, and society

A second point of intersection between CSMM and ECS, and a foundational focus of the new program, lies in an emphasis on deepening our understanding of communication and culture and the place of the human within these matrices. At its core, the research undertaken in the two departments supporting this proposal works to expand our knowledge of how and why societies function as they do and to what ends, taking up these questions in a variety of ways, from creating virtual digital worlds in which to experiment with alternative arrangements of social, human, organizational and community space to interrogating the ways in which we think about bodies in order to gesture towards alternative body politics. The proposed program would provide a platform from which to develop research and pedagogy around the fundamental concerns that shape the intersections of communications, new media, and cultural studies. The
proposed program will amplify current lines of inquiry, and encourage new ones, underscoring McMaster’s central commitment to developing new knowledge in all fields.

The program’s problem-based focus will allow students and faculty to develop meaningful interdisciplinary research programs that respond to the urgent issues of the present moment. The inclusion of new media as a key site of inquiry in the proposed program recognizes the fundamental impact digital and other new media forms and technologies are having on human behaviour, both in the form of reshaping communications and also in terms of teaching, learning, and research. The program will also embrace critical historical approaches to new media, interrogating how “newness” has historically been framed in modern societies and how “older” technologies persist in complex ways. The proposed program, then, will foster students who are adept at navigating—both in terms of their research or production and pedagogical approaches—the key problems posed by a digital communications culture.

4) The arts and creative expression

CNMCS will become a hub for the arts and creative expression within the Faculty of Humanities. Several digital media projects currently developing through collaborations with CSMM faculty would create opportunities for students in the proposed program to deepen their own research creation practices. For instance, faculty in CSMM have either founded or work collaboratively in: the Centre for Networked Imagination (proposed and nearing final approval as of spring 2015); the Anti-Colonial Project; the Centre for Community-Engaged Narrative Arts & The Studio in Canadian Literary Cultures, and macGRID, an open-source digital-world development project (supported by an Insight Development Grant). Core faculty in both departments have also enjoyed a history of collaboration with the McMaster Museum of Art (MMA) in the curation of art exhibitions and in hosting visiting speakers (creators and academics) for lectures and panel discussions. For example, the MMA has co-curated ambitious exhibitions and programming with core faculty in the new program: Sarah Brophy and Janice Hladki’s *This is Me, This is Also Me* (Spring 2015) and *Scrapes: Unruly Embodiments in Video Art* (Winter 2011); Janice Hladki’s *Fierce: Hot-Blooded Film/Video* (2010); and Mary O’Connor and Janice Hladki’s *Embodied Matter* (2006). The work of Liss Platt, in various media, has also been shown at the Museum, and other faculty have contributed to programming, including Mary O’Connor presentation on the National Gallery’s *Margaret Watkins: Domestic Symphonies* (2014).

Beyond McMaster, Mary O’Connor curated *The Archive and Everyday Life*, exhibited at the Ontario Science Centre (Spring 2015) and The Hamilton Artists Inc. (Spring 2010); Liss Platt has shown work in video, film, and photography in individual and group exhibits at galleries across Canada and the United States, including exhibitions in Hamilton and Toronto and the Museum of Modern Art in New York; David Harris Smith’s hitchBOT—a hitchhiking robot—has been exhibited at galleries and museums across Canada and has received extensive media coverage; Robert Hamilton has established an international presence as a film artist, exhibiting his work in
North America, Europe, and South America; David Ogborn stages performances of live-coded music at festivals and venues worldwide; and Paula Gardner has curated exhibitions of *PORTAGE; A Canadian Mobile Experience* (2007, 2008) in Toronto, Vancouver, and Sao Paulo, Brazil. Graduate students in both departments have consistently produced artistic work, either alongside or as part of their research. The proposed program would offer a greater chance to engage collaboratively in these kinds of research-creation and creative arts practices, formally integrating them into the requirements of the PhD and fostering their development through faculty-student partnerships.

Additionally, the SMA identifies a number of priority areas of institutional growth (see page 10 of the SMA). The proposed PhD in Communication, New Media, and Cultural Studies will primarily serve growth in the area of *communications and culture*.

1) **Communications and culture**

The proposed program offers a keystone contribution to this area in drawing together precisely the complementary fields—Communication Studies and Cultural Studies—that shape this priority area defined by the SMA. The inclusion of *new media* as a core area of focus in the proposed PhD also draws in the *digital* as a fundamental metric in thinking about and engaging in communication and culture today. The program’s emphasis on literacy, in the broadest sense of that term, understands the three core components of the program as foundational to ethically engaged citizenship.

The focus of the proposed program on central problems being worked out in communications and culture draws one of McMaster’s signature pedagogical innovations, problem-based learning, into graduate-level Humanities instruction. This approach augments the interdisciplinary focus of the proposed program by focusing on high-level issues and critique that span traditional disciplinary boundaries. The proposed program will thus enhance McMaster’s presence as the site of problem-based pedagogy in Canada, while offering students an innovative pathway through the Humanities PhD.

2) **Fostering robust societies**

The proposed program will also support McMaster’s stated interest in supporting growth in the area of *fostering robust societies*. Robust societies are built by engaged citizens who are attentive to the lines of inclusion and exclusion by which societies are constituted. The proposed program’s focus on critical literacies, pressing social and cultural problems, and creative and innovative problem-solving will develop the skills communities and societies require to become thriving, inclusive, and welcoming environments.
1.3.II: McMaster’s Current Priorities: Forward with Integrity

In his 2011 letter to the McMaster community, Forward with Integrity (FWI), President Patrick Deane sought to establish a way forward for McMaster that would build upon the University’s historical strengths while adapting to the realities of an educational and research context transformed by the digital revolution. FWI’s principles prioritize the development of human capacities, multidisciplinarity, radical questioning, criticality in practice, and cooperation, all of which are core to the proposed program in Communication, New Media, and Cultural Studies, as discussed above. In particular, the proposed program meets the four priority areas established in FWI: the student experience, community engagement, research, and internationalization. Our program engages these institution-wide priorities in ways responsive to the program’s particular Program Learning Outcomes and to the strengths and methodologies of the Humanities.

The Student Experience

FWI turns to McMaster’s flagship undergraduate programs—Arts and Science, Engineering and Management, Bachelor of Health Sciences, Integrated Science—to highlight McMaster’s capacity to advance innovative instructional and curricular design even as it advances its high-level research profile. While FWI focuses on undergraduate education, we see the value placed on self-directed learning as a core component of graduate education. In particular, we seek to establish problem-based learning and interdisciplinarity as pedagogical priorities in the proposed program in Communication, New Media, and Cultural Studies.

1) Experiential learning

Students in the proposed program will have the option of following one of three pathways to degree completion, two of which explicitly involve experiential learning. The research-creation (or project-based) thesis affords students the opportunity to deeply and actively engage in their subject area by developing, completing, and theorizing an arts-based project, and the sandwich-thesis allows students the opportunity to draw together conference presentations, publications, community engagement projects, art works, performances, or exhibitions, as well as published articles to comprise a modular thesis. In both of these options, students will develop arts and digital media skills while engaging with and contributing to discoveries and innovation in scholarship. Opportunities for students to collaborate with faculty members in ongoing interdisciplinary, community-engagement, and arts-based projects will also be open to students whose interests and qualifications align with these projects, regardless of the route students opt for in their thesis work. Faculty members involved in the program are keen to supervise and mentor students in provincially and nationally funded arts and research projects (see Sections 6.2.III: Faculty and 6.2.V: Faculty Research Funding for a detailed accounting of faculty members’ research and artistic profiles). The remarkable track record core faculty have demonstrated in winning competitive university, provincial, and national grants (including SSHRC Insight grants, Canada Research Chair positions, Canada Council Creative Development grants, GRAND NCE
grants, McMaster Incentive grants, the inaugural Paolo Freire Chair, and a McMaster University Scholar position) augurs a promising trend supportive of ongoing, diverse research assistantships for graduate students in the program.

2) **Self-directed learning**

In *Forward with Integrity: The Emerging Landscape*, the FWI Advisory Group advocates for “educating for capability,” which is defined as “continual growth, the ability to adapt, improve performance and generate new knowledge.” This emphasis on capability is one of ongoing self-directed learning and is nurtured by PhD study at McMaster. Students will develop self-directed learning capacities in the program as they complete each stage of their degree requirements: coursework, comprehensive exams, the development of a thesis proposal, the development of their qualifying dossier, and the completion and defense of a thesis project. A culture of rigorous scholarship and critical inquiry cultivated through faculty members’ vibrant research and research dissemination activities will also model a pedagogy of capability. We also seek to embed problem-based learning (PBL), one of McMaster’s signature pedagogies originally developed in the Medical program, as a core pedagogical framework in the program, and by extension, in the Humanities. The program’s foundation seminars will be oriented to a PBL approach such that students can begin to exercise multidisciplinary tools and thinking at the outset of their degree. We see PBL as a vital tool for the development of creative and critical thinking and learning demanded by study in the Humanities and by the complexity of the social and political problems of digital, networked society with which scholars in the program specifically must grapple.

3) **Interdisciplinarity**

The origins of the proposal of a joint PhD program between the Departments of CSMM and ECS can be traced to the desire to foster interdisciplinarity and the cross-pollination of ideas and methods that interdisciplinary thinking can effect among researchers and graduate students. *FWI* asserts that “a comprehensive approach to any problem must be, by definition, multidisciplinary.” We see this as an especially pressing concern for scholars in the Humanities who confront complex social and political problems in their research and work. The proposed program therefore seeks to equip students with the tools of at least two of its three constitutive fields to afford them the capacity to exceed the confines of narrow disciplinary thinking and instead approach complexity with a diverse and rich array of critical, conceptual, artistic, and technological skills. Each of the program’s fields shares a concern for understanding how complex relations of power structure the social and the cultural, and in so doing each reaches beyond their disciplinary bounds to address wider social and cultural problems. Core faculty in the proposed program are affiliated with a range of interdisciplinary centres and programs, including the Institute on Globalization and the Human Condition, the Sherman Centre for Digital Scholarship, the McMaster Centre for Scholarship in the Public Interest, the Centre for Community-Engaged Narrative Arts, macGrid, and Gender Studies and Feminist Research. Students in the program will be mentored in a strongly interdisciplinary environment. As they develop advanced social, cultural, digital, and communication literacies in the program, students
will master and synthesize the established disciplinary knowledges of communication, new media, and cultural studies, as well as learning to see themselves working at the intersections of the many transdisciplinary problems facing the contemporary world.

**Community Engagement**
Faculty members in ECS and CSMM have consistently taken their research and expertise to and learned from the community in a range of ways—in public lectures, serving as board members of professional and academic associations, volunteering, and activism. For a number of faculty, teaching, research, and community are inseparable: among others, Amber Dean works with downtown Hamilton LGBTQ and sex worker groups; Daniel Coleman and Lorraine York co-direct the new Centre for Community Engaged Narrative Arts; Liss Platt works with community organizations in Toronto and Saskatchewan and filmmakers, media artists, and scholars in her work in the Anti-Colonial Project; and Faiza Hirji volunteers with not-for-profit organizations developing communications materials.

**Research**
*FWI* underlines the impact McMaster’s researchers have had on the “physical, cultural and economic well being of the human community” and so acknowledges the necessary linkage between a commitment to community and research. This commitment to community is embedded in the proposed program’s focus on driving positive social change and is evidenced in the research of program faculty members whose work focuses on gender; sexuality; race; ethnicity; disability; the politics of performance; international policy; representation and visual culture; the intersection of digital and youth cultures; indigenous studies; postcolonial and diasporic studies; transnational culture and globalization; education and knowledge translation using virtual worlds; the synthesis of research, learning, and knowledge creation in the digital arts; critical environmental studies; and political economy. Just as *FWI* emphasizes the role graduate students play in advancing research at McMaster as a “student-centred research-intensive university,” so too do we recognize and foster graduate student success both in their capacities as researchers and learners.

**Internationalization**
The graduate programs in ECS and the MA in Communication and New Media in CSMM have been successful in attracting both domestic and international students to their programs. We foresee the proposed program garnering interest both at home and abroad, but as President Deane is careful to emphasize, both in his 2011 *FWI* letter and most recently in his 2014 letter, *Global and Community Engagement at McMaster*, we acknowledge that conceiving of internationalization with integrity means escaping a frame that measures the University’s success in this regard in terms of enrolment numbers and international student fees. As is the case in ECS and CSMM’s current graduate programs, the student body will primarily comprise domestic applicants and occasionally exceptional international students when warranted. *FWI* advocates for adopting a “transformational model” of internationalization, one that acknowledges that “with meaningful internationalization will come far-reaching changes to McMaster itself,” and this is the approach to internationalization that the proposed
program espouses in its research and curriculum. ECS and CSMM have in many ways already embedded this transformational model into their programs, with faculty members engaged in international collaborations in their research and artistic output and specializing in imperial, colonial, and postcolonial studies, transnational and international communication and culture, international copyright law, and in the study of the media and cultural production of Britain and settler communities in Canada and abroad, North American Indigenous Peoples, China, South Asia, and Black and Asian diasporic communities. Course offerings and research within the program will therefore be truly global in scope.

1.4 & 1.5: Program Learning Outcomes & Degree-Level Expectations

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<th>PLOs</th>
<th>GDLEs</th>
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<td>Graduates of the program will demonstrate the ability to...</td>
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<tr>
<td>1. Describe and analyze the core literature, theories, and methods of the fields of communication, new media, and cultural studies; understand the resonances and differences between different approaches and disciplines of communication and cultural studies and new media; identify the historical development of these fields and characterize their ongoing evolution; and think in critical, creative, and reflexive ways about the production, representation, and consumption of culture, communication, and media as both shaped by and shaping historical, institutional, and political contexts.</td>
<td>Breadth &amp; Depth of Knowledge</td>
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<tr>
<td>2. Formulate and carry out complex, advanced research in a specialized field; synthesize and apply a diversity of epistemological frameworks, methods (including research creation), and theories from communication, new media, and cultural studies, including those that may lie outside the traditional bounds of their specialized field; investigate digital and material archives; and consolidate analytical and critical thinking skills to disseminate and contribute to new knowledge through peer-reviewed publication and presentation.</td>
<td>Research &amp; Scholarship</td>
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<td>3. Apply knowledge of different cultural, media, digital and/or theoretical archives and tools in novel contexts to contribute to new and multidisciplinary engagement across the university in the creation, critique, and exploration of cultural objects; and theorize critical</td>
<td>Level of Application of Knowledge</td>
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<td>conceptualizations of how power, meaning, emotion, and/or identity operate in and through cultural and media objects and performance.</td>
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<td>4.</td>
<td>Design, implement, and manage large-scale and long-term projects autonomously and in collaboration; comprehend, assess, and orientate in new and emerging subject areas in research and professional fields; integrate an awareness of histories of oppression and discrimination into the ethical performance of their work; and recognize and engage with diverse perspectives through an awareness of the historical and global specificity that grounds differing epistemologies, methodologies, and ideologies.</td>
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<td>Professional Capacity/Autonomy</td>
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<td>5.</td>
<td>Articulate complex concepts clearly in modes including, but not limited to, prose and speech; plan and structure an extended argument; translate research to non-specialized audiences; and apply advanced digital, social, and/or cultural literacies in the interpretation and creation of a variety of media.</td>
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<td>Level of Communication Skills</td>
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<td>6.</td>
<td>Recognize the ways in which social, political, historical, and material contexts inevitably render knowledge specific, situated, contextual, and plural; identify power dynamics that privilege some knowledges while disavowing others; and value the complexity of differing and competing knowledge systems.</td>
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<td>Awareness of Limits of Knowledge</td>
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### 1.6: Demand for Program

#### 1.6.I: Evidence of Societal/Labour Market Need

The PhD program in Communication, New Media, and Cultural Studies will equip its students with knowledge of, and the capacities to intervene in, the digitally-mediated world in which graduates will work and live upon graduation. Students enrolled in the program will benefit from the rich genealogy of theory and research of its three fields to develop the advanced cultural, social, and digital literacies necessary for active, thoughtful, and conscientious engagement in communities large and small, professional and non-professional. Exposure to the diverse methodologies of the three fields, from textual analysis to quantitative methods to research creation, will afford students the research and critical thinking skills demanded by Canada’s growing knowledge-based economy and will develop students’ capacities as cultural makers and producers. The Organization for Economic Development
(OECD) reports that among the unique skills doctorate-degree holders bring to the labour market, their research skills are the most valued.\textsuperscript{1} Graduates of the program will be equipped with skills that are in wide demand: advanced research skills appropriate for work in the policy, not-for-profit, private and education sectors; cultural, social, and digital literacies developed at the high level demanded by PhD study; knowledge of and ability to innovate in modes and methods of communication; and the capacity for analyzing and engaging complex systems and problems.

In particular, program graduates will be strongly situated to respond to the needs of the digital economy, which the Social Sciences and Humanities Research Council (SSHRC) has identified as one of its six future challenge areas.\textsuperscript{2} SSHRC advocates the integration of and adaption to digital technologies in Social Sciences and Humanities research in order to grasp “their ethical, environmental, economic, legal and social implications” and to understand “how the latest tools can be used to both answer and ask questions.”\textsuperscript{3} The program brings considerations of the social, ethical, environmental, and legal impact of new media and technologies on communication and culture to the fore, as evidenced by faculty members’ commitment to research in areas such as visual culture and dis/ability, culture and the environment, international copyright law, representations of race and ethnicity, Islam and media, popular music studies, interactive art, and more. Through coursework, comprehensive exams, and research, students will also develop a deep knowledge of the foundational theoretical perspectives of communication, new media, and cultural studies, which emphasize the mutually constitutive relationship between various forms of technology and the individual. Program graduates will be familiar with approaches to technology and culture that do not see either as simply products or tools, but as modes of critical inquiry and knowledge creation that complexly affect social relations.

Graduates from the program can look forward to working both within and outside of academia. The OECD reports that the current labour market places a sustained and “possibly increasing” premium on individuals holding a doctorate relative to other highly qualified individuals.\textsuperscript{4} Desjardins and King present a broad picture of labour market outcomes for doctorate-degree holders in the Humanities: 77% work in educational services, 4% in professional, scientific, and technical services, 3% in public administration, and 2% in health care and social assistance.\textsuperscript{5,6} While both OECD and Statistics Canada data suggest that

\begin{flushleft}
\textsuperscript{2} “Future Challenge Areas and Subquestions,” \textit{Social Sciences and Humanities Research Council}, last modified 2015-01-09. \url{http://www. sshrc-crsh.gc.ca/society-societe/community-communite/Future_Challenge_Areas-domaines_des_defis_de_demain-eng.aspx#5}
\textsuperscript{3} Ibid.
\textsuperscript{4} Auroil et al., 6.
\end{flushleft}
individuals holding a doctorate degree in the Humanities face higher rates of unemployment and part-time or precarious employment than those in other fields, the unique focus of the program on culture, communication, and new media will afford graduates a competitive capacity to question, experiment, innovate, and conduct research in the fields of education, communications and communications technology, arts and culture, and policy. In 2013, the Ontario government identified 11 priority industry sectors, two of which are prime sectors for degree-holders in communication, new media, and cultural studies: Information and Communications Technology, and the Entertainment and Creative Cluster.

The growth of the communication and media sector in Canada and beyond has produced demand for individuals with a diverse and dynamic skill set in these areas. This boom has also sparked growth in cultural studies, communication, and new media research. The Conference Board of Canada reports that nearly 40% of doctoral degree holders in Canada are employed in the higher education sector, as full- or part-time university and college instructors, research and teaching assistants, or postdoctoral fellows. Communication Studies is a growing and dynamic academic field for which highly trained scholars are in demand, as reflected in U.S.-based academic job listings (which include positions outside the United States). Indeed, the largest number of listings for positions in the humanities and social sciences advertised in *The Chronicle of Higher Education* during 2013-14 were for jobs in Communication and Media Studies. The National Communication Association reports that the number of job listings for Communication positions has more than doubled between 2009 and 2014 (from 351 to 752 listings), with digital/emerging/new media as the most commonly requested specialty in 2014.

An environmental scan of similar programs in Ontario provides a more precise view of employment prospects for the proposed program’s graduates. This scan suggests that graduates of the proposed program can expect to work in policy, media production and analysis, cultural production, creative industries, public, not-for-profit and education sectors.

The proposed program supports the professionalization needs of its students by integrating professionalization activities into the program design. In response to the increasing number of doctorate-degree holders who work outside of the academy after graduation, the Canadian Association

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6 This data is derived from the labour market outcomes of doctorate degree-holders two years after graduation.
7 See Auriol et al. (2013), and Desjardins & King (2011).
9 Munro (2015).
10 Similar information is not available for Canada-specific job listings.
12 National Communication Association, “2014 Academic Job Listings in Communication Report” (Washington, D.C., 2015), http://www.natcom.org/uploadedFiles/More_Scholarly_Resources/2014%20Jobs%20Report1.pdf. 43% of the listings were specifically for a tenure-track assistant professor; 27% were for non-tenure track positions.
for Graduate Studies (CAGS) notes that PhD graduates’ “ability to pursue the increasingly diverse range of career paths before them would be greatly enhanced through greater attention to professional/transferable skills.”

This is echoed by Sekuler, Crow, and Annan, who state, “Universities should invest in graduate-focused career services, recognizing that the needs of graduate students, and particularly PhD students, differ significantly from the needs of undergraduates.”

We are committed to responding to this call for focused attention on graduate student professionalization.

Professionalization is also critical for students pursuing academic career paths. The proposed program prepares students to be competitive in an academic hiring environment that expects a high degree of professional accomplishment for new hires. A recent study surveying doctoral alumni at an Ontario university found that participants “tended to indicate that presenting seminars or research presentations, writing a major paper or thesis, writing manuscripts for publication, preparing conference presentations, collaborating with faculty members and working as part of a collaborative team were the aspects of their graduate education that were most important in preparing them for their careers.”

We recognize these aspects of a Humanities PhD as integral to what Paul Yachnin, co-author of the White Paper on the Future of Graduate Training in the Humanities, calls the “outward-facing” “public skills” that Humanities PhD training is able to uniquely offer its graduates. These public skills are the high-level capacities of critical literacy, creativity, and critique that are central to the proposed program and to students’ successful work in serving the public upon graduation. Recognizing the integral role coursework, comprehensive exams, and the thesis play in the development of these core scholarly and transferable professional capacities, we seek to enhance the development of these outcomes through the program’s required foundation seminars and qualifying dossier.

In CNMCS, academic and non-academic professionalization is not supplementary to the program, or a “voluntary” component that students are expected to undertake on their own time. Instead, professionalization is deemed to be core to a student’s development as a scholar and as an active participant in many areas of society, including the digital economy; as such, professionalization is core to the program’s curriculum. The foundation seminars will offer workshops and seminars on key aspects of academic and non-academic professionalization, including such topics as conference presentations, collaboration, non-academic career development, peer review and publication, non-traditional modes of research dissemination, teaching, and conference planning, among others. These two 3-unit required courses, taken in years I and II of the program, provide support in the professional development of

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16 Paul Yachnin, “Rethinking the Humanities PhD,” University Affairs, March 11, 2015.
students in a sustained manner. The qualifying dossier, which must be completed by the time of degree completion, captures a student’s progress through the program in her/his/their professional development. A successfully completed dossier will include a variety of components, including a grant application, a conference paper or artist’s talk, a revised article submitted for peer review or an art piece submitted to a juried exhibition, a teaching philosophy statement and a syllabus, and an op-ed. Students will review and evaluate the components of their qualifying dossiers under the direction of their supervisory committees, again ensuring that sustained support is available to students as they progress through the degree. The foundation seminars and qualifying dossier are discussed in detail in Sections 3.2 Structure and Regulation and 4.2 Program Innovation.

In addition to these core components of the curriculum, students in CNMCS will have access to existing departmental and University initiatives that provide opportunities for the further development of administration, communication, collaboration, teaching, and research skills. Students will have opportunities to serve on department committees in ECS and CSMM as well as university-wide committees. The Lewis and Ruth Sherman Centre for Digital Scholarship offers regular workshops designed to introduce scholars to and enhance their skill sets in the methods of the Digital Humanities. Each month, the Sherman Centre Colloquium, to which graduate students may apply to present, gathers members of the McMaster community to hear a researcher discussing an aspect of their digital research. The McMaster Institute for Innovation and Excellence in Teaching and Learning (MIIEETL) offers a graduate-level course on university teaching and learning (Education 750), as well as a workshop series that focuses on key scholarly themes in teaching and learning in higher education (Education 700). MIIEETL also runs Education 650, a peer-evaluated teaching experience workshop, where graduate-student participants deliver short lessons, practice instructional skills, and give and receive feedback on their teaching. Completion of Education 750 is one of the optional components of the qualifying dossier for which students in the program may gain credit.

1.6.II Evidence of Student Demand

Our proposed program’s distinctive features, including its integration of Communication, Digital Media and Cultural Studies, its problem-based focus and emphasis on critical literacy in the pursuit of social justice will attract students from a number of provincial and national MA programs. Several universities in Southern Ontario offer MA degrees in the individual fields of communication, new media, cultural studies, or closely related fields, including Brock University (Popular Culture), Queen’s University (Cultural Studies), Western University (Media Studies), York University and Ryerson University (Communication and Culture), Trent University (Theory, Culture, Society), OCAD University (Digital Futures), the University of Toronto (Knowledge Media Design), and Wilfrid Laurier University (Communication Studies, Cultural Analysis and Social Theory). It will also offer graduates of the Cultural Studies and Critical Theory (CSCT) and Communication and New Media (CNM) Master’s programs, housed in ECS and CSMM respectively, the chance to extend and deepen their research in a doctoral
program. In addition to these programs, several unique MA programs in Southern Ontario are likely to generate interest in the proposed program: Communication and Social Justice at the University of Windsor, Social Justice and Community Engagement at Wilfrid Laurier (Brantford), and Social Justice and Equity Studies at Brock University. A few of these Universities offer PhDs in single areas: Trent and Queen’s both offer PhDs in Cultural Studies, Western has a PhD in Media Studies. The combined degree through York and Ryerson is a PhD in Communications and Culture.

As more college-level institutions require that instructors hold a PhD, the Master of Fine Arts degree (MFA) is no longer universally perceived to be sufficient as a terminal degree in artistic fields. We anticipate a growing demand for PhD programs that can offer research-inclined artistic practitioners the chance to gain this credential. While practice-based PhDs are common in the United Kingdom and Australia, they are relatively new in North America. McMaster is uniquely positioned to lead the way in offering a practice-based PhD option for research-inclined digital and new media artists.

Communication studies is a growing field both at the undergraduate and graduate level. This growth and the interdisciplinary focus of the program means that the PhD in CNMCS can anticipate sustained demand from students seeking to conduct advanced research that is responsive to the rise of the digital economy and new media. Surveys conducted by ECS and CSMM bear out this projection of demand. As part of the program development process, ECS and CSMM sought out feedback both from current graduate students and alumni of both departments’ MA programs and ECS’s PhD program. Responses to online surveys (see Error! Reference source not found.) circulated to current graduate-student and alumni email lists evidence strong support of and interest in the program, with approximately half of respondents (47.2% of current graduate students and 53.34% of alumni) indicating that they would apply to the PhD in CNMCS if they were or had been given the opportunity. Among the reasons cited for their interest in the program, the opportunities for interdisciplinary research, the advancement of digital and new media literacies, and the flexibility that this interdisciplinary training would afford graduates on the job market were emphasized. The Graduate Caucus of English & Cultural Studies has also signed a letter of support for the program (see Error! Reference source not found.).

17 For a discussion of this trend, see: https://www.insidehighered.com/advice/2013/05/24/phd-challenges-mfa-requisite-degree-arts-professors-essay
1.6.III Justifiable Duplication

The PhD in Communication, New Media, and Cultural Studies is distinctive in its focus on the integration of the critical perspectives and practices of cultural, new media, and communication studies. The program’s critical interdisciplinarity will stress the capacities and limitations, connections and contradictions between the program’s disciplines, encouraging greater reflexivity about the institutional contexts of knowledge production and students’ own places within those contexts. Through coursework, students will develop capacities in at least two of the program’s three disciplines and in their critical integration (see Section 3.2 Structure and Regulation for further discussion of the program structure and coursework requirements). The foundation seminars and qualifying dossier incorporate professionalization, including a range of elements such as grant applications, publication/exhibition of work, and development of curricula, directly into the degree requirements (for further discussion of professionalization, see Section 1.6.I: Evidence of Societal/Labour Market Need). In addition to readying them for diverse job markets, these activities will help to prepare students for their final project, which may take the form of a traditional thesis, a sandwich thesis or a research creation (project-based) thesis.

Our review of graduate programs both nationally and internationally confirms that PhD programs that incorporate a similar interdisciplinary approach along with diverse paths to professionalization and degree completion are not common either in Canada or abroad. Several Canadian universities offer PhD degrees in Communications: Carleton, the University of Ottawa (new in 2015), Western (Media Studies), Concordia, McGill, the University of Calgary, and Simon Fraser University. Two offer PhDs in Cultural Studies: Trent University and Queens University. These programs offer a range of approaches: Queens offers a practicum thesis option, which can comprise a creative/cultural work or community work; Concordia’s Communication Studies PhD brings a media-arts oriented approach to their degree. The York-Ryerson joint program in Communication and Culture covers a wide range of topics across its two campuses. Students in the program choose a major and minor in two of three streams: Media & Culture, Politics & Policy, or Technology in Practice. Our proposed PhD in Communication, New Media, and Cultural Studies also offers students multiple paths, but with particular emphasis on the histories of, and confluences and constraints between, the disciplines that comprise the program. As well, the program’s modest size and closely situated facilities will encourage a close, inclusive cohort experience in which interdisciplinary relationships are both intellectually and physically present.

The option to pursue an artistic or research-creation project in fulfillment of the thesis requirement is relatively new in Canada. Only three other comparable programs in Canada (at York University, Queens University, and Western University) currently allow PhD students the option to pursue artistic projects as part of their degree requirements. The program’s attention to social justice and critical literacy—supported by the extensive faculty research and expertise in these areas—will extend to all students, including those pursuing creative projects. The research-creation undertaken by students in the proposed program will ensure that artistic work develops in conversation with wider socio-cultural literacies.
Please see Error! Reference source not found. for list of comparator programs in Canada and their associated tuition fees.

As discussed in Section 1.6.II Evidence of Student Demand, the proposed program will offer a PhD option for students graduating out of several MA programs offered in Southern Ontario in the fields of communications, new media, digital media, and cultural studies. At McMaster, the proposed program will create a PhD option for graduates of the MA programs in Communication and New Media, and Critical Theory and Cultural Studies, thus filling a gap at the PhD level in terms of current graduate program offerings. Historically, the Department of English and Cultural Studies has attracted a number of PhD students each year interested in pursuing cultural studies research at the doctoral level. Some of these students would be served well by a degree option—both in terms of research and employability—that links cultural studies with communication and new media studies.

McMaster’s location in Hamilton also underscores the suitability of developing this program here and now. The city’s current strategic plan emphasises the ongoing development of the city as an innovative, prosperous, and healthy community. McMaster’s Innovation Park has already become the home for many non-profit groups aimed at facilitating the development of the city, for example, CoBALt connects: a group that focuses on both understanding the shifting urban landscape and creating connections between small businesses, community organizations, and those with the skills to assist these groups. As McMaster works to engage with other local actors in Hamilton’s path to redevelopment, students in this program will be well placed to participate in this process. The proposed program will both attract and foster students well-equipped to listen to community members and engage ethically with communities beyond the university. As well, the downtown core of Hamilton is currently the site of a flourishing and growing arts and culture community that provides many opportunities for engagement and in which many ECS and CSMM faculty members are already involved, for example, Liss Platt, David Ogborn, Sarah Brophy, Janice Hladki, and Daniel Coleman work closely with Hamilton artists, writers, and poets to exhibit and curate art and literary work in Hamilton. Artists and new media practitioners in the program will find many small galleries and exhibition spaces in which to screen and share work, offering another means by which to enrich local literacies and conversations around fundamental issues of social and civic justice.

18 City of Hamilton Strategic Plan: https://www.hamilton.ca/NR/rdonlyres/1E4996C7-2D9A-4B3B-89CB-4B044F828A9D/0/StrategicPlan20122015.pdf
1.7 Degree Nomenclature

Students completing this course of study will be awarded a PhD in Communication, New Media, and Cultural Studies. The degree nomenclature provides formal recognition of the interdisciplinary knowledge and work students in the program will develop and conduct, and so will provide an appropriate title for graduates in the program seeking academic employment.
ADMISSION & ENROLMENT

2.1 Admission Requirements

Since the standard graduate progression in the Humanities and the Social Sciences remains the completion of a Master’s degree before admission to the PhD, this new program will demand a completed MA, MSc, MFA, or Master’s of Communication Management (MCM) degree in a relevant field (e.g. communication studies, cultural studies, new media). Students with a Master’s degree in a related field (e.g. Sociology, Anthropology, Women’s Studies, English, Philosophy) who have focussed on research germane to the program will also be admissible. While students must have expertise in at least one of new media, communication, or cultural studies, the committee will look particularly favourably on students who have demonstrated fluency in two or more program areas.

McMaster University established the following general PhD admission requirements: “For applicants who hold a Master's degree, the primary requirements are distinction in their previous graduate work (equivalent to at least a McMaster B+), and strong letters of reference.” For admission to the PhD in CNMCS, we will ask the following of applicants:

- Distinction in graduate work (equivalent to at least a McMaster A-): these scores establish the candidate’s ability to manage the level of critical discourse and productivity demanded by a PhD program.
- Two letters of reference: these ask for detailed commentary on the applicant’s intellectual ability, originality, oral and written communication, initiative and industry, and potential as a researcher and teacher.
- A research proposal of 500 words: we will look for promise of the ability to formulate an original research program, a grasp of appropriate methodologies, and strong, lucid writing. The admissions committee will be particularly receptive to proposals that create a dialogue between two or more of the areas covered by the degree.
- A sample of graduate-level work: 25 pages of critical/analytical scholarly writing, and/or a digital portfolio of creative work. Here we will seek evidence of the ability to sustain a convincing argument, marshal appropriate evidence, and exhibit methodological sophistication, or to display technical accomplishment and a high degree of creativity in creative practice.
- Since the language of instruction of the PhD will be English, students whose first language is not English must establish their proficiency through an international test at levels established by CNMCS: IELTS minimum score of 7 with a minimum score of 6 in each category; TOEFL of 100 (IBT, internet-based), 250 (computer-based), or 600 (paper-based).

These materials, taken together, provide ample evidence of each applicant’s competencies.
2.2 Enrolment Planning and Allocations

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<th>Students’ Program Year</th>
<th>Yr 1: CNMCS Launch</th>
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<th>Launch + 2 Yr</th>
<th>Maturity Yr 4 +++</th>
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<tr>
<td>Total Enrolment</td>
<td>3</td>
<td>6</td>
<td>9</td>
<td>12</td>
</tr>
</tbody>
</table>

These enrolment plans meet the University’s ongoing commitment to graduate expansion. The Strategic Mandate Agreement (SMA) projects considerable growth at the graduate level, from 955 full-time eligible PhDs in 2014-15 to 1,015 in 2016-17: a growth of 60 doctoral students in 3 years. The SMA further establishes that “The Ministry also agrees that McMaster will be given consideration for further space conversions, depending on targeted growth.” The PhD in CNMCS will be an important part of the Faculty of Humanities’ contribution to graduate growth within the University. The enrolment numbers given here are based on current faculty teaching and supervision resources. Increases in enrolment targets will be dependent on growth in tenure-stream faculty numbers and resources in the two home departments, CSMM and ECS.

2.3 Alternative Requirements: N/A
STRUCTURE

3.1 Administration, Governance, and Communication

Administration and Governance: The proposed program will be administered by co-directors from ECS and CSMM. These co-directors will be the same persons directing the Master of Arts degree programs in Communications and Multimedia and Cultural Studies and Critical Theory.

The program will be led by an Advisory Committee of five faculty members made up of: the co-directors, one appointee from each department, one appointee from outside the two departments, and one graduate student representative who will be elected from among the graduate student body in the proposed program. Each member of the committee will serve a one-year term, with the co-directors taking on a two-year term, in conjunction with their service as co-directors of the MA programs.

Administrative support will be provided for the proposed program by the Graduate Administrative Assistant in CSMM.

Communication: The Advisory Committee will meet twice per term and the co-directors will report annually to the chairs of each department (ECS and CSMM), as well as to the Associate Dean of Humanities, Graduate Studies and Research. The graduate student representative will communicate back to the student body on a regular basis through graduate student caucus meetings.

3.2 Structure and Regulation

Program Structure Overview

Students of the program must complete the following for successful degree completion:

- 18 units of approved coursework to be completed by the end of the second year, including:
  - 4 courses, for a total of 12 units, to be completed in year 1
  - two 3-unit foundation seminars, taken in year 1 and year 2
- Comprehensive exams
- A qualifying dossier
- A thesis

A detailed description of and rationale for each of these components follow below.
Program Curriculum

Coursework will prepare students for conducting independent study towards the completion of comprehensive exams and the thesis. Courses will not only train students in scholarship and methodologies from communication and cultural studies and new media, but will also cultivate their capacity to ask good research questions, work independently and collaboratively, design robust and creative solutions to problems, become familiar with a breadth of multidisciplinary tools and knowledges, and engage in scholarly dialogue. The foundation seminars, in years 1 and 2, will allow students to hone these capacities, and to cultivate professional skills.

Courses
Students will select courses from an approved list (see Error! Reference source not found. for a list of these courses and their calendar descriptions). Students can select graduate-level courses offered by CSMM and ECS. We see the access students will have to a broad range of courses in ECS and CSMM as one of the program’s core strengths, as the breadth of these multidisciplinary courses will provide the foundational knowledge of the core literature, theories, and methods of the fields of communication, new media, and cultural studies as well as opportunities to develop the critical thinking, writing, and presentation skills necessary for the interdisciplinary work demanded by the degree. All approved courses in the program are 700-level courses, which ensures that all program coursework will demand the highest level of academic rigour appropriate for PhD-level study.

Students may take 700-level courses from outside the supporting departments with the approval of both the course instructor and the program director. For example, PhD and MA students in both ECS and CSMM can currently take courses offered by the Institute on Globalization and the Human Condition, and benefit from the increased flexibility this affords them to align their course-load with their research interests, as well as the opportunity to participate in the exchange of ideas and perspectives across disciplines.

Core Courses
At the discretion of the program’s Advisory Committee, those students lacking relevant experience in a minimum of two of the program’s three disciplines will be required to take 1-2 foundational theory and methodology courses offered by ECS (CSCT 718) or CSMM (CSMM 700, 707 and/or CSMM 712). These are core courses in cultural theory, communication methods, communication theory and new media methods. All students may opt in to these courses, but only those without the requisite background will be directed to enrol by the Advisory Committee. We see this as a way to respond to the program’s commitment to the development of interdisciplinary skills and thinking in our students while maintaining flexibility in course offerings: students who come to the program with proven theoretical and methodological expertise will not be required to rehearse that knowledge unnecessarily, and regardless of prior preparation, all students will develop familiarity with core theoretical and methodological frameworks in at least two of the three areas.
“Foundation seminars” I and II: Problems in Communication, New Media and Cultural Studies

Also mandatory is the completion of two 3-unit foundation seminars, which will meet every other week through terms 1 and 2 in year 1, and approximately once a month in year 2. The foundation seminars will provide a vital intellectual meeting-place that will foster collegiality and the sharing of ideas, methods, and practices both *within* a cohort, which otherwise may not meet as a group in the program’s other courses, and *across* cohorts, as second- and upper-year students will present their research programs to the first-year cohort in the foundation seminars annually. Students will have opportunities to share and workshop their developing research program throughout first year in the lead up to the submission of their short thesis proposals in term 2, encouraging the creation of a community of ideas and discussion as well as the pursuit of individual projects. The foundation seminars will be evaluated on a pass/fail/pass with distinction (P/F/P+) basis.

The foundation seminars seek to align weekly topics and assignments with students’ needs as they progress through the program. In year 1, term 1, for example, sessions will engage such topics as the development of a research question, bibliography and database management, grant writing, peer evaluation and collaboration, and academic and non-academic career planning, among others. Faculty members and university staff will be asked to speak with or lead the class when their expertise is particularly relevant, and students will be asked to think through the challenges and complexity of conducting scholarship in an interdisciplinary field, and in their field of specialization more specifically. The foundation seminars will therefore encourage students to think critically and reflexively about their work as scholars, and will ask students to explore a number of pressing ethical, methodological, and theoretical questions in regards to their work. When developing a research question, for example, how might Humanities scholars think of their work as a response to a problem? How can scholars historicize problems? What does it mean to have “bibliographic control,” and how does one build a bibliography in an interdisciplinary field? What happens when a research project demands a shift from one methodology to a methodology that is new to the researcher? How does one negotiate interdisciplinary collaboration, and recognize the limits of one’s own disciplinary knowledge? How can the skills and knowledge bases developed through the program support one’s active engagement in society? What kind of role can scholars in Communication, New Media, and Cultural Studies have in community engagement initiatives?

The foundation seminars also seek to encourage students to explore the diverse tools and perspectives of the program’s three areas in a problem-driven approach to Humanities research that extends the “big problem” focus of the program’s orientation week into the program’s core curriculum. In term 2, seminars on dedicated topics will continue (such as attending conferences, community engagement, methodologies, etc.), but students will also plan a year-end symposium, organized around a central problem identified by students. This problem-based focus will bring the academic work and discussion conducted in the foundation seminars directly into conversation with the public sphere. Funding for the symposium will include an honorarium for a visiting scholar, who will be encouraged to attend the day-
long event, and students will present both their short thesis proposals as well as a conference paper in response to the symposium’s “big problem” topic. In this way, students will be encouraged to start thinking about the ways in which the tools of communication, new media, and cultural studies can be used to grapple with larger social challenges in their first year, and will continue developing critical and creative capacities in the application of these tools as they prepare for and engage with the visiting scholar.

In the second year of the foundation seminars, students will meet approximately once a month to guarantee adequate flexibility as they focus on comprehensive exams. This second year of the course allows students the opportunity to continue learning from one another and from established scholars as they workshop and revise conference presentations, thesis proposals, teaching philosophies, and prepare articles and arts and media projects for submission to peer-reviewed venues (e.g., a peer-reviewed journal or a peer-adjudicated public exhibition). Students in the second year of the foundation seminars will also present their work to first-year students both at the beginning of the year during orientation week and at its end, at the first-year symposium. These presentations will help build a sense of inter-cohort community, create an opportunity for second-year students to gain valuable feedback on their projects as they begin the work of developing their thesis in earnest, and offer first-year students models for crafting a more robust research project. (See Section 4.2 Program Innovation for more detail on the participation of upper-year students in the foundation seminars.)

**Other Curriculum Components of the Program**

**Comprehensive Examination**
Students in the proposed program will be required to take the Comprehensive Examination in the area of their intended thesis research. This will involve writing two papers, a Field Survey and a Topic Paper, and defending both in an oral examination. The Field Survey should show broad expertise in the wider field of knowledge the candidate’s research will engage in one or more of the disciplines of communication studies, cultural studies, or media arts. The Topic Paper describes how the candidate’s thesis intervenes in that field and the particular contribution it will make. Both papers are to be researched and written concurrently by the candidate, are to be between 25 and 30 double-spaced pages in length, and are due in February of the second year of study. The Oral Examination of both papers will follow within 10 days of submission. The candidate’s mark in the Comprehensive Examination will be calculated on the average of the grades for the Field Survey, the Topic Paper, and the oral examination.

**Thesis**
After the completion of the comprehensive examination, during the third and fourth year of the program, the candidate will complete a thesis, either a traditional thesis, a sandwich thesis, or a research-creation thesis. Students will defend their work at an oral examination at the end of the fourth
year. The candidate is expected to meet with his or her supervisory committee at least once a year. The thesis or research-creation project will be developed by the candidate in consultation with the supervisory committee. To summarize, the program will support the following pathways to degree completion:

- **A traditional thesis**, which will normally be between 200 and 250 pages (not including bibliography)
- **A research-creation or project-based thesis**, which will consist of a body of work and written commentary on that work of between 100 and 150 pages
- **A sandwich thesis**, which, in accordance with McMaster’s Thesis Preparation Guide, must consist of a minimum of three scholarly works on a unified theme, either previously published or exhibited, submitted for peer-review, or prepared for publication/exhibition but not yet submitted (in CNMCS, these works may include journal articles submitted for peer review, or art/media/performance pieces submitted for peer-adjudication); these works must be accompanied by substantial introductory and concluding chapters, addressing the methodologies, theories and approaches that unify and inform the research.

Portions of the student’s research will be presented to the supervisor for comment and approval before they are sent on to other members of the supervisory committee. Any substantive change in thesis topic or approach must be agreed to by the supervisory committee and endorsed by the Graduate Studies Committee, which will also make arrangements for changes in the supervisory committee when necessary.

**Qualifying Dossier**

Over the course of their graduate study, students in the program will develop a qualifying dossier, or a portfolio of student work that functions both as a narrative of a student’s development and as a vehicle for professional development and the assessment of a student’s progress through the program. The dossier will be reviewed by the student’s committee members a minimum of three times during a student’s tenure in the program (typically at the student’s annual committee meeting in years 2, 3, and 4) and the minimum requirements (described below) must be completed in order for a student to receive his/her/their degree. Through the dossier, students will document and reflect on their progress as teachers, thinkers, public scholars, and researchers.

The required components of the qualifying dossier are those upon which the workshops in years one and two of the foundation seminars focus. In total, students must complete:

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19 CNMCS’s sandwich thesis route conforms to the guidelines laid out in McMaster’s Guide for the Preparation of Theses:

- a grant application;
- a conference paper or artist talk;
- a revision and submission of an article or artistic piece for peer-reviewed publication or juried exhibition;
- a syllabus and a teaching philosophy statement; and
- an op-ed or other knowledge translation project (e.g., a blog, performance, artwork, website, new media project, etc).

To be determined between the student and his/her/their supervisor, a qualifying dossier must also include at least two of the following:

- Education 750 (offered by the McMaster Institute for Innovation and Excellence in Teaching and Learning)
- Four written responses to talks given by visiting speakers
- Participation in four professionalization workshops (academic or non-academic), offered by ECS, CSMM, or the Faculty of Humanities
- App / game / multimedia project
- Book review / exhibition review
- Community-engagement project
- Guest lecture
- Digital Humanities project
- Conference organizing

Verification that Courses Included Meet University Requirements

The university does not have minimum numbers of required courses at the doctoral level. All eligible courses open to students in the proposed program are at the 700-level and thus meet the University’s standards for PhD-level courses, and all courses must be completed by the end of the second year of the program, in accordance with the University’s guidelines. The university requires PhD students to complete comprehensive exams, which are included as a requirement in the proposed program. The proposed program requires students to complete the comprehensive exam in the 18th month of the program, before the university’s upper limit of the 24th month.

The proposed program follows the standard progression of a four-year Humanities PhD at McMaster. In the first year, coursework situates students within the program’s core fields, allowing them to explore their interests and develop their research interests in conversation with their peers and in the larger context of their field(s). In the second year, preparation for the comprehensive exams allows students the opportunity to build a deep knowledge of their field(s), as expressed in the Field Paper, and to position their work as an original contribution to this field, as expressed in the Topic Paper. The oral defense at this stage allows students to develop a sense of themselves as scholars in conversation with
faculty and peers and affords students the opportunity to practice sustained, open-ended discussion and debate in their scholarly fields. The thesis draws together this deep engagement with the field in a project designed to push the boundaries of thinking and practice in their area of interest, allowing students to participate actively in their field of research and/or practice; gain the deep, specialized knowledge and critical methodological tools necessary for further research beyond the degree; and to recognize the limits of that knowledge and expertise. The additional requirement of the qualifying dossier will build students’ practical skills in their development as teachers, public intellectuals, and creative researchers.

Course Calendar Descriptions

CNMCS PhD Foundation seminars I and II: Problems in Communication, New Media and Cultural Studies

The CNMCS foundation-seminars focus on questions of method, theory, and artistic approaches in the context of an interdisciplinary program. They also support students in professionalization, the research/creation process (especially in relation to the PhD thesis), and what it means to participate in academic inquiry and community through the development of a symposium around a big problem facing the Humanities. Specifically, our aims are to:

1) engage students in an ongoing conversation about method, theory, and artistic approaches in the context of an interdisciplinary program;
2) enable students’ participation in the intellectual community of the department, university, and beyond;
3) foster engagement with a diversity of professionalization skills and strategies; and
4) provide support during the proposal development and research/creation/writing phases of the first and second year of the PhD.

For course calendar descriptions of all current courses that will be included in the curriculum for the proposed program, please see Error! Reference source not found.

3.3 Program Length and Progression

As students enter the program, they will participate with upper-year students and faculty in a week-long orientation to the program and its fields that will take the shape of engagement with a current problem facing Humanities research in these areas.

In their first year, students will:

- fulfill course requirements for the PhD, including any foundational methods or theory courses deemed necessary by the admissions committee, as well as Foundation seminar I;
- prepare grant applications, develop a research question, prepare a list of readings for the comprehensive exam, and develop their short thesis proposal in Foundation seminar I;
• submit a short proposal for their PhD work and finalize their PhD supervisor and committee in term 2; and
• work with their supervisory committee to determine a list of material for the comprehensive exams.

In their second year, students will:
• complete the requirements of Foundation seminar II;
• review their progress in the completion of components of the qualifying dossier in their annual committee meeting;
• take their comprehensive exams in February, which will consist of two 30-page essays—a field paper and a topic paper—written by the student and orally defended to the student’s committee (see above);
• prepare a 10-15 page thesis proposal further detailing their project;
• present their long PhD proposals to the first year’s Foundation seminar I; and
• submit their long thesis proposal to a committee consisting of members of the program’s core faculty for approval in April.

The third and fourth years of the program are dedicated to the completion of the thesis and qualifying dossier, with regular meetings held between the student and his/her/their committee. Throughout the program, the committee will encourage students in the timely completion of qualifying dossier requirements (detailed above), offering feedback on the components and guiding the student in locating opportunities for dissemination, etc. Completion time for the PhD will normally be 48 months of full-time study.
CURRICULUM & TEACHING

4.1 Program Content

The program structure is designed to foster the ongoing lively, scholarly interaction integral to developing current and emerging knowledge in communication, new media, and cultural studies among its students. In particular, the following aspects of the program act both to ensure that students will encounter new knowledge and methods germane to the program’s three areas consistently throughout their degree, and to model the work of engagement with scholarly and social communities in critique, discussion, and research dissemination that the program seeks to engender.

- **Courses:** The courses available to students of CNMCS are all designed and led by active researchers who publish original scholarship in their respective fields (see the attached USB for faculty CVs). Faculty members in both CSMM and ECS consistently bring their research to their graduate courses, such that new research results in an iterative reshaping of graduate course syllabi. The foundation seminars will involve a diversity of faculty presenting and discussing a range of research, research-creation, and artistic methods, theories, and approaches, as well as presentations by second-year students in the program, which will establish an ongoing process of knowledge exchange among students.

- **Visiting Speakers:** The Departments of CSMM and ECS each run highly successful and vibrant student-led Visiting Speakers Series. Students in CNMCS will have the opportunity to sit on organizing committees for the each Department’s series, and all students will be encouraged to attend talks, through which they will interact with distinguished scholars in communication, new media, and/or cultural studies whose work is at the forefront of their field. All visiting scholars give a public presentation, and a less formal seminar and/or meal is arranged at which the program’s graduate students can make personal contact with these internationally recognized scholars to discuss their work.

- **The McMaster Centre for Scholarship in the Public Interest (MCSPI) Speakers Series:** Students in the proposed program will also have access to MCSPI’s annual speakers series, which brings internationally distinguished scholars to Hamilton to share their work on issues related to social justice, globalization, and critical pedagogy. In recent years, MCSPI has supported lectures by Angela Davis (2013), Dorothy Roberts (2014), Michael Hardt (2014), and Sut Jhally (2015), among others.

- **Hooker Fellows and Whidden Lecturers:** The two Departments will make regular joint applications to host visiting scholars within the University’s Harry Lyman Hooker Distinguished Professor Program. There is already a strong history of outstanding Hooker Fellows in the fields of CNMCS: Antonio Negri (2005), Rita Felski (2005), Stanley Aronowitz (2006), Sander Gilman (2008), Taiaiake Alfred (2008), Cressida Heyes (2012), Angela McRobbie (2012), and Chandra Mohanty (2013). ECS has also had great success in hosting the University’s Whidden lecturer:
speakers in the last several years have included Donna J. Haraway (2005), Brian Massumi (2006), Mervyn Morris (2007), Mahmood Mandami (2008), Sarah Ahmed (2011), and Jasbir Puar (2013).

- **Thesis Proposals and Supervision:** The short thesis proposal, due for review by the Advisory Committee in the second term of a student’s first year, and the long thesis proposal, due for review in April of a student’s second year, will ensure that students receive timely feedback on the quality and currency of their research agendas. Regularly scheduled supervisory committee meetings will give students and faculty the opportunity to evaluate the progress of research programs.

### 4.2 Program Innovation

The 2013 *White Paper on the Future of the PhD in the Humanities* advises that “new PhD programs should be reoriented toward active participation in the world, should promote collaborative and interdisciplinary research, and should develop new kinds of teaching, research, and research deliverables—websites, film, editions, translations, and so on, in addition to books and articles.”

We see a PhD in Communication, New Media, and Cultural Studies as a pathway to the development of the research and research dissemination skills, critical literacies, creative capacities, and ethical and historical sensitivities required for active, outward engagement in the digital economy. CNMCS incorporates a number of innovations in its coursework, professional development components, and thesis requirement in order to support the development of these capacities.

The program’s innovative adaptation of problem-based learning, traditionally a health sciences pedagogical method, will be established in the introductory week of the program through day-long “intensives” focused on problem-solving activities, and will be carried forward in the first and second year through the foundation seminars and the annual symposium, as described in detail in Section 3.2 Structure and Regulation. This problem-driven curriculum provides a basis for students to begin to develop the capacity to formally and systematically evaluate and apply the tools of the Humanities to their research and to the complex problems facing modern Canada.

The major innovations of the program lie in its approach to degree completion: its multiple thesis options and the qualifying dossier. Both program components are designed to afford students maximum flexibility in the development of academic and professional skills, and the opportunity to experiment with, learn from, and advance research and research-creation methods in their fields.

The program’s three pathways to degree completion—the traditional thesis, research-creation thesis, or the sandwich thesis—will facilitate the practice of non-traditional research and research-creation

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methods. The research-creation thesis option, which will see the development of rigorously theorized media arts projects, and the sandwich thesis option, a modular approach to the thesis that involves written components that have already been published and components that are under review alongside related presentations, performances, and smaller-scale media arts projects, will create opportunities for students to theorize and articulate the complex connections between arts and theory, communication and culture, and more. The qualifying dossier will contain five mandatory components that will foster the development of advanced research and research dissemination skills, as well as a minimum of two components (as established by the student in conversation with his/her/their committee) that reflect skills appropriate to a student’s own goals. The qualifying dossier will thereby afford all students, regardless of the thesis option they choose, the opportunity to explore non-traditional research and knowledge translation methods, as well as different forms of professional development.

4.3 Modes of Delivery

The primary mode of delivery is the graduate seminar where students will complete weekly reading assignments in preparation for participation in a focused discussion. Alongside written texts, students in many courses will be asked to critically “read” film, television, artwork, and performances. The McMaster Museum of Art has also indicated strong interest in supporting the integration of the work of the Museum in graduate courses in the program (see Error! Reference source not found.). Instructors may choose to assess students’ participation in class, and may also choose to assign response papers and presentations throughout the semester. It is typical for instructors to assign a final research paper, or a final research or media arts project (e.g., a short film; the development and facilitation of a workshop; a musical, arts, or live-coding performance; an activist intervention; etc.), at the end of term. At the beginning of each semester, instructors will distribute a course outline specifying course learning objectives, expectations regarding student work and participation, and methods of evaluation. Instructors may supplement in-class discussion and participation with online teaching and learning opportunities. By encouraging discursive interaction among students and faculty, the seminar format enables students to teach and learn from one another, challenge one another’s perspectives, and collaborate in the inquiry process. In the graduate seminar, the instructor acts more as a facilitator and guide who works to establish an environment in which students can enhance conceptual, critical, and communication abilities demanded by advanced research that contributes in original and innovative ways to scholarly knowledge.

Students may register in ECS and CSMM’s graduate courses, which are capped at 15 students, but typically average 12, and which meet once a week for three hours. These relatively small group meetings are a highly effective way of nurturing a critical, multidisciplinary perspective appropriate for doctoral study by fostering lively interdisciplinary interaction and the exchange of knowledge across different peer groups. Because graduate courses in both ECS and CSMM are open to both MA and PhD students, students in the CNMCS PhD will benefit from taking classes alongside MA and PhD students in different
programs (e.g., English, Cultural Studies and Critical Theory, Communication and New Media, as well as programs outside of ECS and CSMM). ECS has a long track record of opening its graduate courses to all of its graduate students: all graduate-level ECS courses are open to both MA and PhD students in the department, and this practice has met with great success, productively challenging MA students in their coursework and seminar discussions, and maximizing flexibility and breadth in course offerings for all graduate students in the department. Similarly, both the CSCT and CNM MA programs have successfully opened their courses to students in both programs. Students in the CSCT MA may enrol in courses offered in the CNM MA and vice-versa, and those students who have opted to do so have benefited from the interdisciplinary conversations these classroom settings provide.

Supplementing the seminar mode of delivery is the problem-driven pedagogy incorporated in the “intensives” undertaken in the first week of the program and carried forward in the foundation seminars. This PBL approach will help to foster independent and cooperative problem-solving skills. The foundation seminars will include a variety of different formats, including seminars, faculty and student-run panel discussions, and workshops. Since only CNMCS students can enrol in the foundation seminars, its small size will afford each student the opportunity to fully engage with his/her/their peers, the instructor, and visiting speakers and facilitators.

The goal of courses undertaken in first year will be to prepare students to work independently in years 2-4 of the program, with mentorship by supervisory committees continuing throughout the program.

4.4 Experiential Learning

Students in the program will have opportunities to participate in existing departmental and faculty initiatives. Research Assistantships associated with the diverse research and artistic projects led by the program’s core faculty will furnish opportunities for experiential learning in CNMCS. Recent projects include, among others, Sarah Brophy and Janice Hladki’s Forward with Integrity-funded investigation of museology as research and pedagogy through the curation of an exhibition at the McMaster Museum of Art titled, This is Me. This is Also Me, which involved experiential community- and student-centred activities to enhance the impact of the exhibition’s research contributions; David Ogborn’s Arts Research Board-funded project, “Live Coding and the Challenges of Digital Society,” which supports live coding performance; Sara Bannerman’s SSHRC Insight Development Grant-funded research on international copyright law; and David Harris Smith’s SSHRC Partnership Development Grant-funded digital storytelling project that promotes Hamilton culture and identity by collecting and sharing digital stories, photographs, maps, archival material, and more, and the macGRID Simulation Research Network and Platform, of which he is Director. Section 1.3: Consistency with McMaster’s Mission and Academic Plan discusses in detail the collaborative research opportunities on-campus units and research initiatives (including the Museum of Art, macGRID, and the Sherman Centre for Digital Scholarship) can provide students in the program; the directors of the Centre for Community-Engaged Narrative Arts and the
McMaster Centre for Scholarship in the Public Interest have also indicated their support of the involvement of the program’s graduate students in their initiatives (see Error! Reference source not found. for letters of support).

4.5 Accessibility

The Departments of CSMM and ECS are strongly committed to accessibility, and we seek to prevent, identify, and remove barriers that students with disabilities may face in all of the Departments’ programming. In accordance with the Ontario Human Rights Code and McMaster’s accessibility policy, program directors and faculty will provide academic accommodations for students with disabilities, and will refer students to the appropriate campus unit, such as the Student Accessibility Services, when necessary. As part of TA training, students in the program will take an AODA training module, required for McMaster University employees.

4.6 Research Requirements

The major research requirement for the degree is the thesis, which remains the most effective way of nurturing the acquisition of specialized knowledge, an awareness of the limits and situatedness of that knowledge, and the advanced research skills necessary to mount compelling, unique research projects in a field. In CNMCS, these skills include the ability to synthesize and apply diverse epistemological frameworks, methods, and theories from communication studies, new media studies, and cultural studies; the capacity for autonomy in the design, implementation, and management of a large-scale and long-term project; the ability to comprehend, assess, and orientate in new and emerging subject areas; the ability to understand the historical development of a field; the ability to integrate an awareness of histories of oppression and discrimination into research and written work; the ability to articulate complex concepts clearly and structure an extended argument; and the ability to think in critical, creative, and reflexive ways about the production, representation, and consumption of culture, communication, and media as both shaped by and shaping historical, institutional, and political contexts.

The three thesis options, described in Section 3.2 Structure and Regulation, are suitable for this interdisciplinary program as they afford students with diverse artistic and research backgrounds flexibility in the design of their research programs. All three forms that the thesis may take (a traditional thesis, a research-creation thesis, and a sandwich thesis) involve rigorous written work, and will be developed by the candidate in consultation with the supervisory committee to ensure the highest level of scholarly engagement. The thesis will normally be defended at an oral examination at the end of the fourth year.
ASSESSMENT OF LEARNING

5.1 Methods for Assessing Students

There are various stages of formal assessment that unfold over the course of the proposed 4-year PhD program: coursework, the foundation seminars, comprehensive examinations, the qualifying dossier, and the thesis (including the short and long proposal).

**Foundation seminars I and II: Problems in Communication, New Media and Cultural Studies**

The foundation seminars are mandatory 3-unit courses that will be led by one or both of the program’s co-directors, who will maintain a record of student attendance at and participation in these classes and workshops. The course will be assessed on a pass/fail/pass with distinction (P/F/P+) basis. More than one absence per term will constitute grounds for a failing grade, at the discretion of the program’s co-directors. Many of the workshops in the foundation seminars offer background to the assignments required by the qualifying portfolio, which will be assessed separately by the student’s committee (see below).

**Graduate Coursework**

In addition to the foundation seminars, students will take courses totalling 12 units, encouraging a broad range of study across at least two of the program’s three core fields. Efforts in coursework will be assessed by course instructors using a variety of graded tools. All courses demand a longer, independently produced research essay (12-20 pages) or in-depth research-creation project, which can include several graded components (essay/project proposal, annotated bibliography, workshop, etc.). Final course projects and papers are assessed for their level of critical engagement, breadth of knowledge demonstrated, grasp of the theoretical stakes of a line of argumentation or research, sophistication of methodology, originality of argument, and lucidity and concision of expression or method. Graduate classes also often require students to present work orally to the class in the form of seminars, either individually or in groups. Seminar assignments permit assessment of the skills of oral presentation, research dissemination, and discussion facilitation. In seminar presentations, students are assessed on their ability to cogently and coherently summarize material for the class, engage the class in meaningful discussion, and present original research material in a compelling and accessible manner. Course instructors may also require students to submit additional material for assessment, including reading responses, peer evaluations, or participation assignments, such as online discussion boards or course websites/blogs.

**Comprehensive Examinations**

In winter of year 2 of the program, the completed Field and Topic Papers are examined by a committee of three faculty members and orally defended by the candidate. The committee assesses both the written and oral examination as: fail, pass, or pass with distinction. The aim of the comprehensive examination is to ensure that students attain both a specialized knowledge in their specific area of
expertise and a broader knowledge of the existing critical conversation in their field(s). Further, the examination determines that the student has the necessary professional skills to carry out cultural and media research at an advanced level, assemble a coherent set of texts for a course syllabus, and participate in sustained discussion and analysis of a specialized field. To successfully pass the comprehensive examination, students must demonstrate, both in their written papers and their oral defense, a significant scholarly maturity and a flexibility of thought and critical circumspection.

Qualifying Dossier
At the annual review meeting at the end of a student’s second, third year, and fourth years, the supervisory committee will review the components of her/his/their qualifying dossier. The dossier will be assessed as either fail, pass, or pass with distinction. In annual meetings in year 2 and 3, the dossier will be discussed among the committee and the student, with final evaluation occurring in year 4. Various workshops included in the foundation seminars will assist students in preparing and revising the components required by the qualifying dossier. To ensure a passing grade, students must complete the required components to a professional standard acceptable in their field and demonstrate their readiness to participate in the variety of professional capacities associated with dossier requirements. To receive a grade of distinction, which is awarded at the discretion of the supervisory committee, a student must complete the required components to an exceptional level, which could include achieving publication or public dissemination of their work, offering innovative approaches that exceed typical professional expectations, or otherwise going beyond their committee’s expectations.

Thesis
The thesis is the capstone assessment of the program. Its assessment begins with the submission of the short proposal in term 2 of year 1 of the program. The short proposal is either approved or sent back to the student for additional revision by the program’s 5-person Advisory Committee, which is made up of: the program’s two co-directors, one additional member from both ECS and CSMM, and one person from outside the department. In year 2 of the program, the student submits a long (10-15 page) thesis proposal further outlining their research question and approach. This proposal is also assessed by the Advisory Committee described above and either approved or returned to the student for further revision. When the long proposal is approved, the student begins work on the thesis. The completed thesis goes forward to defense when each of the three faculty members on the student’s committee deem it ready to be evaluated. The thesis is then submitted to a reviewer external to the university, who writes a report assessing the thesis project on the grounds of: its contribution to knowledge (originality, quality, quantity), research (adequacy, thoroughness), understanding of the subject (review of previous work, choice of project, evaluation of results, validity of conclusions), presentation (organization, grammar, style, bibliography), and overall quality. If the external examiner deems the work satisfactory, the project goes forward to an oral defense at which the candidate is questioned about his/her/their work for two hours. To pass, the student must demonstrate, both in the project and in the defense, all of the program learning outcomes for the PhD: an in-depth intellectual engagement with a scholarly or artistic field; a demonstrable ability to stay current on research in the field; the ability to carry out
insightful, rigorous, and original research or research-creation; an appreciation of the complexities and limitations of knowledge; the intellectual independence and initiative to plan and accomplish a long-term research project; the ability to communicate one’s research; the ability to produce original, sophisticated, convincing work of a quality to satisfy peer-review.

### 5.2 Curriculum Map

<table>
<thead>
<tr>
<th>PLOs</th>
<th>PhD DLEs</th>
<th>Teaching Activities and Learning Opportunities</th>
<th>Assessments and Evidence</th>
</tr>
</thead>
</table>
| 1    | 1,2,3,6 | *Formal*: Core course(s); elective courses; comprehensive exams (particularly field paper); thesis (including short and long proposal)  
*Informal*: orientation week problem-solving activities; first year symposium; in-class discussion | Assessments: Formal essay and project assignments; graded course work; comprehensive exam defense; dissertation defense; annual committee meetings  
Evidence: During formal assessments, like an oral defense, students will demonstrate a thorough knowledge of their field. |
| 2    | 1,2     | *Formal*: Dissertation project; comprehensive exams (particularly research question development, bibliography/research approaches, conference proposal, and paper workshops)  
*Informal*: research assistantships with faculty projects; first-year symposium; engagement with Sherman Centre, McMaster Museum of Art, macGRID, etc. | Assessments: Formal essay and project assignments; dissertation defense; comprehensive exam defense  
Evidence: In formal and informal program settings, students will demonstrate a grasp of the complexities of their field and will find success in external publication and presentation opportunities. |
| 3    | 2,3,4,5 | *Formal*: Qualifying dossier (knowledge translation); foundation seminars (peer evaluation, collaborative project/research, symposium, knowledge translation training/workshops, community engagement workshop)  
*Informal*: participation in research clusters and projects ongoing among core faculty members; engagement with Sherman Centre, McMaster Museum of Art, macGRID, etc. | Assessments: Thesis; comprehensive exams; qualifying dossier.  
Evidence: Vibrant participation by graduate students in the program across the university and in the wider community |
| 4    | 2,4,5   | *Formal*: Qualifying dossier (teaching philosophy, | Assessments: Thesis; graded |
| 5 | 4,5 | **Formal**: Qualifying dossier (in particular the conference paper/artist talk and knowledge translation requirements); foundation seminars (3-minute thesis presentation, conference paper workshop, grant-writing, symposium, community engagement workshop)  
**Informal**: Conference presentations and performances among students; public exhibitions; knowledge translation in the wider community (blogs, op-eds, etc); publicly accessible projects | **Assessments**: Thesis defense; comprehensive examination; qualifying dossier; foundation seminars  
**Evidence**: Students in the program will participate in conferences, public performances, exhibitions and will publish, disseminate, and exhibit their work widely in both academic and non-academic contexts. |
| 6 | 1,2,3,6 | **Formal**: Thesis (including short and long proposals), course work, qualifying dossier (in particular the grant proposal requirement)  
**Informal**: in-class discussion; orientation week problem-solving activities; | **Assessments**: Thesis proposals and defense; comprehensive examination; coursework.  
**Evidence**: Students will understand the context and consequences of knowledge work both at an intellectual and a community level. |

### 5.3 Demonstrating Student Achievement

This program seeks to engage students deeply in a constellation of fields situated at the core of the public Humanities in Canada and develop the skills that are foundational to engaged citizenship: a deep awareness of the social, cultural, and historical complexity of the current moment, and the technical and critical ability to meaningfully intervene in public conversation and problem-solving. These are difficult skills to measure, but the proposed program includes several metrics for demonstrating achievement in these areas.
Success in the program will be defined by a mastery of interdisciplinary knowledge and a demonstrated
ability to meaningfully engage in a range of problem-solving activities central to thinking in
communications, new media, and cultural studies. These are assessed both through specific assignments
(essays, projects, comprehensive exam, thesis, etc.) and through concrete steps taken towards
professionalization (the qualifying dossier and foundation seminars). As part of the annual supervisory
committee review, students will be asked to complete a self-assessment, reflecting on their intellectual
and professional growth through the past year, setting goals for the coming year, and creating, with
input from their committee, a plan to reach their overall professional goals by the end of the program.
The qualifying dossier is an innovative pedagogical tool meant to formalize a student’s unique career
path and planning, offering guidance in the development of the professional skills most valuable to the
student’s goals and objectives. A second innovation of the program, the foundation seminars, provide
scaffolding for all students in the program in terms of developing a rich set of professional skills
applicable both to work inside the university and in the broader Canadian community. The assessment
of both the qualifying dossier and the foundation seminars take the form of a dialogue between a
student and his/her/their committee and one or both of the co-directors in the program, respectively. In
this way, the program emphasizes assessment as a mutually determined relationship focused on
positive personal growth and mentorship. Thus, the program seeks to enhance a narrow focus on
numerical grades with a wider focus on personal development in conversation with a community of
peers.

Underscored by a focus on mentorship and collaborative development, the overall success of the
program will be reflected in students’ activities in the public sphere: offering conference papers,
mounting gallery shows or performances, engaging in community-based projects, publishing work in
academic and non-academic venues, securing external funding, etc. All of these will be tracked by the
co-directors of the program in cooperation with supervisory committees and reported at Advisory
Committee meetings.

The success of the proposed program will also be evaluated by students themselves through exit surveys
upon degree completion and annual surveys initiated by the Graduate Student Caucus. Further, the
formal IQAP cyclical program review process will offer a detailed reflection on the success of the
program.

Students will demonstrate:

- breadth and depth of knowledge of both content and methodology in two or more fields of
  communication and cultural studies and new media;
- awareness of the history of the fields;
- the ability to engage constructively and critically with extant scholarship in their chosen areas of
  work;
- the ability to design and execute an original project that advances scholarly and/or artistic
  conversations in one or more of these areas;
● recognition of the limits of their disciplinary and personal perspectives and the curiosity and determination to try new approaches and pursue different knowledges;
● strong communication skills, including the ability to lead and participate in dialogue in different venues including seminars, workshops, charrettes, formal presentations; and
● success in disseminating their research in an array of different outlets (e.g. conferences, scholarly and/or creative publications in peer-reviewed publications, exhibitions)

The program will determine student success based on this definition in the following ways:
● The comprehensive exams will provide evidence of engagement with history and current problems in the field
● Qualifying dossier elements such as conference papers and publications will provide evidence of research dissemination and professional development
● The thesis, which will be the primary method of evaluating students’ success in meeting many of these criteria, will provide evidence of a student’s knowledge of the field, the ability to devise and engage with a research problem, the capacity to engage in creative thinking, and the ability to write clear, cogent arguments.
RESOURCES

6.2 Resources: Graduate Programs

6.2.I: Administrative, Physical, and Financial Resources

- Administrative support for the proposed program will be provided by the Graduate Administrative Assistant in CSMM.
- Existing or allocated seminar rooms (in Chester New Hall or Wilson Hall) will be used for courses offered as part of the proposed program. Many courses will also be cross-listed with other departments and programs, in which case, those departments will provide seminar rooms.
- Office space for PhD students in the proposed program will be provided either in new graduate office spaces in Wilson Hall or in space vacated by other programs moving to the new spaces in Wilson Hall.
- Students in the proposed program will have access to the graduate student lounge in ECS and a shared graduate student office in CSMM, both of which include shared computers and a printer.

6.2.II: Library, Technology, and Laboratory Resources

- Students in the proposed program will be able to sign out existing technology and equipment available in CSMM on an as-needed basis.
- Students in the proposed program will also have access to the computing equipment and lab space in Togo Salmon Hall managed by Humanities Media and Computing (HMC), including the Anne and Neil McArthur Multimedia Wing, the Active Learning Lab, and the Open Access Computing Lab. For a detailed account of available equipment, see HMC’s letter of support in Error! Reference source not found..  
- All McMaster students are provided a MacID, which gives access to McMaster’s email facilities, on-campus wifi internet access, all “open-access” labs, university libraries, and various productivity software packages.
- See the attached Library Report for information on library resources and support (Error! Reference source not found.).
- Students in the program can apply for a Graduate Research Fellowship with the Lewis and Ruth Sherman Centre for Digital Scholarship. Fellowships are awarded annually and provide a stipend, cubicle space, and easy access to Sherman Centre staff. Research Fellows have input into Sherman Centre programming, access to guest speakers, and opportunities to present their work on the Sherman Centre website and at the
Colloquium. Graduate student researchers and postdoctoral fellows may also be granted non-stipendiary research fellowships, which provide a Sherman Centre cubicle, input into programming and access to staff and speakers, and opportunities to present their work. (See letter of support from the Sherman Centre detailing opportunities for graduate student engagement with the Centre in Error! Reference source not found.)

6.2.III: Faculty

Core Faculty in the PhD in Communication Studies, New Media and Cultural Studies by Department

Nadine Attewell, Associate Professor (1.0) English and Cultural Studies
Christina Baade, Associate Professor (1.0) Communication Studies and Multimedia
Sara Bannerman, Associate Professor (1.0) Communication Studies and Multimedia
Sarah Brophy, Professor (1.0) English and Cultural Studies
Daniel Coleman, Professor (1.0) English and Cultural Studies
Amber Dean, Assistant Professor (1.0) Communication Studies and Multimedia
Terry Flynn, Assistant Professor (1.0) Communication Studies and Multimedia
Henry Giroux, Professor (1.0) English and Cultural Studies
Susan Searls Giroux, Professor (1.0) English and Cultural Studies
Paula Gardner, Associate Professor (1.0) Communication Studies and Multimedia
Catherine Graham, Associate Professor (1.0) School of the Arts
Donald Goellnicht, Professor (1.0) English and Cultural Studies
Robert Hamilton, Professor (1.0) Communication Studies and Multimedia
Faiza Hirji, Associate Professor (1.0) Communication Studies and Multimedia
Janice Hladki, Associate Professor (1.0) School of the Arts
Andrew Mactavish, Associate Professor (1.0) Communication Studies and Multimedia
Susie O’Brien, Associate Professor (1.0) English and Cultural Studies
Mary O’Connor, Professor (1.0) English and Cultural Studies
David Ogborn, Associate Professor (1.0) Communication Studies and Multimedia
Liss Platt, Associate Professor (1.0) Communication Studies and Multimedia
Christine Quail, Associate Professor (1.0) Communication Studies and Multimedia
Anne Savage, Associate Professor (1.0) English and Cultural Studies
Philip Savage, Associate Professor (1.0) Communication Studies and Multimedia
Alex Sevigny, Associate Professor (1.0) Communication Studies and Multimedia
David Harris Smith, Assistant Professor (1.0) Communication Studies and Multimedia
Lorraine York, Professor (1.0) English and Cultural Studies
Gena Zuroski Jenkins, Associate Professor (1.0) English and Cultural Studies
Core faculty in the proposed program are active researchers in their fields, publishing cutting edge research in leading journals, exhibiting in major gallery spaces, and collaborating with or creating leading research in communications, new media and cultural studies.
- For a full list of core faculty publications, exhibitions, artistic output and research creation, see Error! Reference source not found.
- For a full overview of faculty excellence, please see attached CVs (included on USB)

6.2.IV: Student Financial Support

- The proposed program will provide students with scholarship and TAships at the minimum level of $17,500. However, given the track record of existing PhD students in English and Cultural Studies in receiving external funding (see Error! Reference source not found.), we expect external funding in the proposed program that will allow a distribution of this funding up to approximately $20,000 per student.
- Additionally, faculty in both departments have external grant funds that can be redistributed to graduate students through faculty member-funded RAships. (See chart in Section 6.2.V: Faculty Research Funding for a full breakdown of faculty research funding.)

6.2.V: Faculty Research Funding

<table>
<thead>
<tr>
<th>Year</th>
<th>Source</th>
<th>Granting Councils(^{21})</th>
<th>Other Peer Adjudicated(^{22})</th>
<th>Contracts</th>
<th>Other(^{23})</th>
<th>Major Equipment</th>
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</table>

\(^{21}\) Does not include equipment grants, conference grants, or grants allocated by the university such as SSHRC minor grants.

\(^{22}\) Source and type: Canadian Research Chair Tier II; Canada Council Creative Development Grant, Media Arts; Ontario Arts Council, Media Arts Grant; Ontario Arts Council, Video Production Grant; Global Research Fellowship, Association of Brazilian Business Communicators; Institute for Public Relations; Graphics Animation and New Media NCE; Canadian Media Guild Research and Policy Grants; MITACS-Mathematics of Info Technology and Complex Systems; Communications and Public Relations Foundation; Taiwan National Science Council; American Musicological Society 75 PAYS Publication Subvention; Mellon Postdoctoral Fellowship (declined); Berlin Law in Context Research Network Postdoctoral Fellowship (declined); Fulbright Award; Canadian Music Centre New Music in New Places grant for Emergence; Canadian Media Research Consortium; Ontario Media Development Corporation Research Grant; Data Visualization Grant, The Centre for Innovation in Information Visualization and Data-Driven Design; Graphics Animation and New Media National Centres of Excellence (GRAND NCE) research grant.

\(^{23}\) University-allocated grants, such as SSHRC minor grants (Arts Research Board research and project seed grants), Forward with Integrity grants, McMaster Incentive Grants, Centre for Leadership in Learning Pedagogical Grants
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6.2.VI: Supervision

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<td>Master’s (Thesis)</td>
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<td>Attewell, Nadine</td>
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<tr>
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24 Canadian Foundation for Innovation (CFI) Infrastructure grant
25 Numbers for the 2015 academic year reflect known funding as of June 2015 and may be incomplete.
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<tr>
<th>Name</th>
<th>Master's Arts</th>
<th>Master's of Fine Arts</th>
<th>Master's in Design</th>
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26 Master’s of Arts (3), Master’s of Fine Arts (6), Master’s in Design (2)
27 Master’s in Design
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<th>Faculty Name</th>
<th>Rank</th>
<th>Home Unit</th>
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<td>Attewell, Nadine</td>
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<td>Full</td>
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<tr>
<td>Name</td>
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<td>Full</td>
<td>Popular music studies; feminist theory; critical race theory; queer theory; performance studies; radio studies; sound studies</td>
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<td>CSMM</td>
<td>Full</td>
<td>Copyright; new media; communication policy; Internet law and policy; media law and regulation; crowdfunding</td>
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<td>British literature and culture since 1945; life writing and theories of witnessing; visual culture studies; critical approaches to embodiment &amp; disability; postcolonialism and critical race studies; theories of gender and sexuality; cultural studies</td>
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<td>Coleman, Daniel</td>
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<td>ECS</td>
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<td>Canadian literature; gender studies; indigenous studies; critical race and ethnicity studies; postcolonial theory; migration/diaspora literature; reading.</td>
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<td>Dean, Amber</td>
<td>Assistant Professor</td>
<td>ECS/GSFR</td>
<td>Full</td>
<td>Cultural studies; poststructural feminist theorizing; trauma and memory studies; visual culture studies; gender and sexuality studies; urban studies; critical race and Indigenous studies</td>
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<td>Flynn, Terry</td>
<td>Assistant Professor</td>
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<td>Full</td>
<td>Public relations; crisis management; communication studies; reputation management</td>
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<td>Gardner, Paula</td>
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<td>CSMM</td>
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<td>Media and cultural studies; feminist theory; science and technology studies; visual culture; digital video and multimedia production.</td>
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<tr>
<td>Name</td>
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<td>Giroux, Henry</td>
<td>Professor</td>
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<td>Cultural studies; youth; critical pedagogy; democratic theory; public education; communication theory; social theory; and the politics of higher education</td>
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<td>Critical theory, race/ethnic studies, globalization, cultural studies, radical theories of education, and modern and postmodern American literature</td>
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<td>ECS</td>
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<td>Asian American and Asian Canadian literature and culture; critical race and ethnic studies; diaspora and refugee studies; gender and queer studies</td>
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<td>Graham, Catherine</td>
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<td>Performance theory; performance and public life; dramaturgy of activist performance; cross-cultural understandings of performance practices</td>
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<td>Full</td>
<td>Digital media; Internet, design; interactivity; communication studies; photography, history of design; animation</td>
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<td>Diasporic media; representations of race, religion, ethnicity and gender; youth and media; popular culture, especially television and music; Islam and media; audience studies</td>
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<td>Full</td>
<td>Visual Culture Studies, Artistic Practice in Film and Video Art, Curation, Collaboration, Feminist Studies, Disability Studies and Theories of Embodiment, Social</td>
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<td>Name</td>
<td>Title</td>
<td>Department</td>
<td>Status</td>
<td>Research Interests</td>
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<tr>
<td>Mactavish, Andrew</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>digital games and digital gaming culture</td>
</tr>
<tr>
<td>O'Brien, Susie</td>
<td>Associate Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Postcolonial literature and theory; cultural studies; literature/culture and environment; globalization</td>
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<tr>
<td>O'Connor, Mary</td>
<td>Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Feminist theory; African-American women writers; photography: history and theory; cultural studies</td>
</tr>
<tr>
<td>Ogborn, David</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Computational media; live coding, network music and art; laptop orchestras; electroacoustics and electronic music; software studies; sound studies; interactive art and physical computing; digital games; computer supported cooperative work</td>
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<tr>
<td>Platt, Allison (Liss)</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Video; film; photography; web-based art; digital media; performance art; installation art, conceptual art; video and audio preservation; women’s studies, cultural studies; communication studies; queer studies</td>
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<tr>
<td>Quail, Christine</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>television studies, communication and culture, youth and media, and political economy of culture industries</td>
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<tr>
<td>Savage, Anne</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>posthumanism and science fiction, medieval studies</td>
</tr>
<tr>
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<td>Status</td>
<td>Research Interests</td>
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<tr>
<td>Savage, Philip</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Audiences; communication policy &amp; law; broadcasting &amp; new media; political economy of communication &amp; culture; international communication</td>
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<tr>
<td>Sévigny, Alexandre</td>
<td>Associate Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Pragmatics and cognitive studies; communication theory; political marketing; content analysis; language and discourse; electronic publishing; intellectual property; cognitive cultural; studies; critical discourse analysis; professional communication and public relations</td>
</tr>
<tr>
<td>Smith, David Harris</td>
<td>Assistant Professor</td>
<td>CSMM</td>
<td>Full</td>
<td>Theory, research and practices of digital arts; code and design; image and sound arts; DIY media; avatar virtual worlds; emerging media; digital cultures</td>
</tr>
<tr>
<td>York, Lorraine</td>
<td>Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Canadian literature; literary celebrity; celebrity culture; women’s collaborative writing</td>
</tr>
<tr>
<td>Zuroski Jenkins, Eugenia</td>
<td>Associate Professor</td>
<td>ECS</td>
<td>Full</td>
<td>Restoration and 18th century British literature; material culture; subjectivity; Orientalism and postcolonial studies; cosmopolitanism; gender and sexuality studies; affect studies; humour; taste and disgust; literary form and genre; fiction and the novel</td>
</tr>
</tbody>
</table>

Category 4
QUALITY & OTHER INDICATORS

7.1: Academic Quality of the Program

Indicators that will be used to document and demonstrate the quality of the program will include:

- Scholarly, professional, and other activities among student body, including publications, exhibitions, performances, presentations, knowledge translation work, etc.
- Formative assessment and feedback from students, including: annual in-program student satisfaction surveys administered through the Graduate Student Caucus and exit surveys of graduating students
- Time to completion rates
- Awards, grants, scholarships, prizes received by students and faculty
- Grade averages
- Retention rates
- Employability and employment experiences of program alumni
- Student support: TAships, RAships, funding for conference attendance, etc.

7.2 Intellectual Quality of the Student Experience

Faculty in the program will ensure the intellectual quality of the student experience in the following ways:

- One of the two co-directors of the program will build a connection with each student through their role as facilitator of the foundation seminars.
- Foundation seminars modules will be taught by a range of faculty, ensuring their interaction with students and the transmission of a wide range of expertise.
- An on-going relationship with faculty will be supported by the annual first-year seminar in which upper year students will share their work with incoming students and faculty in the program. All core faculty will be encouraged to attend the seminar.
- A student’s supervisor will support the student’s progress through the program through regular meetings, including an annual committee meeting, meetings to discuss preparation for the comprehensive exams and regular thesis meetings.
- Faculty in the program maintain impressive publication, performance and research-creation records, ensuring not only that students are taught by experts working at the leading edges of their fields but also that the problem-based approach of the program remains focused on current and emerging issues.
- When appropriate, faculty in the program will engage students as research assistants, co-publishers, co-researchers, and collaborators on a variety of projects according to their interests and expertise. This will ensure that junior scholars are provided with support and mentorship in learning the processes involved with preparing and disseminating intellectual and artistic work.