



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

April 1, 2025

Dr. Nicholas Rule
Vice-Provost, Academic Programs
University of Toronto

Dear Dr. Rule:

Please find on the following pages the Interim Monitoring Report requested as a follow up to the June 2021 external review of the Faculty of Music and its programs, and the March 2022 administrative response to the review, which were presented to the Committee on Academic Policy and Programs (AP&P) on April 12, 2022. The Interim Monitoring Report follows the 10 sections outlined in the administrative response:

- (1) Strategic Enrolment Plan
- (2) Faculty Complement
- (3) Advancement Priorities
- (4) Critical Areas of Deferred Maintenance
- (5) Innovative Pedagogies and Practices in Undergraduate Programs
- (6) Graduate Program Requirements and Structure
- (7) Culture and Climate
- (8) Optimized Resources and Innovative Partnerships
- (9) Research and Creative Practice
- (10) Staff Workload and Complement

The following individuals have been consulted in preparing the Interim Monitoring Report:

Associate Dean, Academic and Student Affairs:	Dr. Daphne Tan
Associate Dean, Graduate Education:	Dr. Robin Elliott
Associate Dean, Performance and Public Events:	Dr. Jeffrey McFadden
Associate Dean, Research	Dr. Nasim Niknafs
Director, Advancement	Brittney Cathcart
Director, EDI	Reshma Dhrodia
Director, Office of the Dean	Hillary Barron

(There has been a CAO search ongoing since January 2025, hence no CAO consultation.)

Although the Faculty of Music has faced a number of unanticipated challenges since April 2022, we have made outstanding progress on several critical initiatives, as outlined in the document below. Please do let me know if you require any additional information or have any questions.

Sincerely,

Ryan McClelland
Interim Dean, Faculty of Music

1. Strategic Enrolment Plan

At the undergraduate level, the total number of students and their distribution across programs have remained consistent over the past three years. Efforts to increase international enrolments have continued, coordinated by Music's International Recruitment Officer, although given external headwinds the result of these efforts has been to maintain the proportion of international students in the entering cohort close to 10% rather than growing it. Efforts are focused on the United States and on international students in Canadian high schools; given the changing context of international students in Canada, future projections have been shifted to an ongoing 10% level rather than growth. Among domestic applicants, as we have been able to return to schools post-Covid, renewed emphasis has been placed on expanding our quantity of school visits, prioritizing both schools from which we have recently yielded significant numbers of students (based on newly accessed Tableau data) as well as schools we deem to have high potential to contribute to the diversification of our student population. These visits have featured performances by student chamber groups and larger ensembles, performances by faculty members, and masterclasses with faculty members, in addition to presentations by staff from our Student Services team.

Over the next year, we will explore more significant changes in the undergraduate degree programs, especially the creation of one or more new streams. The anticipated priority for development will be a stream in Music Technology/Production, either as a distinct stream within an existing subdivision or as an option within the existing Composition stream, but there is also some interest in pursuing a stream focused on popular music. A new stream (or streams) is not expected to grow the undergraduate numbers but rather to rebalance them; this innovation will contribute to the diversification of our student body, encourage all of our undergraduate students to be more current with the contemporary music industry, and provide some budgetary savings as new streams will be less resource-intensive due to their lesser reliance on small class and individual instruction.

At the graduate level, the total number of students has remained consistent over the past three years, but there has been some shifting of enrolment goals. In particular, targets for admission into the DMA in Performance have been lowered by four students per year, in response to concerns over capacity to provide thesis research advising to these students. We are exploring with VP-AP and SGS the mechanics of converting the existing one-year MA in Music Education into a two-year degree that will better prepare students for PhD studies, while at the same time creating a one-year professional masters geared towards teachers active in K–12 or community teaching.

2. Faculty Complement

Provostial approval was obtained for several searches in the 2022–23 academic year. These searches yielded three hires in Music Education (two Assistant Professors hired Fall 2023; one Associate Professor to begin Fall 2026), one in Music Technology (Assistant Professor hired Fall

2023), and one in Jazz (Assistant Professor hired Fall 2024). These hires have contributed significantly to faculty renewal and diversification; among the five individuals are three women and three persons of color, including the recruitment of the jazz program's first appointed BIPOC faculty member.

Mentoring existing faculty towards tenure and promotion has been a priority over the past two years. During the 2023–24 cycle, three faculty members earned tenure, consisting of two women and Music's first full-time appointed Black faculty member. In 2022–23 and 2023–24, seventeen faculty members went through a promotion process (other than tenure or continuous status review), including seven women (three of whom are also BIPOC).

Due to budgetary constraints, full-time faculty hires will be limited in the years ahead and will be tied to critical areas of program renewal. Music will have to continue to make extensive use of part-time faculty and sessional instructors despite the demands this places on full-time faculty in areas such as administrative service and graduate advising.

3. Advancement Priorities

The Faculty of Music advancement team has continued to meet its annual targets over the past three years. A stable staff of four is now in place, notwithstanding the unanticipated departure of Music's Director of Advancement to assume a senior advancement position at a peer institution in 2024. With the expanded size of the team, the Director and Associate Director are focused on principal and major gifts and are working in close collaboration with the relevant DUA teams.

We continue to work with DUA to secure a donor to name the Faculty of Music, and this remains a top priority of the *Defy Gravity* campaign. We have moved into the medium term some of the formerly longer-term advancement priorities, including naming of individual programs and endowed faculty chairs, and we are actively presenting cases for support to both individuals and foundations. Securing funding for student awards remains a top priority and fortunately continues to be a frequent direction for annual gifts and realized planned gifts.

Newly on our radar since 2022 has been the range of supports and opportunities for collaboration available with DUA and Alumni Relations. Our team is increasingly finding ways to streamline our stewardship of annual donors and our engagement with alumni, including greater use of DUA communications and data supports. These both allow for greater analysis of strategic impact and also free up the resources of the Music advancement team for other activities.

4. Critical Areas of Deferred Maintenance

When the administrative response was submitted, the state of Music's 90 Wellesley building (90W) was the pressing facilities concern. Although the location of Music's jazz program as well as a number of other faculty offices, student practice rooms, and administrative staff offices are located at 90W, the building had serious deficiencies in many areas. Over the past two years, Music has worked with Facilities & Services on minor upgrades, including painting and new lighting,

and it is hoped that torn carpeting can be replaced in the year ahead. The state of the underlying electrical infrastructure precludes increased use of portable air conditioning units without central investment in major upgrades. At Music's Edward Johnson Building, a major deferred maintenance item is the HVAC system, and there are hopes that this will be addressed in an upcoming central deferred maintenance program.

In late 2023, we became aware of the need for upgrades in the stage infrastructure in the MacMillan Theatre, the rehearsal and performance venue for Music's large ensembles and its opera productions. These upgrades were deemed sufficiently extensive that a decision was made to close the space, pending completion of repairs and upgrades. Upon investigation into various components, it was determined that the scope was in capital project territory. Music is now working with UPDC and an external architect on a plan to address all concerns and install stage equipment that will last for the next fifty years. Reopening the MacMillan Theatre for the 2026–27 academic year is the highest priority among Music's deferred maintenance projects. The renewed MacMillan Theatre will also be a space more attractive to the entire University for hosting large groups.

Over the longer term, we remain poised to finalize plans for the Jay Telfer Forum, a 240-seat venue in the new building at 90 Queen's Park, and we would welcome the opportunity to have office space there as well, given that building's proximity to the Edward Johnson Building. We also hope for the University's support in addressing the lack of an accessible entrance to the Edward Johnson Building from Philosopher's Walk, an item of considerable importance given the large number of public events at the Faculty of Music and the upcoming construction project at 90 Queen's Park, directly in front of the existing accessible entrance to the EJB.

5. Innovative Pedagogies and Practices in Undergraduate Programs

Experiential learning is intrinsic to undergraduate education in music, given the inclusion of performance in various contexts. Over the past two years, students have returned to their pre-pandemic level of performance activity, and we have offered them many additional opportunities in non-traditional venues. These have included the creation of the *Music Oasis* series, which consists of performances in common areas of buildings across the three campuses of UofT; collaborative performances with professional music organizations in Toronto; and performances in a range of healthcare settings, including Princess Margaret Hospital and Sick Kids.

We have continued to expand our community engagement work, although much of it remains in the extra- and co-curricular, rather than curricular, spheres. These activities, funded either by private donors or through university access programs, largely involve Music students providing free instruction to youth, coordinated through a school or a community organization. A next step is to explore how we can embed more of these activities into our programs and have students receive curricular credit for doing them. We are putting in place the staff support between our Student Services and Research Offices to facilitate an increased curricular component to our engagement activities. Also, pending formal committee approval in April 2025, is a revision to our undergraduate Music Education program to replace the required first-year full-year course

(EMU130Y Introduction to Music Education) with a one-semester introduction to the field (EMU130H) and a one-semester course dedicated to community engagement (EMU135H).

Foremost among the undergraduate program changes made in 2023–24 was a revision and renaming of the Comprehensive Studies program as Interdisciplinary Music Studies. The revisions included allowing direct entry from high school into this program (rather than second-year entry) and creating a required one-semester first-year course to create a cohort and begin building the self-awareness necessary to optimize this highly flexible degree stream. The name change was substantially motivated by a desire to emphasize this flexibility, as well as to recognize that students at least as often choose this stream to combine two highly defined interests rather than to obtain a generalist “comprehensive” degree. We view the revisions to this stream as highly significant as students increasingly seek the flexibility to combine interests or to pursue directions that do not align clearly with more prescribed streams (e.g., performance, education, composition).

In the 2024–25 cycle, a significant undergraduate program change has been the creation of a Certificate in Music Entrepreneurship (1.5 credits). This responds to the increasing demand from students—noted also in the external review—for more training in business-related aspects and for more identified recognition of that training. We hope to soon expand the offerings in entrepreneurship such that a Minor can be offered. In the future, as a new stream in Music Technology/Production is introduced, we would imagine many of these courses would be required in that stream. Building our capacity in delivering instruction in music entrepreneurship, then, is not only for the benefit of students in our existing programs but is also an important initial stage in the development of a new undergraduate stream, which is a priority in the year ahead.

There remain many ideas noted in our administrative response that might be explored, including the relationships among our ensembles, more coordination between the performance and academic activities of students, and the requirement of students to gain basic knowledge in technology and recording.

6. Graduate Program Requirements and Structure

The Faculty of Music continues to be the leading institution for graduate study in music in Canada. Significant progress has been made on issues identified in the external review and addressed in the administrative response to it. With a smaller incoming DMA cohort, we can devote more attention to individual student needs to address the time to completion issue. The restructured research skills course sequence, MUS4800Y (now increased to 1.0 FCE, for first-year DMA Performance students) and MUS4899H (0.5 FCE, now shifted to second-year DMA students) is fully operational. MUS4899H further enhances the sense of a cohort among the DMA students and assists them in identifying a feasible research project and a suitable supervisor for it. Performance faculty are taking on more supervisory work, as principal supervisors and as co-supervisors with academic faculty members. A document outlining best supervisory practices has been created to assist faculty members taking up supervisory duties for the first time and as a refresher for more experienced supervisors. We continue to prioritize strong research and performance skills for our DMA students and have seen this policy bear fruit with increasing numbers of DMA students being awarded graduate research scholarships and even academic postdoctoral fellowships. The success

of this reinvigoration of the DMA program has lessened the felt urgency for a post-MMus diploma proposal, although it is not out of the question that this idea could be revisited in the future.

Changes to graduate language policies have been implemented. PhD students in musicology and music theory can now elect to use a computer coding language in place of a spoken/written language to satisfy graduate language requirements, and all graduate students may now elect to use their mother tongue (if other than English) to satisfy graduate language requirements. We continue to monitor our language policies to ensure that these are not slowing graduate students down in their time to completion. We work closely with the university's Graduate Centre for Academic Communication to ensure that our graduate students have access to targeted writing support, including workshops and individual assistance, when needed.

Funding remains an issue of concern for all our graduate students but especially international students and Black/Indigenous students. It is disappointing that the university recently terminated the Inclusive Excellence Admissions Scholarships for Black and Indigenous Masters Students. On the positive side, we have five internal awards for Black or Indigenous students (most available to both undergraduate and graduate students), but these are for registered rather than incoming students. The Faculty of Music has targeted Graduate Scholarships as a featured initiative for the 2025 UofT Giving Day campaign. Graduate scholarships will remain a priority for the Graduate Department and for Advancement, both to attract incoming students and to support those who are already here.

Of the near-term goals identified in 2022, all have been completed with two exceptions: the post-MMus diploma (as noted above), and increasing Graduate Faculty Membership, which has not been possible due to hiring constraints. Of the medium-term goals, we are currently working with Advancement on financial support, as noted. Enhancing popular music research will be a focus in the next few years. Longer term goals (next two to three years) include restructuring the Music Education master's-level program to include two tracks, a one-year professionally oriented MEd degree, and a two-year research focused MA degree. The Music Technology and Digital Media (MTDM) program is a potential growth area, and we have begun considering the possibility of introducing a doctoral-level degree program to meet a demonstrated demand for this, not least from our own graduates of the MMus MTDM.

7. Culture and Climate

The Faculty of Music underwent a Climate and Culture Review in 2021–22 and accepted all of its recommendations in May 2022. These included the hiring of an Equity, Diversity, & Inclusion Director; the creation of a Statement of Values and Community Guidelines; trainings offered in coordination with various central equity offices as well as outside providers; and installing windows in faculty offices, classrooms, and practice rooms. Having an in-house EDI Director (since January 2023) has been of great assistance in connecting the Faculty of Music community to various central offices, and in making progress on all of the other initiatives mentioned above. Although lacking the force of policy, the Statement of Values and Community Guidelines are important documents that squarely address the power imbalance between faculty and students, which is an urgent issue in Music given the extensive amount of one-on-one instruction starting

from the first year of undergraduate studies. The Community Guidelines also clarify the multiple reporting pathways that exist within the Faculty of Music and the broader institution for a range of concerns. A 2024 revision to Music's Faculty Council bylaws has made the EDI Director the co-chair of the EDI Committee (formerly the Anti-Racism and Anti-Oppression Committee), and this has allowed more effective coordination of that committee's efforts both with Music's senior leadership and with equity initiatives and resources outside of Music. The EDI Committee has also broadened its mandate to include a substantial area of focus on accessibility, which has emerged as an area where faculty and students alike desire additional support.

Another component of Music's EDI work has been on artwork and events. Both at the Edward Johnson Building and at 90 Wellesley new artworks have been installed, in collaboration with the UofT Art Museum; the focus has been on works by Black and Indigenous artists. The EDI Director has also ensured Music's robust participation in campus-wide events to mark days acknowledging the various equity-deserving groups in our community, and locally has presented a number of film screenings and panel discussions.

Another dimension of climate and culture remediation not addressed as such in the external review or administrative response is ensuring more effective internal communication, especially with our staff, faculty, and large number of sessional instructors. We have made particular efforts to engage sessional instructors by opening EDI-related training sessions to them, offering opportunities to attend lunches to interact with members of senior leadership, and providing sessions for drop-in support on teaching activities such as preparation of course syllabi. For all members of our community, we have endeavored to be more transparent in our administrative operations, building a sizable repository of information on Music's SharePoint site. A major initiative completed in 2024 was the launch of a new website focused on improving user experience and with attention to full compliance with AODA requirements. In imagery and content, the new website seeks to give a fuller view of the people and activities of the Faculty of Music.

There remains much to accomplish with climate and culture, as structural changes in this area require time to take root. Moreover, the need for training and education is ongoing, and recognizing this is an essential attribute of all impactful equity work. The deep embedding and coordination of EDI across curricula in different programs remains a goal, as does further thought on the entrance requirements for undergraduate Music study, especially in relation to the future development of new undergraduate streams.

8. Optimized Resources and Innovative Partnerships

A major—and sooner-than-expected—achievement was the signing of an interdivisional teaching agreement (IDT) with Arts & Science in the summer of 2022. This was implemented as of the 2022–23 academic year. Formerly, there had not been due recognition of the substantial teaching that Music does in Arts & Science; despite all undergraduate Music students being required to take several credits in Arts & Science, there is in total more teaching in the other direction owing to the large enrolments in the Music courses we offer for Arts & Science students. Since implementing the IDT agreement, the amount of Music teaching in Arts & Science has not changed (six courses in Fall-Winter and two in Summer), but we are in discussions with Arts & Science about a possible

expansion. Currently, Music electives offered in Arts & Science are all “music appreciation” courses (surveys of popular, world, and Western art music); we believe that there is great potential for a course in music technology/production and possibly an introductory course each in music theory, music cognition, and music therapy/health.

Music and Arts & Science are also in discussions about some changes to the BA Music Major and Specialist programs, specifically closing the very low enrolment Specialist program and changing requirements of the Major program. The latter would involve creating more options for students and would establish a new pathway in creation/technology in addition to the existing one focused on humanities-based scholarship. These changes relate to broader ones in post-secondary music education as well as the ever-expanding expertise of Music faculty and graduate students, and could lead to a slight increase in enrolment in the BA Music Major. In the longer term, Music remains interested in exploring with Arts & Science the possibility of a five-year, 30-credit double degree; signing an IDT was an essential first step, but several considerations are at play in creating a double degree that is financially viable for Music (given the inclusion of one-on-one instrumental/vocal instruction) and logistically manageable for students (given the differing program requirements in different departments across Arts & Science).

Of greater interest in the short term would be an IDT with UTM (which currently does not offer programs or electives in Music) and possibly one with UTSC. We seek to maintain our relationship with the Faculty of Applied Science and Engineering, including the co-offering of a Minor in Music Performance and a Certificate in Music Technology for Engineering students. The Faculty of Music enjoys strong relationships with various extra-departmental units, such as the Jackman Humanities Institute, the School of Cities, the Anne Tanenbaum Centre for Jewish Studies, and the Women and Gender Studies Institute among others. We look to continue to grow these relationships and to make them more prominent on our website and other publicity materials.

9. Research and Creative Practice

The Faculty of Music has made great strides in the past three years to strengthen its already robust research culture and has achieved almost all of its near- and medium-term goals in this sector. Of foremost significance was the hiring in 2023 of a Research Grants Officer, doubling the staff complement of the Research Office. This has allowed the Research Office to provide even more extensive support to faculty and graduate students in their research grant applications and to assist on a range of related issues, from research ethics applications to budget questions to working with community partners. Among our faculty engaged in humanities and social sciences research, tri-agency application numbers remain stable. Many of our faculty, particularly those in Performance and in Composition, are less well suited to tri-agency applications, and the monies they receive from other sources (e.g., Arts Council funding) are not captured in institutional metrics; this remains an area of active advocacy and engagement with VPRI.

The increased staffing in the Research Office has permitted more concentrated promotion of Music’s research activities. Initiatives include the creation of a monthly research digest, highlighting grant successes, awards, publications, and conference presentations by faculty, post-docs, and graduate students. Working in collaboration with the Communications Office, this

content is also repurposed as news stories for Music's website and social media channels. In 2024, the Research Office launched an annual week-long Research Festival to showcase the research contributions of our community with events including undergraduate and graduate research showcases (poster sessions) as well as panel discussions and presentations focused on profiling individual faculty members and addressing topics such as EDI in research.

An identified key priority that was achieved was the renewal of the Tier 1 CRC in Music, Neuroscience, and Health for 2025–31. This will allow Music to continue to be the Canadian leader in research in music and health, and it recognizes the level of local research activity that supports our chairholder. Music also just received its second-ever CFI grant. The Research Office has supported several successful award applications over the past couple of years, including a nomination for a Fellow of the Royal Society of Canada.

Another major achievement was the completion of Music's first Strategic Research Plan in early 2025, following extensive consultation with our researchers. This is an important document for researchers applying for grants and outlines the wide scope of research activity across different subdisciplines within Music. Also of note is the success of the Research Office's commitment to building a larger community of post-docs. Over the past three years, Music has had no fewer than four post-docs in residence at any given time. These post-docs have been in a range of areas, including musicology, ethnomusicology, music theory, performance, and music & health sciences.

Besides continuing its present activities, the Research Office looks to motivate applications for larger, collaborative grants in coming years, and a Partnership Development Grant is currently in preparation. The Research Office will also play an active role in our review of and likely expansion in EDUs (e.g., an institute for the study of popular music), the development of new international research collaborations, and support for faculty involved in community engaged research projects.

10. Staff Workload and Complement

As recognized in the external review, the Faculty of Music has a small number of administrative staff relative to the number of faculty and the complexity of our operations. Institutional data shows that Music has the lowest staff-to-faculty ratio in the university (about half the ratio found in large units like Arts & Science). For budgetary reasons, only incremental changes can be made, but we have added some key roles over the past three years, including the EDI Director, Director of Facilities and Performance Spaces, Director of Finance, and Director of the Dean's Office. These staff leadership roles provide additional capacity and continuity, as well as support to those in academic leadership roles. Within staff teams, as noted above, the addition of one member has been achieved in Advancement and in Research, as well as the shift of the International Recruitment Officer from the central recruitment team to Music's Student Services team. Music has used casual support for critical additional administrative support, especially in the Performance Office and in the Finance Office, and will continue to do so, as this is essential given the complexity of administrative duties, especially in the domain of contracts and payments.

Not noted in the administrative response but a key strategy deployed over the past couple of years has been a review of staff use of new technologies to complete tasks more efficiently and enhance

data security. Music has encouraged a shift towards shared files and collaboration, uploads to SharePoint folders, greater use of Microsoft Forms to collect responses, and other strategies to cut down on email correspondence and file attachments. Foremost among these was the development of portals to submit expense reimbursements and requests for invoice payments to the Finance Office. A training session on the use of AI for routine correspondence and editing was recently provided to our staff. Music is committed to move towards the cutting edge in its use of technology and its handling of data in its administrative operations, and Music has made remarkable advances in the past couple of years with training and other initiatives in the area of data security.

Internal staff communication was noted as an important area for improvement in the external review. While the administrative response proposed creation of a newsletter, we have moved in other directions, with a focus on building stable and informative SharePoint resources to document our administrative policies and procedures. This remains an ongoing project, and we particularly look to improve our internal calendaring system to bring greater awareness across teams to upcoming deadlines and events. Also important has been a renewed commitment to regular meetings of all staff; these currently occur bi-weekly and have become important venues not only to share information but also to build community and collaboration across staff teams. The EDI Director coordinates one catered lunch per semester to which all staff are invited as a space for additional social interaction.

We have been able to make some small improvements in individual workspaces, drawing particularly on furniture available from the UofT Swap Shop. As resources allow, we aim to rejuvenate all staff offices, including painting and flooring. Our dedicated staff deserve these improvements to their workspaces which are currently well below the standard typically seen in administrative workspaces across the broader campus.

Respectfully submitted,

A handwritten signature in black ink, reading "Ryan McClelland". The signature is written in a cursive, flowing style.

Ryan McClelland
Interim Dean, Faculty of Music