

UTQAP Cyclical Review: Final Assessment Report and Implementation Plan

1. Review Summary

Program(s) Reviewed:	<p>Undergraduate:</p> <ul style="list-style-type: none"> • Bachelor of Music, MusBac <ul style="list-style-type: none"> ▶ <i>Streams: Composition; Comprehensive Studies: Classical; Comprehensive Studies: Jazz; History, Culture and Theory; Music Education: Classical; Music Education: Jazz</i> • Bachelor of Music in Performance, MusBacPerf <ul style="list-style-type: none"> ▶ <i>Streams: 35 Streams by instrument and distinction in focus between Classical or Jazz</i> • Minor in Music Composition • Minor in Music History and Culture • Minor in Historical Keyboard • Artist Diploma • Advanced Certificate in Performance • Opera Diploma • Music, HBA: Specialist, Major (offered through the Faculty of Arts and Science; music courses taught at the Faculty of Music) • Music with Ensemble Option, HBA: Specialist, Major (offered through the Faculty of Arts and Science; music courses taught at the Faculty of Music) • Minor in Music History and Culture (offered through the Faculty of Arts and Science; courses taught by music faculty) • Engineering Music Performance Minor (offered through the Faculty of Applied Science and Engineering; music courses taught at the Faculty of Music) <p>Graduate:</p> <ul style="list-style-type: none"> • Master of Arts in Music, MA <ul style="list-style-type: none"> ▶ <i>Fields: Ethnomusicology; Musicology; Music Theory; Music Education; Music and Health Sciences</i> • Doctor of Philosophy in Music, PhD
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	<ul style="list-style-type: none"> ▶ <i>Fields: Ethnomusicology; Musicology; Music Theory; Music Education; Music and Health Sciences</i> • Master of Music in Music Performance, MusM <ul style="list-style-type: none"> ▶ <i>Fields: Instrumental; Vocal; Vocal Pedagogy; Opera; Collaborative Piano; Piano Pedagogy; Conducting; Historical Performance; Jazz; Composition; Music Technology and Digital Media; Applied Music and Health</i> • Doctor of Musical Arts in Music Performance, DMA <ul style="list-style-type: none"> ▶ <i>Fields: Composition; Performance</i>
Division Reviewed:	Faculty of Music
Commissioning Officer:	Vice-President and Provost
Reviewers (Name, Affiliation):	<p>Susan Lewis, Associate Vice-President Academic Planning and Professor, Faculty of Fine Arts, University of Victoria</p> <p>Mary Ellen Poole, Director and Florence Thelma Hall Centennial Chair in Music, Butler School of Music, University of Texas at Austin</p> <p>Jeffrey Sharkey, Principal, Royal Conservatoire of Scotland</p>
Date of Review Visit:	April 5-7 & 12-13, 2021 (conducted remotely)
Date Reported to AP&P:	April 12, 2022

Previous UTQAP Review

Date: September 28 – 30, 2015

Summary of Findings and Recommendations

Significant Program Strengths

- Longstanding history of leadership in many fields
- Highly regarded creative practitioners and experienced researchers
- Admirable recognition of creative professional practice on par with conventional research
- The Music Library is a national treasure, the most important collection in Canada and among the finest music research libraries in North America

Opportunities for Program Enhancement

- Addressing the complex array of undergraduate program options and their intensive requirements and removing the barriers faced by students who wish to take courses outside of the Faculty
- Defining the distinctiveness of the Faculty's academic offerings in order to set it apart on the national and international stages and developing an academic plan and a shared vision for the Faculty of Music
- Drawing greater philosophical and curricular distinctions between research (Ph.D.) and performance (D.M.A.) graduate degrees
- Encouraging faculty research productivity and determining how creative practitioners could be better recognized for scholarly achievement
- Pursuing additional collaborative relationships with external organizations

Current Review: Documentation and Consultation

Documentation Provided to Reviewers

- Review Terms of Reference
- Site Visit Schedule
- Self-study and appendices, including access to course descriptions and faculty CV's
- Previous review report (2015) including administrative response
- Towards 2030: The View from 2012 - An Assessment of the University of Toronto's Progress Since Towards 2030

Consultation Process

- Vice President and Provost
- Vice-Provost, Academic Programs
- Dean, Faculty of Music
- Associate Dean, Academic & Student Affairs

- Associate Dean, Graduate Education
- Associate Dean, Performance and Public Events
- Associate Dean, Research
- Chief Administrative Officer
- Manager, Dean's Office
- Administrative Support Staff
- Graduate student representatives
- Undergraduate student representatives
- Music Librarians
- Researchers (representative cross-section of areas)
- Infrastructure: Space representatives
- Infrastructure: Technology representatives
- Vice-Provost, Graduate Research & Education and Dean, School of Graduate Studies
- Music Entrepreneurship, Professional Experience, and Community Engagement representatives
- Dean, Faculty of Kinesiology and Physical Education
- Dean, Ontario Institute for Studies in Education
- Director, Jackman Humanities Institute
- Vice-Dean, Academic Planning, Faculty of Arts and Science
- Dean, Faculty of Applied Science and Engineering
- Music Advancement representatives
- Anti-Racism and Anti-Oppression Committee
- Senior Faculty members
- Alumni and Community Stakeholders
- Performance Area Chairs
- Academic Area Chairs
- Sessional Lecturers
- Junior Faculty members

Current Review: Findings and Recommendations

1. Undergraduate Program(s)

Unless otherwise noted, all bulleted comments apply to all programs reviewed.

The reviewers observed the following **strengths**:

- Overall quality
 - ▶ Broad array of program options and course offerings
- Objectives
 - ▶ Learning outcomes align with relevant undergraduate Degree Level Expectations
 - ▶ Undergraduate curriculum, with choices between a traditional performance degree and an academic/teaching focus, is appropriate given changing nature of professional careers in music

- Admissions requirements
 - ▶ Appropriate admission requirements across all programs

The reviewers identified the following **areas of concern**:

- Overall quality
 - ▶ Breadth of program options and course offerings creates challenges of differentiation
- Objectives
 - ▶ Potential overlap in learning objectives between the Bachelor of Music Comprehensive Studies streams offered by the Faculty of Music and the Bachelor of Arts programs in Music housed in the Faculty of Arts & Science
- Student engagement, experience and program support services
 - ▶ Complexities in undergraduate recruitment include the balance of domestic/international students, meeting the ensemble needs of the institution and while ensuring a positive student experience given space and resource constraints, and consideration of the need to expand access and enhance diversity

The reviewers made the following **recommendations**:

- Objectives
 - ▶ Consider changes to undergraduate curricula to take into account changes in the music profession, including balancing traditional music instruction with learning outcomes related to entrepreneurship, technology, collaboration, and production
- Curriculum and program delivery
 - ▶ Refine curricula to remain competitive with comparator institutions and reflect ongoing discussions about EDI
 - ▶ Deepen partnership with the Faculty of Arts & Science; consider merging the Faculty of Music and Faculty of Arts & Science programs into a single Bachelor of Arts in Music, housed within the Faculty of Music and allowing for varying amounts of practical and academic training
 - ▶ Add Music Education field experiences earlier in the program
 - ▶ Consider post-pandemic adjustments to delivery methods to free up space and provide flexibility to students and instructors
- Innovation
 - ▶ Advance innovative pedagogies and practices that enhance the student learning experience
- Student engagement, experience and program support services
 - ▶ Develop an enrolment management strategy to create more defined targets for undergraduate recruitment
 - ▶ Include faculty involvement at music festivals, masterclasses, exchanges and school visits as part of recruitment strategy
 - ▶ Expand existing programs that teach and mentor students from disadvantaged areas in order to widen access to undergraduate programs

2. Graduate Program(s)

Unless otherwise noted, all bulleted comments apply to all programs reviewed.

The reviewers observed the following **strengths**:

- Overall quality
 - ▶ Strong and growing national and international reputation for graduate education
 - ▶ Broad array of program options and course offerings
- Objectives
 - ▶ Learning outcomes align with relevant graduate Degree Level Expectations
- Admissions requirements
 - ▶ Appropriate admission requirements across all programs
- Curriculum and program delivery
 - ▶ Highly specialized content
 - ▶ Research- intensive DMA program is unique in Canada for its high emphasis on research within a performance-based degree
- Innovation
 - ▶ Impressive new graduate course offerings demonstrate commitment to ongoing enhancement of the teaching enterprise
- Student engagement, experience and program support services
 - ▶ Programs are successful in attracting applicants and enrolments

The reviewers identified the following **areas of concern**:

- Overall quality
 - ▶ Breadth of program options brings “little added value” and creates challenges of differentiation
- Curriculum and program delivery
 - ▶ Graduate programs offer limited opportunities for collaboration across program areas and for development as “fully rounded and versatile musicians and professionals”
 - ▶ DMA is highly labour intensive in terms of supervision
 - ▶ Reviewers question the necessity of a minor language requirement
- Accessibility and diversity
 - ▶ Students expressed concern regarding a lack of representation at the graduate level
 - ▶ Language requirements are Eurocentric and not consistent with approach taken at peer institutions
 - ▶ Music Technology program noted for its potential to increase both student diversity and enrollment numbers
- Assessment of learning
 - ▶ Inconsistent adherence to recommended practices for doctoral student supervision
- Quality indicators – graduate students
 - ▶ Ratio of Undergraduate to Graduate students is out-of-sync with norms in the disciplines and at the rest of the University

- ▶ Offer rates for professional masters vary widely between programs and are higher than the University average; acceptance rates are lower than the University average
- ▶ Offer rates for doctoral programs are higher than the University averages
- ▶ MusM has grown significantly in recent years without accompanying growth in facilities, funding, or personnel
- ▶ DMA average time-to-completion rate is “beyond the norm” for professional degree programs and suggests a mismatch between degree requirements and students’ capacity to fulfill them
- Student funding
 - ▶ Funding packages less competitive in relation to peer institutions
 - ▶ Reviewers note student dissatisfaction with funding packages
 - ▶ Students in unfunded DMA program often need to seek additional employment, contributing to increased time-to-completion rates

The reviewers made the following **recommendations**:

- Objectives
 - ▶ Re-vision the DMA as a three-year program with a “graduating essay” or similar capstone research project to develop students’ research skills
- Curriculum and program delivery
 - ▶ Revise program streams to address areas of overlap and gap, and to increase opportunities for student collaboration across program areas
 - ▶ Update the curriculum and reduce barriers to graduation
- Innovation
 - ▶ Advance innovative pedagogies and practices that enhance the graduate student learning experience
- Accessibility and diversity
 - ▶ Develop a coordinated approach to enhance inclusiveness of graduate programs; revise language requirements to “embrace a greater range of languages that may be culturally relevant to a student’s project”
- Assessment of learning
 - ▶ Create formalized requirements for doctoral student supervision
- Quality indicators – graduate students
 - ▶ Graduate program admission and acceptance rates suggest “there is room to focus on excellence by taking fewer students and better funding them”
 - ▶ Adjust program enrolment rates to align with available resources

3. Faculty/Research

The reviewers observed the following **strengths**:

- Overall quality
 - ▶ Highly accomplished faculty complement of scholars, creators, and performers
- Research

- ▶ New program in Music and Health promises to further increase the Faculty's profile and productivity in sponsored research

The reviewers identified the following **areas of concern**:

- Research
 - ▶ Reviewers note concern that the Faculty of Music is not sufficiently recognized for its research and creative activities; metrics used by the University to measure research productivity may give an "incomplete and misleading picture of the FOM's activities and contributions"
- Faculty
 - ▶ Reviewers note low morale among research faculty, "who feel under-appreciated by the broader campus"
 - ▶ Absence of centralized oversight of graduate student supervision can contribute to unequal distribution of workloads and faculty member burnout; reviewers note that "this unpaid labor most often falls to women and people of color"
 - ▶ Large DMA student cohort and small pool of available supervisors has resulted in a striking imbalance and inequity in faculty workloads
 - ▶ Use of less-than-100% faculty appointments places greater stress on fewer full-time faculty members, contributing to inequities in research supervision workloads, diminishing morale, and impeding the student experience
 - ▶ Sessional faculty report feeling disconnected and uninformed about Faculty decisions and initiatives; those engaged in student recruitment are sometimes unaware of subsequent admission/enrollment outcomes for prospective students
 - ▶ Sessional faculty are not provided with office space, and often do not have time capacity to perform the additional functions expected of full-time faculty
 - ▶ Reliance on sessional faculty for practical conservatory teaching, with most tenure stream positions on the academic side
 - ▶ Reviewers observe a general tendency for tenure-stream appointments to be in areas of research scholarship while relying on sessional faculty for the practical conservatory teaching; "this can create an imbalance in terms of what the FOM and the UofT sees as priority areas and limits the scope of such appointments to traditional areas of theory, musicology and ethnomusicology."

The reviewers made the following **recommendations**:

- Research
 - ▶ Clearly define and articulate research themes and signature areas to inspire further collaborations and raise the profile of researchers and creative artists
 - ▶ Advocate for greater recognition of creative and/or performance-based research and activities within the university's metrics so that the Faculty is better recognized as part of the University of Toronto research enterprise
- Faculty
 - ▶ Urgent need to develop a strategic plan for faculty hiring and succession

- ▶ Pending complement reduction and anticipated retirements present an opportunity to shape future hires around curriculum and research priorities
- ▶ Reviewers note that diversification of the faculty complement should be a key consideration in future planning, and recommend taking advantage of University offer for financial assistance in hiring new Black or Indigenous faculty members
- ▶ Consider increasing number of tenure-stream/permanent appointments for performance faculty, particularly in new performance areas and in cross-divisional appointments
- ▶ Provide mentorship and other supports for newer faculty hires to develop collaborations with colleagues outside the Faculty of Music
- ▶ Noting the influence of tenured performance faculty on the performance curriculum (and thus the direction of the Faculty as a whole), reviewers observe that “it will be critical going forward to keep this group replenished with young and innovative additions, rather than defaulting to the model of the great performer ready to retire to teaching.”
- ▶ Update the faculty workload distribution policy to address the need for an equitable distribution of supervisory loads and to ensure that supervision activity is counted appropriately toward teaching credit
- ▶ Consult with other faculties and develop standard practices around DMA student supervision

4. Administration

Note: Issues that are addressed through specific University processes and therefore considered out of scope for UTQAP reviews (e.g., individual Human Resources issues, specific health and safety concerns) are routed to proper University offices to be addressed, and are therefore not included in the Review Summary component of the Final Assessment Report and Implementation Plan.

The reviewers observed the following **strengths**:

- Relationships
 - ▶ Numerous relationships and collaborations with cognate units around the University; “particularly notable is the interdivisional teaching agreement with Engineering”
 - ▶ Connections with community-based groups and industry noted as a Faculty strength
- Organizational and financial structure
 - ▶ Strong and effective leadership and administrative teams
 - ▶ Dedicated, enterprising staff have responded “heroically and creatively” to challenges of increasing student enrolments without corresponding increases in staff or faculty complements
 - ▶ Recent addition of Research Grants Officer a positive development
 - ▶ “Universal praise and only positive outcomes” of decision to move the Music Library to a centrally-funded model
 - ▶ Positive plan to add a Major Gifts Officer to advancement staff

- ▶ Reviewers praise the addition of Faculty’s Anti-Racism and Anti-Oppression committee and their work to date
- ▶ Faculty is experiencing strong momentum regarding fundraising, particularly since the formation of the well-networked Faculty of Music Advisory Council
- Long-range planning and overall assessment
 - ▶ Reviewers note overall Faculty strengths, including:
 - Solid and well-earned reputation for teaching, research, creative activities, and community engagement
 - Brilliant students and alumni with a passion for justice and a determination to prepare themselves for relevant careers
 - Deep presence in the local community through concerts, events, and outreach programs
- International comparators
 - ▶ “The Faculty of Music at the University of Toronto is one of the most important music institutions in Canada”
 - ▶ Among the leading comprehensive music schools situated in a major North American university and city, with “a number of peer institutions across the world with which its output would compare favourably”
 - ▶ Location noted as a comparative strength; reviewers note that Toronto “offers arguably the most opportunities for musicians and professional artists in the country”

The reviewers identified the following **areas of concern**:

- Relationships
 - ▶ Reviewers note the prevailing management style of “efficiency over consensus and communication”
 - ▶ Issues of climate and culture grounded in the power imbalance between students, staff and faculty “present an imminent risk to the community”
 - ▶ Reviewers note the absence of articulated or enforced policies regarding incidents of bias or sexual harassment, including inappropriate behaviour by guest artists, and observe a lack of confidence that such incidents would be handled appropriately if reported
 - ▶ Some visible and other minorities in the FOM community reported feeling invisible
 - ▶ Students, alumni, and junior faculty are leading the efforts of the Anti-Racism and Anti-Oppression committee but it is unclear whether senior faculty and administration will lend direct leadership, support and resources in the future; “Conversations with senior faculty who are not chairs of their areas revealed a considerable gap in commitment”
 - ▶ Grant rewards system does not incentivize development of relationships or collaborations with cognate units outside the Faculty
- Organizational and financial structure
 - ▶ Reviewers observed a lack of knowledge about the Faculty’s basic administrative and organization structure

- ▶ Staff complement has remained static or decreased through attrition as student numbers have increased and new Faculty initiatives and programs have been added; reviewers note a general tone of “exhaustion and resignation” among staff members
- ▶ Lack of staff coverage to ensure the safety and integrity of infrastructure, including instruments, equipment, and spaces
- ▶ Absence of a staff or faculty administrator formally charged with serving as a resource for students and others with such complaints
- ▶ Current student enrolments are 89% higher above the originally intended capacity of the FOM’s main building, with shortfalls observed in classroom, office, and non-library study space
- ▶ Space limitations have begun to impact the quality of students’ educational experience, including shortages of practice rooms and rehearsal spaces; “Inadequate infrastructure risks becoming a barrier to innovative, diverse research and instruction.”
- ▶ Physical separation of spaces for classical and jazz programs limits opportunities for students from the two areas to collaborate
- ▶ Disproportionate allocation of space for the Opera program
- Long-range planning and overall assessment
 - ▶ Reviewers note “deep concern” regarding the financial stability and sustainability of the Faculty, and observe that the University budget model is “incompatible with the current levels of activity in the Faculty”
 - ▶ “Universal agreement” that the underlying assumptions in the University budget model do not hold true for the Faculty; “structural imbalances between revenue and cost structure have created ongoing deficits and bailouts”
 - ▶ Emphasis on enrolment growth, driven by University budget model, has brought the FOM to “a crisis point with staffing, graduate funding, space, and an uncertain and unpredictable pattern of filling faculty lines”
 - ▶ Resistance to change regarding EDI issues, and toward curricular areas of community outreach, entrepreneurship, and technology, noted as urgent concerns
 - ▶ Opportunities for students to engage in community outreach or entrepreneurship exist but are not well-communicated; reviewers note the lack of integrated initiatives in program curricula for work in these areas
 - ▶ Dollar value of priorities identified for next fundraising campaign represents an “exponential increase” from the amount raised in the previous campaign

The reviewers made the following **recommendations**:

- Relationships
 - ▶ Continue discussions regarding possible double degree programs with the Faculty of Arts & Science; reviewers note differences in tuition fees, and distribution of various costs, as potential sticking points
 - ▶ Continue building connections with community-based groups and industry as a strategic priority; improve communication and coordination about work that is already being done in these areas

- ▶ “Create more robust policies to help students and faculty negotiate the power dynamics inherent in 1:1 teaching and learning, namely around bias, microaggressions, ‘consensual’ relations, and sexual violence and sexual harassment”
- ▶ Consider resource-sharing partnerships with other University divisions and Toronto-based professional companies
- ▶ Support additional opportunities for international, national, and local collaborations to enhance professional engagement, teaching, and innovative practice
- Organizational and financial structure
 - ▶ Review and compare staff coverage with other University divisions, taking into account the FOM’s intensive production needs
 - ▶ Prioritize hiring an additional staff member in human resources and/or EDI, possibly as a joint hire in partnership with central EDI or Human Resources offices
 - ▶ Address staff coverage gaps in the areas of communications, IT, and advancement
 - ▶ Ensure appropriate investment in technical and maintenance staff supporting infrastructure and learning
 - ▶ Consider increasing availability of on-site counselors from central University offices (Health & Wellness, Career Exploration, and Education and Accessibility Services) and expanding services offered to include a diversity officer
 - ▶ Seek opportunities for collaboration and cost-sharing with central university supports and services in areas such as advancement, human resources, faculty recruitment, IT support, and diversity, anti-racism, and inclusion training programs
 - ▶ Include all standing committees in communications regarding the Faculty’s organizational structure, to clarify their purpose and relation to governance and decision-making
 - ▶ Consider increased use of digital production to offset space needs for analogue sets
 - ▶ Develop clear plans regarding Faculty spaces: health and safety investment, addressing critical areas of deferred maintenance, and sustainability
 - ▶ Consider how future space planning in the Faculty can facilitate collaboration across program areas, or partnership with other University divisions
- Long-range planning and overall assessment
 - ▶ Develop a multi-year customization plan for the University budget model to support greater stability, predictability, and alignment of Faculty activities with available resources
 - ▶ Consider online delivery of some lectures to free large classrooms for alternative use
 - ▶ Ensure that senior leadership participates “strongly and publicly” in the work of the ARAO committee, and that the committee is involved in curricular discussions, enrolment and strategy planning, and faculty searches
 - ▶ Develop a strategic enrolment management plan (undergraduate and graduate) to focus on excellence, accessibility, diversity, and alignment of program sizes with educational and research goals, available space and facilities, faculty workload, and staffing capacity
 - include attention to domestic and international undergraduate recruitment strategies, careful balancing of the numbers of instrumental and vocal students,

and consideration of new areas of study such as digital music and music production

- Delineate responsibilities for admissions/recruitment staff, Heads of Areas/Programs, and individual faculty members
- ▶ Develop faculty and staff hiring plans around the size and scope of student populations called for by the strategic enrolment plan; ensure EDI considerations are included in these plans
- ▶ Reviewers note the critical role fundraising will play in Faculty's success; they recommend strategies to develop relationships with the Faculty's donor base and support its expansion
- ▶ Build advancement priorities around needs and goals identified in the enrolment management strategy, faculty complement plan, and space audit
- ▶ Use success and momentum in fundraising to raise the profile of the FOM and advance key priorities
- ▶ Ensure that planning process for FOM's next strategic plan includes vision and ideas of the new Dean
- ▶ "Critical areas of enrolment management, space planning, faculty and staff strategy, and EDI strategy should all be broad themes woven through the next strategic plan."



2. Administrative Response & Implementation Plan

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Ellie M. Hisama
Dean

Administrative Response to the External Review of the Faculty of Music

21 March 2022

Professor Susan McCahan
Vice-Provost, Academic Programs
University of Toronto
27 King's College Circle
Simcoe Hall, Room 225
Toronto, ON M5S 1A1

Dear Professor McCahan:

Thank you for your summary of the external review report of June 2021 prepared by Professors Susan Lewis (University of Victoria), Mary Ellen Poole (University of Texas at Austin), and Jeffrey Sharkey (Royal Conservatoire of Scotland). Our administrative response is based on consultations throughout the Faculty of Music with undergraduate students, graduate students, faculty, and staff who completed a questionnaire about their responses to the external review report and from discussions within the Senior Leadership Group. The report's observations about the Faculty of Music's strengths and the range of issues we face are extremely helpful. We appreciate the opportunity to reflect on the reviewers' observations about our accomplishments and challenges.

Those who contributed to the writing of our response are the following:

Ellie M. Hisama, Dean
Ryan McClelland, Associate Dean, Academic and Student Affairs
Jeffrey McFadden, Associate Dean, Performance and Public Events
Jeff Packman, Associate Dean, Graduate Education
Steven Vande Moortele, Associate Dean, Research
Rosanne Lopers-Sweetman, Special Advisor on Facilities Operation, Services
and Space Management
Margaret McKone, Interim Director, Office of the Dean
Tyler Greenleaf, Interim Director, Advancement

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1. Strategic Enrolment Plan

The reviewers recommended that the Faculty develop a strategic enrolment management plan for both graduate and undergraduate programs, taking into account continued excellence, increased diversity, and alignment with space, facilities, staffing capacity, and available financial resources.

At the undergraduate level, changes to the strategic enrolment policy must be tied to program offerings and faculty expertise over the long term. In the short term, since program development and faculty renewal take time, some additional efforts can be made to expand the pool of applicants, as is occurring especially through the work of the recently hired International Recruitment Officer. Over the medium to long term, however, more fundamental change would seem necessary to reflect developments in the field of music and how students engage with it prior to entering university. In particular, the wide availability of music technology has revolutionized the ability to create and make music, and considerable experience in music production might be considered an appropriate basis for admission in conjunction with more limited experience in instrumental or vocal performance. The key point is the alignment of the recruitment strategy and admission requirements with the program offerings and faculty expertise to ensure that the student learning experience is positive and to recognize that one institution cannot provide effective instruction in all areas of music. Reconsidering and deepening the connections between the Faculty of Music and the larger university might reveal ways to offer specialized undergraduate streams such as in music technology/production/ engineering, music and health applications, and popular music and society.

The reviewers recommended a review of the Mus.Bac. Performance curriculum, taking into account the range of additional skills needed for careers in performance-related fields.

There is an annual discussion with the Provost's office regarding the budget model that governs Faculty of Music finances and enrolment. Currently the goal is for an annual intake of approximately 140 undergraduate students. There is ongoing competition for large ensemble rehearsal and performance spaces and individual practice space. There is also an imbalance in full-time faculty appointments by performance area. Admission into undergraduate programs continues to be affected by the imperative of populating the large ensembles with a narrowly prescribed ratio of instruments. The current enrolment strategy has in fact been devised to manage these parameters; any significant adjustment to strategic enrolment would need to follow changes in financial structure, space availability and full-time faculty complement. Diversity in the student body will need to follow an increase in applications by diverse populations in the community which in turn will necessitate active outreach and cultivating a pipeline of students during their high school years. Bringing our large and small ensembles performances to these communities through partnerships should be a pivotal part of the broader enrolment strategy.

At the graduate level in performance, the reviewers' suggestion to reduce intake in the MMus is likely a difficult one since MMus is a revenue-generating program and its students are important contributors to studios and ensembles. That said, a more strategic approach to funding MMus students is pressing and something we plan to undertake. Likewise, regarding the DMA program, more streamlined cohorts would provide several advantages in terms of cost, space, and

supervision. That said, since we have numerous performance areas all seeking elite performers, any reduction in DMA intake should be counterbalanced by a post-MMus performance certificate, which we believe would attract strong players, increasing the level of performance across fields and also clearing space in the DMA for students who are truly interested in and skilled at research. Key will be finding a tuition plan that will be attractive to these types of students while also generating revenue for the Faculty. An important point is that, despite the funding challenges, students continue to be attracted to the U of T. Our yield, particularly at the DMA in performance, is historically quite strong.

At the graduate level in research, we have seen a trend toward weaker domestic applicants and stronger international ones. Revisiting the balance in funded places then seems warranted since all areas tend to want more international students than we can accommodate financially. Internationalization would also contribute to greater diversity in our graduate student cohort. Since doctoral spaces, especially international ones, are precious few, faculty may resist cohort decreases. Better funding for MA programs is certainly warranted since without guaranteed second-year funding, we frequently lose strong students to other programs, especially those in the US. Funding the second year is, however, likely not financially viable and domestic students are generally successful winning SSHRC and OGS grants. The MAs in Music Education and Music and Health Science are one-year programs, which leave students in better financial stead, albeit at significant cost to the Faculty. Music Education has stated that they need to maintain the 1-year structure; Music and Health Science might benefit from reconsidering their approach to the MA. Likewise, 1-year MAs have been discussed among Musicology, Ethnomusicology, and Music Theory [METH], but the topic was not embraced. This discussion did, however, lead to increased use of the direct entry PhD, which effectively eliminates the second unfunded MA year, albeit at the cost of a five-year commitment to the student.

Implementation Plans:

Actions already taken:

- Considered MA program structures with regard to student funding concerns (Dean, Associate Dean Graduate Education, Associate Dean Academic and Student Affairs)

Near-term (1-2 years):

- Increase undergraduate international recruitment activity to expand applicant pool (International Recruitment Officer)
- Increase recruitment outreach to support a more diverse applicant pool and student body, including in high schools and through large and small ensemble performances in local and regional communities (Associate Dean Performance and Public Events, performance area chairs, ensemble directors)

Medium-term (2-5 years):

- Review undergraduate program admission requirements to align recruitment strategies and admission requirements and processes more closely with program offerings and faculty expertise (Dean; Associate Dean Academic and Student Affairs, divisional coordinators, performance area chairs)
- Develop a strategic approach to funding and future enrolment in MMus and DMA programs; consider creation of a post-MMus performance certificate (Dean; Associate Dean, Academic and Student Affairs; Associate Dean, Graduate Education; Associate Dean, Performance and Public Events)
- Develop new undergraduate streams in collaboration with other University of Toronto divisions (Dean; Associate Dean, Academic and Student Affairs)

Long-term (5+ years):

- Assess new undergraduate streams and post-MMus performance certificate (Dean, Associate Dean, Academic and Student Affairs; Associate Dean, Graduate Education; Associate Dean, Performance and Public Events)

2. Faculty complement

The reviewers commented on the need for a faculty hiring and succession plan that prioritizes increasing the diversity of the complement with EDI considerations embedded and prioritized, addresses the need for equitable distribution of supervisory loads, and aligns with the Faculty's strategic enrolment plans.

Since 2018, the Faculty of Music has had a limited ability to make full-time faculty hires due to an agreement with the University to reduce complement by 8.0 FTE, largely through retirement. This mandate has made the development of a faculty hiring and succession plan pointless. However, the Faculty of Music is now close to achieving this reduction target and projects additional retirements in the next few years. It is clear that increasing the diversity of the faculty and expanding/shifting areas of faculty expertise in support of program innovations depends upon full-time faculty hires in the next five years. In addition, there exist certain areas where multiple full-time faculty have retired without replacement (e.g., Music Education), and several key areas have no full-time faculty (e.g., clarinet, horn, oboe, viola); we are thus dependent on sessional faculty. We will develop strategies to more effectively engage the important constituency of sessional instructors. Faculty hiring is one of the most impactful processes in the University, and a major element of the academic planning process will be prioritizing the competing ideas for new faculty hires. Our next Strategic Academic Plan, to be completed in 2022-2023, will be instrumental in forming a faculty hiring and succession plan.

Given the workload demands on faculty members, it is essential that new hires support a broad range of needs and contribute robustly to program administration, graduate supervision, and service. Equitable distribution of graduate supervision, particularly in regard to the DMA Performance program (which currently represents more than 10% of the total students at the Faculty of Music, and nearly one-third of its graduate students), is an urgent concern.

We are, as recommended by the reviewers, making use of provostial funding to enhance diversity of the faculty complement. We are also actively seeking applicants for the Provost's Postdoctoral Fellows program that focuses on Black and Indigenous postdoctoral scholars, and anticipate submitting applications to the program this year. We are cognizant of the need to increase the diversity of our faculty complement in several areas in the Faculty of Music, and are exploring the possibility of the postdoctoral stream feeding into the pipeline of new faculty hires; shared lines with other divisions; support for new endowed chairs.

Implementation Plans:

Actions already taken:

- Worked to reduce faculty complement (Dean)

Near-term (1-2 years):

- Work on equitable distribution of graduate supervision (Dean, Associate Dean, Academic and Student Affairs; Associate Dean, Graduate Education; Associate Dean, Performance and Public Events)
- Develop faculty hiring and succession plan as part of larger strategic academic planning process (Dean; Associate Dean Academic and Student Affairs, divisional coordinators)

Medium-term (2-5 years):

- Make new hires in areas to be prioritized in Strategic Academic Plan focusing on diversifying the faculty complement (Senior leadership group; divisional coordinators)
- Mentor hires towards interim, continuing, and tenure reviews (Senior leadership group; new mentoring system coordinated with faculty outside of Music)
- Continue to participate in President's Postdoctoral Fellows program (Dean, Associate Dean, Research, SRDO)

Long-term (5+ years):

- Work on retaining and promoting faculty (Senior Leadership Group)
- Encourage more senior hires to consider self-nominations for Senior Leadership Group (Dean)

3. Advancement priorities

All fundraising is led by Funding Priorities that are established and approved by academic leadership. Current funding priorities for the Faculty of Music include naming of the Faculty and the recital hall at 90 Queen's Park; as well as support for programming and scholarships, including meeting the annual goal for the Provost's Matching Program.

The Faculty of Music secured multiple major gifts in 2021-22 and is currently pursuing several exciting opportunities with foundations and individuals. Our overall fundraising goal for FY22 is \$6,661,000, an amount determined through the funding priorities and an annual business planning process. Given stewardship efforts to date, we remain very optimistic that we will meet this goal.

Recent donations have resulted in an increase in endowed scholarship offerings, including the Mary Morrison Graduate Award in Voice Performance; the Chau Family Music Scholarship for an undergraduate student; the endowed Anne Kear Memorial Opera Scholarship; and funding from the Barbara Sutherland estate for three new scholarships.

In March 2022, we hired an Advancement Coordinator and, as of this writing, are hiring a Development Officer to assist us with the Defy Gravity campaign. We will have a full complement of four Advancement staff in 2022-23, including the Director, Associate Director, Development Office, and Advancement Coordinator.

Advancement initiatives to relieve pressure on the operating budget will be sought for graduate student funding or for specific facility improvements and renovations.

Implementation Plans:

Near-term (1-2 years):

- Integrate new staff into the team and faculty, reactivate pre-pandemic level of advancement events and meeting activities (Director of Advancement)
- Initiate creation of an Alumni Advisory Council to increase engagement with alumni across the Faculty (Associate Director of Advancement)
- Develop strategic communications externally and internally to reinforce the significant place of the Faculty of Music in culture in Toronto, Canada, and beyond (Marketing & Publicity Officer /Communications; Director of Advancement)

Medium-term (2-5 years):

- Advancement Director to focus more exclusively on \$250k+ and principal gifts; Other advancement staff to maintain donor stewardship and activities
- Secure a donor for naming of the Faculty (Dean, Director of Advancement)
- Begin conversion and work to move alumni as volunteers to alumni as donors (our graduate base remains very young, consisting of 25% of all Music alumni ever have graduated in past decade)

Long-term (5+ years):

- Significant opportunities exist to make some academic areas of the Faculty of Music fully self-sustained through naming opportunities (such as Opera). Currently and historically 25-33% of all music students receive a scholarship of any value. Prestigious music schools in US often offer full tuition for all students. We would like to ensure that every student with financial need who attends the Faculty of Music receives at least one financial award.

4. Critical areas of deferred maintenance

The reviewers recommended the development of annual plans to address critical areas of deferred maintenance.

The reviewers observed that the Faculty has grown too large for its spaces, lacking room “to undertake even its most basic functions”; they noted that future space planning should emphasize better alignment of enrolment numbers with available space and facilities, as well as increased integration and collaboration within the Faculty.

There is a wide variation in the quality of space allocated to faculty, staff and students though generally the facilities are tired and in need of improvement. Academic program and research delivery requires a significant amount of space of many different kinds. The reviewers point out that the current budget model at the U of T is a poor fit for the Faculty of Music. While the operating grant (BIU income) and tuition revenues for the Faculty are among the lowest per student at the U of T, the generation of costs for operating (compensation increases, occupancy costs, etc.) uses the same methodology as divisions generating significantly higher revenues per student, causing a disproportionate impact on Faculty’s finances. Except for the corrective measure that the University Fund provides annually, Faculty of Music must increase enrolments -- or shed programs and faculty -- if it is to meet its financial obligations for space improvements. This reality unfortunately increases the pressures on the Faculty of Music of having even more students than we can reasonably accommodate in our spaces.

There exist opportunities the Faculty can take advantage of to improve its facilities while reducing the draw on Faculty’s limited resources, e.g., University-driven sustainability and accessibility initiatives, support for asbestos abatement within a renovation project, deferred maintenance coverage of building fabric, etc. Collaboration and constant communication with central facilities departments would be key to keeping the Faculty’s needs known.

Reliance on the Facilities Overview report (February 2021) conducted by the University’s Planning Office will help in addressing the Reviewers’ recommendations. This report observed “... that the COU formula assumptions, which have been derived over time from data reported by the universities in the Ontario system and standards used in other jurisdictions, but reflect averages and most typical uses, do not align well with the unique space usage patterns of this academic unit.” For example, to determine demands on space, the Report advises assessing actual space requirements for each (sub)discipline, as well as undertaking a survey of the student population in each program to better understand work and study requirements, among other measures, and thereby to manage space allocations.

Reference to how and when medium to large rehearsal and performance spaces are used raises the need for more advanced planning and scheduling for those spaces, and collective effort among those involved in booking and managing space.

To help meet the Faculty’s space needs, the addition of space at 90 Wellesley has been critical. It could be deployed better with appropriate modifications and preparation to encourage migration and more intensive use of this site.

Implementation Plans:

Actions already taken:

- Developing a space allocation policy to support increased collaboration and maximize use of available spaces. A space allocation policy along with clear administrative guidelines for facility bookings, as well as common user-friendly platforms, with regular scheduling meetings of relevant staff, will assist in increased integration and collaboration as well as maximize use of available spaces. (Dean; CAO)

Near-medium term (1-2 years):

- Seek out external (provincial and federal) infrastructure programs for sustainability and accessibility initiatives, and internal U of T funding opportunities such as the Provost's Student Experience Fund in order to address general needs as well as the shortfalls identified in the Facilities Overview report for classroom and study space. (CAO)
- Develop an annual plan to address critical areas of improvement. This can be fulfilled through close collaboration with central offices in Facilities and Services, particularly where the matter of deferred maintenance arises. (CAO)
- Revenue generation through strategic use of the facilities (e.g., rentals, summer camps) could assist in developing a facility maintenance and renewal fund to allow for gradual improvements to the appearance and comfort of the facilities. (CAO)

Long-term (5+ years):

- Development opportunities through Advancement for major improvements to our existing spaces and new spaces. (Dean, CAO, Director of Advancement)

5. Innovative pedagogies and practices in undergraduate programs

The reviewers recommended exploring innovative pedagogies and practices to enhance undergraduate students' learning experience, including post-pandemic adjustments to course delivery and increased access to field experiences; they also recommended exploring further opportunities for collaboration and joint program offerings with other University divisions.

This recommendation can be addressed through a number of specific initiatives which will include:

- We intend to develop a robust series of community engagement projects, building existing relationships with the TDSB. A community outreach component could be built into performance students' activities, perhaps as a service-leading requirement for which they would receive credit. This would be invaluable as field experience and could be coordinated with Admissions as an integrated element in recruitment strategy. We are seeing with increasing frequency music students who are eager to be involved in community engagement projects, and look forward to providing different access points to work that ties the Faculty of Music to the GTA in authentic and sustainable ways.
- Given the vast skills and expertise in the teaching/research faculty, we seek to build a more purposeful integration of performance and academic activities. Planning can be

coordinated between the two areas to centre both performance events and classroom activities around a specific composer, piece, or musical idea. This theme could inform courses in music history and culture, music theory, composition, and music education and works prepared by students for juries, recitals, and major ensemble performances, with guest lecturers and performers enhancing the student experience.

- Students in performance would benefit from more robust pedagogy offerings (in coordination with the Music Education division), and training in both assessment skills and music technology. An outcome of such training might be that all performance students would graduate with a fundamental knowledge of how to best prepare for and function in a recording session. To this end, students could be required to make a 15-30 minute audio recording as part of one of their recital requirements. Co-ordination with Music Technology and Digital Media would give students in that program valuable field experience in serving as technicians and producers on these sessions.

In the context of post-secondary music education, post-pandemic adjustments are likely to look quite different than in other areas. Most music faculty and students have been eager to return to fully in-person instruction, and remote instruction seems likely to remain rare, except as it facilitates guest lectures/masterclasses by avoiding the financial, logistical, and environmental resources of travel. Where it is likely to be more impactful is in stimulating a conversation around the skills that music students need to develop; in particular, the pandemic has accelerated the need for musicians to possess some basic music production skills (and sometimes video editing skills as well) and to understand how to best present their work digitally. Among the skills mentioned by faculty and students during the self-study process, as well as during the consultations around the external review, are music technology, entrepreneurship, and stylistic diversity, the development of which we intend to strongly support.

Since 2015, the number of graduate courses in music technology has expanded considerably owing to the establishing of the MMus in Music Technology & Digital Media. Due to the need for limited faculty resources to be directed to this new field, along with a faculty retirement in Composition/Technology, the number of undergraduate courses has not kept up with increasing demand, particularly in uses of music technology outside of composition (e.g., recording and production). Plans are in development to offer additional elective courses, but further curricular discussions will consider whether such content should be required, either as independent courses, as components of existing courses, or as alternatives to them.

There are no required courses in music entrepreneurship, except for the overview of career pathways provided in the first-year course “Lives in Music” (MMU100). About half of performance students electively take PMU401H1 “The Business of Music Performance,” which we are possibly changing to a core course. The academic planning process might consider whether a more structured sequence of courses, including the possibility of a required course, could be a valuable curricular change. Worth consideration is whether Music students with extensive interests in this area might be able to access course offerings elsewhere in the University (e.g., Rotman).

Starting in 2021-22, undergraduate students are required to take at least one course outside of their primary musical style (i.e., Classical or Jazz), either a performance-based ensemble or an

academic course. Besides ensuring that students engage with popular and global traditions beyond the content embedded in the core academic courses, this requirement also aims to bridge the large divide that exists between students in the Classical and Jazz streams. Further collaborations between Classical and Jazz areas would be of great value to students and faculty, as noted in the consultation on the external academic review, not only for the purposes of education but also for strengthening the sense of community at the Faculty of Music.

One of the perennial challenges in the Bachelor of Music Performance is balancing the needs among different instrumental and vocal areas, and the extent to which specialization occurs at the area level. Certainly individual instruments (sometimes families of instruments, like winds, brass, and strings) require some specialized upper-level courses, but newer skills (e.g., technology, entrepreneurship) often span these boundaries (and some partially so, such as musicians' health). Determining which types of instruction are best delivered at the instrument/area level versus at the program level will be an important consideration in the academic planning process.

At present, internships/placements and community outreach projects are administered largely at the course level by an individual instructor, area chair, or program coordinator. Increasing the number of opportunities for community-based learning requires sufficient staff resources to support them. Although some central University support and guidance is available through the Centre for Community Partnerships, designated local support by a staff member within Music's Student Services team seems important to optimize the student experience and to avoid excessive demands on faculty for remaining up-to-date with requirements for off-campus learning, including necessary partner documentation. (Again, innovation requires an appropriate level of staff support.) Moreover, since music performance instruction is by its nature experiential, it is important to highlight the added value of community-based learning specifically and to establish shared understanding for assessing and crediting these activities. In addition, community-based learning can offer opportunities outside of performance and pedagogy such as bringing public high school students to work in the renowned University of Toronto Electronic Music Studio (UTEMS), modelled on the project *For the Daughters of Harlem: Working in Sound*, a project initiated and developed by Dean Hisama at Columbia University's Computer Music Center.

Implementation Plans:

Actions already taken:

- Created interwoven field experiences with Music Technology & Digital Media students as producers of audio and video for student performers preparing co-curricular recordings (e.g., auditions, grant applications) (Music Technology faculty)
- Developed course offerings which address a wider breadth of professional preparation (e.g., assessment skills, organology) and explore multidisciplinary performance study (e.g., ethnomusicology of the Western musical tradition) (Associate Dean, Academic and Student Affairs; Associate Dean, Performance and Public Events; Divisional Coordinators)
- Established curricular requirements for Jazz and Classical stream students to take a course in the opposite stream or in a musical genre outside of both streams (Associate Dean, Academic and Student Affairs; Divisional Coordinators)

Near term (1-2 years):

- Develop recurring performance opportunities for small and large groups of Faculty of Music students across all three campuses, bringing music to non-traditional spaces in partnership with libraries and other academic divisions (Dean; Associate Dean, Performance and Public Events)
- Develop co-operative partnerships for performing and learning opportunities with professional music organizations within the City of Toronto (e.g., Toronto Mendelssohn Choir, Canadian Opera Company) (Dean; Associate Dean, Performance and Public Events; Divisional Coordinators)
- Encourage both academic and performance divisions to plan the coordination of specific works, composers, or genres that would be performed as concert repertoire and concurrently studied as part of academic courses (Dean; Chair, Teaching and Learning Committee; Associate Dean, Performance and Public Events; Divisional Coordinators)
- Put in place recurring opportunities for non-traditional public events featuring not one, but rather multiple groups (e.g., Symphony Orchestra with choral groups, jazz groups with contemporary music ensembles) and coordinating programming to show convergences across styles. (Associate Dean, Performance and Public Events; Divisional Coordinators)

Medium-term (2-5 years):

- Create a curricular community outreach element where students engage with a pre-college cohort focusing on performance, community presentation, ambassadorship (Associate Dean, Academic and Student Affairs)
- Introduce a required basic recording technology component to the undergraduate curriculum (Associate Dean, Academic and Student Affairs; Music technology faculty)
- Incorporate a required professional, edited audio recording as part of the recital requirements for performance stream students (Associate Dean, Performance and Public Events)
- Increase cooperation between Faculty of Music divisions to build curricular mechanisms emphasizing improvisation, creativity, and the intersections of composition and performance and research (Chair, Teaching and Learning Committee; Divisional Coordinators)
- Integrate work being done in Global Music ensembles with musicianship training practices (listening, movement, rhythm, embodiment) (Chair, Teaching and Learning Committee; Ethnomusicology and Music Theory faculty)
- Build student engagement with the Toronto Music Entrepreneurship Exchange, to strengthen career preparation around networking, creative presentation, event and professional promotion (SRDO)

Long-Term (5+ years):

- Continue to develop community outreach programs with new partnerships (Dean; Associate Dean, Performance and Public Events; Divisional Coordinators)
- Seek funding opportunities through Advancement (Director of Advancement)
- Assess contemporary advancements in technology and student interest in technology; possible new programs or requirements (Associate Dean, Academic and Student Affairs; Music technology faculty)

6. Graduate program requirements and structure

The reviewers noted high time-to-completion rates in the DMA, and recommended that the program be streamlined and possibly re-designed as a three-year degree.

Redesigning the DMA as a three-year program is an intriguing proposal, but we hesitate to do so for a number of reasons. Chiefly, the DMA at U of T stands apart from professional doctoral programs offered by peer institutions in the insistence upon both first-rate performance and scholarly capacities. Reducing the degree to a three-year program may mean compromising one of these two areas. The program has established a distinguished reputation through which it has successfully attracted students and placed many of them in academic positions. In addition, the program in its current form meets with U of T's current doctoral degree level expectations. Doing so in three years would be very challenging.

However, time to completion is an ongoing concern which we are working to address. While it is difficult to assess the efficacy of our most recent structural changes of the second required research course since the change was coincidental with the Covid pandemic, we are planning to further refine the process. In particular, we are in the process of converting the introductory research skills course taken by all DMAs to a one-year class (to be launched in 2022-23) that will better support basic research and writing skills on DMA students. The second course in the sequence will take a more directed approach to project development, both facilitating proposal writing through in class exercise and increased interaction with thesis supervisors. Our expectation is that students will be better prepared to carry out this work and that it can proceed in a smoother arc. This modification, further, would involve increasing the credit value of the first class by .5 FCE, which will replace one seminar requirement before Candidacy. As outlined above, a shift in admissions practices for the DMA along with the creation of the post MMus performance certificate (non-research) would lighten the supervisory demands on faculty and facilitate better supervision for DMA students. We believe this option will also result in DMA cohorts that are better suited for research demands of the program, since elite players who are not as interested/skilled at research and writing will have another performance focused option.

The reviewers recommended a close look at the graduate programs to support inclusion, including re-consideration of the language requirements, to support a diverse range of student projects and reduce barriers to graduation.

The language requirements have been a point of contention for many years. Musicology, Theory, and Ethnomusicology have worked hard to arrive at requirements that the faculty feels are necessary for students to become develop as scholars and as competitive candidates for positions in their respective fields. Pressure to change these requirements in these programs would probably be met with resistance. In the DMA, on the other hand, we have discussed rethinking the requirements, in particular, the restriction currently in place on using the student's native language (if not English) to satisfy the requirement. This prohibition seems unnecessary for performers, all the more so if their native language (often French) is relevant for their research/performance interests. We are certainly open to further discussion of the need for language requirements in relation to specific areas/projects. There are currently several possible pathways for DMA students to satisfy the language requirement and it hasn't proven to be as significant a barrier to graduation

as have other challenges. We might consider revising the requirement that a student cannot use their first language to satisfy this requirement, especially if that language is pertinent to the research. A broader approach could be to eschew the 2nd language proficiency requirement unless the research demanded it. This has been seen as inequitable but is not significantly different from some projects requiring research ethics protocols while others do not.

Implementation Plans:

Actions already taken:

- Revised DMA application process to facilitate better academic assessment of DMA applicants (Associate Dean, Graduate Education; Associate Dean, Performance and Public Events)
- Established funding guidelines for performance areas to control expenditures and target key areas of growth with strategic direction of funds (Associate Dean, Graduate Education; Associate Dean, Performance and Public Events)
- Initiated internship course for MMus students to enhance experiential learning (Associate Dean, Academic and Student Affairs; Associate Dean, Graduate Education; Associate Dean, Performance and Public Events)

Near-term (1-2 years):

- Restructure DMA core research course sequence, MUS4800 and MUS4899 (Associate Dean, Graduate Education)
- Revisit language requirements for performance areas and research areas and modify in consultation with relevant faculty (Associate Dean, Graduate Education)
- Devise means to better support graduate writing, especially but not only for international/ESL students in all programs (Associate Dean, Graduate Education)
- Establish post-MMus performance diploma program (Dean; Associate Dean, Academic and Student Affairs; Associate Dean, Performance and Public Events)
- Reduce DMA intake in parallel with diploma program development (Dean; Associate Dean, Graduate Education; Associate Dean, Performance and Public Events)
- Continue increasing involvement of performance faculty with dissertation projects (Associate Dean, Graduate Education; Associate Dean, Performance and Public Events)
- Hone TA training both for students and supervising faculty (Associate Dean, Academic and Student Affairs; Associate Dean, Graduate Education)
- Increase graduate faculty membership (full and associate) through strategic appointments (Associate Dean, Graduate Education)
- Provide enhanced support for graduate faculty members, especially research supervisors (Associate Dean, Graduate Education)
- Reconsider balance between international and domestic students (Senior leadership)

Medium-term (3-5 years):

- Develop a new Centre for Popular Music Research to address interests of incoming students, strengths of new (and several continuing) faculty members, and potential to improve graduate funding through related advancement initiatives (Dean; (Associate Dean, Academic and Student Affairs)

- Focus Advancement efforts on graduate funding for performance students and research students

Long-term (5+ years):

- Further refine funding practices, especially for MMus in relation to area size, capacity, need, donor support, and historical yield (Dean; Associate Dean, Graduate Education; Associate Dean, Performance and Public Events)

7. Culture and climate

The reviewers noted concerns regarding the culture and climate within the Faculty, concerns that have been widely publicized as of last spring; they recommended the creation of more robust policies to help students and faculty negotiate the power dynamics inherent in 1:1 teaching and learning, namely around bias, microaggressions, “consensual” relations, and sexual violence and sexual harassment.

One-on-one instrumental/vocal performance teaching is indispensable in achieving essential learning outcomes in music study; it also brings particular challenges in terms of dynamics of power and consent in the instructional setting. Further, an element of mentorship which goes beyond the typical student-teacher relationship is critical to success in a profession which often has a variety of career development pathways. Unfortunately, these imperatives create the potential for abuse of the inherent power imbalance. We acknowledge the need to develop an updated policy that defines relationship boundaries and an agreed-upon compact between student and instructor/mentor.

The reviewers recommended considering a joint hire in partnership with central EDI and HR to add a staff member charged with human resources, ombuds-related duties, and EDI matters. We received provostial approval to hire an inaugural EDI Director as a continuing position (initially only approved as a two-year position) and are completing the search as of this writing; we hope to have our new colleague join the Faculty in the coming weeks. The presence of an in-house EDI Director, who can advise and direct students, staff, and faculty toward resources and provide supports, will contribute greatly to a positive climate and culture at the Faculty.

The Teaching and Learning Committee, along with the newly established Task Force on Equity, Inclusion and Belonging (TFEB) have started to reflect on developing a best practices document around student-faculty interaction to supplement the current policies on applied lessons. While this work is important and urgent, serious consideration of any new policy and finalization of language will only be possible after we have received and reviewed the findings and recommendations of the external Climate and Culture Review conducted by Rubin Thomlinson (to be completed in March/April 2022), and after the completion of the current search for the inaugural EDI Director. Undertaking the Climate and Culture Review and hiring an EDI Director are important steps in promoting a healthy teaching, learning and working environment, although the ultimate success of these steps will depend on having sufficient financial and staffing resources in place to operationalize new initiatives and processes. Discussions are underway about a Critical Incident Coordinator, a position that would be shared among the single department faculties.

We have initiated monthly meetings with representatives of the Faculty of Music Undergraduate Association (FMUA), Music Graduate Students' Association (MGSA), and Faculty of Music Anti-Racism Alliance (FoMARA) to discuss issues of concern to students including safety, climate, culture, and policies at the Faculty of Music and the U of T. Since arriving last summer, Dean Hisama has held nearly 100 one-on-one listening sessions with faculty, staff, alumni, and individual students in order to learn about issues of importance to the community. These conversations have provided a foundation for actions to be taken around healing and restoration at the Faculty of Music. In addition, the Dean has worked closely with a seconded staff member on numerous issues about equity, diversity, inclusion and belonging that are affecting the Faculty; this work resulted in discussions with ARAO and TFEB about initiatives to be taken in 2021-22 and beyond; a new webpage highlighting EDI work; and plans for regular communications within the Faculty about EDI initiatives.

In its second year, the Faculty of Music's Anti-Racism and Anti-Oppression (ARAO) committee, consisting of students, staff, faculty, and senior leadership, is in the midst of consultations around a draft statement of community values. A multipronged approach to these issues of climate and culture is necessary and is a priority for the Faculty of Music over the next five years. The Faculty of Music also looks forward to the outcomes of the review in 2021-2022 of the University's Sexual Violence Prevention & Support Centre and the University's Policy on Sexual Violence and Sexual Harassment.

Implementation Plans:

Actions already taken:

- Struck new Task Force on Equity and Belonging (Dean)
- Commissioned Climate and Culture Review from Rubin Thomlinson (Dean)
- Continued work by Anti-Racism Anti-Oppression Committee including Statement of Values (ARAO)
- Worked with seconded staff member on EDI issues in the Faculty (Dean)
- Conducted search for inaugural EDI Director underway (Dean; Task Force Search Committee)
- Held one-on-one listening session meetings between Dean and Faculty of Music community (undergraduate students, graduate students, staff, faculty including full-time, part-time, adjunct, and sessional faculty) (Dean)
- Initiated regular meetings with student groups (FMUA, MGSA, FoMARA) (Dean)
- Discussed developing guidelines and policies about student-faculty interaction (Task Force)
- Organized events focused on EDI issues (e.g., workshops on bystander intervention) (Dean; ARAO co-chair)
- Worked to embed EDI within the Faculty in curriculum (Chair, Teaching and Learning Committee)
- Began building relationships with WGSI, Black Research Network, principals and deans (Dean)

Near-term (1-2 years):

- Work closely with new EDI Director (Dean, Associate Deans)
- Write EDI statement of action/commitment (Dean, Associate Deans, EDI Director)
- Coordinate activities of Teaching and Learning Committee with ARAO
- Hiring event coordinator in a more permanent role (CAO)
- Implement recommendations from climate and culture review (Dean)
- Plan annual series of events toward restoration and healing throughout academic year (Dean)
- Work with ARAO on its activities (Dean, ARAO chairs)
- Work on project of bringing new art to EJB (TFEB subcommittee)

Medium-term (3-5 years):

- Work with ARAO to expand its activities (Dean, EDI Director)
- Work on project of bringing new art to EJB (TFEB subcommittee)
- Plan annual series of events toward restoration and healing throughout academic year (Dean)

Long-term (5+ years):

- Commission art by BIPOC artists for EJB and 90 Wellesley (Dean, Task Force)
- Assess role of EDI Director and Critical Incident Coordinator (Dean, Associate Deans)

8. Optimized resources and innovative partnerships

The Faculty of Music is keen to establish 5-year double-degree opportunities with the Faculty of Arts & Science. At present, about 2% of Faculty of Music undergraduate students are concurrently pursuing a BA or BSc degree, but this is done at considerable cost (double tuition) and typically about 6 years of study (due to strict limitations on the number of credits that can be counted towards both degrees). The Comprehensive Studies stream within the Bachelor of Music allows students the flexibility to take up to 8.0 FCE in the Faculty of Arts & Science, and since its creation in 2006 it has grown to account for about 15% of the undergraduate population. A survey of current Music undergraduates during the 2020 self-study process suggested that about one-third would be interested in a double-degree option; outstanding applicants each year decide to go to an institution other than U of T owing to the possibility of pursuing a double degree. Challenges to establishing a double degree model are both financial and logistical, but an initial conversation with the Faculty of Arts & Science has brought a commitment to pursue this exciting possibility in the coming months.

The Faculty of Music is now in the fourth year of its collaboration with the Faculty of Applied Science and Engineering in offering a Minor in Music Performance and a Certificate in Music Technology for Engineering students. Some further growth in the Minor and Certificate are anticipated, especially with the resumption of fully in-person instruction; these offerings provide inter-divisional teaching revenue to Music along with instructor or record teaching experience for graduate students. The relationship with Engineering has not yet developed significantly on the research axis, and clear potential exists to deepen this relationship, especially in regard to music technology and possibly music and health sciences.

Music is also in the early stages of a promising new interdivisional teaching opportunity with the University of Toronto Mississauga, and we will pursue the possibility of having some of the St. George faculty teaching at UTM starting in 2023-24. We will explore possibilities with other University partners to bring additional resources to the Faculty of Music and new activities to enhance the research, teaching, and learning experiences of faculty and students. Research and event partnerships with the School of Cities (to be housed in a new building adjacent to the Edward Johnson Building) will be of particular interest to articulate over the next 3-5 years. Dean Hisama joined the School of Cities' Council of Deans in March 2022 and several faculty members from St. George and UTSC are actively involved in School of Cities and the Cultural Cities Centre now being developed.

Implementation Plans:

Actions already taken:

- Met with UTM Vice-Dean Teaching & Learning and UTM Humanities Curriculum Committee to begin inter-divisional teaching conversation (Dean; Associate Dean, Academic and Student Affairs)
- Met with Arts & Science Vice-Dean Academic Operations on double-degree possibility and formalizing inter-divisional teaching relationship (Dean; Associate Dean, Academic and Student Affairs)

Near-term (1-2 years):

- Work to expand number of students in the partnerships with the Faculty of Engineering and explore opportunities for research collaborations (Dean; Associate Dean, Academic and Student Affairs; Associate Dean, Research)
- Establish inter-divisional teaching agreement with UTM and offer at least one course starting in 2023-24 (Dean; Associate Dean, Academic and Student Affairs)
- Collect information on existing partnerships at the faculty/area level either with other departments/faculties at U of T or with external partners, and examine how to expand opportunities and better communicate about them with internal and external stakeholders (Dean; Associate Dean, Academic and Student Affairs)

Medium-term (2-5 years):

- Establish an inter-divisional teaching agreement with Arts & Science and a five-year double degree program (Dean; Associate Dean, Academic and Student Affairs)
- Develop the inter-divisional teaching agreement with UTM and offer at additional courses (Dean; Associate Dean, Academic and Student Affairs)
- Collaborate with the School of Cities on planning research and event partnerships in advance of the completion of the 90 Queen's Park construction project (adjacent to the Faculty of Music's Edward Johnson Building) (Dean; Associate Dean, Research; Associate Dean, Performance and Public Events)

Long-term (5+ years):

- Develop the inter-divisional teaching agreement with UTM and offer additional courses (Dean; Associate Dean, Academic and Student Affairs)
- Have in place a robust inter-divisional teaching agreement with Arts & Science and a five-year double degree program (Dean; Associate Dean, Academic and Student Affairs)

9. Research and Creative Practice

The reviewers noted concerns that the Faculty is not sufficiently recognized for its research and creative activities and recommended working with institutional offices to ensure recognition and communication regarding the Faculty's contributions.

This comment highlights concerns raised in the self-study. The university's metrics for research activity are based heavily on participation and success rates in a number of SSHRC competitions. Unfortunately, this practice not only fails to recognize the successes of those faculty members in performance whose work in creation and research-creation does not lend itself to SSHRC funding, but it also leads to an underestimation of the level of both funding and research or research-equivalent at the Faculty. In recent conversations, the VPRI office has shown an interest in expanding their metrics to include additional categories (e.g., various arts councils) and new kinds of activities (creation and research creation), and some of these are already being built into new initiatives such as the Divisional Quantitative Research Strategic Planning (DQRSP).

The Faculty of Music has created the position of a Strategic Research Development Officer who is working closely with faculty, students, and postdoctoral fellows on grant applications and grants received. We are currently in the process of hiring a Research Grants Officer to build the research team at the FoM. Thanks in part to this increased administrative support, participation and success rates for tricouncil funding (SSHRC in particular) have gone up significantly over the past number of years. In tandem with increased faculty funding, we are actively working on increasing the postdoctoral presence at the Faculty of Music. Applications from two postdoctoral fellows were successful in this cycle's SSHRC postdoctoral funding competition (a 50% success rate). We are actively seeking to support new research through an inaugural seed grant competition designed to encourage the development of SSHRC projects.

An important goal for the near future will be to increase the visibility of music research at the Faculty of Music. Because of its inherent "event" character, music performance tends to eclipse music research in the public eye, in the university at large, and even within the Faculty of Music itself. Many of our research faculty are leaders in their fields internationally, and we aim to draw much greater attention to their activities so that the Faculty of Music is recognized at the U of T as a research powerhouse. As we continue to grow our research activity, we will also work actively on communicating research outcomes and successes. The new Research Grants Officer whom we intend to hire in the immediate future will play a central role in these efforts.

Implementation Plans:

Actions already taken:

- Created position of Strategic Research Development Officer (Dean; Associate Dean, Research)
- Established internal peer review procedure for research grant applications (Associate Dean, Research; Strategic Research Development Officer (SRDO))
- Initiated seed funding competition to support faculty preparing SSHRC applications (Associate Dean, Research)
- Provided increased support to applicants and prospective supervisors to grow participation and success rates for SSHRC competitions (Associate Dean, Research; SRDO)
- Supported the international research profiles of faculty to increase postdoctoral presence (Associate Dean, Research; SRDO)
- Nominated faculty for awards and honours (Associate Dean, Research; SRDO)
- Compiled list of publications by faculty for future incorporation into new website and publicity materials (Associate Dean, Research; SRDO)

Near-Term (1-2 years):

- Continue to work with VPRI office to optimise research metrics for the Faculty of Music (Dean; Associate Dean, Research; SRDO)
- Appoint Research Grants Officer to expand the research office (Director, Dean's Office; Associate Dean, Research; SRDO)
- Work with Director of Diversity, Equity and Inclusion in Research and Innovation (Dean; Associate Dean, Research; SRDO)
- Host high profile study days, symposia, or conferences that highlight prominent research areas at the Faculty of Music and bring international researchers to the U of T (Dean; Associate Dean, Research; Divisional Coordinators)
- Substantially increase communication about research activities, successes, and outcomes both internally and externally (Associate Dean, Research; SRDO)
- Develop strategic research plan for the Faculty of Music (Dean; Associate Dean, Research)
- Continue seed funding competition to support faculty preparing SSHRC applications
- Consolidate postdoctoral presence, including increased participation in Provost's Postdoctoral Fellows program
- Consolidate and continue to increase participation rates for SSHRC IG and IDG (or equivalent for CIHR and NSERC)
- Review existing operations of Faculty's EDUs and consider establishment of additional EDUs (e.g., a Centre for Popular Music Studies) (Dean; Associate Dean, Research)

Medium Term (2-5 years):

- Increase international research collaborations, working with VPRI (Dean; Associate Dean, Research; SRDO)
- Hire new research faculty (Dean)
- Target applications to larger funding programs (e.g., SSHRC PG and PDG) (Associate Dean, Research; SRDO)
- Retain the current tier-1 CRC (Associate Dean, Research; SRDO)
- Further develop research-creation axis (Dean; Associate Dean, Research; SRDO)

Long-term (5+ years):

- Increase numbers of research faculty (Dean)
- Continue to support applications to larger funding programs (Dean; Associate Dean, Research; SRDO)
- Continuing to build international research collaborations (Dean; Associate Dean, Research; SRDO)

10. Staff workload and complement

The reviewers recommended exploring ways to address staff workload concerns, make strategic hires in certain areas, and align the staff complement with University norms and the specific needs of the Faculty. Numerous members of the Faculty commented on the dedication and overwork of the current staff, and stressed the importance of increasing the staff complement.

We are in full agreement about the need to increase the current administrative complement and to recognize the extraordinary efforts of existing staff members. We aim to focus on building a culture of care and appreciation of staff at the Faculty by organizing breakfast or lunch gatherings for staff; possibly a book discussion group; participating in the True Blue program that sends a note of appreciation to staff; etc.).

In the short term, we are making some strategic hires on short-term contracts to assist in areas where there are outstanding issues affecting the community (space and facilities upgrades, for example). We have been fortunate to secure assistance from recently retired staff who have considerable expertise in areas of need. In this year's budget submission, we have requested funding for several new roles.

We have also initiated an administrative review with our local HR office to assess the current level of administrative support, compare this against other divisions of single-departmental faculties, and to assess if current classifications/remuneration are appropriate. This remains a high priority for us.

The reviewers noted universal praise following the transfer of oversight of the Faculty library to University of Toronto Libraries and recommend exploring other options for utilizing central University support and expertise for other Faculty operations.

The Faculty of Music (and the Music Library) strongly agree about the success of this structural change for all involved and look forward to future areas of mutual benefit (e.g., renovation/expansion of the Music Library space). Other collaborations are likely to be of smaller scale but include:

- Enhanced processes in regard to data management and security (in progress)
- Building upgrades related to security/access (in progress, following security audits of the Edward Johnson Building and 90 Wellesley)
- Software enhancements related to space booking (under review)

- Building upgrades related to accessibility; this will be of crucial importance with the upcoming building project at 90 Queen's Park which will impact the only accessible entrance to the Edward Johnson Building
- Greater adoption of central resources to promote faculty research (such as open access through T-Space; faculty research profiles)

Implementation Plans:

Actions taken:

- New positions have been created for the following roles and recruitment efforts are underway (Dean; Interim Director, Dean's Office; Task Force)
 - Director, Equity, Diversity and Inclusion
 - Director, Office of the Dean
- A term appointment for Special Advisor on Facilities Operation, Services and Space (Dean; Interim Director, Dean's Office) Management was made to help address outstanding facilities and space issues
- Additional part-time casual appointments are being made to facilitate the creation of a new internal newsletter and the Dean's strategic events and public engagement activities (Interim Director, Dean's Office)
- Additional hires have been made in the research and advancement portfolios, as described previously (Dean; Associate Dean, Research; CAO)
- Each staff member received recognition from supervisors/associate deans/dean on Staff Appreciation Day through the True Blue recognition platform and we are in conversations with the Director of the platform on further ways in which we can recognize the contributions of staff (Interim Director, Dean's Office)

Near-term (1-2 years):

- The CAO and Director, Office of the Dean will work closely with the Professional Faculties Human Resources Office to undertake a review of the staff complement against comparator units, ensuring positions are appropriately classified and that levels of administrative and technical support are commensurate with the number of undergraduate and graduate students and faculty as well as the Faculty of Music's public engagement activities. (CAO; Director, Dean's Office)
- Prioritize efforts to develop new funding streams including new and enhanced inter-divisional teaching opportunities in order to fund new staff positions (Dean)
- Coordinate nominations of staff for True Blue Award and other forms of recognition for their work at the university Director, Office of the Dean)
- Consult with staff about activities such as professional development opportunities and community activities (Director, Office of the Dean; CAO)
- Explore how to improve staff workspaces (Director, Office of the Dean; CAO)
- Plans are also underway to create a new internal newsletter to improve communications within the Faculty and highlight the accomplishments of faculty and staff
- Luncheon meetings will commence later this year with the Dean and groups of faculty and staff to share information and seek input, highlight areas of concern, and further gather information to inform future priorities

Medium-term (2-5 years):

- Strategic hires in key areas will be considered in light of priorities that will arise from the new Strategic Academic Plan (Dean; Director, Office of the Dean; CAO)
- Continue to develop funding streams in order to make new staff hires (Dean)
- Continue to develop a culture of caring and respect for staff (Director, Office of the Dean; CAO)
- Improve staff workspaces (maintenance, equipment, furniture) (CAO)

Long-term (5+ years):

- Improvements to and modernization of all staff workspaces (Director, Office of the Dean; CAO)

We appreciate having this opportunity to reflect on the changes necessary to strengthen the Faculty of Music in these critical areas.

Sincerely,

A handwritten signature in black ink, appearing to read 'S M H' followed by a long, sweeping horizontal line.

Ellie M. Hisama
Dean, Faculty of Music

cc: Daniella Mallinick, Director, Academic Programs, Planning & Quality Assurance
David Lock, Coordinator, Academic Planning and Reviews

3. Committee on Academic Policy & Programs (AP&P) Findings

The spokesperson for the reading group reported that the review summary had accurately reflected the full review, with one comment that the emphasis of the reviewers' statements regarding the synergistic impacts of individual resource limitations had been somewhat lost. The reading group reported that the administrative response had adequately addressed issues identified by the review.

Professor McCahan commented on the use of existing resources in delivering academic programming. She reported that divisional budgets were set each year through the academic budget review process, which involved in-depth planning with each of the Deans. Five-year divisional plans were revisited annually to allow for necessary updates to reflect new internal or external circumstances of each division. The academic budget process was intended to provide year over year predictability and customization for divisions.

Professor Ellie Hisama, Dean of the Faculty of Music, commented on the Faculty's ongoing space issues and noted that while a new recital hall was under construction, office space continued to be an issue. She reported on the unique challenges of their one-on-one and small group instructional model within the University budget model. She also discussed strategies to help alleviate those challenges through increased international enrolment and offering new programming through partnerships with other divisions.

In response to a member's question regarding attracting international students, Professor Ryan McClelland, Associate Dean, Academic and Student Affairs of the Faculty of Music, stated that of the approximately 550 undergraduate students, 50 were international students and that through international recruiting, it was hoped to further increase that number.

No follow-up report was requested.

4. Institutional Executive Summary

The reviewers praised the highly accomplished faculty complement of scholars, creators, and performers; the intensely dedicated and enterprising (though overloaded) staff; the brilliant students and alumni, with a passion for justice and a determination to prepare themselves for relevant careers; they commended the broad array of program options and course offerings; and finally they highlighted the Faculty's location in "one of the world's great urban and cultural centres," and its deep community presence through concerts, events, and outreach programs.

The reviewers recommended that the following issues be addressed: developing a strategic enrolment management plan for both graduate and undergraduate programs; exploring innovative pedagogies and practices to enhance undergraduate students' learning experience, as well as further opportunities for collaboration with other U of T divisions; conducting a review of the Mus.Bac. Performance curriculum; streamlining the D.M.A. program and possibly re-designing it as a three-year degree; taking a close look at the graduate programs with an eye to supporting a diverse range of student projects and reducing barriers to graduation; working with institutional offices to ensure recognition of and communication regarding the Faculty's

research and creative contributions; creating a strategic faculty hiring and succession plan that prioritizes increasing the diversity of the complement; exploring ways to address staff workload concerns; creatively and strategically addressing space concerns; exploring options for utilizing central University support and expertise for Faculty operations in addition to the library; and creating more robust policies to help students and faculty negotiate the power dynamics inherent in 1:1 teaching and learning.

The Dean's Administrative Response describes the Faculty, unit and programs' responses to the reviewers' recommendations, including an implementation plan for any changes necessary as a result.

5. Monitoring and Date of Next Review

The Dean will provide an interim report to the Vice-Provost, Academic Programs on the status of the implementation plans, due midway between the year of the last and next site visits.

The next review will be commissioned for a site visit to take place no later than eight years from April 2022.

6. Distribution

On June 29, 2022, the Final Assessment Report and Implementation Plan was posted to the Vice-Provost, Academic Programs website and the link provided by email to the Dean of the Faculty of Music, the Secretaries of AP&P, Academic Board and Governing Council, and the Ontario Universities Council on Quality Assurance.