

SENATE QUALITY ASSURANCE AND PLANNING COMMITTEE
Cyclical Review of the graduate and undergraduate programs
in Music
Executive Summary and Final Assessment Report

This Executive Summary and Final Assessment Report of the cyclical review of Carleton's graduate and undergraduate programs in Music are provided pursuant to the provincial Quality Assurance Framework and Carleton's Institutional Quality Assurance Process (IQAP).

EXECUTIVE SUMMARY

The graduate and undergraduate programs in Music reside in the School for Studies in Art and Culture, a unit administered by the Faculty of Arts and Social Sciences.

As a consequence of the review, the programs were categorized by Carleton University's Senate Quality Assurance and Planning Committee (SQAPC) as being of good quality. (Carleton's IQAP 7.2.13-7.2.14).

The External Reviewers' report offered a very positive assessment of the programs. Within the context of this positive assessment, the report nonetheless made a number of recommendations for the continuing enhancement of the programs. These recommendations were productively addressed by the Director of the School for Studies in Art and Culture, the Program Chair of Music and the Dean of the Faculty of Arts and Social Sciences in responses to the External Reviewers' report and Implementation on Plan that was submitted to SQAPC on June 12th, 2025.

FINAL ASSESSMENT REPORT

Introduction

The graduate and undergraduate programs in Music reside in the School for Studies in Art and Culture, a unit administered by the Faculty of Arts and Social Sciences. This review was conducted pursuant to the Quality Assurance Framework and Carleton's Institutional Quality Assurance Process (IQAP). As a consequence of the review, the programs were categorized by Carleton University's Senate Quality Assurance and Planning Committee (SQAPC) as being of good quality. (Carleton's IQAP 7.2.13-14).

The site visit, which took place on October 1-2, 2024, was conducted by Dr. Kip Pegley from Queens University, and Dr. Michael Frishkopf from the University of Alberta. The site visit involved formal meetings with the Provost, the Vice-Provost and Associate Vice-President (Academic), the Associate Vice-President (Academic Programs and Strategic Initiatives), the Associate Dean (Academic) of the Faculty of Arts and Social Sciences, the Director of the School of Art and Culture and the Program Chair of Music. The review committee also met with faculty members, staff, and undergraduate and graduate students.

The External Reviewers' report, submitted on November 4th, 2024 offered a very positive assessment of the program.

This Final Assessment Report provides a summary of:

- Strengths of the programs
- Challenges faced by the programs
- Opportunities for program improvement and enhancement
- The Outcome of the Review
- The Implementation Plan

This report draws on five documents:

- The Self-study developed by members of the Music Program in the School of Art and Culture (Appendix A)
- The Report of the External Review Committee (Appendix B).
- The response and implementation plan from the Music Program in the School of Art and Culture (Appendix C)
- The Response from the Dean of the Faculty of Arts and Social Sciences (Appendix D).
- The internal discussant's recommendation report (Appendix E).

Appendix F contains brief biographies of the members of the External Review Committee.

This Final Assessment Report contains the Implementation Plan (Appendix C) developed by the Director of the School for Studies in Art and Culture, the Program Chair in Music and agreed to by the Dean of the Faculty of Arts and Social Sciences for the implementation of recommendations for program enhancement identified as part of the cyclical program review process.

The Implementation Plan identifies who is responsible for implementing the agreed upon recommendations, as well as the timelines for implementation and reporting.

Strengths of the programs

General

The External Reviewers' Report states that "[t]he University's mission is defined as follows: "through higher education Carleton University contributes to the greater good of society." The reviewers affirm that the program is consistent with the institution's mission statement. The music curriculum at Carleton is broad, inclusive, critical and engaging, which, as indicated in the self-study, enables students to develop "an overall intellectual perspective and cultural sensitivity." More specifically, Carleton's "Aspiration Statement" outlines the University's commitment to: 1) Pursue, mobilize and share knowledge in a reciprocal and responsible way; 2) Embed community engagement and partnership in our actions and culture; 3) Work to enhance the wellness of our people and our communities, and play a leadership role in the wellness of our country and planet. We believe that all of these aspirations are embedded into Carleton's music program: musical exchanges and knowledge sharing are not limited to classrooms and campus performance venues but extend to reach a range of audiences and collaborators" (p. 1).

Faculty

Speaking with regard to faculty, the external reviewers' stated:

"The faculty is strong with an impressive publication record. Their list of academic awards is also stellar. Over the past six years, they have brought in almost \$600,000 in cash awards and over \$63,000 of in-kind awards. The faculty have received funds from external granting agencies like SSHRC, but also have actively sought internal funds from Carleton's Dean's Office, Office for Research Initiatives and Services, Office of the Vice-President (Research and International), among others. For a relatively small faculty complement, their success rate is impressive" (p. 8).

Curriculum

The external reviewers noted that the "[t]he undergraduate music program at Carleton is progressive, innovative, and unique across Canada and perhaps North America. Over the past several decades, North American music curricula have been displacing the Western Art music canon from the centre of the discipline and offering more courses in the areas of ethnomusicology, Indigenous musics, popular music studies, and music and media. In some universities, these historically-marginalized topics continue to be taught only briefly in first-year introductory surveys, or in upper-level seminars for students with a special interest in them...This pioneering curriculum extends into the graduate program. Over the past three years, students have had the opportunity to take courses with innovative disciplinary intersections including music and conflict, music and social justice, music and globalization, music and critical disability studies, to name but a few. Because the graduate faculty at Carleton are leaders in their intellectual fields, the graduate program curriculum not only "addresses" the current state of the field - it is leading the field." (p.2-3).

Opportunities for program improvement and enhancement

The External Reviewers' Report made 16 recommendations for improvement:

1. Human Resources

a) Faculty renewal in principle and practice is essential. Minimally, replacing retiring faculty is of utmost urgency to support students, programs, reputation, and retention. Ideally the body of tenure track faculty should grow, to include instrumental teachers who are so central to the BMus program. If this proves impossible in the short term, then a greater effort should be made to include full-time tenure track faculty into performance programs. Any new hires should furthermore remediate the present lack of diversity among the tenure track faculty, a weakness acknowledged in the self-study, and at odds with the unit's laudable broad scope in education and research.

b) Too many lower-level courses for music programs (and service courses) are taught by the large number (17) of contract instructors and huge number (66) of instrumental instructors. As they are central to the student experience, they need to be better integrated into the department, ideally by providing more employment, but also through inclusiveness, making them feel part of the departmental community.

c) Staff: Along with student, sessional, and instrumental teacher representatives, staff should be included in departmental decision-making, and ideally the number of staff should expand to relieve the current intense burden on each one. **Weakness**

2. Space: student rehearsal, practice, office, and meeting spaces are inadequate in quantity and quality.. Soundproofing existing practice rooms is absolutely essential. It is said to be very expensive. Graduate students should have adequate office and meeting spaces at their disposal, in order to ensure a rich experience. The Library has claimed the Music Resource Centre; this seems odd if it is eponymously dedicated to Music. Could it be reclaimed for Music's exclusive use at least during particular hours? **Weakness**

3. Diversity, Equity, and Community: The extent of individual diversity among students is not clear, as we were not provided with numbers, but the instructors themselves expressed the need for greater diversity in the faculty ranks, which contains no visible minorities (gender balance is better: now 4 of 11, soon to be 4 of 9). . The department should develop better mechanisms to profile and track students, both current and previous. Better tracking of current students and alumni would help promote the department whether by highlighting successes of individual graduates or summarizing aggregate statistics regarding diversity and careers, as well as function to create a broader sense of community identification with the alma mater, and thereby be able to mobilize them as needed, including for fundraising campaigns. **Weakness**

4. Funding. To be competitive, graduate students must be provided with funding sufficient to cover tuition and basic living expenses, otherwise they will enroll elsewhere, or else spend excessive hours working outside jobs, as appears already to be happening. Current funding levels are not adequate even for locals, but particularly for anyone moving from their hometown, and especially for international students. Perhaps the graduate program could be better supported through recruitment of larger numbers in the undergraduate programs (especially the BA) and courses, or greater efforts expended to attract philanthropic named scholarships. **Concern**

5. Faculty-student interaction. Too many (though not all) tenure track faculty appear removed from undergraduate students for their first two years, during which they appear to be taught primarily by contract instructors, and are thereby detached from department culture. More tenure track faculty teaching lower level courses would help rectify this problem as well as draw more students to these

classes. Tenure track faculty tend to be academics, while the core of BMus music teaching falls to instrumental instructors. **Concern**

6. Content. Despite the diversity and flexibility of the program and its admirable acceptance and support of students pursuing a wide range of musical types, course content in theory and musicology still tends towards Western art genres and theory. Music in Canada could expand beyond Western genres World music and ethnomusicology offerings should be available at a lower level. **Concern**

7. a) Undergraduate students seem to be only partially satisfied with their programs, as they require more academic guidance. Many students would prefer to center their program on honing skills relevant to a performance career rather than musicology. The singer-songwriter route appears popular and could be better structured, as well as publicized. **Concern** b) Graduate students are not gaining as much experience from their TAs as they might. We recommend offering them the opportunity to teach at least one class. Several also would prefer a more performance or creation-centric degree, and with the rise of “research creation” as a recognized SSHRC category this possibility, as well as exemplary faculty in this area, should be encouraged. Is an MMus a possibility to accommodate a greater graduate focus in this area? **Concern**

8. Enrollments (course and program) at both undergraduate and graduate levels (but particularly in the BA) can and must expand in order to ensure financial viability, since (as the Provost office confirmed) funding is ultimately linked to these numbers. Unique courses and programs are not adequately publicized either within the University The BA would be more popular if lessons could be offered. The BA should also be publicized as a viable component of a double major with a second specialization in Science. **Concern**

9. Communication. a) Carleton’s Music website falls short in communication with too much information out of date, and it is confusing and disorienting to navigate. Besides PR, better internal communication among faculty, contract instructors, instrumental instructors, staff, and students at all levels in all programs is crucial, ideally through regular face to face meetings enabling discussion and consultation. **Concern** b) The absence of contract or instrumental instructor’s precarity and point of view, as well as communicative disconnection, remains a concern. **Concern**

10. SSAC. The School for the Study of Arts and Culture (SSAC) is unique and the concept is both highly appealing and replete with potentials that have not yet been realized. We suggest using it to the advantage of all three units by integrating them in an interdisciplinary rather than multidisciplinary fashion, sharing resources wherever possible, linking students, faculty, and staff in a single community, and celebrating resulting innovations that emerge through an holistic understanding of the arts. Beyond publicity and resource sharing, the administrative union of three arts departments in SSAC presents the opportunity to develop innovative interdisciplinary research, courses, and even programs, including BA, MA, and Certificate in Arts and Culture (rather than just Music and Culture), adapting existing resources from all three units, and allowing students plenty of choice and flexibility to select from all three areas. **Opportunity**

11. Graduate students. a) The graduate student body is evidently very strong, but requires support. More external funding could flow by encouraging and supporting all eligible students to apply for relevant scholarships, whether OGS or SSHRC. B) A possible means of serving international graduate students, beyond increasing their funding, while raising enrollments, is to provide the option of year 1 online, to accommodate those who cannot obtain a visa quickly enough, or to offer a fully online 1 year

MA program, including 6 half-credit courses only, for students who wish to study the music and culture of their home country. **Opportunity**

12. Enrollments. Grow courses and programs, to serve more students and draw more funding. Highlight Music's unique and innovative courses and programs (BA, BMus and MA) programs to the University, and to the world through conventional and social media, including an enhanced website linked to social media posts. Generally, the catchment area is too local - try to grow it to be national, even if international is more challenging. Program flexibility and faculty breadth is wonderful and draw students in, but some students appear to get lost in all the possibilities - mapping suggested pathways within the bachelor's degree could help students navigate the unit's rich offerings. Every student should have a tenure track mentor figure (the supervisor for MA students) available for guidance.

Opportunity

13. Ensembles. Consider new, more flexible conceptual ensemble options, like improvisation or intercultural music making, that could flexibly adapt to any enrollment demographic, perhaps expanding on the current definitions of the "fusion" and "roots" ensembles (though both of these use jazz as a reference point), to extend the notion of "student centered education," by addressing the competencies and desires of whomever happens to be enrolled in any particular semester.

Opportunity

14. Consider the possibility of adding a PhD in Music and Culture (or Arts and Culture). **Opportunity**

15. Develop new, attractive but cost-neutral, programs by leveraging and mobilizing existing resources, centered on areas of established expertise as they intersect with music, centers and unique courses already on the books. **Opportunity**

16. Community linkages. a) Develop more internship programs including placements in non-profits, high schools, NGOs, museums, and charities, and embassies, exploiting more fully the benefits of being located in the nation's capital. Systematically inventory Ottawa's many institutions and organizations to provide more placements for students, including paid or unpaid internships and community service learning, as well as public performance opportunities and support for Carleton's programs. Develop a Community Service Learning music program that provides important experience and training for students while offering support for local organizations and communities, thereby bolstering community engagement, potentially serving also to recruit new students, and generally presenting a wide range of potential benefits not just for Music but for SSAC and the University as a whole.

Opportunity

b) Community engagement can also be enhanced through communication and public concerts, and is crucial for fundraising through networked connections to local institutions and philanthropic organizations or individuals. Work more closely with the Development office if possible, but also through informal networks, including alumni, to attract larger donors who can establish major endowments to support music and enable it to fulfill its potential, independent of the ebb and flow of university budgets and priorities. **Opportunity**

The Outcome of the Review

As a consequence of the review, the graduate and undergraduate programs in Music were categorized by Carleton University's Senate Quality Assurance and Planning Committee (SQAPC) as being of **GOOD QUALITY** (Carleton's IQAP 7.2.13-14).

The Implementation Plan

The recommendations that were put forward as a result of the review process were productively addressed by the Director of the School for Studies in Art and Culture, the Program Chair of Music and the Dean of the Faculty of Arts and Social Sciences in responses to the External Reviewers' report and Implementation Plan that was considered by SQAPC on June 12th, 2025. The School for Studies in Art and Culture and the Music program agreed unconditionally to recommendations #5, #6, #9 a) and b), #11 a) and #16 a) and b); and agreed in principle to recommendations #1 b), #3, #7 a) and b), #8, #10 and #15. They also agreed to recommendations #1 a) and c), #2, #4, #12, #13 while noting that additional resources could help facilitate these recommendations. The unit did not agree to recommendations # 11 b), #14, but provided adequate rationale for their response.

It is to be noted that Carleton's IQAP provides for the monitoring of implementation plans. A monitoring report is to be submitted by the academic units and Faculty Dean and forwarded to SQAPC for its review by June 2027.

The Next Cyclical Review

The next cyclical review of the graduate and undergraduate programs in Music will be conducted during the 2028-29 academic year.

Music (Studies in Art and Culture)
Unit Response to External Reviewers' Report & Implementation Plan (URIP)
Programs Being Reviewed: Undergraduate and Graduate Programs

Note: This document is forwarded to Senate, the Quality Council and posted on the Vice- Provost's external website.

Introduction & General Comments

Please include any general comments regarding the External Reviewers' Report.

[Sample Text: The Department/School/Institute was pleased to receive the Reviewers' very positive External Reviewers' report on [date]. This report was shared with our faculty and staff, and we are committed to the continual improvement of our programs to enhance the student, staff, and faculty experience. This document contains both a response to the External Reviewers' Report and an Implementation Plan (Section B) which have been created in consultation with the Dean(s).

For each recommendation **one** of the following responses must be selected:

Agreed to unconditionally: used when the unit agrees to and is able to take action on the recommendation without further consultation with any other parties internal or external to the unit.

Agreed to if additional resources permit: used when the unit agrees with the recommendation, however action can only be taken if additional resources are made available. Units must describe the resources needed to implement the recommendation and provide an explanation demonstrating how they plan to obtain those resources. In these cases, discussions with the Deans will normally be required and therefore identified as an action item.

Agreed to in principle: used when the unit agrees with the recommendation, however action is dependent on something other than resources. Units must describe these dependencies and determine what actions, if any, will be taken.

Not agreed to: used when the unit does not agree with the recommendation and therefore will not be taking further action. A rationale must be provided to indicate why the unit does not agree (no action should be associated with this response).

Calendar Changes

If any of the action items you intend to implement will result in calendar changes, please describe what those changes will be. To submit a formal calendar change, please do so using the Courseleaf system.

Hiring

Where an action item requires additional hiring (faculty or staff) the owner should at minimum include the Dean of the faculty and member of the unit.

UNIT RESPONSE AND IMPLEMENTATION PLAN

Programs Being Reviewed: Music (Undergraduate and Graduate)

Prepared by (name/position/unit/date):

<p>External Reviewer Recommendation & Categorization Note: Recommendations highlighted in yellow were also made as part of a previous review</p>	<p>Unit Response (choose only one for each recommendation): 1- Agreed to unconditionally 2- Agreed to if additional resources permit (describe resources) 3- Agreed to in principle 4- Not agreed to Rationales are required for categories 2, 3 & 4</p>	<p>Action Item</p>	<p>Owner</p>	<p>Timeline</p>	<p>Will the action described require calendar changes? (Y or N)</p>
<p>1. Human Resources a) Faculty renewal in principle and practice is essential. Minimally, replacing retiring faculty is of utmost urgency to support students, programs, reputation, and retention. Ideally the body of tenure track faculty should grow, to include instrumental teachers who are so central to the BMus program. If this proves impossible in the short term, then a greater effort should be made to include full-time tenure track faculty into performance programs. Any new hires should furthermore remediate the present lack of diversity among the tenure track faculty, a weakness acknowledged in the self-study, and at odds with the unit's laudable broad scope in education and research. b) Too many lower-level courses for music programs (and service courses) are taught by the large number (17) of contract instructors and huge number (66) of instrumental instructors. As they are central to the student experience, they need to be better integrated into the department, ideally by providing more employment, but also through inclusiveness, making them feel part of the departmental community. c) Staff: Along with student, sessional, and instrumental teacher representatives, staff should be included in</p>	<p>A. 2 Agreed to if additional resources permit We recognize that we desperately need additional faculty hires, and we are fully committed to diversifying the faculty complement when new hires become possible. We will look for ways to integrate faculty more fully into the performance side of the program. However, we would note that within the structure of our program and the nature of current faculty appointments, there is little scope for faculty to offer studio instruction. A significant benefit and strength of our program structure is that it allows us to connect students directly to professional musicians in the community and offer a more diverse range of instrument and vocal instruction than that found in most Canadian university music programs.</p>	<p>A. The Director of the School for Studies in Art and Culture (SSAC) will lobby the Dean of the Faculty of Arts and Social Sciences for new positions in SSAC: Music to fill recent and upcoming retirements. B. The Head of Music will convey to the SSAC administrator the planned changes to the Music curriculum. These changes should increase the number of tenured or tenure-stream faculty teaching lower-level courses. C. The Director of SSAC will lobby the Dean of FASS for more staff support. The Head of Music will continue to consult with support staff.</p>	<p>A. Director of SSAC B. Head of Music C. Director of SSAC and Head of Music</p>	<p>A. 2025 until we get more faculty. B. Submission course/calendar changes in summer, 2025 to take effect in Fall, 2027 C. From now going forward.</p>	<p>A. N B. Y C. N</p>

<p>departmental decision-making, and ideally the number of staff should expand to relieve the current intense burden on each one.</p> <p>Weakness</p>	<p>B. 3 Agreed to in principle The significant changes to the Music curriculum that we are in the process of implementing will address the high number of lower-level courses taught by contract instructors. Going forward, the majority of first and second-year courses will be taught by faculty. However, we currently do not have the resources to hire instrumental instructors in faculty positions.</p> <p>C. 2 Agreed to if additional resources permit We could always use additional administrative support and we will make a concentrated effort to continue to consult administrative staff as fully as possible.</p>				
<p>2. Space Student rehearsal, practice, office, and meeting spaces are inadequate in quantity and quality. Soundproofing existing practice rooms is absolutely essential. Graduate students should have adequate office and meeting spaces at their disposal, in order to ensure a rich experience. The library has claimed the Music Resource Centre; this seems odd if it is eponymously dedicated to Music. Could it be reclaimed for Music's exclusive use at least during particular hours?</p> <p>Weakness</p>	<p>2. Agreed to if additional resources permit We wholeheartedly agree about the need for more—and better—spaces to support the Music program. We will continue to advocate with the upper administration for additional space for Music students, including a return to Music students having access to the Jacob Siskind Music Resource Centre (JSMRC) in the library. We have a list of our significant space needs—and plans to address them—that we would be pleased to discuss with the upper administration at any time. In the short term, one additional office space on Loeb 8 would go some distance to addressing our current space needs, as it would free up a corner office to function as a much-needed Graduate</p>	<p>The Director of SSAC will lobby the Dean of FASS for more space for Music, for example: an extra office on the 8th Floor of Loeb. The Music Graduate Supervisor will meet with the library to discuss MA students' need to access the JSMRC.</p>	<p>SSAC Director and Music Graduate Supervisor</p>	<p>The Director of SSAC and the Music Graduate Supervisor will address these concerns in the spring or summer of 2025.</p>	<p>N</p>

	Resource Centre. At present the graduate student room is woefully inadequate; indeed, it is a serious detriment to student satisfaction and a problem from a recruitment and retention perspective, a situation that has been exacerbated by the fact that grad students no longer have access to the JSMRC.				
<p>3. Diversity, Equity, and Community</p> <p>The extent of individual diversity among students is not clear, as we were not provided with numbers, but the instructors themselves expressed the need for greater diversity in the faculty ranks, which contains no visible minorities (gender balance is better: now 4 of 11, soon to be 4 of 9). The department should develop better mechanisms to profile and track students, both current and previous. Better tracking of current students and alumni would help promote the department whether by highlighting successes of individual graduates or summarizing aggregate statistics regarding diversity and careers, as well as function to create a broader sense of community identification with the alma mater, and thereby be able to mobilize them as needed, including for fundraising campaigns. Weakness</p>	<p>3. Agreed to in principle.</p> <p>Race-based identity data for students was not available at the time of the completion of the CPR. Such data is not collected by departments at Carleton but through the office of Equity and Inclusive Services, which rolled out its process only recently. When we have such data, we will be able to address the important concerns raised by the reviewers.</p>	The Head of Music will inquire with the office of Equity and Inclusive Services about the availability of such data for reasons of future planning.	Head of Music	Ongoing	N
<p>4. Funding</p> <p>To be competitive, graduate students must be provided with funding sufficient to cover tuition and basic living expenses, otherwise they will enroll elsewhere, or else spend excessive hours working outside jobs, as appears already to be happening. Current funding for graduate students are not adequate even for locals, but particularly for anyone moving from their hometown, and especially for international students. Perhaps the graduate program could be better supported through recruitment of larger numbers in the undergraduate programs (especially the BA) and courses, or greater</p>	<p>2. Agreed to if additional resources permit</p> <p>We agree wholeheartedly with this recommendation, and we will continue to advocate for our graduate students. However, graduate student funding is not within SSAC's purview.</p>	The SSAC Director, the Head of Music, and the Music Graduate Supervisor will lobby for more funding for graduate students whenever possible.	SSAC Director Head of Music Music Graduate Supervisor	Ongoing	N

<p>efforts expended to attract philanthropic named scholarships. Concern</p>					
<p>5. Faculty-student interaction. Too many (though not all) tenure track faculty appear removed from undergraduate students for their first two years, during which they appear to be taught primarily by contract instructors, and are thereby detached from department culture. More tenure track faculty teaching lower-level courses would help rectify this problem as well as draw more students to these classes. Tenure track faculty tend to be academics, while the core of BMus music teaching falls to instrumental instructors. Concern</p>	<p>1. Agreed to unconditionally We would note that several faculty members do, in fact, teach at the first- and second-year levels already, and have done so for some time (e.g. James Deaville and John Higney regularly teach the first-year introductory music courses that are required of all BMus students; James McGowan teaches the first-year music theory class; Kathy Armstrong teaches the first and second-year musicianship courses in applied rhythm training; William Echard regularly teaches courses in popular music history at the second-year level; etc.). We would note further that the significant changes to the music curriculum that will be implemented over the next few years will introduce students to even more tenured and tenure-track faculty earlier in their studies as noted above. Indeed, going forward the vast majority of first- and second- year courses will be taught by faculty.</p>	<p>The Head of Music will convey to the SSAC administrator the planned changes to the Music curriculum. These changes should increase the number of tenured or tenure-stream faculty teaching lower-level courses.</p>	<p>Head of Music</p>	<p>Submission course/calendar changes in summer,2025 to take effect in Fall, 2027</p>	<p>Y</p>
<p>6. Content. Despite the diversity and flexibility of the program and its admirable acceptance and support of students pursuing a wide range of musical types, course content in theory and musicology still tends towards Western art genres and theory. Music in Canada could expand beyond Western genres</p>	<p>1. Agreed to unconditionally Our program is structured around the mandate of not privileging the Western Art Music tradition. This is reflected in various facets of the BMus program such as the inclusion of West African drumming as a core part of our musicianship training, the wide range of musicology courses focused on non-western traditions, and in our diverse range of ensemble offerings.</p>	<p>The Head of Music will convey to the SSAC administrator the planned changes to the Music curriculum. These changes should increase the number of tenured or tenure-stream faculty teaching lower-level courses.</p>	<p>Head of Music</p>	<p>Submission course/calendar changes in summer,2025 to take effect in Fall, 2027</p>	<p>Y</p>

<p>World music and ethnomusicology offerings should be available at a lower level. Concern</p>	<p>We are confident that the changes we are implementing to the music curriculum will alleviate any lingering perceptions that the Carleton music program “still tends towards Western art genres and theory.” For example, MUSI 1020, the new required foundational 1st year musicology course, decenters WAM and western popular music, introducing students to ways of thinking about music that do not favour any one tradition. While not specifically an ethnomusicology course, students are introduced to many analytical, methodological, epistemological concepts of both ethnomusicology and musicology. The aim is to provide an intellectual foundation that will prepare students to benefit maximally from our on-going curriculum changes that are similarly designed to decenter the Western Art Music tradition.</p> <p>Similarly, our Music in Canada courses are already structured around thematic issues and cover a diverse range of topics including Indigenous and diasporic musics. That is true of “Understanding Music” also, a first-year music appreciation course designed for non-music students.</p>				
<p>7a. Undergraduate students seem to be only partially satisfied with their programs, as they require more academic guidance. Many students would prefer to center their program on honing skills relevant to a performance career rather than musicology. The singer-songwriter route appears popular and could be better structured, as well as publicized. Concern 7b. Graduate students are not gaining as much experience from their TAs as they might. We recommend offering them the opportunity to teach at least one class. Several also would prefer a more</p>	<p>A. 3 Agreed to in principle We are committed to supporting our students’ diverse performing interests. However, we regard the musicology component as essential to the program and to balancing students’ overall intellectual development. While some students want a more practice-focused, conservatory-style approach, many others have expressed appreciation for the intellectual depth and breadth of the program, and for the way that it</p>	<p>A. Head of Music and SSAC’s Technologist (with the help of the Music faculty) are in the process of updating the Carleton Music website.</p> <p>B. The Music program will try to give MA students more opportunities to teach in the future.</p>	<p>A. Head of Music SSAC Technologist</p> <p>B. Music Graduate Supervisor (with</p>	<p>A. Our goal is to complete the revisions to the website by the end of summer, 2025.</p> <p>B. Ongoing</p>	<p>A. N</p> <p>B. N</p>

<p>performance or creation-centric degree, and with the rise of “research creation” as a recognized SSHRC category this possibility, as well as exemplary faculty in this area, should be encouraged. Is an MMus a possibility to accommodate a greater graduate focus in this area?</p> <p>Concern</p>	<p>differs from music programs at most other institutions.</p> <p>Although many Carleton Music students and graduates are active as performing/teaching professionals, many go on to professions (including public school teaching, law, civil service, etc.) in which the research and critical thinking skills developed in the musicology (and theory) elements of our program are both highly valued and sought after.</p> <p>We are in the process of overhauling the music website to suggest potential pathways through the program. In addition, we plan to foreground our innovative singer-songwriter pathway more fully.</p> <p>B. 3 Agreed to in principle</p> <p>We do not have the resources to add an MMus degree. However, we do encourage students to engage in various forms of research-creation through their thesis and major research projects and through the Advanced Studies in Performance (MUSI 5400) and Advanced Studies in Composition (MUSI 5401) options, and in several courses. Grad students do lead tutorials in some classes currently and are afforded opportunities to teach in other classes. Going forward, we will endeavour to offer more opportunities along these lines. We would also note that graduate students have opportunities outside of the Music program to develop teaching skills through classes offered by Teaching and Learning Services.</p>		<p>the help of Music faculty)</p>		
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<p>8. Enrollments (course and program) at both undergraduate and graduate levels (but particularly in the BA) can and must expand in order to ensure financial viability. Unique courses and programs are not adequately publicized either within the University, or outside the University. The BA would be more popular if lessons could be offered. The BA should also be publicized as a viable component of a double major with a second specialization in Science.</p> <p>Concern</p>	<p>3 Agreed to in principle</p> <p>With the replacement of the traditional audition model with the creative practice portfolio and through our increased recruitment efforts in recent years (e.g. jazz camp, school visits, etc.), enrolments have increased. However, there are hard limits to our enrolment capacity in the BMus program due to funding limitations around performance instructors.</p> <p>Likewise, we do not have the resources to offer lessons to BA students but will endeavour to promote the BA more fully including the possibility of combining the BA in Music with other majors. We will continue to advertise our programs as robustly as possible given the resources at our disposal.</p>				
<p>9. Communication</p> <p>a. Carleton’s Music website falls short in communication, with too much information out of date, and it is confusing and disorienting to navigate. Besides PR, better internal communication among faculty, contract instructors, instrumental instructors, staff, and students at all levels in all programs is crucial, ideally through regular face to face meetings enabling discussion and consultation. Concern</p> <p>b. The absence of contract or instrumental instructors’ precarity and point of view, as well as communicative disconnection, remains a concern. Concern</p>	<p>A. 1 Agreed to unconditionally</p> <p>We are in the process of overhauling the Music website. We will continue to take steps to improve communication between faculty, staff, contract instructors, and students.</p> <p>B. 1 Agreed to unconditionally</p> <p>In recent years, we have made a concentrated effort to consult with/engage performance faculty and contract instructors through regular town hall meetings, guest presentations, masterclasses, and performances. We will continue to do so, remaining mindful to not ask for unpaid labour.</p>	<p>A. Head of Music and SSAC’s Technologist (with the help of the Music faculty) are in the process of updating the Carleton Music website.</p> <p>B. Music will continue to consult with/engage performance instructors and contract through regular town hall meetings, guest presentations, masterclasses, and performances.</p>	<p>A. Our goal is to complete the revisions to the website by the end of summer, 2025.</p> <p>B. Ongoing</p>	<p>A. Head of Music SSAC Technologist</p> <p>B. Head of Music</p>	<p>A. N</p> <p>B. N</p>

<p>10. SSAC The School for the Study of Arts and Culture (SSAC) is unique and the concept is both highly appealing and replete with potentials that have not yet been realized. We suggest using it to the advantage of all three units by integrating them in an interdisciplinary rather than multidisciplinary fashion, sharing resources wherever possible, linking students, faculty, and staff in a single community, and celebrating resulting innovations that emerge through an holistic understanding of the arts. Beyond publicity and resource sharing, the administrative union of three arts departments in SSAC presents the opportunity to develop innovative interdisciplinary research, courses, and even programs, including BA, MA, and Certificate in Arts and Culture (rather than just Music and Culture), adapting existing resources from all three units, and allowing students plenty of choice and flexibility to select from all three areas. Opportunity</p>	<p>2 Agreed to in principle The physical separation of Music (located in the Loeb Building) from our counterparts in SSAC (who are located in the St. Patrick's Building at the other end of campus) poses certain challenges when it comes to collaboration and developing a sense of community within SSAC as a whole. However, we do offer several courses that attract students from multiple subunits within SSAC, including Film Music (MUSI 3402/FILM3402), Music and Visual Culture (MUSI 5007) and the Race and Representation class, a course that is co-taught by members of all three subunits and has been offered for the past two years. In addition, we have had numerous discussions with the other SSAC subunits about other ways to share resources and cross-list courses and we will continue to explore this possibility.</p>	<p>The SSAC Director in consultation with the Heads of the three SSAC sub-units (Art and Architectural History, Film Studies, and Music) will continue to discuss, at their regular meetings, ways to share resources cross-list courses, and collaborate in other ways.</p>	<p>SSAC Director</p>	<p>Ongoing</p>	<p>1. N</p>
<p>11. Graduate students a. The graduate student body is evidently very strong, but requires support. More external funding could flow by encouraging and supporting all eligible students to apply for relevant scholarships, whether OGS or SSHRC. Opportunity b. A possible means of serving international graduate students, beyond increasing their funding, while raising enrollments, is to provide the option of year 1 online, to accommodate those who cannot obtain a visa quickly enough, or to offer a fully online 1 year MA program, including 6 half-credit courses only, for students who wish to study the music and culture of their home country. Opportunity</p>	<p>A. 1 Agreed to unconditionally B. 4. Not agreed to We have had lengthy discussions about the possibility of a one-year MA and have decided that it is not feasible given current resources and the research-intensive thesis work that many of our students undertake, which often includes time-consuming fieldwork. Likewise, creating an online degree would require resources that we do not have and would run the risk of compromising the quality of the educational experience.</p>	<p>A. The Music Graduate Supervisor will continue to encourage all MA students to submit applications to OGS, SSHRC and other relevant scholarships.</p>	<p>A. Music Graduate Supervisor</p>	<p>A. Ongoing</p>	<p>A. N</p>

<p>12. Enrollments. Grow courses and programs, to serve more students and draw more funding. Highlight Music's unique and innovative courses and programs (BA, BMus and MA) programs to the University, and to the world through conventional and social media, including an enhanced website linked to social media posts. Generally, the catchment area is too local - try to grow it to be national, even if international is more challenging. Program flexibility and faculty breadth is wonderful and draw students in, but some students appear to get lost in all the possibilities - mapping suggested pathways within the bachelor's degree could help students navigate the unit's rich offerings. Every student should have a tenure track mentor figure (the supervisor for MA students) available for guidance. Opportunity</p>	<p>1. Agreed to if additional resources permit We regard the smaller size of our program--and our commitment to engaging meaningfully with the local community--as strengths of our program. Nonetheless, we will continue to advertise our programs as widely and robustly as possible through a variety of channels including social media. Regarding the suggestion that "every student should have a tenure track mentor figure," we would note that all students in the MA program are mentored by the graduate supervisor and those who choose the thesis stream have a faculty mentor when working on the thesis proposal and the thesis itself. Students in the BMusic program aren't assigned individual faculty mentors, but are guided by the Undergraduate Supervisor, the Music Program Coordinator, and other faculty and staff.</p>	<p>The Music Undergraduate Supervisor, who is in charge of recruitment, will continue to work with Carleton recruitment to increase enrollments.</p>	<p>Music Undergraduate Supervisor</p>	<p>Ongoing</p>	<p>N</p>
<p>13. Ensembles Consider new, more flexible conceptual ensemble options, like improvisation or intercultural music making, that could flexibly adapt to any enrollment demographic perhaps expanding on the current definitions of the "fusion" and "roots" ensembles (though both of these use jazz as a reference point), to extend the notion of "student centered education," by addressing the competencies and desires of whomever happens to be enrolled in any particular semester. Opportunity</p>	<p>2. Agreed to if additional resources permit We remain committed to supporting our students' interests and needs with our range of ensemble offerings. We would note that we have offered both improvisation and intercultural ensemble options in the recent past and would love to do so again when resources allow. We would also note that improvisation is a central part of our Roots Ensemble, one of several ensemble offerings that are unique to our program. We would also note that our new "Ensemble-X" option is not dedicated to any single practice, genre, or style. It is designed to adapt to dynamic student enrollment demographics and faculty resources.</p>	<p>Music Supervisor of Performance Studies will continue to organize ensembles that meet our students' needs.</p>	<p>Music Supervisor of Performance Studies</p>	<p>Ongoing</p>	<p>1. N</p>

<p>14. Consider the possibility of adding a PhD in Music and Culture (or Arts and Culture) Opportunity</p>	<p>4. Not agreed to</p> <p>We do not have the resources to start a PhD in Music, so we will continue to direct strong MA students to the Musical Culture stream within Carleton’s Cultural Mediations PhD program, to which several SSAC: Music faculty members are cross-appointed.</p>				
<p>15. Develop new, attractive but cost-neutral, programs by leveraging and mobilizing existing resources, centered on areas of established expertise as they intersect with music, centers, and unique courses already on the books. Opportunity</p>	<p>3. Agreed to in principle</p> <p>We have had some preliminary conversations around the possibility of connecting the MA in Music and Culture with the Research Centre for Music, Sound, and Society in Canada (MSSC). We will continue those conversations and look for other opportunities. We would note that we have developed proposals for several diploma/certificate programs including one in community music and another in jazz and creative improvised music. In both cases, we were unable to operationalize these programs due to a lack of resources. It is worth noting that we offer the only carillon studies program in Canada, but it is currently on hiatus because of the renovations on Parliament Hill, which have restricted access to the carillon within the Peace Tower.</p>	<p>The Head of Music, in consultation with the Music faculty, will continue to explore possible intersections with other Carleton programs and centres.</p>	<p>Head of Music</p>	<p>Ongoing</p>	<p>N</p>
<p>16. Community linkages a. Develop more internship programs, including placements in non-profits, high schools, NGOs, museums, and charities, and embassies, exploiting more fully the benefits of being located in the nation’s capital. Systematically inventory Ottawa’s many institutions and organizations to provide more placements for students, including paid or unpaid internships and community service learning, as well as public performance opportunities, and support for Carleton’s programs. Develop a Community Service</p>	<p>A. 1 Agreed to unconditionally</p> <p>We feel as though this is something SSAC:Music already does well through the performance side of our program and various forms of community engagement. Through our practicum program alone, we have placed students at dozens of organizations including multiple public schools and high schools, Orkidstra, the Lotus Centre for Special Music Education, Ottawa Chamberfest,</p>	<p>A. The Head of Music, in consultation with the Music faculty, will continue to explore possible connections with local organizations.</p> <p>B. The Head of Music, in consultation with the Music faculty, will continue to explore</p>	<p>A. Head of Music B. Head of Music</p>	<p>A. Ongoing B. Ongoing</p>	<p>A. N B. N</p>

<p>Learning music program that provides important experience and training for students while offering support for local organizations and communities, thereby bolstering community engagement, potentially serving also to recruit new students, and generally presenting a wide range of potential benefits not just for Music but for SSAC and the University as a whole</p> <p>Opportunity</p> <p>b. Community engagement can also be enhanced through communication and public concerts, and is Fundraise through networked connections to local institutions and philanthropic organizations or individuals. Work more closely with the Development office if possible, but also through informal networks, including alumni, to attract larger donors who can establish major endowments to support music and enable it to fulfill its potential, independent of the ebb and flow of university budgets and priorities.</p> <p>Opportunity</p>	<p>and many others. We will continue to look for further community engagement opportunities for our students.</p> <p>B. 1 Agreed to unconditionally</p> <p>This is another area (public concerts, fundraising, donors, etc.) in which we feel the Music program excels. Indeed, we have cultivated strong ties with many donors and raised funds through a variety of initiatives such as the Riley Taylor Memorial Award fundraising concert, to name but one recent initiative. We will continue to look for more ways to support the program financially.</p>	<p>further community engagement possibilities.</p>			
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