TO: Academic Board

SPONSOR: Susan McCahan, Vice-Provost, Academic Programs
CONTACT INFO: (416) 978-0490, vp.academicprograms@utoronto.ca

PRESENTER: See Sponsor
CONTACT INFO:

DATE: May 18, 2023 for May 25, 2023

AGENDA ITEM: 7

ITEM IDENTIFICATION:

New Undergraduate Program Proposal: Specialist (Joint) in Music Industry and Technology, University of Toronto Scarborough.

JURISDICTIONAL INFORMATION:

The Committee on Academic Policy and Programs recommends to the Academic Board proposals for the addition and termination of joint degrees and programs with external institutions. (*AP&P Terms of Reference, Section 4.4.a.iv*)

Pursuant to Section 5.1 of the *Academic Board Terms of Reference* proposals for academic programs are within the responsibility the Academic Board.

GOVERNANCE PATH:

1. Committee on Academic Policy and Programs [for recommendation] (May 4, 2023)
2. **Academic Board [for approval] (May 25, 2023)**
3. Executive Committee [for confirmation] (June 15, 2023)

PREVIOUS ACTION TAKEN:

The proposal for the Specialist (Joint) in Music Industry and Technology received approval from the University of Toronto Scarborough Academic Affairs Committee on May 1, 2023.

HIGHLIGHTS:

This is a proposal for a Specialist in Music Industry and Technology to be jointly offered by the Department of Arts, Culture and Media, University of Toronto Scarborough (UTSC) and Centennial College. The joint Specialist will allow students to earn an Honours Bachelor of Arts (HBA) degree from the University of Toronto and an Ontario College Certificate in Music Business and Technology from Centennial College. The Centennial Certificates were approved by the Ontario College Credentials Validation Service in July 2020 and will only be offered in conjunction with this joint Specialist.

UTSC currently offers the following three joint programs with Centennial College: Specialist (Joint) in Journalism (HBA); Major (Joint) in New Media Studies (HBA), and Specialist (Joint) in Paramedicine (HBSc). These programs take advantage of the respective strengths of the University and Centennial, the combination of which increases opportunities for students to achieve life-long success. In all Joint programs, students complete a subset of their program requirements (typically between 45% and 55%) at Centennial.

The Specialist (Joint) in Music Industry and Technology aims to provide long-term career preparation by offering practical, career-oriented courses in music business and technology, as well as their industry connections, in order to meet the needs of students who seek a combination of broad-based knowledge that can adapt to the rapidly changing landscape of music, business and technology and career-ready skills.

There are two admission paths. The primary pathway is direct from high school. There is also a pathway for students in Year 1 at UTSC. Both pathways require a supplementary application form that is intended to reduce barriers for students from diverse backgrounds.

The program requires 15.5 credits, of which 7.5 credits are taught at UTSC and 8.0 credits are taught at Centennial. In year two of the Specialist students choose from two possible Centennial Certificate options: Audio Engineering; or Music Business. Students will complete an internship through Centennial in year three and a UTSC capstone course in year four. Students in the Specialist will be registered as follows:

- Year 1-Fall, Year 1-Winter, Year 2-Fall UTSC
- Year 2-Winter, Year 3-Fall, Year 3-Winter: Centennial
- Year 4: UTSC. The final year of the program is spent at UTSC.

The program will be delivered in person. Enrolment is anticipated to be 55 to 60 students at steady-state. Courses will be taught at the UTSC campus, the Centennial College Story Arts Centre campus, located at 951 Carlaw Avenue in East York, and the Centennial Performing Arts Centre located at 2200 Eglinton Avenue East in Scarborough.

Consultation outside UTSC occurred with the Faculty of Applied Science and Engineering; Faculty of Arts and Science; Faculty of Music; Joseph L. Rotman School of Management; University of Toronto Mississauga; and the Tri-Campus Deans group. The feedback provided was incorporated into the proposal.

There is an existing *Memorandum of Understanding* between the University and Centennial College for the Joint programs, and the proposed program will be included in that agreement, which is currently in the process of being renewed..

The program was subject to an external appraisal from March 8 to 9, 2023 by Professors Andrew Schloss, School of Music, University of Victoria and Konrad Strauss, Jacobs School of Music, Indiana University, Bloomington. The reviewers made a number of suggestions, which resulted in changes to the program proposal as described in the Dean's administrative response to the review report.

FINANCIAL IMPLICATIONS:

The new financial obligations resulting from this program will be met at the divisional level.

RECOMMENDATION:

Be it Resolved:

THAT subject to confirmation by the Executive Committee,

THAT the proposed degree program, Specialist in Music Industry and Technology, Joint with Centennial College, as described in the proposal from the University of Toronto Scarborough dated April 18, 2023 be approved effective September 1, 2024.

DOCUMENTATION PROVIDED:

- *Proposal for a joint Specialist in Music Industry and Technology*

External Reviewers' Report

New Program Proposal

University of Toronto Scarborough (UTSC) / Centennial College
Specialist (Joint) program in Music Industry and Technology

External Appraisal, 22 March 2023 / Site Visit, 8–9 March 2023:

Dr Andrew Schloss, School of Music, University of Victoria
Professor Konrad Strauss, Jacobs School of Music, Indiana University, Bloomington

Introduction

In our review, we were provided with various documents including the University of Toronto Scarborough strategic plan and the program proposal for the Specialist (Joint) program. During our visit we toured the facilities and met faculty and students at both UTSC and Centennial College. At every step we found enthusiastic faculty and administrators who are committed to student success and the mission of UTSC and Centennial College. We were particularly impressed with the commitment to underrepresented persons, first generation students, and students historically denied a college education. We found that development of the Specialist (Joint) program has been careful and deliberate – taking into account existing resources and how they can be leveraged for the new degree. While we have a few comments, criticisms, and suggestions detailed in the document below, we are confident that UTSC and Centennial have created a viable program that has strong potential for future growth. We fully support the creation of the Specialist (Joint) Program in Music Industry and Technology.

Report Summary

Program Evaluation Criteria

1 Objectives

Consistency of the program with the institution's mission and unit's academic plans.
This program seems to be consistent with both UTSC and Centennial College missions. Both UTSC and Centennial focus on *experiential learning* and on *building community*. Both institutions have a history of inclusivity, and this new program builds on that history.

Decolonization is something that many academic disciplines in Canada and beyond are struggling with currently, with particular challenges for Music Conservatories and Departments of Music, where the object of study is primarily Western European Art Music. It is not difficult to see why this would be a challenging prospect; it collides with the very definition and essence of the Conservatory. Fortunately, both UTSC and Centennial are in a strong position to truly innovate in this area, and actively find new paths toward inclusivity and diversity in their programming and in their student body.

Clarity and appropriateness of the program's requirements and associated learning outcomes in addressing the academic division's undergraduate Degree Level Expectations.

The program requirements and learning outcomes are appropriate. We feel that the program requirements match the learning outcomes; we had some concern about the potential overlap between UTSC's courses and Centennial's courses, but we decided that some repetition of material can be considered strong pedagogical practice as long as the approach is somewhat different.

Appropriateness of the degree or diploma nomenclature.

This degree confers an Honours Bachelor of Arts (University of Toronto) and an Ontario College Certificate in Music Business and Technology (Centennial College). We feel this is appropriate and practical for students who finish the program, and the structure of the program is similar to existing successful UTSC/Centennial College Joint programs. The idea of having two tracks: **Audio Engineering** and **Music Business** makes sense to us.

2 Admission Requirements

Appropriateness of the program's admission requirements for the learning outcomes established for completion of the program.

Students enrolling directly from high school will be evaluated on their academic performance and a supplementary application that includes three primary criteria:
1. Background and experiences in music.
2. Goals and ambitions in music.
3. Why choose this degree program.

In addition, students have the opportunity to submit representative musical work via the common streaming websites such as Soundcloud and YouTube. The admissions workload is anticipated to be 20 – 25 applicants per year, each application requiring approximately 10 minutes of work.

We find these application criteria to be appropriate and note that they allow a great deal of flexibility on the part of the application committee when reviewing each applicant, but they are quite general in nature and could be refined and targeted to better assess an applicant's background and preparation. We have the following suggestions:

1. Facility with technology will be required for success in this degree; we suggest adding a question or questions to the supplementary application about a student's experience using technology for music and audio production, and experience with technology outside of music/audio such as video, graphics, coding, etc.
2. We also suggest expanding the supplementary application to include a portfolio of creative work. While the majority of applicants will submit music recordings or videos, many will be multidisciplinary artists who have created in a variety of media such as visual art or filmmaking. The opportunity to view all their creative work will provide a more complete picture of the applicant allowing the admissions committee to better assess an applicant's qualifications.

The provided documentation states that the Department of Arts, Culture and Media Program Manager and the Director of the Music Industry and Technology degree program will adjudicate the admissions process. This is based on the expected number of applications. We feel that both the number of applications and the time required to review each application is grossly underestimated. It is probable that the number of applications during the first few years of the program will be relatively small but we anticipate that the number will grow. Additionally, careful consideration of each application will require a considerable time commitment, especially considering UTSC's commitment to provide opportunities to students who have historically been denied a university education. These students may not conform to traditional metrics which in turn may require more effort to properly assess the student's application and qualifications. We have the following suggestions:

1. Institute a two-stage application review process. A review of basic academic credentials to ensure that the applicant meets UTSC's criteria, followed by a review of the supplementary application by a committee of ACM faculty.
2. Since students will be spending three terms studying at Centennial College, we suggest that Centennial College faculty also be a part of the application review.

Appropriateness of any alternative requirements, if any, for admission into the program such as minimum grade point average or additional languages or portfolios, along with how the program recognizes prior work or learning experience.

The degree program is intended for direct entry from high school and provides a path for students to graduate within four years. In addition, there is a second-chance pathway for current UTSC student who may not have known of the degree or want to change majors. However, students with more than 10 credits will be ineligible for this second-chance pathway. We find these policies to be appropriate and ensure that students are able to graduate within the standard four-year time frame.

3 Structure

Appropriateness of the program's structure and regulations to meet specified program learning outcomes and Degree Level Expectations.

We find the program's structure to be an effective merger of the two schools' existing curricula. As mentioned above, we have some concern about overlap between courses at UTSC vs Centennial. Most likely this can be addressed "on the fly" as the program matures, and course content at both institutions could conceivably be modified somewhat, with the caveat that since there are no new courses proposed, any changes in the course curricula at either institution would have to be done in such a way as to avoid any disturbance for students who are NOT in this program.

The extent to which the program structure and delivery methods reflect universal design principles and/or how the potential need to provide mental or physical health accommodations has been considered in the development of this program.

There is considerable support for students at both institutions to make sure no one is left behind. We were particularly impressed with the Centennial librarians' intense commitment to support each and every student in numerous modalities. We found their support to be a stand-out from our experience at other institutions.

4 Program Content

Ways in which the curriculum addresses the current state of the discipline or area of study.

In general, we believe that the curriculum will be effective and inspiring. While it is impressive to launch this program without the need for any new courses (and the associated cost of doing so either monetarily or in terms of teaching load), we identified a few areas where the curriculum is lacking. In particular, we feel that an introductory course taught in the first or second semester that ties everything together, covering the physics of sound, psychoacoustics and the basics of electricity – subjects that never become outdated – will enhance the curriculum. For example, at the University of Victoria, we have a class called "Music Science and Computers" that is the introduction to our combined degree in music and computer science. Later, in the hand-on classes at Centennial, they would refer to this basic theoretical knowledge.

Second, we noted that in the three semesters at Centennial College, the course sequence is somewhat compressed. Specifically, students in the Joint (Specialist) program take introductory and advanced audio engineering/music business courses simultaneously. Whereas Centennial College students take the courses in subsequent semesters: (MBTB41H3 Intro to Audio Engineering, MBTC62H3 Advanced Sound Mixing and Editing, MBTC63H3 Advanced Sound Production and Recording; MBTB50H3 Music Business Fundamentals, MBTC70H3 Copyright, Royalties, Licensing, and Publishing, MBTC72H3 Advanced Music Business.) This was acknowledged in our discussion with the Centennial College faculty and they considered it a reasonable compromise to enable students in the Specialist (Joint) program to complete coursework in the allotted three semesters without modifying the current course sequence. However, we view this as problematic and are not clear how introductory and advanced subject matter can be taught at the same time. We suggest exploring options for teaching this introductory material in existing or new courses at UTSC during the first three semesters, or modifying the course sequence at Centennial College so students in the Specialist (Joint) program have the requisite knowledge to be successful in the advanced courses.

We also noted that while strong in the fundamentals, the Centennial College audio engineering curriculum does not address current developments and emerging technologies in the music industry, most notably immersive audio. While there is some debate whether immersive audio has a place in music production, it has become a standard mode of delivery for visual media projects and is essential knowledge for those working in that field. We certainly understand that it can be challenging to integrate new technologies into existing facilities, however we feel it important that UTSC and Centennial College explore

the possibility of equipping their studios and integrating immersive audio (and other emerging technologies) into the curriculum.

Identification of any unique curriculum or program innovations or creative components and their appropriateness.

We found the innovations in how to approach music holistically without many traditional requirements (fostering diversity in the student body) was innovative – for example, the use of Logic Pro to teach orchestration without using notation was very intriguing.

We are also aware that although graduates from music conservatories typically have very rigorous training in Western music, it is very common for them to have never improvised at all in their entire career at the conservatory. Improvisation is something that is introduced in the proposed curriculum, and we applaud that.

5 Mode of Delivery

Appropriateness of the proposed mode(s) of delivery (distance learning, compressed part-time, online, mixed-mode or non-standard forms of delivery, flexible-time options) to meet the intended program learning outcomes and Degree Level Expectations.

The proposed model includes traditional liberal arts in-person classroom instruction with the associated traditional assignments such as writing, exercises, examination, etc. Music and technology courses include lab instruction which give students the opportunity to complete hands-on creative projects using music technology equipment. During the three-semesters at Centennial College, students will work in the recording studio independently and in small groups completing music recording and production projects. They have the opportunity to use professional-quality equipment that is representative of the industry. In their last semester at Centennial, students complete a six-week internship affording them the opportunity to work in a professional environment. In their final year at UTSC, students complete a self-directed senior project.

We feel that this structure is appropriate for this course of study. The combination of liberal arts, music, and technology provides students with an ideal blend of traditional classroom and experiential, hands-on learning. They will learn how to be lifelong learners while gaining the practical knowledge necessary to work professionally in the music industry. We would also like to acknowledge the excellent support and outreach provided by both the UTSC and

Centennial College libraries and library staff, a critically important resource available to students.

6 Assessment of Teaching and Learning

Appropriateness of the proposed methods for the assessment of student achievement of the intended program learning outcomes and Degree Level Expectations.

We believe that the proposed methods of assessment are appropriate for this program. Assessment at Centennial College is very clearly project-based (not test-based); this makes sense and is the best way to assess creative work.

Completeness of plans for documenting and demonstrating the level of performance of students, consistent with the academic division's statement of its Degree Level Expectations.

Experiential learning is at the center of this program, and it also leads to creative materials / dossier that the graduates can use to demonstrate their mastery in particular areas of audio technology etc. when searching for employment.

7 Resources

Adequacy of the administrative unit's planned utilization of existing human, physical and financial resources, and any institutional commitment to supplement those resources to support the program. Adequacy of resources to sustain the quality of scholarship and research activities of undergraduate students, including library support, information technology support and laboratory access.

UTSC has a small, well-equipped sound lab, but it is not a purpose-built audio production facility. It lacks the proper sound isolation and acoustic design to function as a critical listening and mixing space and can only accommodate a few persons at a time. Other than a small isolation booth, there is no area for recording musicians and ensembles. We recognize that the primary instruction in audio recording and production will take place at Centennial College which has an excellent recording studio, however it is important to note that students spend their final year back on the UTSC campus and will not have access to an adequate recording facility for any of their academic work, including their senior project. We have been told that a new building (Scarborough Centre for Literatures, Arts, Media and Performance) is in the planning stages that will include facilities for the Department of Arts,

Culture and Media. We strongly recommend that a state-of-the-art recording studio be included in this building with sufficient space to accommodate a class of 20 students and record an ensemble of 12 to 15 musicians.

Centennial College has an excellent, well-equipped recording studio with industry standard equipment. We did note that the facility is quite small—the control room can comfortably accommodate four to five persons at the most, and since the studio space doubles as a classroom, a section of it is occupied by stacked chairs and other classroom equipment. In any case, we feel that this facility is adequate for instruction and will provide the hands-on experience necessary to learn the craft of audio recording and production. Centennial College also has other facilities including a television production studio that provide opportunities to enhance student learning. As with UTSC, we were told that Centennial is planning a new building several years from now. Again, we strongly recommend that the building include a large recording studio with space to accommodate a class of 20 or more and a sizable ensemble of musicians. It should be noted that learning the craft of audio engineering and production requires experience, hours of hands-on work with the equipment working with a variety of musicians, ensembles, musical styles, and production fields. A single studio limits the number of students the degree can service, and also puts limits on student learning. Of course, through careful management it's possible to provide a meaningful education with a single recording studio, but an additional facility would allow for expansion of student learning opportunities, including the aforementioned emerging technologies and importantly, expansion of enrollment.

Outside of the audio production facilities, we were impressed with the facilities of UTSC and Centennial. The design and integration of technology into the conference and teaching spaces we saw was excellent. The library facilities are outstanding and are clearly geared towards student support. They include student meeting and study spaces, maker spaces and plenty of computer workstations. We did not ask specifically about technical support and maintenance personnel, but the technology we saw appeared to be current and in working order so we can assume that technical support is sufficient. We also asked about IT support and were pleased to learn that students have access to OneDrive cloud storage at UTSC, and server storage at Centennial; this is a critically important service for students working in media production who often work on sizable projects and need server storage for ongoing projects and assignment submission.

Participation of a sufficient number and quality of faculty who are competent to teach and/or supervise in the program. Evidence of and planning for adequate numbers and

quality of faculty and staff to achieve the goals of the program. Planning and commitment to provide the necessary resources in step with the implementation of the program. Planned/anticipated class sizes. The role of adjunct and part-time faculty.

The faculty at the Department of Arts, Culture and Media at UTSC and School of Communications, Media, Art and Design at Centennial are well-qualified to support students in this new degree program. Across the two institutions there is a unique combination of academic research, teaching, and real-world experience. We did have some questions about student numbers and class size and it was unclear to us how Centennial College would accommodate the additional students from UTSC while continuing to serve their students, but we trust that this has been addressed as the Specialist (Joint) degree has been developed. In the program content section above, we noted some subjects that were lacking in the curriculum and suggested new course development which will most likely require additional faculty.

We are aware that Toronto has a wide range of experts who would be willing to be guest lecturers in various fields, and whose presence can certainly enrich the experience for the students.

8 Quality and Other Indicators

Quality of the faculty (e.g., qualifications, research, innovation and scholarly record; appropriateness of collective faculty expertise to contribute substantively to the proposed program). Program structure and faculty research that will ensure the intellectual quality of the student experience.

This degree will be supported by an excellent group of scholars who are active researchers and practitioners with a variety of experience and expertise. The combination of research and creative activity of the UTSC faculty and practical hands-on experience of the Centennial College faculty create a particularly strong combination of academic and practical expertise that will contribute to the strength of this degree. Of note is the variety of musical interests represented in the faculty's research and creative activity. This aspect is critically important in the field of modern popular music which draws influences from many cultures and musical genres. We anticipate that incoming students will reflect a similar diversity of ideas and are confident that they will find mentors among the faculty.

The extent to which the program has integrated any elements that enhance the diversity of its curriculum, students, or teaching staff.

UTSC and Centennial College are located Toronto which is one of the most culturally diverse regions of Canada, and many of their students are drawn from the community. It should also be noted that modern popular music has its roots in the music of oppressed and underrepresented peoples, so a degree program based on this music is, by definition, diverse. In addition, the inclusion of non-Western instruments and electronic music into various ensembles enhances and encourages diversity.

Program's Response

April 12, 2023

Dr. William A. Gough
Vice-Principal Academic and Dean
University of Toronto Scarborough

Chair's Administrative Response: New Program Review, Specialist (Joint) in Music, Industry and Technology

Dear Bill,

I am pleased to provide the Departmental administrative response to the external review of our proposed new Specialist in Music, Industry and Technology, to be offered jointly with Centennial College. Both the Department of Arts, Culture and Media at UTSC and the School of Communications, Media, Art, and Design support this proposal.

We want to thank the reviewers, Dr. Konrad Strauss (University of Indiana) and Dr. Andrew Schloss (University of Victoria) who were commissioned to conduct an external review of the program. A site visit was held on March 8 and 9, 2023, in which the reviewers toured facilities at both UTSC and Centennial College campuses. The reviewers met with a wide array of stakeholder groups, including UTSC and Centennial College academic leadership, faculty and staff affiliated with the proposed program, and students. The reviewers submitted their final report on March 26, 2023, in which they expressed confidence in this program moving forward.

On behalf of the Department, I want to thank Professors Strauss and Schloss for their overwhelmingly positive assessment of, and strong support for, the proposed program. As experts in their respective fields, their endorsement reinforces our commitment to this program, collaboration with Centennial College, and highlights its clear value to students, further graduate education, employers, and the University of Toronto as a whole. They highlight that UTSC and Centennial College share commitments to experiential learning and building community, and are in a strong position to innovate toward decolonization by finding new paths toward inclusivity and diversity in their programming and student body.

It is gratifying to hear their support for this program and belief that the curriculum will be effective and inspiring, and for their recommendations which centre on the areas of curriculum, admissions, and resources.

Admission Requirements

The reviewers make the following recommendations:

- Adding a question to the supplementary application about a student's experience with technology, both for music and audio production and outside of music and audio production.
- Expanding the supplementary application to include a portfolio of creative work.

- Institute a two-stage application review process to include a review of basic academic credentials followed by a review of the supplementary application by a committee of faculty at the Department of Arts, Culture and Media.
- Including Centennial College faculty in the application review process.

We appreciate that the reviewers acknowledge the limitation of a conservatory approach to admissions and share our commitment to applying an equity lens in the admissions process. We confirm that a minimum GPA is part of initial intake process for all students at UTSC. We agree with and are adopting the four recommendations of the reviewers and we are also developing processes to clarify applications, working with the UTSC Registrar's Office and program leads at Centennial College to implement a two-phase process of selection. We are exploring the following structure:

Phase One: UTSC Admissions Office reviews whether direct entry applications meet academic criteria
Phase Two: At UTSC, the Department along the Program Director will collaborate with the Program Coordinator at Centennial College to review applications.

To facilitate Phase Two, students interested in direct entry to this program will be asked to submit a supplementary application, which will allow them to communicate their career goals, skills for the program and background and experience in music (assessed through either a portfolio or letter of intent). The proposal has been updated in section 7, pages 20-21 to reflect these changes.

Program Content

The reviewers make the following recommendations:

- Incorporate into the curriculum an introductory course that covers the physics of sound, psychoacoustics and the basics of electricity.
- Explore options for teaching introductory audio engineering and music industry material in existing or new courses at UTSC during the first three semesters, or modifying the course sequence at Centennial to prepare students to progress to advanced courses.

We thank the reviewers for these recommendations and will implement them. We recognize the importance of introductory foundations in the physics of sound, psychoacoustics and the basics of electricity. We will develop the proposed introductory course in this area, MUZAxxH3, Introduction to Music, Industry and Technology, which will be put forward for governance review in the 2023-24 curriculum cycle. This has been reflected in Sections 1, 3, 8, 10 and Appendix A, B and C, on pages 6, 9, 22-24, 27-28, 32, 37, 60, 64 and 78 of the proposal. This timing will enable it to be ready to launch with the new Specialist (Joint) program in Fall 2024 and will also enable us to consult with the existing Physics program in the Department of Physical and Environmental Sciences at UTSC to determine appropriate alignment and explore cross-departmental synergies.

The Dean's Office will provide stipendiary support for the new course in the short term, and we plan to submit a proposal for a continuing part-time faculty position to offer longer-term continuity in this area, enhancing existing faculty resources for the program, as well as to contribute to discussions around future content development related to the industry of music in the first three semesters at UTSC.

We have consulted with the Program Coordinator at Centennial College, who supports this plan to integrate introductory material on music industry into the first three semesters at UTSC. They do not anticipate the course sequencing for the Centennial semesters will present concerns for students since they will be arriving at

Centennial with experience in some form of audio production and engineering based on their portfolio. As well, the sequencing for Joint program students will be less intensive with only 5 courses per semester compared with the 8 courses per semester taken by current Music, Industry, Arts and Performance students at Centennial.

- Explore the possibility of equipping UTSC and Centennial College studios for immersive audio production.

We have requested that planners of the new Scarborough Centre for Literatures, Arts, Media and Performance (LAMP) building to design with immersive audio production needs in mind to ensure that the Specialist (Joint) program has the resources it needs to enhance student learning.

Resources

The reviewers make the following recommendations:

- State-of-the-art recording studios be included in the planned new LAMP facility, and the planned new facility at Centennial College, that can accommodate 20 students and record an ensemble of 12 to 15 musicians.

In our consultations with planners, we have emphasized that the new LAMP facility needs to take into consideration the needs of the Specialist (Joint) program and have highlighted the requirement of a space that can accommodate 20 students and record an ensemble of 12-15 musicians. The proposal has been updated on pages 48-49 to indicate that future needs of the Joint Specialist will be factored into planning for LAMP.

On behalf of the Department, I thank the reviewers for their thoughtful recommendations and direction as this program moves forward. We will continue to monitor the curriculum and work with the Dean's Office and with Centennial College to ensure students are prepared to progress in the program.

Sincerely,

Thy Phu

Dr. Thy Phu
Chair, Department of Arts, Culture and Media
University of Toronto Scarborough

Dean's Response

April 13, 2023

Professor Susan McCahan
Vice Provost, Academic Programs, University of Toronto
Office of the Vice-President & Provost

Dean's Administrative Response: New Program Review, Specialist (Joint) in Music, Industry and Technology

Dear Susan,

I am pleased to provide my administrative response to the external review of our proposed new Specialist in Music, Industry and Technology, to be offered jointly with Centennial College. I will note that my office and the Office of the Associate Vice President, Applied Research, Hyflex Learning & Academic Partnerships at Centennial College are fully supportive of the proposal.

We are grateful to the reviewers, Dr. Konrad Strauss (University of Indiana) and Dr. Andrew Schloss (University of Victoria) for their consultation with us during the site visit which was held on March 8 and 9, 2023, and for their excellent report, which was received on March 26, 2023. The reviewers met with many stakeholder groups, including UTSC and Centennial College academic leadership, faculty and staff affiliated with the proposed program, and current students in Music and Culture programs.

I want to thank the reviewers for their strong support for the proposed program and their belief that "the curriculum will be effective and inspiring" as it combines traditional liberal arts classroom instruction with creative projects in music recording and production and positions experiential learning at the centre of the program. As experts in their respective fields, their endorsement reinforces our commitment to this program and collaboration with Centennial College. They highlight its value in innovating toward decolonization, which is a challenge for many current programs in music, particularly conservatory programs, and they were "particularly impressed with the commitment to underrepresented persons." They found that the curriculum is an effective merger of the two institutions' existing curriculum and there is considerable support available for students; in particular, they highlighted "the excellent support and outreach provided by both the UTSC and Centennial College libraries and library staff." Finally, they observed that the contributions of UTSC and Centennial College faculty will "create a particularly strong combination of academic and practical expertise that will contribute to the strength of this degree."

It is gratifying to hear their support for this program and their belief that the curriculum will be effective and inspiring. To further strengthen the program, the reviewers made recommendations within the areas of curriculum, admissions, and resources. In preparing the response below, my office requested an administrative response to the review from Professor Thy Phu, Chair of the Department of Arts, Culture and Media, UTSC, and consulted with the Office of the Associate Vice President, Applied Research, Hyflex Learning & Academic Partnerships and the School of Communications, Media, Arts and Design at Centennial College. Professor Phu's letter to me dated April 12, 2023 outlined the reviewers' recommendations and potential responses to those recommendations. My response below is informed by Professor Phu's letter to me.

Admission Requirements

The reviewers found the application criteria to be appropriate and allow flexibility for the application committee when reviewing each applicant, but offered the following inter-related recommendations to refine and target criteria to better assess an applicant's background and preparation:

- Adding a question to the supplementary application about a student's experience with technology, both for music and audio production and outside of music and audio production.
- Expanding the supplementary application to include a portfolio of creative work.
- Institute a two-stage application review process to include a review of basic academic credentials followed by a review of the supplementary application by a committee of faculty at the Department of Arts, Culture and Media.
- Including Centennial College faculty in the application review process.

As indicated in the Chair's administrative response, all four recommendations are being adopted and my office will work with the Department and with the Registrar's Office to implement them. We will implement the proposed admissions review enhancements through a two-phase process, in which the UTSC Admissions Office will first confirm whether the direct entry applications meet academic criteria (which include a minimum grade point average). The Department of Arts Culture and Media will then engage with the Program Coordinator at Centennial College to review applications. Students will be asked to submit a supplementary application which will be reviewed in the second phase of the process. This will consist of three open-ended prompts for students to describe their career goals and the skills that make them a good candidate for the program. Students will also be asked to submit a portfolio demonstrating their background and experiences in music. This may include performances, recordings, demonstrations, and audio files. Students who do not have an existing portfolio may submit a letter of intent. The Admission Requirements section of the proposal (pages 20-21) has been updated to reflect these changes.

These recommendations also dovetail with work underway on the updating of the Memorandum of Understanding between UTSC and Centennial, which is aiming to more clearly articulate how both institutions are contributing to the admissions process across the joint programs.

Program Content

The reviewers find that the curriculum will be effective and inspiring, and observed that it is impressive to launch a program without the need for any new courses. However, they make the following recommendations to support some gaps in the proposed curriculum:

- Incorporate into the curriculum an introductory course that covers the physics of sound, psychoacoustics and the basics of electricity.
- Explore options for teaching introductory audio engineering and music industry material in existing or new courses at UTSC during the first three semesters or modifying the course sequence at Centennial to prepare students to progress to advanced courses.

We appreciate these recommendations, and will implement them through the addition of a new introductory course, MUZAxxH3 Introduction to Music, Industry and Technology, which will be brought forward for approval in the 2023-24 curriculum governance cycle. This will enable it to be ready for the launch of the new program in 2024. The implementation of this course has been reflected in Sections 1, 3, 8, 10 and Appendix A, B and C, on pages 6, 9, 22-24, 27-28, 32, 37, 60, 64 and 78 of the proposal. The Department is also consulting with Centennial College to determine how and where further integration of audio engineering and music industry material can take place at UTSC to avoid duplication, sequence appropriately, and prepare students for their studies at Centennial. My Office will provide stipendiary support for the new course in the short term. The

department will be submitting a budgetary proposal for a continuing part-time faculty position to offer longer-term continuity in this area as well as to contribute to program discussions around future content development related to the industry of music in the first three semesters at UTSC.

- Explore the possibility of equipping UTSC and Centennial College studios for immersive audio production.

At UTSC, a new Centre for Literatures, Arts, Media and Performance (LAMP) building is in development, with the specific needs of the Department of Arts Culture and Media's programs in mind. My Office will work to communicate this recommendation to the planning group for the new building so that it can be factored in as planning for the new facility moves forward.

Resources

In their report, the reviewers found that the facilities were impressive with strong technology and library support, including access to cloud storage, workstations and meeting spaces. In areas for improvement, the reviewers noted that UTSC has a small, well-equipped sound lab but it is not a purpose-built audio production facility and an isolation booth and recording area for musicians and ensembles are needed for students' senior project in their final year. They also noted that Centennial College has an excellent, well-equipped recording studio with industry standard equipment, however they recommend planning for a larger recording studio space. To this end they recommend:

- State-of-the-art recording studios be included in the planned new LAMP facility (Scarborough Centre for Literatures, Arts, Media and Performance), and the new facility at Centennial College, that can accommodate 20 students and record an ensemble of 12 to 15 musicians.

This recommendation is well taken and will help inform continued planning for the new LAMP building at UTSC and the proposal has been updated on pages 48-49 to confirm this. Centennial will look for opportunities to expand the studio space in the Story Arts Centre and recently completed Performing Arts Centre going forward as part of long-term planning and facilities refreshing.

We are pleased by the overall positive review of this proposed new Joint Program in Music, Industry, and Technology. In closing, in addition to addressing the program-specific recommendations, I would note that we are working closely with Centennial College in response to recent reviews of our other Joint Programs to work towards stronger cohorting experiences for students, to improve communications, and to remove barriers for transitioning from one institution to another.

Once again, I thank the reviewers for their recommendations and direction. My office will continue to work with the Department to ensure that the curriculum meets the needs of students and that the program is appropriately resourced.

Sincerely,

William Gough
Vice-Principal, Academic and Dean

Vice-Provost, Academic Programs' Response

April 18, 2023

Professor William Gough
Vice-Principal, Academic and Dean
University of Toronto Scarborough

Re: Review Report, Proposed Specialist (Joint) in Music Industry and Technology

Dear Bill,

I am very pleased to receive the review of the proposed Specialist in Music Industry and Technology that will be offered jointly between the University of Toronto Scarborough (UTSC) and Centennial College (Centennial). Your administrative response to the review nicely summarizes the report and highlights the specific suggestions made by the reviewers for consideration.

The reviewers recommended four changes to the admissions process to better assess an applicant's background, preparation and qualifications. As your letter indicates, you agree with the recommendations and the proposal has been updated to reflect the changes.

In terms of program content, the reviewers suggested: creating an introductory course that covers the physics of sound, psychoacoustics and the basics of electricity; and exploring options for teaching introductory audio engineering and music industry material at UTSC, or modifying the course sequence at Centennial. In response to these recommendations, the new course MUZAxxH3, Introduction to Music, Industry and Technology has been added to the program and reflected in the proposal. The course will provide a broad overview of the music industry and fundamentals in audio theory and engineering and will be taken in the first year of the program at UTSC. Your letter indicates the resources for the new course will come from your office in the short term and the program will submit a proposal for a continuing part-time faculty position to offer longer-term continuity in this area. As well, your letter states that Centennial supports the plan to integrate this introductory material into the first year at UTSC, and it does not anticipate the course sequencing for the Centennial semesters will present concerns for students since they will be arriving at Centennial with experience in some form of audio production and engineering.

Reviewers also recommended that UTSC and Centennial consider this program's need for state-of-the-art studios in their facilities planning. They also recommended that UTSC and Centennial explore the possibility of equipping their studios and integrating immersive audio (and other emerging technologies) into the curriculum. Your letter indicates that your office will communicate these recommendations to the planning group for the new UTSC Centre for Literatures, Arts, Media and Performance (LAMP) building so they can be factored in as planning for the new facility moves forward. You also indicate that Centennial will look for opportunities

to expand the studio space in the Story Arts Centre and the recently completed Performing Arts Centre going forward as part of long-term planning and facilities refreshing.

I will be very pleased to recommend this new undergraduate program to governance for approval, following approval at the divisional level.

Sincerely,

Susan McCahan
Vice-Provost, Academic Programs

cc:

Rhonda Martin, Executive Assistant to the Vice-Principal, Academic and Dean, University of Toronto Scarborough
Katie Larson, Vice-Dean Teaching, Learning and Undergraduate Programs, University of Toronto Scarborough
Martha Harris, Academic Programs Officer, University of Toronto Scarborough
Daniella Mallinick, Director, Academic Programs, Planning & Quality Assurance, Office of the Vice-Provost, Academic Programs
Jennifer Francisco, Coordinator, Academic Change, Office of the Vice-Provost, Academic Programs
Annette Knott, Coordinator, Academic Change, Office of the Vice-Provost, Academic Programs

University of Toronto
New Undergraduate Program Proposal

This template has been developed in line with the University of Toronto's Quality Assurance Process. This template should be used to bring forward all proposals for new undergraduate programs for governance approval under the University of Toronto's Quality Assurance Process. It is designed to ensure that all evaluation criteria established by the Quality Council are addressed in bringing forward a proposal for a new program.

Please note that all proposed new undergraduate programs are subject to external review.

Name of proposed program:	Specialist (Joint) program in Music Industry and Technology
Degree conferred:	Honours Bachelor of Arts (University of Toronto) Ontario College Certificate in Music Business and Technology (Centennial College)
Department where the program will be housed:	Department of Arts, Culture and Media
Faculty/academic division:	University of Toronto Scarborough
Dean's office contact:	Suzanne Sicchia, Associate Dean Undergraduate Programs and Curriculum (adundergrad.utsc@utoronto.ca) Martha Harris, Academic Programs Officer (martha.harris@utoronto.ca)
Proponent:	Roger Mantie, Associate Professor, Department of Arts, Culture and Media Thy Phu, Chair, Department of Arts, Culture and Media
Direct entry or selection of POSt at end of 1st year:	Direct entry and the option to enter after first year [completion of 4.0 credits]
Version date:	April 18, 2023

Development & Approval Steps	Date (e.g., of external appraisal site visit, final sign off, governance meeting, quality council submission, ministry submission)
New Program Consultation Meeting	January 14, 2020
Consultation Proponents/Dean's Office/Provost's Office	
Provost's Advisory Group	
External Appraisal	
Decanal signoff *In signing off I confirm that I have ensured appropriate:* ✓ compliance with the evaluation criteria listed in UTQAP section 2.3 ✓ consultation with the Office of the Vice-Provost, Academic Programs early in the process of proposal development • Consultation with faculty and students, other University divisions and external institutions	William Gough, Vice-Principal Academic and Dean, University of Toronto Scarborough January 23, 2023
Provostial signoff *In signing off I confirm that the new program proposal:* ✓ Is complete ✓ Includes information on all the evaluation criteria listed in UTQAP section 2.3	Susan McCahan, Vice-Provost, Academic Programs January 26, 2023
Unit-level approval – ACM Curriculum Committee and ACM General Council	• Approved "in principle": March 25, 2019 (CC) and April 21, 2019 (GC) • Fully approved December 20, 2021
Faculty/divisional governance	May 1, 2023
Submission to Provost's office	
AP&P	May 4, 2023
Academic Board (if a new degree)	May 25, 2023
Executive Committee of Governing Council (if a new degree)	June 15, 2023
The program may begin advertising as long as any material includes the clear statement that, "No offer of admissions will be made to the program pending final approval by the Quality Council and the Ministry of Training, Colleges and Universities (where the latter is required)."	
Submit to Ontario Quality Council	July, 2023
Submitted to the Ministry (in case of a new degree)	July, 2023

University of Toronto
New Undergraduate Program Proposal

This template has been developed in line with the University of Toronto's Quality Assurance Process. This template should be used to bring forward all proposals for new undergraduate programs for governance approval under the University of Toronto's Quality Assurance Process. It is designed to ensure that all evaluation criteria established by the Quality Council are addressed in bringing forward a proposal for a new program.

Please note that all proposed new undergraduate programs are subject to external review.

Name of proposed program:	Specialist (Joint) program in Music Industry and Technology
Degree conferred:	Honours Bachelor of Arts (University of Toronto) Ontario College Certificate in Music Business and Technology (Centennial College)
Department where the program will be housed:	Department of Arts, Culture and Media
Faculty/academic division:	University of Toronto Scarborough
Dean's office contact:	Suzanne Sicchia, Associate Dean Undergraduate Programs and Curriculum (adundergrad.utsc@utoronto.ca) Martha Harris, Academic Programs Officer (martha.harris@utoronto.ca)
Proponent:	Roger Mantie, Associate Professor, Department of Arts, Culture and Media Thy Phu, Chair, Department of Arts, Culture and Media
Direct entry or selection of POSt at end of 1st year:	Direct entry and the option to enter after first year [completion of 4.0 credits]
Version date:	April 18, 2023

Development & Approval Steps	Date (e.g., of external appraisal site visit, final sign off, governance meeting, quality council submission, ministry submission)
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Consultation Proponents/Dean's Office/Provost's Office	
Provost's Advisory Group	
External Appraisal	
Decanal signoff *In signing off I confirm that I have ensured appropriate:* ✓ compliance with the evaluation criteria listed in UTQAP section 2.3 ✓ consultation with the Office of the Vice-Provost, Academic Programs early in the process of proposal development • Consultation with faculty and students, other University divisions and external institutions	William Gough, Vice-Principal Academic and Dean, University of Toronto Scarborough January 23, 2023
Provostial signoff *In signing off I confirm that the new program proposal:* ✓ Is complete ✓ Includes information on all the evaluation criteria listed in UTQAP section 2.3	Susan McCahan, Vice-Provost, Academic Programs January 26, 2023
Unit-level approval – ACM Curriculum Committee and ACM General Council	• Approved "in principle": March 25, 2019 (CC) and April 21, 2019 (GC) • Fully approved December 20, 2021
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The program may begin advertising as long as any material includes the clear statement that, "No offer of admissions will be made to the program pending final approval by the Quality Council and the Ministry of Training, Colleges and Universities (where the latter is required)."	
Submit to Ontario Quality Council	July, 2023
Submitted to the Ministry (in case of a new degree)	July, 2023

New Undergraduate Program Proposal

Specialist (Joint) program in Music Industry and Technology (HBA)
Department of Arts, Culture and Media (ACM)
University of Toronto Scarborough (UTSC)

Table of Contents

1. Executive Summary

Please provide a brief overview of the proposed program summarizing many of the points found in more detail elsewhere in the proposal. This may need to be used on a stand-alone basis and should include:

Statement of purpose:

The University of Toronto Scarborough (UTSC) and Centennial College (Centennial) are proposing a new 4-year, undergraduate Joint program. The Specialist (Joint) program in Music Industry and Technology will allow students to earn an Honours Bachelor of Arts (H.B.A.) degree from the University of Toronto and an Ontario College Certificate in Music Business and Technology from Centennial. The Centennial Certificate was approved by the Ontario College Credentials Validation Service in July 2020 and will only be offered in conjunction with this joint Specialist.

The structure of the proposed Specialist (Joint) program in Music Industry and Technology is similar to existing UTSC/Centennial College Joint programs, including the Specialist in Journalism, which leads to an Honours Bachelor of Arts (H.B.A.) and an Ontario Graduate Certificate in Contemporary Journalism, the Major in New Media Studies, which leads to an Honours Bachelor of Arts (H.B.A.) and an Ontario College Certificate in New Media Design, and the Specialist in Paramedicine, which leads to an Honours Bachelor of Science (H.B.Sc.) and an Ontario College Paramedic Diploma. The H.B.A. is the appropriate degree since this is an arts-based humanities program, and the Certificate is the appropriate credential from the College, based on the number of hours of instruction in discipline-specific courses. The title of the program has been the subject of extensive discussion, and following University-wide consultation, it has been determined that "Music Industry and Technology" captures each of the important aspects of the program and differentiates it from the existing UTSC programs in Music and Culture, as well as business-oriented programs elsewhere at the University. As with the Joint programs in Journalism and New Media Studies, this program will be housed in the Department of Arts, Culture and Media (ACM) at UTSC.

The proposed program leverages UTSC's academic strengths in the critical analysis of music and culture and its focus on experiential education, and Centennial's strengths in offering practical, career-oriented courses in the music industry and music technology, as well as their industry connections, in order to meet the needs of students who seek a combination of broad-based knowledge that can adapt to the rapidly changing landscape of the music industry.

Academic focus of the program:

The proposed Specialist (Joint) program focuses on the development of skills and knowledge that will enable students to be successful in the music industry in both the short and long term.

It strives to do this through a program design that sees students spend the first three sessions at UTSC (Year 1-Fall, Year 1-Winter, Year 2-Fall) developing general academic skills, including up to 4.0 credits in "breadth" courses that will establish good academic thinking and study habits. The 4.0 credits of Music and Culture courses in the first three sessions at UTSC are intended to ensure good musical foundations that will serve students in their subsequent three sessions at Centennial (Year 2-Winter, Year 3-Fall, Year 3-Winter).

At UTSC, MUZA80H3 (Foundations in Musicianship) is a skills development course that addresses multiple facets of an individual's musicianship. MUZAXXH3 (Introduction to Music, Industry and Technology) provides a broad overview of the music industry and fundamentals in audio theory and engineering, introducing students to concepts such as sound and psychoacoustics, and the basics of music business. VPAA10H3 (Introduction to Arts and Media Management) is a foundational course focused on the principles of business management in the broader cultural sector. MUZB80H3 (Developing Musicianship) further develops these skills to ensure students are adequately prepared to undertake their applied courses at Centennial. The 1.5 credits in performance ensembles ensure students can make music with others (in addition to making music by themselves). The next three sessions at Centennial are heavily focussed on technical skill and career development. Of the 8.0 credits at Centennial, 4.0 are required of all students to ensure a foundation of knowledge in audio engineering (MBTB41H3), music business (MBTB50H3), industry issues, including musical entrepreneurship (MBTC52H3), and songwriting/performance (MBTB13H3 and MBTB30H3), concluding with a six-week industry "field placement" (MBTD99H3). The specialized certificate paths of audio engineering and music business constitute an additional 2.0 credits of coursework. The remaining 2.0 credits of coursework allow students to deepen their knowledge in select areas of their choice, including: audio engineering for gaming (MBTC68H3), and music journalism (MBTC75H3).

The final year of the program is spent at UTSC. The 3.0 credits of Music and Culture courses provide a complementary and additive experience for students. For example, through courses such as MUZB1H3 (The Independent Music-Maker) and MUZC41H3 (Digital Music Creation), students have opportunities to apply the skills developed at Centennial in new ways and to new contexts. Through MUZC21H3 (Musical Diasporas) and MUZC43H3 (Music, Technologies, Media), students expand their theoretical vocabulary and thinking as they are encouraged to imagine their skills applied to new contexts. The capstone course, MUZD80H3 (Music and Culture Senior Project), sees students designing an independent, career-oriented project intended to launch their careers upon graduation. An internship or work-integrated learning experience is also a required part of the program that supports professional outcomes for students. Finally, as part of their degree requirements students will able to complete non-music courses, which will serve to re-engage them in academic thinking beyond music to support a lifelong learning mindset.

Impetus for program's development/projected enrolment:

The proposed music-focused program leverages an existing strong partnership between UTSC

and Centennial. The impetus for its development comes from a deep appreciation for the success of existing Joint programs that combine the academic, experiential, and career-focused strengths of both institutions among UTSC and Centennial faculty and administration, as well as a desire to fill a gap in the educational marketplace. The proposed Specialist will have limited enrolment, anticipated to be 55-60 students at steady-state. The program will not lead to an increase in overall enrolments at UTSC; instead, it will help UTSC to meet its enrolment targets, particularly for domestic students, who are more likely to be attracted to the program. However, there will be an increase in enrolments in Music programs in the Department of Arts, Culture and Media, which the Music and Culture area has the capacity to absorb. Students will pay the usual tuition of the Honours Bachelor of Arts degree; the joint program will be eligible for provincial grant funding; and students will be eligible for OSAP. Since the program will be jointly offered with Centennial, the existing revenue sharing methodology and Memorandum of Understanding for the Joint programs will apply to the proposed program.

Development of proposal:

This proposal was developed over three years following the processes outlined under the University of Toronto Quality Assurance Process (UTQAP), as well as similar processes at Centennial College. Proposal development has involved approximately 15 meetings and consultations with various stakeholders, including surveys of students in music-focused programs at both UTSC and Centennial College.

The proposed program has been developed with support from the Chair of Arts, Culture and Media and the Program Director of the Music and Culture program at UTSC, as well as the UTSC Office of the Vice-Principal Academic and Dean. The program is also supported by the Dean of the School of Communications, Media, Art and Design (SCMAD) at Centennial, and the Music Industry and Performance (MIAP) Program, as well as through the Office of Partnerships, Pathways and Internationalization.

Distinctive elements:

The proposed Specialist will be unique in the higher education landscape. The dual credential option provides a critical balance of what universities and colleges do best: broad-based liberal arts-style learning and industry-oriented career development. The proposed Specialist is also distinctive in that it offers a pathway for students in music outside of traditional B. Mus. or B.A. (music) degrees that require entrance auditions (typically demonstrating elite classical or jazz performing ability) and/or that focus primarily on Western classical (art) music. In this way, it opens the door to university degree attainment in music for many historically underrepresented groups.

2. Effective Date and Date of First Review

Anticipated date students will start the program:

> September 1, 2024
>
> First date degree program will undergo a UTQAP review and with which unit[1]: 2027-28.
> The proposed program will be reviewed at the same time as the other existing ACM Joint
> programs in Journalism and New Media Studies. The first UTQAP review is currently
> scheduled for 2027-28.

3. Academic Rationale

You may wish to use the headings below:
- Identify what is being proposed and provide an academic rationale for the proposed program (what is being created and why?).
- Explain the appropriateness of the program name and degree nomenclature.
- If relevant, describe the mode of delivery (including online) and how it is appropriate to support students in achieving the learning objectives of the program.
- Context
    - Discuss how the program addresses the current state of the discipline or area of study. (Identify pedagogical and other issues giving rise to the creation of this program. Where appropriate, speak to changes in the area of study or student needs that may have given rise to this development.)
    - Describe the consistency of the program with the University's mission as specified within the Statement of Institutional Purpose and unit/divisional academic plan and priorities.
- Distinctiveness
    - Identify any distinctive/innovative aspects of the proposed program
    - Identify similar programs offered at the University and/or by other universities (with specific reference to those in Ontario) and describe how they may be different or similar from the current program. In doing this you may wish to append a table describing other programs.

> **What is being proposed:**
>
> The University of Toronto Scarborough (UTSC) and Centennial College (Centennial) are proposing a new 4-year undergraduate Joint program: the Specialist (Joint) program in Music Industry and Technology. This program will allow students to earn an Honours Bachelor of Arts (H.B.A.) degree from the University of Toronto and an Ontario College Certificate in Music Business and Technology from Centennial. In addition to attaining an Honours BA from UTSC, students will also qualify for the Ontario College Certificate in Music Industry and Technology upon completion of the Specialist requirements. Students will be able to choose

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[1] Programs that are inter-and multidisciplinary must identify a permanent lead administrative division and identify a commissioning officer for future cyclical program reviews.

from two possible Certificate options, depending on their course selections in the program:

1. Audio Engineering: this track focusses on audio production; or
2. Music Business: this track focuses on management, marketing, publishing, and licensing.

Appropriateness of the credential(s) and the program title:

The H.B.A. is the appropriate degree since this will be an arts-based humanities program, rather than a Bachelor of Music, which involves one-on-one studio instruction and requires a vocal or instrumental entrance audition demonstrating performance ability, typically in the Western classical or jazz traditions. The Ontario College Certificate is the appropriate College credential since the program requires 600-700 hours of class time in Centennial courses, which is the standard for a Certificate.

The title of the program has been the subject of extensive discussion and following broad consultation within the University of Toronto, it has been determined that "Music Industry and Technology" captures each of the important aspects of the program, while at the same time differentiating it from existing UTSC programs in Music and Culture, as well as from Business-oriented programs elsewhere at the University.

Mode of delivery:

The proposed Specialist (Joint) program in Music Industry and Technology requires students to complete a total of 15.5 credits, of which 7.5 credits will come from courses that are taught at UTSC and 8.0 credits will come from courses that are taught at Centennial.

The breakdown of program courses (48% UTSC, 52% Centennial) is appropriate for the proposed Specialist, as it ensures students develop the necessary industry-specific skills through Centennial while still maintaining a university degree mindset. 60% of all courses (12.0 credits) required for degree completion are still taken at UTSC. The 48/52 split for the proposed Specialist is consistent with the other Joint programs.

The program will be delivered in-class at UTSC and at Centennial College Performing Arts Centre, located at 2200 Eglinton Ave, East in Scarborough and Story Arts Centre, located at 951 Carlaw Ave in Toronto; however, students will not be required to travel between campuses in a single day. In the future, there may be opportunities to develop online or hybrid courses to support the proposed Specialist.

The first three sessions of the program (Year 1-Fall, Year 1-Winter, Year 2-Fall) will take place at UTSC, where students will engage in entry-level, practice-based music courses. Students will also be able to complete non-music electives (including breadth requirements) during the first three sessions that will help to establish and support academic learning habits and

develop a self-directed learning mindset. This will be complemented by intentional cohort-building for students in the program, developed collaboratively with Centennial College.

The next three sessions (Year 2-Winter, Year 3-Fall, Year 3-Winter) will take place at the Centennial College Performing Arts Centre and the Story Arts Centre, where students will engage with industry professionals in a range of career-oriented, applied courses in support of the proposed program and the Ontario College Certificate. In the Year 3-Winter term students will complete a six-week internship working in a music industry setting upon completion of their in-class work.

The final year of courses (Year 4-Fall, Year 4-Winter) will take place at UTSC, where students will complete 3.0 credits in Music and Culture courses, including: courses focused on creative music production skills that allow students the opportunity for reflexive engagement with their own strengths and weaknesses based on their first three years of study; courses that are more theoretical in nature, allowing students to contextualize their learning through readings, written assignments, and class discussions; and a capstone course, where students are expected to develop an independent, career-oriented project that they can leverage upon graduation. Students will also have the opportunity complete their remaining degree requirements.

The proposed Specialist does not involve the creation of new courses or structures. All courses in the proposed program already exist at both institutions, and there is sufficient capacity to absorb additional students.

Context:

The proposed Joint program aligns well with the structural design of the Department of Arts, Culture and Media, which emphasizes interdisciplinary engagement; it also aligns with and supports the trajectory of the UTSC Music and Culture program, which has developed a collective statement of values emphasizing a commitment to access, inclusion and empowerment. Music and Culture at UTSC has undergone a major transformation in the past five years. A former curricular emphasis on musicology and Western art music-based score reading has been replaced by a focus on civic participation, arts entrepreneurship, health and wellness, and community development. Enrolments in Music and Culture programs (Major and Minor) have grown from 106 in 2016-17 to 160 in 2019-20 (approx. 80 Major, 80 Minor). In addition, the faculty complement in the Music and Culture area of study has grown from two full-time members to six full-time members (four of whom have been hired in the past two years). The proposed Specialist will leverage the expertise of these new faculty, whose backgrounds and interests, while not wholly industry-focussed, intersect with music, business, and technology in the form of experience in active DJ work, performance, and festival management.

The proposed Specialist (Joint) program has been inspired, in part, by existing Joint programs between UTSC and Centennial College, and UTSC's history and identity as an institution

emphasizing experiential education and a "collaborative spirit." The existing Joint programs demonstrate the potential and benefits for students when universities and colleges take advantage of their respective strengths to offer students an education that provides both practical skills and enduring understandings, the combination of which increases the opportunity for students to achieve life-long success.

Current state of the discipline:
Students who are interested in the study of, and careers in, music, the music industry, and music technology are currently limited to one of two options: (1) certificates from community colleges; (2) degree programs offered through schools/faculties of music that require conservatory-style performance auditions for entrance, as is common for Bachelor of Music and Master of Music programs (which are discussed in more detail in the Need and Demand section, below). The proposed Specialist not only provides a dual credential unlike anything else in the educational marketplace, it does so while providing opportunities to students who have historically been denied a university credential in music.

First, it creates the educational potential for those interested in music and music-related careers by going beyond practical training to develop adaptable, forward-looking understanding of an area that has experienced radical technological and structural disruption over the past ten years.

Second, it expands the population of students pursuing the intersection of the music industry and technology beyond those who can gain entrance to Bachelor of Music degree programs. Entrance into Bachelor of Music degree programs is, in fact, reflective of accumulated social and cultural capital (see <u>Mantie & Talbot, 2015</u>; <u>Talbot & Mantie, 2015</u>). Due to correlations between socioeconomic status and race/ethnicity, this has resulted in a situation where schools/faculties of music in Canada and the US are predominantly white, or increasingly, Asian (see <u>National Association of Schools of Music HEADS data surveys).</u>

The admission requirements and nature of the proposed Specialist (Joint) program offer opportunities for students from many different cultural, social, and musical backgrounds to pursue a university credential in music. The proposed program provides a training pathway for all students that can be distinguished from many other Bachelor of Music programs that require an entrance audition and previous music experience.

Consistency with the University's mission and the campus academic priorities:

The proposed program supports the University's mission as outlined in the *Statement of Institutional Purpose*,[2] which is to be "an internationally significant research university, with undergraduate, graduate and professional programs of excellent quality." In line with the

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[2] See: Statement of Institutional Purpose October 15, 1992
https://governingcouncil.utoronto.ca/sites/default/files/import-files/mission4023.pdf

Statement, the proposed Specialist is specifically designed to create a high-quality program in the area that will be more accessible to students who do not have a conservatory background, thus it responds to the needs of a diverse population. Since the program leads to an Honours Bachelor of Arts, rather than a Bachelor of Music, it will ensure students are, as the *Statement of Institutional Purpose* describes, "educated in the broadest sense of the term, with the ability to think clearly, judge objectively, and contribute constructively to society." The program also supports two of U of T President Meric Gertler's Three Priorities: namely: "Leverage our urban location(s) more fully, for the mutual benefit of University and City" and "re-imagine and reinvent undergraduate education." The new program will leverage UTSC's and Centennial's location in the eastern Greater Toronto Area, which is one of the most diverse regions of Canada; and it reimagines and reinvents undergraduate education by establishing a new Joint program that combines UTSC's and Centennial's educational strengths.

The proposed program aligns well with UTSC's 2020-25 Strategic Plan, "Inspiring Inclusive Excellence."[3] Of note in the Strategic Plan are the following values, objectives and initiatives, all of which resonate with this proposal:

- Intentional inclusion.
- Undertake comprehensive curriculum renewal that builds upon our top-tier teaching, prepares students for the world of work and the disruptions of the future, and supports innovations in inclusive teaching and learning.
- Develop new programs, and review existing programs/curricula, with consideration for their responsiveness to developments in relevant fields, transformations in society more broadly, and the realization of learning outcomes that give our graduates the competencies needed to be successful in their careers and to adapt to a dynamic world.
- Create select programs to enhance education required to facilitate career transitions in the new economy.

The proposed program also aligns well with ACM's Equity and Diversity in the Arts mandate, in that the admission process and nature of the program provide a career pathway for all students regardless or social, cultural and musical backgrounds and supports the Working Circle's recommendations towards Pedagogies of Inclusive Excellence.

Distinctiveness:

The proposed Specialist (Joint) program will be distinctive in the following ways:
- It will capitalize on the strengths of a Joint program between Canada's top research university and Centennial College – the first community college in Ontario, and now one of the province's top Colleges of Applied Arts and Technology – in order to a

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[3]See: https://www.utsc.utoronto.ca/principal/sites/utsc.utoronto.ca.principal/files/docs/
UTSC%20Strategic%20Plan%202020.pdf

> provide a widely-respected dual credential unique in the music, business, and technology sector;
> - It involves music faculty at UTSC and Centennial who are leaders in their fields, with national and international reputations for excellence;
> - It will educate students so they possess both career-ready skills upon graduation and enduring understandings that will allow them to successfully adapt to a changing technological landscape; and
> - It will provide a pathway for underrepresented groups to achieve a university degree in the music field.
>
> An environmental scan of similar programs is provided in section 5, below.

4. Streams [Optional]

- Description of streams, if any.

> There are no formal streams in the proposed program.

5. Need and Demand

- Provide a brief description of the need and demand for the proposed program focusing, as appropriate, on student interest, societal need, employment opportunities for prospective graduates, interest expressed by potential employers, professional associations, government agencies or policy bodies, and how this has been determined.
- How is the program distinct from other programs at U of T? (Address, if relevant, how this program might affect enrolment in other related programs offered here.)
- With specific reference to the impact on need and demand, describe how the proposed program relates to (is similar to or different from) existing programs offered by other universities in North America and Internationally (with specific reference to Canadian and Ontario examples). In doing this you may wish to append a table showing other programs.

> **Student interest, societal need, and employment opportunities:**
>
> The human need for music is innate; as such, there will always be a demand for music. The challenge for musicians and those in music-related fields today is how to successfully navigate the shifting employment and entrepreneurial landscape. The proposed Specialist (Joint) program will address this uncertainty by offering students an opportunity to earn a dual credential that recognizes the need for the kinds of specialized skills and knowledge that will differentiate them from the DIY (do-it-yourself) crowd, as well as the need to understand important theoretical principles that will allow them to successfully adapt to an unknowable future so they will not be "outmoded" one or two years beyond graduation; indeed, the COVID-19 pandemic has accentuated the need for students who are flexible and responsive.
>
> *Student interest*

Roundtable discussions with prospective program stakeholders were conducted in 2019 with UTSC's Admissions and Student Recruitment Office, UTSC's Music and Culture students, and Centennial's Music Program Advisory Committee. Each group expressed enthusiasm for the development of the proposed program and recognized the uniqueness of its market proposition, which combines academic rigour, professional currency, and the added values of a dual-credential offering and strong recruitment potential.

In 2018, Centennial surveyed students currently enrolled in its three-year Music Industry Arts and Performance (MIAP) Advanced Diploma program. Over two-thirds of respondents had considered a university degree before enrolling at Centennial. In answer to the question, "Would you, or other students you know, be interested in a university degree program if you could still complete a MIAP certificate at Centennial? (i.e., some sort of joint program between Centennial and a university)," 71% responded "yes" and 23% responded "maybe," indicating a high degree of enthusiasm among our postsecondary student demographic.

Societal Need

Music-making is among the most historically resilient of industries, but career opportunities in the music industry and technology fields have shifted dramatically in the past ten years, and musicians and those in music-related fields today must successfully navigate a professional and increasingly entrepreneurial landscape. Music production that used to require tens of thousands of dollars and specialized spaces with expensive specialized equipment can, to a certain extent, be accomplished today on consumer-level equipment, and even on smartphones. As well, the controlled commodification of content in the form of artifacts (e.g., CDs) has disappeared due to music streaming, resulting in the disappearance of traditional revenue streams for music creators.

At the same time, there are emerging opportunities in the music industry and technology field for graduates with a combination of today's needs and the ability to adapt to future change that the proposed Specialist (Joint) program will provide. Graduates of the program are likely to work in Sound recording, Performing Arts Companies, and as Independent artists, writers and performers. Demand for these areas is increasing and are forecasted to grow by 4.6% in Canada and 4.9% in Toronto between 2019 and 2025 (source: Electronic Manufacturing Services Industry as referenced in Appendix G). Since, data in this industry reveals that the highest level of anticipated job growth between 2019 and 2025 will occur amongst Independent Artists, Writers and Performers, this program, being comprised of both College and University level skills and content will prepare students to adapt to the fluid demands of the global music industry and develop an entrepreneurial mindset, providing them with a breadth of opportunities, resiliency and adaptability to the market demands.

Graduates of the proposed program will be able to work in three industries: sound recording, performing arts companies, and as independent artists, writers and performers. The Joint program will provide students with greater credibility and allow them to command increased

respect within their industry networks. As creative and performing artists, graduates can be producers, conductors, composers, arrangers, musicians, and singers. They can be employed by radio and television stations, broadcast departments, and film, television and recording studios; advertising and record production companies; ballet, dance and opera companies; orchestras, bands, choirs, concert halls, theatres, lounges and night clubs; television, theatre, film and other production companies; and dance, acting and art schools; or they may be self-employed. For example, students in the Technology Track will learn how to record, produce and engineer by themselves, using Digital Audio Workstations (DAWS), thus removing the need to outsource these functions to recording studios, production companies, engineers or producers. Graduates choosing the Business Track will learn how to develop a social media presence and target their markets as competitive industry professionals.

For more information on career prospects for students, see Appendix G.

Music Programs at the Wider University of Toronto:

The Faculty of Arts and Science offers Specialist and Major programs in Music with Ensemble Option leading to the H.B.A., and a Minor in Music History and Culture (Arts). In these programs, Music is approached as one of the liberal arts and taught as cultural history. Students are not given individual applied music instruction; instead, they receive a thorough grounding in musicology, and strong training in both ethnomusicology and music theory. The proposed program is distinct in that it combines a broad-based liberal arts-style learning with industry-oriented career development in music industry and technology, and leads to a dual credential (H.B.A. and Ontario College Certificate in Music Business and Technology).

At the undergraduate level, the Faculty of Music offers a Bachelor of Music (Mus.Bac) and a Bachelor of Music in Performance (Mus.Bac.Perf). Students pursuing these degrees undertake foundational requirements in history & culture, theory, and performance, and then specialize in an area of Music Performance (Mus.Bac.Perf), or Music Education, Composition, History, Culture & Theory, or Comprehensive Studies (Mus.Bac). These programs are distinct from the proposed Specialist because of the breadth of instruction on music theory and fundamentals and performance.

At the graduate level, the Faculty of Music offers a Master of Music (M.Mus.) degree, with a program in Music Performance, which has a field in Music Technology and Digital Media. In this field, students specialize in applications of music technology - including sound recording, sound editing, sound synthesis, digital music composition. They also have opportunities to explore music technology as a component of live performance. With its focus on the music industry and audio engineering, the proposed Specialist (Joint) program is aligned with the graduate program and could provide a logical entry point into the M.Mus. program on the St. George campus; as such, there may be an opportunity for the development of future Combined Degree Programs. The special value of the proposed program, as with other Centennial-UTSC Joint Programs, is in the fusion of professional and critical disciplinary training; of course there will be alternative options for those students who are less interested

in the training or credential of an HBA in professionally-oriented private or college-level training.

Also at the graduate level, OISE's Master of Teaching program offers Music (Instrumental or Vocal) as an area of teaching specialization at primary-junior and junior-intermediate levels, as well as an "Arts in Education Emphasis" that enables students to explore areas of music and sound, drama, theatre and performance, media and visual arts, and other courses that manifest social justice concerns reflected through the arts and cultural production in dialogue with specialist teachers and community-based educators. These are pathways that will likely attract graduates of the new proposed Joint (Specialist) degree in Music, Industry, and Technology.

The Faculty of Engineering offers an undergraduate Certificate in Music Technology in collaboration with the Faculty of Music, which is open to any student completing an undergraduate degree in the Faculty of Applied Science and Engineering. It is designed for students interested in exploring the intersection between music, technology and engineering, who are seeking careers related to computer programming and other coding-related aspects of music and technology. This Certificate is therefore different from the proposed program, which is aimed at students desiring careers in the music industry and audio engineering (which is a separate field from "engineering").

Music Programs at Other Ontario Universities:

There are a range of institutions that offer Bachelor of Music degrees, but only a small number offer applied training combined with bachelor studies. For example, Western University (http://www.music.uwo.ca/future-students/undergraduate/programs/hba-music.html) offers a range of programs, including: (1) a BA with a specialization in music administrative studies – this program is a music-focused arts administration program, whereas the proposed program is a music industry and technology program; (2) a BA with a major in popular music studies – this program is focused on the study of popular music, whereas the proposed program prepares students for careers in the music industry; (3) and there are four business-oriented degree programs – BM, BA (specialist in music), BA (major in music) and BA in Honours Business Administration. These programs differ from the proposed Specialist in two ways: first, the business-oriented programs are oriented not toward the "music industry" (i.e., business from an artist perspective), but toward business in general; and second, they rely on highly-specialized admission requirements (e.g., admission to the Faculty of Music, which is typically done on the basis of a performance audition). Finally, there is a Music Recording Arts program, offered in conjunction with Fanshawe College, that shares some similarities with the proposed Specialist (Joint) program, but again, as stated on the program website: "Applicants must meet the admission requirements for the BMus program at Western, which include an audition and an interview." In general, students in each of these the Western University programs are required to have considerable formal,

classical music training prior to entry, thus excluding many of the kinds of students expected to pursue the proposed Specialist (Joint) program.

Music Programs at Ontario Colleges

While there are many College credentials that offer some aspect of music or technology or business, there are no College credentials that blend a university degree with a college certificate and provide the combination of music/ technology / industry to students in a way that will prepare them to be so adaptable in their future creative and career pursuits. Instead, Colleges tend to offer shorter-term music programs that lean heavily in the direction of immediately applicable skills. The proposed Specialist (Joint) program augments these market-based skills with university-based theoretical learning that better prepares students for a wider range of career options and increase their abilities to adapt to a changing musical and cultural landscape. For more information see Appendix G.

- Centennial College
    - Music Industry Arts and Performance: aims to turn a student's "passion for popular, world or Indigenous music into an exciting and lasting career in a wide range of music-related fields"
    - https://www.centennialcollege.ca/programs-courses/full-time/music-industry-arts-performance/
    - This three-year (six-session) advanced music diploma program is entirely vocational and does not involve academic or "theoretical" university courses.
- Humber College
    - Music Business: aims to prepare students "to work in any number of areas in the music industry" by focusing on "the structure of the Canadian music industry, artist and venue management, manufacturing, contracts, licensing and copyright, national and international distribution, marketing, promotion, and sales."
    - https://mediaarts.humber.ca/programs/music-business.html
    - This two-session program that allows students to earn an Ontario Graduate Certificate is entirely vocational and does not involve academic or "theoretical" university courses.
        - Humber College also offers an Honours Bachelor of Music degree program. The proposed program is distinct from this program in that it provides students with a dual credential.
- Fanshawe (London)
    - Music Industry Arts: focuses on the "basics in sound and business [and] writing, producing and engineering courses." Students "learn to manage artists, labels, digital media and communications technology and master audio and live sound production."
    - https://www.fanshawec.ca/programs/mia2-music-industry-arts/next
    - This 60-week program that allows students to earn an Ontario College Diploma is entirely vocational and does not involve academic or "theoretical" university courses.
- Algonquin (Ottawa)

- o Music Industry Arts: "the primary focus is on audio production" complemented by studies that consider "the business side of the music industry."
- o http://www.algonquincollege.com/mediaanddesign/program/music-industry-arts/
- o This 42-week program that allows students to earn an Ontario College Diploma is entirely vocational and does not involve academic or "theoretical" university courses.
- Durham College (Oshawa)
  - o Music Business Administration: the focus of the program is to "learn to manage revenue streams, book tours, draft and negotiate contracts, manage artists and venues, plan and execute events, design websites, market and promote artists and merchandise, [and] build a network."
  - o https://durhamcollege.ca/programs/music-business-administration-music-business-management
  - o This four- or six-session program that allows students to earn either an Ontario College Diploma or Advanced Diploma is primarily vocational, and does not involve academic or "theoretical" university courses with the exception of a Music History and Appreciation course.
- Seneca (Toronto)
  - o Independent Music Production, Independent Songwriting and Performance: this program trains students "in the essentials of songwriting, production and performance."
  - o http://www.senecacollege.ca/music/
  - o This one-year (eight-month) program that allows students to earn an Ontario College Certificate in either Independent Music Production or Independent Songwriting and Performance is entirely vocational and does not involve academic or "theoretical" university courses.
  - o Sheridan College also offers an Honours Bachelor of Music Theatre Performance degree program. The proposed program is distinct from this program in that it is aimed at the music industry broadly, rather than musical theatre, and provides students with a dual credential.

6. Enrolment

- Provide details regarding the anticipated yearly in-take and projected steady-state enrolment target including a timeline for achieving it. Include approximate domestic/international mix. (Please adjust the table as necessary.)
- Please provide an explanation of the numbers shown and their relation to the Faculty/division's enrolment plan. Please be specific where this may differ from approved enrolment plans.

> The proposed program will not impact overall enrolment targets at UTSC. However, it is anticipated the program will attract students who might not otherwise have chosen to come to UTSC; as such, it is likely that enrolments will increase in Music programs in the Department of Arts, Culture and Media. These programs also have capacity for additional growth. It is anticipated that the proposed Specialist (Joint) program will be particularly attractive to domestic students due to its focus on the local music scene. Moreover, recruitment efforts can be focused on UTSC's domestic catchment area. The end result will be an increase in domestic student enrolments at UTSC.

Table 1: Undergraduate Enrolment Projections

Provide details regarding the anticipated yearly in-take and projected steady-state enrolment target including a timeline for achieving it. (Please adjust the table as necessary.)

Level of Study	2024-25	Academic Year 2025-26	Academic Year 2026-27	Academic Year 2027-28	Academic Year 2028-29	Academic Year 2029-30*	Academic Year 2030-31
1st year	10	10	12	13	13	13	13
2nd year		12	13	16	16	16	16
3rd year			12	13	16	16	16
4th year				12	13	16	16
Total enrolment	10	22	37	54	58	61	61

The program will be in steady state when there are approximately 55-60 students in total; this goal will be reached in 2027-28.

7. Admission Requirements

- Provide formal admission requirements as they will appear in the undergraduate calendar or other official admissions materials.
- Explain how these are appropriate for the learning outcomes established for completion of the program
  - How will they help to ensure students are successful?
- Provide sufficient explanation of any additional requirements for admission to the program such as minimum grade point average, special language, portfolio, etc. (and how the program recognizes prior work or learning experience, if applicable).
- Is this or not a direct-entry program; please explain.

> **Enrolment Requirements from draft undergraduate calendar in Appendix A:**

Enrolment in this program is limited. Although students will enter directly from high-school, there is also a pathway for students who have already begun their studies at UTSC. A small number of students may be admitted at the end of each year, depending on the final number admitted directly from high-school. Admission will take place at the end of Winter session of an academic year. Students may apply until they have completed up to 10.0 credits (note that this might delay graduation). Students who have completed more than 10.0 credits are not eligible for admission to the programs.

Direct from high-school:
Students enrolling directly from high school are admitted on the basis of academic performance and the information provided in the Supplementary Application form. On the Supplementary Application, students will be asked to communicate their career goals, skills for the program and background and experience in music (which will be assessed through either a portfolio or letter of intent).

Current UTSC students:
Current UTSC students may apply to the program, after they have completed 4.0 credits, and must submit a Supplementary Application form (SAF). Students may apply until they have completed up to 10.0 credits, but once they have completed more than 10.0 credits will not be considered for admission. Note that students starting the program in Year 3 will transition to Centennial College for the Winter session of that year.

Admission will be based on the grades received and information in the SAF. Students should request the program on ACORN and submit the SAF by the specified application deadline; consult the Music and Culture website for details.

The direct-entry pathway will be beneficial for students as an opportunity to "hit the ground running," and orient to the program immediately in Year 1. Direct-entry offers students a secure pathway through the program, and offers students a way to plan knowing they will have a place in the program rather than compete for entry after Year 1; without a direct-entry option they may well choose programs at other institutions. In addition, the Program Manager will work with students as early as Year 1, offering targeted guidance to ensure that better planning and smooth progression through the program. The direct-entry from high-school path also serves the needs of the institution for planning purposes. The proposed Specialist (Joint) program will be very attractive to students with interest in the music industry and technology. Direct-entry applicants must meet the admission requirements for UTSC and complete the Supplemental Application Form (SAF) for the Music Industry and Technology Specialist.

The second-chance pathway will keep the door open for any UTSC students who may not have heard about the proposed Specialist (Joint) program while in high school. Although this

pathway will be more challenging, students who have not taken any music courses will be able to complete the 1.5 credit in Music and Culture courses (performance ensembles and MUZA80H3), as well as VPAA10H3, in Year 2 and Year 4 of their studies at UTSC and still be able to graduate in four years. Internal applicants will be able to apply to the program after completing 4.0 credits, including the 1.5 credits in Music and Culture courses, and VPAA10H3, required for the Specialist and completing the SAF.

The Supplemental Application Form (SAF) will include three primary questions: (1) Describe your background and experiences in music and music technology; (2) Tell us about your goals and ambitions in music; and (3) Why choose this Specialist (Joint) degree/certificate program? The form will also include space for applicants to add links to any representative work (e.g., SoundCloud, YouTube, Bandcamp) as a portfolio. Unsuccessful applicants can reapply to the program and will be informed that reapplication after the first year may result in additional time to program completion.

Applications will be adjudicated by a committee including the ACM Program Manager and the Program Director for the proposed Specialist (Joint) program at UTSC, and the Program Coordinator at Centennial College, who will assess a candidate's suitability for the program based on academic and musical potential. This is appropriate for the program because it allows great latitude for entry (thus honouring the underlying principle of access and inclusion) while at the same time safeguarding against students undertaking a program in which they are unlikely to succeed. The admissions workload is anticipated to involve approximately 10-minutes per application, with approximately 20-25 applicants expected each year.

8. Program Requirements, Learning Outcomes, Degree Level Expectations (DLEs) and Program Structure

- Describe in your own words the requirements of the program.
- Provide, as an appendix, a clear and full calendar copy including:
  - An exact program description as it will appear in the calendar including all required courses and recommended electives and their prerequisites
  - A detailed copy of the program requirements as they will appear in the Undergraduate Calendar including all required courses and recommended electives and their prerequisites.
- Provide as an appendix:
  - A full list of the all courses included in the program including course numbers, titles, and descriptions. Please indicate clearly whether they are new/existing. (Please note that all

new courses should be proposed and approved independently in line with established Faculty procedures. Where possible, append full course proposals as an appendix).

- In a curriculum map, or in the table below, or in another format appropriate for the discipline, state the program learning outcomes and program requirements, and show how the program learning outcomes are appropriate for the degree level expectations.
- Discuss how the design, structure, requirements and delivery of the program are appropriate for the program learning outcomes and degree level expectations.
  - The sequencing of required courses or other learning activities, etc.
  - The mode of delivery of the program (face-to-face; blended or online; placement, etc.) and how it is appropriate to support students in achieving the learning outcomes of the program and the degree level expectations.
  - Describe how the specific elements of the curriculum (e.g., Internships, etc.) will be administered.
  - A clear indication of how faculty "scholarship and research is brought to bear on the achievement of Degree Level Expectations" (UTQAP 1.1).
  - Describe how the program structure and delivery methods reflect universal design principles and/or how the potential need to provide mental or physical health accommodations has been considered in the development of this program.
  - Describe how the program structure and delivery methods promote student wellbeing and resiliency in the learning and teaching environment.
  - Describe any elements that support a sense of community in the program.

Program Requirements

The proposed Specialist (Joint) program in Music Industry and Technology requires students to complete a total of 15.5 credits, of which 7.5 credits will come from courses that are taught at UTSC and 8.0 credits will come from courses that are taught at Centennial.[4]

At UTSC, A and B-level courses will focus on developing basic musicianship and fluency in music. In Year 1 of the program, MUZA80H3 (Foundations in Musicianship) and MUZB80H3 (Developing Musicianship), ensure that students share fundamental understandings of embodied rhythm and tonality, along with "classical" and non-classical iconography (e.g., musical notation). The performance courses ensure that students gain experience making music with others. MUZAXXH3 (Introduction to Music, Industry and Technology) provides a broad overview of the music industry and fundamentals in audio theory and engineering, introducing students to concepts such as sound and psychoacoustics, and the basics of music

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[4] Students must complete an additional 5.0 credits in university courses, including breadth requirements, to complete their H.B.A. degree.

industry. MUZB40H3 (Music and Technology) introduces a variety of concepts and software interfaces for digitally-based music creation/production. VPAA10H3 (Introduction to Arts and Media Management) is a foundational course focused on the principles of business management in the broader cultural sector. Importantly, the low credit requirement (2.5 credits) in Year 1 of the program makes the second-chance pathway for admission after the completion of 4.0 credits a truly viable option for students since they will be able to complete MUZA80, MUZB40, and two ensembles in the Fall session of Year 2 and make up VPAA10H3, as well as the remaining 0.5 credit of performance by Year 4. This built-in flexibility is important for students who may have been undecided in their first year of university study.

In Years 2 and 3, courses at Centennial College will select one of two tracks: Audio Engineering or Music Business, and will begin to focus on developing industry-specific skills, such as audio engineering (MBTB41H3, MBTC60H3, MBTC62H3, MBTC63H3, MBTC67H3, MBTC68H3), music business (MBTB50H3, MBTC70H3, MBTC71H3, MBTC72H3, MBTC73H3) and career development (MBTB51H3, MBTC52H3, MBTC98H3, MBTC82H3). Although students specialize in either Audio Engineering or Music Business, all students are required to take a minimum number of courses in both content areas. A student in the Music Business track must still complete a minimum of 2.0 credits of music technology courses; a student in the Audio Engineering track must still complete 2.5 credits of music business courses. Through elective choices at Centennial, students can go beyond the minimum for courses in their non-chosen track (i.e., a student in the Music Business track can take more than 2.0 credits of music technology; a student in the Audio Engineering track can take more than 2.5 credits of music business).

As part of the program, students will also complete a six-week internship (MBTD99H3 Field Placement) where they must demonstrate career-readiness. The Centennial Course Coordinator for MBTD99 will guide/aid students in choosing their field placement in the area in which they want to focus (music business or music technology). The Coordinator supports the student in applying for potential field placements. For students who do not have their own contacts, the Centennial Program Supervisor has a list of prospective employers. The goal in the course is to empower students to be autonomous and seek out their own field placement employer, with minimal intervention from the Course Coordinator. Where necessary, however, the Course Coordinator will step in to ensure that all students find an appropriate placement.

MBTD99 will taken in the students' last year of studies, and ensure that students are ready for upper-level courses at UTSC; as such, it is being added as a pre-requisite to all of the upper-level core courses that students must complete in Year 4 of their studies: MUZB81H3, MUZC41H3, MUZC21H3, MUZC43H3, MUZC42H3 (Creative Audio Design Workshop), and MUZD80H3.

In Year 4 of the program, C and D-level courses at UTSC will provide students the opportunity to apply the skills developed in their Centennial courses in Years 2 and 3 to new contexts (MUZB81 and MUZC41), to expand their thinking and theoretical understandings (MUZC21

and MUZC43), and to design/create an independent, career-oriented project (MUZD80). As well, there are opportunities for students to pursue other areas of interest by completing elective courses.

Student Wellbeing and Promotion of a Sense of Community:

Although music learning does involve aspects of individual practicing, the social nature of music making lends itself to the development of a sense of community. The cohort nature of the program of study lends itself to the fostering of friendships and belonging, stemming from rehearsing music together, attending live music events together, and the regular sharing of one's musical interests with one another. It is anticipated this will be a strong component of the proposed Specialist, and UTSC and Centennial will partner on intentional development of cohort-building strategies to mitigate the challenges and disruption of switching campuses (as with other joint programs at UTSC) and ensure support for students as they move through the program.

Please see Appendix C for a complete curriculum map

Students will progress through the program as follows:

Session	Year	Institution
Fall (1.5 credits) MUZA80H3 Foundations in Musicianship (0.5 credit) VPAA10H3 Introduction to Arts and Media Management (0.5 credit) 0.5 credit in performance ensembles	1	UTSC
Winter (0.5 credit) MUZAXXH3 Introduction to Music, Industry and Technology 0.5 credit in performance ensembles Note: Students should enroll in other elective courses to meet the 20.0 credits degree completion requirement	1	UTSC
Fall (2.0 credits) 0.5 credit in performance ensembles MUZB80H3 Developing Musicianship (0.5 credit) MUZB40H3 Music and Technology (0.5 credit) MUZB41H3 DJ Cultures: Analogue Innovations, Digital Aesthetics (0.5 credit)	2	UTSC
Winter (2.5 credits) MBTB41H3 Intro to Audio Engineering (0.5 credit) MBTB50H3 Music Business Fundamentals (0.5 credit)	2	Centennial

MBTB13H3 Songwriting 2 (0.5 credit) 1.0 credit as follows: PLUS CHOOSE ONE TRACK: Audio Engineering or Music Business** Note: Students will indicate to ACM Program Manager their preference before taking Winter courses. For students in the AUDIO ENGINEERING TRACK MBTC62H3 Advanced Sound Mixing and Editing (0.5 credit) MBTC63H3 Advanced Sound Production & Recording (0.5 credit) **OR** For students in the MUSIC BUSINESS TRACK MBTC70H3 Copyright, Royalties, Licensing, and Publishing (0.5 credit) MBTC72H3 Advanced Music Business (0.5 credit)		
Fall (2.5 credits) MBTB51H3 Musical Entrepreneurship (0.5 credit) MBTB30H3 Art of Performance (0.5 credit) [MBTB11H3 Orchestral Arranging or MBTB12H3 Vocal Arranging] (0.5 credit) 1.0 credit as follows: PLUS: For students in the AUDIO ENGINEERING TRACK: MBTC60H3 Live Sound Engineering (0.5 credit) MBTC66H3 Studio Session Management (0.5 credit) **OR** For students in the MUSIC BUSINESS TRACK MBTC73H3 Artist Management and Promotion (0.5 credit) MBTC71H3 Music Marketing and Social Media (0.5 credit)	3	Centennial
Winter (3.0 credits) MBTC52H3 Contemporary Music Industry Issues (0.5 credit) MBTC98H3 Music Career Development (0.5 credit) Choose 1.5 credits from follows: • MBTC74H3 Music Supervision and Consulting (0.5 credit) • MBTC75H3 Music Journalism (0.5 credit) • MBTC67H3 Audio Mastering (0.5 credit) • MBTC68H3 Audio Engineering for Gaming and VR (0.5 credit) • MBTC82H3 Indie Artist Development (0.5 credit) MBTD99H3 Field Placement (Note: this internship takes place over 6 weeks in March-April) (0.5 credit)	3	Centennial

Fall & Winter (3.0 credits) MUZB81H3 The Independent Music-Maker (0.5 credit) MUZC21H3 Musical Diasporas (0.5 credit) MUZC43H3 Music, Technologies, Media (0.5 credit) MUZC41H3 Digital Music Creation (0.5 credit) MUZC42H3 Creative Audio Design Workshop (0.5 credit) MUZD80H3 Music and Culture Senior Project (0.5 credit)	4	UTSC

Learning Outcomes

The proposed Specialist (Joint) program in Music Industry and Technology aims to help students with career aspirations in the music industry realize their potential by leveraging the respective strengths of UTSC and Centennial College in order to provide a balanced combination of practical skills and broad-based knowledge that can adapt to the rapidly-changing landscape of the music industry.

The proposed program has six objectives:

1. Balancing the need for specialized, applied knowledge specific to music, industry, and technology with generalized academic learning that supports a well-educated individual.
2. Ensuring students are familiar with current methodologies specific to music performance, creation, capture, production, marketing, and management.
3. Ensuring students engage in music-related career activities consistent with professional norms, standards, and expectations.
4. Ensuring students recognize that career activities in music, industry, and technology are in a constant state of change.
5. Ensuring students engage musically and socially with the public and with others in music-related fields.
6. Ensuring students recognize the place of one's music-related activity in the broader context of human practices — historically, culturally, and aesthetically.

These broad objectives support the UTSC undergraduate Degree Level Expectations. Each numbered objective is associated with the Program Learning Outcomes (PLOs) identified in Table 2, below (e.g., Objective 2 is associated with PLOs 2a, 2b, 3c). Table 2 also shows the connection between PLOs and Course Learning Outcomes (CLOs) (mapped in detail in Appendix C).

Table 2: DLEs

Degree-Level Expectations	Program Learning Outcomes	How the Program Design/Structure Supports the Attainment of Student Learning Outcomes	Methods of Assessment
1. Depth and Breadth of Knowledge Depth of Knowledge: is attained through a progression of introductory, core and specialized courses. Specialized courses will normally be at the C and D levels. Breadth of Knowledge: students will gain an appreciation of the variety of modes of thinking, methods of inquiry and analysis, and ways of understanding the world that underpin different intellectual fields.	Depth and Breadth of Knowledge is understood in the Specialist (Joint) program in Music Industry and Technology as: balancing the need for specialized, applied knowledge specific to music, business, and technology (i.e., depth) with general academic learning in and beyond music (i.e., breadth). This is reflected in students who are able to: 1a. Analyze music of various genres in a variety of historical, social, and cultural contexts, including popular and world musics. 1b. Demonstrate a thorough understanding of music theory. 1c. Examine the social importance and function of music (e.g. music's relationship to technology, commerce, identity, and culture).	6.5 credits in program courses at UTSC (2.5 at the C- and/or D-level) and 8.0 credits in program courses at Centennial College (5.0 credits at C-level equivalent) helps to ensure students will have depth of knowledge in music, business, and technology. UTSC courses (MUZAxx, MUZB40, MUZB41, MUZC41) emphasize historical, theoretical aesthetic conceptions of music creation and performance (PLO 1a). Music theory (PLO 1b) factors centrally in MUZAxx, MUZA80, MUZB80 (CLO: "Learn the fundamentals of Western music notation"), and MUZB81 (CLO: "Learn norms of Western musical notation for the more common transposing instruments"). PLO 1c is addressed at Centennial, MBTC60 and MBTC52, which emphasize political, economic, social and technological changes that affect the music industry of the present and future.	The written assignments in MUZA80, MUZB80, MUZB81, and MUZB40 require the analysis of musics from a variety of historical, social, and cultural contexts (e.g., baroque, classical, romantic, 20th century). MUZA80, MUZB80, and MUZB81 all include assignments where students write music using notation, thus demonstrating their understanding of music theory. Theoretically-oriented courses (e.g., MUZB41, MUZC21, MUZC43) involve readings, class discussions, and research papers focused on the social importance and function of music. At Centennial, students are assessed by way of written assignments, tests and capstone projects. Written assessments and the capstone project require students to analyze popular songs, in terms of music theory and their social and cultural contexts.
2. Knowledge of Methodologies	Knowledge of Methodologies is understood in the Specialist (Joint)	6.5 credits (4.0 credits at UTSC, 2.5 at Centennial) comprise courses where	At UTSC, course assignments in music require students to

Students have a working knowledge of different methodologies and approaches relevant to their area of study. They are able to evaluate the efficacy of different methodologies in addressing questions that arise in their area of study.	program in Music Industry and Technology as: familiarity with current methodologies specific to music performance, creation, capture, production, marketing, and management. This is reflected in students who are able to: 2a. Apply and assess methods appropriate to creative and artistic practices. 2b. Apply and assess methods for studying music industry trends and culture.	students learn methods for the study of creative and artistic practice methods. MUZAxx will include illustration of physics of sound production and approaches to music industries. MUZB40, MUZB80, MUZB81, and MUZC41 all include, through their applied components, an examination of method (e.g., approaches to compositional analysis). MUZB41, MUZC21, and MUZC43 all include readings and discussions focussed on methods specific to creative and artistic practices (e.g., design elements in electroacoustic composition vs. hip hop beatmaking). PLO 2b is supported at UTSC in VPAA10H3, where students study " core principles of business management in the broader cultural sector," in MUZB41H3, where students "become knowledgeable of the multiple ways in which geography and industry impact the development of DJ cultures" and in MUZC21H3, where students " develop introductory research methods in music research fields by experiencing local music performances connected to diasporic grounds in Toronto (and beyond)." This is supported at Centennial in MBTB50, MBTC74, MBTC82, MBTC71, MBTC73, and MBTC98, where CLOs include:	demonstrate a range of methods for creative practice, such as: - digitally-mediated composition demonstrating sampling, multi-tracked/multi-voiced recordings in a variety of styles; - live audio production; - a variety of recording techniques (e.g., hardware, software, or in combination); - research papers that articulate methodological differences specific to various styles, genres, and cultural traditions. In addition, course assignments in VPAA10H3 require students to conduct literature reviews on a product, service or program offered by an arts organization, as well as conduct PEST and SWOT analyses on an arts organization. At Centennial, students will be assessed by way of ongoing portfolios, tests, and a summative project that leads to capstone component. Ultimately, in MBTD99, all of the testing instruments that are learned in MBT courses, are utilized and evaluated in students' field placement with their respective field placement employer. The Field placement employer will return feedback weekly on the student's progress so the MIAP coordinator can assess if the methodologies and concepts taught in the program have been achieved.

		• Explain the infrastructure of the music industry and the roles of the various companies, organizations, agencies, and individuals therein using appropriate terminology. • Discuss the history of music business. • Create an arrangement of an existing popular musical work for multiple voices and instruments that is innovative and original while also adhering to established conventions of the music industry. In these courses, students delve into the historic practices of music promotion and marketing, while also building upon those practices for innovation and demand. MBTB51H3 reconciles both past and current trends in grant writing, publishing, licensing, contracts, and copyright in order for individuals to make a sustainable full-time living as a self-employed musician and creative professional.	
3. Application of Knowledge Students are able to frame relevant questions for further inquiry. They are familiar with, or will be able to seek the tools with which, they can address such questions effectively.	Application of Knowledge is understood in the Specialist (Joint) program in Music Industry and Technology as: engaging in music-related career activities consistent with professional norms, standards, and expectations. This is reflected in students who are able to:	At UTSC, students are required to take a total of 1.5 credits in performance courses (students can choose courses in Concert Choir, Concert Band, String Orchestra, and Small Ensemble) Courses such as MUZA80, MUZB80, MUZB40, MUZB41, MUZC01, MUZC41 help to provide a solid foundation in basic	At UTSC, successful performing ability in performance ensembles will be evaluated through in-person playing tests and live performances; Course assignments: • will require students to compose, arrange, and create original material in a variety of styles will require students to

3a. Create and perform musical pieces in one or more chosen genres.
3b. Produce musical pieces using technology appropriate for the professional context, including:
- Creating with software such as Logic Pro X vs. live performance using Ableton Live;
- Setting up and operating technological equipment and devices to support studio recording and live sound production.

3c. Market and manage musical activity in ways appropriate for the style/genre (e.g. market genres such as "indie pop" or "dance").

musicianship knowledge and skills (including notation fluency), along with skills and knowledge specific to digital music creation. It should be noted that there are two Small Ensemble sections: one for players of acoustic instruments (including non-Western instruments such as the pipa or erhu) and one for players of amplified or "digital" instruments (to accommodate popular musicians, music producers, and deejays). The ensembles are about providing music making opportunities regardless of instrument/genre. All of these experiences support PLO 3a.

PLO 3b is supported at UTSC by MUZB40H3, which introduces students to Logic Pro X vs. live performance using Ableton Live, as well as the basics of setting up and operating sound systems, and the interface of analog and digital audio. These experiences are further developed at Centennial in MBTB41, MBTB13, MBTC62, MBTC63, MBTC66, MBTC68, and MBTC99.

At Centennial, courses are designed to develop skills specific to capturing, marketing, and managing musical activity in multiple ways. The tentpole courses of "Intro to Audio Engineering" and "Music Business Fundamentals" (MBTB41 and MBTB50) support further study of each discipline across sessions, while the required "Songwriting 2" course

record and produce audio, both live and asynchronously; will require students to produce business plans for a variety of purposes.

At Centennial, students are required to demonstrate the application of knowledge in every course. Students are assessed on their ability to create and perform (e.g., performance evaluations) in multiple contexts and genres. Students also produce written marketing and business plans. MBTD99 is a 90-hour field placement in the Winter term of year three, which serves as an integrated culminating assessment of students' application of skills learned during the preceding 3 terms.

| | | (MBTB13) and electives in either orchestral or vocal arrangement (MBTB11 or MBTB12) link foundational concepts of musicianship into diverse contexts of professional and community-based music making. The cultural products of these methodologies are assessed in "Musical Entrepreneurship" (MBTB51), "Art of Performance" (MBTB30), "Contemporary Music Industry Issues" (MBTC52), and "Music Career Development" (MBTC98). Five courses at Centennial explicitly support PLO 3c: MBTC73 and MBTC71 (business track), and MBTB51 MBTC82, MBTC99 (all students). Among the CLOs for these courses are:
• Manage business finances according to standard accounting practices.
• Develop a three-year business plan for a music-related company.
• Identify a viable product or service and its targeted market as the basis for starting own business.
• Identify a wide variety of valuable resources in the Canadian music industry available to independent music creators, performers, and/or recording artists.
• Apply fundamental marketing techniques and | |

		strategies in a variety of music industry contexts. • Pursue marketing goals using a variety of social media platforms.	
4. Awareness of the Limits of Knowledge Students gain an understanding of the limits of their own knowledge and an appreciation of the uncertainty, ambiguity, and limits to our collective knowledge and how these might influence analyses and interpretations.	Awareness of the Limits of Knowledge is understood in the Specialist (Joint) program in Music Industry and Technology as: recognizing career activities in music, business, and technology as being in a state of constant evolution. This is reflected in students who are able to: 4. Critically reflect on their musical and conceptual expertise in relation to historical and current trends in order to maintain relevance in the industry.	At UTSC, students will be introduced to critical reflective practice in MUZAxx. Continued Music Creativity and Technology courses at UTSC (e.g., MUZB40, MUZC42, MUZC41) include applied assignments, but also include components designed to demonstrate their understanding of how music technology has changed over time (e.g., the evolution of MIDI, advances in apps and web-based music creation interfaces). MUZB41 includes an historical analysis of hip-hop culture over time. MUZC21 includes an analysis of how race, class, and gender factor into evolving industry relationships. In VPAA10, students study the qualities of not-for-profit and hybrid organizations in the arts. Courses at Centennial challenge students' comprehension of key concepts, and how those concepts can be integrated by way of autonomous/ independent thinking into other musical areas. Thus, students are encouraged to thread learned concepts into original ideas, whilst also being aware of the limits of those new ideas in their interpretations and analyses. Centennial courses in entrepreneurship, management, and	At UTSC, first year performance courses involve journal assignments where students document their learning over time. As well, students in VPAA10 conduct a "journey-mapping" in arts and culture exercise. Fourth year course assignments (written and digital creation) in MUZB81, MUZC41, VPMC95H3, and MUZC43 include opportunities for students to compare the experience of their field placement to current and emerging practices. For example, alongside the submission of compositions in MUZC41, students include a written self-reflection that speaks to how they see their work in relation to professional exemplars. The capstone project in MUZD80 requires a student statement on their plans for adaptability to changing market forces and conditions.

		career development (MBTB50, MBTB51, MBTC52, MBTC70, MBTC71, MBTC72, MBTC73) teach students to be self-critical about the need for professionals to remain responsive to changing industry needs and expectations. The use of case studies helps to illustrate changes in the industry over time.	
5. Communication Skills Students are able to communicate information, arguments, and analyses accurately and reliably, both orally and in writing. They learn to read and to listen critically.	Communication Skills is understood in the Specialist (Joint) program in Music Industry and Technology as: engaging musically and socially with the public and with others in music-related fields. This is reflected in students who are able to: 5a. Express and articulate ideas about their own works and processes with various audiences across a variety of formats/ platforms. 5b. Write coherent, persuasive, and evidence-based arguments in both scholarly and professional contexts (e.g. grant proposals, a business plan).	MUZB81, MUZB40, and MUZB41include multiple opportunities for students to express and share musical ideas in support of PLO 5a. These range from musical performances to music creation (notation and non-notation based) to forms of digital dissemination and online engagement. In VPAA10 students learn about the relationships between artists and creative workers, along with the ambitions of arts and media organizations and the resources available to achieve the ambitions (in support of PLO 5b). Upper year courses (MUZC41, MUZC42, MUZD80) include assignments that are "project-based," typically requiring proposals for grants and entrepreneurial activity (in support of PLO 5b). Centennial courses (MBTB30, MBTC60, MBTC62, MBTC63, MBTC70, MBTC71, MBTC73, MBTC75, MBTC82) require students to develop and express musical ideas in diverse media for varied audiences (in support of PLO 5a), and to	At both UTSC and Centennial, students engage in live performances and live audio production events directed and supervised by faculty. As a form of interaction between performers and audience, these events represent a form of "musical communication" that is then reflected upon in written assignments in MUZB41, MUZC21, MUZC43, and MBTC71, MBTC73, MBTC75, and MBTC82, where students are required to provide evidence-based arguments and discuss their own musical work in relation to broader socio-cultural ideas (PLO 5a). An assignment in VPAA10 requires students to conduct PEST and SWOT analyses (PLO 5b). Written assignments in MUZC01, MUZC02, MUZD80, MBTB51, MBTC71, MBTC73, and MBTC82 involve producing grant proposals, business and marketing plans, and arts entrepreneurship proposals (PLO 5b).

		articulate and promote a personal professional "brand" on social media platforms. In addition, MBTB51 supports PLO 5b by reconciling both past and current trends in grant writing, publishing, licensing, contracts, and copyright in order for individuals to make a sustainable full-time living as a self-employed musician and creative professional.	
6. Autonomy and Professional Capacity The education students receive achieves the following broad goals: • It gives students the skills and knowledge they need to become informed, independent and creative thinkers. • It instils the awareness that knowledge and its applications are influenced by, and contribute to, society • It lays the foundation for learning as a life-long endeavour	Autonomy and Professional Capacity is understood in the Specialist (Joint) program in Music Industry and Technology as: recognizing the place of one's music-related activity in the broader context of human practices – historically, culturally, and aesthetically. This is reflected in students who are able to: 6a. Articulate the cultural and societal value of the creation, performance, and/or promotion of original work. 6b. Recognize and adapt to changes in the professional world of music, business, and technology. 6c. Engage in the creation, performance, and/or promotion of original work in a legal and ethical manner, including government legislation and regulations, copyright and contract requirements, and professional and industry codes of conduct.	The program design includes multiple opportunities for personal and group music creation and performance. Although these opportunities are embedded in a career-oriented expectation, the creative and aesthetic aspects of the assignments underscore that, while music has an undeniable business and commercial side (necessary for occupational success), music is also a human practice that transcends commercial considerations. PLO 6a is supported at UTSC by VPAA10, MUZB81, MUZC21, and MUZC43. PLO 6b is supported by VPAA10, MUZC43, and MUZD80, the latter of which requires students to articulate a personalized professional development plan. Music Creativity and Technology courses at UTSC (e.g., MUZB40, MUZC42) not only see students creating and performing original work, but discussing and critiquing work (PLO 6c). For example, original creations in MUZB40 are shared and	In VPAA10, students engage in a reflexive journey-mapping exercise. As well, the conduct PEST and SWOT analyses of arts/culture organizations. In MUZC21, students write critical essays on the perceived and material value of diasporic musics and how cultural theory may help to advance understandings of their own musical production. Similarly, in MUZC43 students write critical essays where they critique and evaluate how media and evolving technologies continue to alter the landscape into which they will enter. In MUZC42 students produce original work, which is shared and discussed in terms of its potential ethical and legal aspects (e.g., copyright). Courses at Centennial (in both tracks) feature multiple assignments where students produce, describe, and reflect upon (both written and class discussion) original work aimed at the professional marketplace.

| | | peer-critiqued through peerScholar, thus establishing a peer learning environment that is further supported through coursework at Centennial and UTSC upper-level courses, in which creation and reflection upon discussion factor centrally.

Centennial courses in entrepreneurship, management, and career development (MBTB50, MBTB51, MBTC52, MBTC70, MBTC71, MBTC72, MBTC73) affirm the need for professionals to remain responsive to changing industry needs and expectations (PLOs 6a, 6b, 6c). For example:
In MBTC51, for example, students apply a finance model to launching and sustaining a business.
In MBTC73, students organize and promote a music event. In MBTC74, students acquire rights for film and television.
In MBTC75 students secure a publisher for an original work associated with music journalism.
Finally, in MBTD99 provides a 90-hour field placement where students demonstrate their knowledge in an industry setting. | In MBTD99, the 90-hour field placement, students experience current practices in the music industry, which requires employers to complete an assessment of student competency.
The Field placement employer will return feedback weekly on the student's progress so the MIAP coordinator can see if the methodologies and concepts taught in the program have been achieved. |

9. Assessment of Learning

- Appropriateness of the proposed methods for the assessment of student achievement of the intended program learning outcomes and degree-level expectations.
- Describe plans for documenting and demonstrating the level of performance of students consistent with the University's DLEs (Assessment of Teaching and Learning examples in Guide to Quality Assurance Processes.)

In addition to formative and summative assessments built into all courses in the proposed Specialist (Joint) program (see "Methods of Assessment" column of Table 2 in Section 8), courses in the final winter session at Centennial (MBTC52H3, MBTC98H3, and 1.5 credits from MBTC67H3, MBTC68H3, MBTC74H3, MBTC75H3, MBTC82H3) involve capstone projects that see students use their skills in "real world" scenarios. For example, the live ensemble performances held at professional venues are marketed by business track students and the live sound engineering is conducted by technology students in real time during these performances whilst the professor is in attendance.

As an essential experiential learning component, the six-week field placement, MBTD99H3, which takes place at the end of the Winter term in Year 3 of studies serves as an excellent barometer for assessing student achievement of the program learning outcomes and for the identification of any areas of remediation necessary in the fourth and final year of the program. This assessment is achieved by weekly reports given to the MIAP coordinator at Centennial by the field placement employer. Students must meet specified criteria (skills and knowledge learned in the classroom and applied within their field placement). The MIAP coordinator will share the results of these assessments by July 1st of each year with the UTSC Specialist (Joint) Program Supervisor, who will then share the results with the Music and Culture faculty involved with the fourth year required classes in order to plan for any necessary remediation.

The Specialist (Joint) Program UTSC Program Supervisor and Centennial Program Supervisor will engage in reflexive assessment of student performance in relation to program learning outcomes and the university's DLEs. This will involve bi-annual meetings where the two Program Supervisors review program goals, establish and examine key metrics, and make plans for intervention aimed at ensuring student success. The proposed program will document and demonstrate the level of performance of students in MUZD80H3, the final capstone course, where students are required to produce a "career-ready" project they can use to help launch their career upon graduation. In addition, the Specialist (Joint) Program Director will track student employment within one year of graduation and conduct annual student satisfaction surveys.

10. Program Description and Calendar Copy

- Provide a description of the program (audiences: prospective and current students, staff, and employers) that can be used for external and internal posting that includes the key features of the program:
  - Program's purpose (who is it for, what are the outcomes).
  - Nature of learning environment (including mode of delivery).
  - Approaches to teaching/learning/assessment.
  - Basic information (e.g., FCE count, program length, etc.).
- Provide, as an appendix, a clear and full calendar copy including:
  - The program description; the program requirements including all required courses and recommended electives and their prerequisites, including for any streams.
- Provide as an appendix:
  - A full list of the all courses included in the program including course numbers, titles, and descriptions.
  - Please indicate clearly whether they are new/existing. (Please note that all new courses should be proposed and approved independently in line with established academic change procedures. Where possible, append full course proposals as an appendix).

Calendar Description:

SPECIALIST (JOINT) PROGRAM IN MUSIC INDUSTRY AND TECHNOLOGY (ARTS)

The Specialist (Joint) program in Music Industry, Business, and Technology is a 4-year, undergraduate Joint program that will allow students to earn an Honours Bachelor of Arts (H.B.A.) degree from the University of Toronto and an Ontario College Certificate in Music Business and Technology from Centennial. The Specialist (Joint) program in Music Industry and Technology aims to provide long-term career preparation by offering practical, career-oriented courses in music business and technology, as well as their industry connections, in order to meet the needs of students who seek a combination of broad-based knowledge that can adapt to the rapidly changing landscape of music, business, and technology and career-ready skills.

The program requires 15.5 credits, of which 7.5 credits are taught at UTSC and 8.0 credits are taught at Centennial. The program takes four years (including one spring internship) to

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complete. In addition to attaining an Honours BA from UTSC, students will also qualify for the Ontario College Certificate in Music Business and Technology. Students will be able to choose from two possible Certificate options, depending on their course selections in the program.

1. Audio Engineering: this track focusses on audio production; or
2. Music Business: this track focuses on management, marketing, publishing, and licensing.

Students must choose *either* the Audio Engineering **or** Music Business track in Year 2 of the program. They will be required to submit their track preference to ACM Program Manager before transitioning to Centennial College.

Courses in this Specialist (Joint) program are taught at the UTSC campus, the Centennial College Story Arts Centre campus (located at 951 Carlaw Ave., in East York), and the Centennial Performing Arts Centre (located at 2200 Eglinton Ave, East., in Scarborough). Students will begin the program by taking courses on the UTSC campus, then spend three consecutive sessions at Centennial College – Winter of Year 2, and Year 3 (Fall, and Winter) – followed by a required internship in Winter (March-April) of Year 3. Students complete the program by taking courses on the UTSC campus.

Please see Appendix A for proposed calendar copy.

Please see Appendix B for a full list of the course numbers and titles, indicating clearly whether they are new / existing.

11. Consultation

- Describe the expected impact of what is being proposed on the nature and quality of other programs delivered by the unit/division.
- Describe any consultation with the Deans of Faculties/divisions that will be implicated or affected by the creation of the proposed program as per UTQAP 2.4.2 "The Dean ensures that appropriate consultation is conducted with faculty and students, other university divisions and external institutions.*".*

Consultation within the Department of Arts, Culture and Media (ACM)

There has been extensive, ongoing consultation within ACM, particularly within the Music and Culture group of faculty. There is broad support for the proposed program.

The proposal was also shared with faculty from the Arts and Media Management program, resulting in the addition of VPAA10H3, which is a foundational course in Arts and Media

Management, to the Year 1 program requirements. This addition to the program will help build context for the later industry training offered in the later years.

Consultation with Centennial College:

- Formal discussions between Roger Mantie (proponent) and representatives from Centennial College began in October 2018. Representatives from UTSC (Roger Mantie, Lynn Tucker, Mark Schmuckler, Annette Knott) and Centennial College (Nate Horwitz) attended a "Joint Programs" meeting on Nov. 16, 2018 where representatives from all UTSC-Centennial Joint programs addressed questions and issues arising. In 2018-2019, the proposal in principle was reviewed and approved for development by the ACM Curriculum Committee and ACM Council.
- A Centennial College Consult with Dr. Rahim Karim, Associate Vice President, Partnerships, Pathways and Internationalization was held on May 27, 2019. On June 14, 2019, Roger Mantie attended a Centennial College Deans' meeting to discuss and approve the proposal. On June 28, 2019, representatives from ACM (Roger Mantie, Barry Freeman) attended a preliminary meeting with Mark Schmuckler and Annette Knott. On January 14, 2020 Roger Mantie, Barry Freeman, Mark Schmuckler, and Annette Knott attended a new program consultation meeting with the Office of the Vice-Provost, Academic Programs, and representatives from Planning and Budget and Government Relations at Simcoe Hall. On January 15, 2020, the Music and Culture program held a student roundtable at UTSC, at which the proposed Specialist was discussed. Student feedback was overwhelmingly positive.
- On April 15, 2020, a scheduled MIAP PAC meeting was executed through Zoom, and a Q&A + discussion was conducted through email where members were asked to vote on the proposal. After the conclusion of the Q&A, a very enthusiastic discussion developed that led to PAC members stating "the program looks fantastic." Consequently, this unanimous display of approval by the PAC members further led to the Chair of the PAC expressing the following: "Dear PAC members, thank you for your enthusiastic support of the proposed joint program. I'm pleased to advise that it has been unanimously approved."
- A separate governance approval process was undertaken at Centennial in order to receive approval to grant the credential of the Certificate in Music Business and Technology. The Certificate was created to be offered in conjunction with UTSC through a Joint Program, however, it was established as a credential through the following approval path:
  - April 17, 2020, Centennial College Curriculum Committee, with enthusiastic approval by all its members.
  - May 4, 2020, Centennial College's College Committee, with enthusiastic approval; members expressed that "this program fills a crucial void not only in post-secondary education, but as well in the dynamic landscape of the music industry, especially in relation to the pandemic and student autonomy."
  - May 19, 2020, the Centennial College Learning and Engagement Committee (LEC)

- o June 20, 2020, The Centennial College Board of Governors
  - o July 20, 2020, Ontario College Quality Assurance Service/ CVS

- This proposal and the associated appendices were produced by Roger Mantie (lead proponent) in close collaboration with Brian De Lima and Chris Jackman (Centennial College). Through the use of Google docs and Microsoft 365 file sharing in combination with phone calls and live video chats, all items in the proposal were discussed and agreed upon in order to design a Specialist (Joint) program that genuinely reflects the spirit and intent of joint programs between universities and colleges. Throughout 2020 and 2021, the proposal was shared with Centennial College for review and feedback; recommended changes have been incorporated into this document.

Consultation at UTSC:

The proposal was shared with the UTSC Department of Management on August 12, 2021. The Department provided feedback on the program title, curriculum, admissions, and learning outcomes. The Department expressed concerns about the working title of the program (Music, Business, and Technology). After extensive discussion, the proposed title of the program is Music Industry and Technology. The proposed title will continue to differentiate the proposed program from existing programs in Music and Culture, as well as business-oriented programs elsewhere at the University.

Consultation with the wider University of Toronto:

- Roger Mantie met with Ryan McClelland (Associate Dean, Faculty of Music) on November 14, 2019 to discuss the proposed program; the results were positive. The conclusion was that the proposed program would likely attract students suitable for and desiring graduate study. As such, UTSC and the Faculty of Music have agreed to explore the option of developing Combined Degree Programs in the future.
- The proposal was shared with the University of Toronto Mississauga on August 3, 2021, with a request to share it widely with all potentially interested academic units. In general, the response was positive; however, the UTM Department of Management provided specific feedback regarding the program title. After extensive discussion, the title of the program has been changed to Music Industry and Technology. The revised title will continue to differentiate the proposed program from existing programs in Music and Culture, as well as business-oriented programs elsewhere at the University.
- The proposal was shared with the Faculty of Arts and Science on August 3, 2021, with a request to share it widely with all potentially interested academic units. In general, the response was positive; however:
  - o The Centre for Industrial Relations & Human Resources offered some brief comments which were found to be outside the scope of what the program offering, however were supportive of the proposal.

o Rotman Commerce provided feedback on the title of the program. This prompted helpful and extensive discussion, which resulted in a modification of the title of the program to Music Industry and Technology. The revised title will continue to differentiate the proposed program from existing programs in Music and Culture, as well as business-oriented programs elsewhere at the University.

- The proposal was shared with the Faculty of Applied Science and Engineering on August 3, 2021, with a request to share it widely with all potentially interested academic units. The proposal was reviewed by the Vice-Dean, Undergraduate and Associate Dean, Cross-Disciplinary programs, as well as the Director of the Music Technology Minor and Certificate. No concerns were raised regarding overlap with existing offerings at FASE.

- The proposal was shared with the Faculty of Music on July 11, 2022, with a request with a request for feedback on the revised version. Ryan McLelland, Associate Dean, Academic and Student Affairs, expressed support for the proposal and noted potential for graduates from the proposed program to be strong applicants for the MMus in Music Technology & Digital Media program offered by the FoM. There were no concerns about potential for overlap between the proposed program and existing BMus and HBA programs offered by the FoM.

- The proposal was shared with Tri-campus Deans on December 2, 2021. No concerns were raised.

Impact on other programs:

The proposed program is a niche program that is likely to attract students who would not otherwise have chosen to attend UTSC, rather than drawing students away from existing UTSC programs, including programs in Music and Culture, due to its technological focus and requisite knowledge (i.e., one cannot suddenly become a musician overnight). It is conceivable that students in the proposed program may wish to take elective courses in Arts Management, potentially enriching the experience of everyone involved by bringing additional perspectives.

The proposed program is not anticipated to have any negative impact on programs in other academic units at UTSC, or the wider University.

12. Resources

For example,
- Are there interdivisional teaching implications?
- Will the new program affect any existing agreements with other institutions, or will require the creation of a new agreement to facilitate the new program (e.g., Memorandum of Understanding, Memorandum of Agreement, etc.). (Existing joint programs are offered with Centennial, Sheridan and Michener.)

- If this is a new joint program, please indicate how future reviews of the program will be conducted in accordance with UTQAP 2.1: "Where a program is held jointly with an Ontario institution that does not have an IQAP that has been ratified by the Quality Council, the UTQAP will serve as the guiding document and University of Toronto will be the lead institution. Where a program is held jointly with an Ontario institution that does have an IQAP that has been ratified by the Quality Council, a lead institution will be selected. Program proposals specify how future reviews will be conducted."
- Please consult with the Provost's Office (vp.academicprograms@utoronto.ca) early regarding any resource implications described in this section.

There are no interdivisional teaching implications associated with this proposal.

This is a proposal for a new University of Toronto Scarborough/Centennial College Joint program, and it will impact the existing Memorandum of Understanding. The MOU is currently in the process of being revised and renewed.

The proposed program will be reviewed in accordance with UTQAP section 2.1, as part of the regular review of the Joint programs. The first review of this program will take place in 2027-28.

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13. Faculty

- Complete Table 3 below.
- Brief commentary, including:
  - ▸ Evidence of the participation of a sufficient number and quality of faculty who will actively participate in the delivery of (teach and/or supervise) the program.
  - ▸ Evidence of and planning for adequate numbers and quality of faculty and staff to achieve the goals of the program.
  - ▸ The role of any adjunct or contractual (e.g., stipendiary) faculty.
  - ▸ The provision of supervision of experiential learning opportunities, as appropriate.
  - ▸ If relevant, plans and commitment to provide additional faculty resources to support the program.
  - ▸ Planned/anticipated class sizes (connect this to delivery method, Section 8 and assessment methods, Section 9). Provide the CVs of all faculty who appear in Table 3, as evidence substantiating the above. The appendix should form a separate document with a table of contents and all CVs in alphabetical order. CVs should be submitted in a consistent format.

The Department of Arts, Culture and Media at UTSC currently has an FTE faculty complement of six that are dedicated to the support of the Music and Culture programs; these faculty will also support the proposed Specialist (Joint) program in Music Industry and Technology. The faculty comprise three tenured associate professors, one associate professor (teaching stream) and two assistant professors (tenure stream). In addition, one assistant professor who is also a member of the Department and who teaches in the Arts Management program will support the program through teaching the required course VPAA10H3, Introduction to Arts and Media Management.

UTSC faculty involved with this program are active scholars who are engaged in research and creative activity at an internationally recognized level. The faculty meet regularly, collaborate and support one another, and share a collective vision of musical inclusivity and a commitment to interdisciplinary success. In line with UTSC's commitment to inclusive excellence, ACM has successfully and intentionally increased the diversity of its faculty complement, including the complement associated with this program, to better reflect the population at large.

The Music Industry Arts and Performance (MIAP) program in the Department of Arts and Design at Centennial College currently has two full-time faculty, three partial-load faculty, and five part-time faculty, who will support the proposed Specialist (Joint) program. Their long-standing engagement with the MIAP program and specializations across a breadth of industry topics ensures high standards of academic excellence, a deep well of experience in curricular leadership, and robust student academic support. The full-time faculty have active applied research portfolios in areas of music pedagogy, production, technology, and business. The partial-load and part-time faculty are simultaneously employed in the professional music industry, which provides a constant check on the currency and relevance of course content and ensures that graduates are amply prepared for the contemporary job market. All contract faculty are provided with peer academic support by the MIAP Coordinator, and can access high-quality, steeply-discounted professional development through Centennial's Centre for Organizational Learning and Teaching.

Centennial College faculty associated with the proposed Joint program are active performers, scholars, and award-winning industry professionals who engage in creative practices while at the same time setting precedents for new industry standards of excellence. Their pedagogical approach is one that reconciles expertise related to both music industry and market, music culture and consumption, audience analytics, music entrepreneurship and innovation, and diversity.

The Dean's office will provide stipendiary support for the new course, MUZAxxH3 Introduction to Music, Industry and Technology which will be an introduction to the physics of sound, acoustic engineering, and music business topics. The Department will work with the Dean's Office on longer-term continuity in this teaching area and will submit a budgetary proposal for a continuing part-time faculty position in this area, who will also be able to contribute with current faculty to supporting program development for the first three

semesters of the program at UTSC. Two new courses that are being created to support the Music and Culture program, will also be incorporated into the proposed program (VPMBXXH3 DJ Cultures and VPMCXXH3 Creative Audio Design). The Music and Culture program typically offers 5.0 credits in performance courses and 10.0 credits in non-performance courses annually. Regular faculty typically teach 11.0 of the 15.0 credits offered each year, with the remaining (mostly performing courses) taught on stipend. This is consistent with current Music and Culture programs which currently involve regular teaching by part-time and sessional lecturer faculty who are engaged in the field. No additional faculty resources are needed to support the proposed Specialist (Joint) program.

No new Centennial College courses are being developed to support the proposed program. Centennial College will contract one partial-load faculty member to coordinate the Joint Program with UTSC (Dr. Brian De Lima), but no additional teaching support is required.

1.5 credits of the Specialist are in performance ensembles (Concert Choir, Concert Band, String Orchestra, or Small Ensembles). Teaching of these courses will vary; when full time faculty are unable to teach ensembles, they will be taught by sessional instructors, including a newly promoted SLII in the program.

Table 3: Detailed Listing of Committed Faculty

Name	Unit of Budgetary Appt and %	Graduate Appt	Commitment to Other Programs (other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program (course instructor [CI], etc.)
UTSC Faculty				
Tenure Stream: Associate				
Roger Mantie	Department of Arts, Culture and Media, UTSC (100%)	Department of Curriculum, Teaching and Learning, OISE	UTSC: Music and Culture OISE: Curriculum, Teaching and Learning	Core course instructor (MUZB40 MUZC02 MUZD80
Alan Stanbridge	Department of Arts, Culture and Media, UTSC (100%)	Faculty of Information	UTSC: Music and Culture Faculty of Information: Museum Studies	Elective course instructor: MUZC20 MUZC22 MUZC23 MUZB21
Kotoka Suzuki	Department of Arts, Culture and	Faculty of Music	UTSC: Music and Culture	UTSC Program Director and core course instructor:

Name	Unit of Budgetary Appt and %	Graduate Appt	Commitment to Other Programs (other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program (course instructor [CI], etc.)
	Media, UTSC (100%)		Faculty of Music: Composition and Music Technology	MUZC42 MUZC41 MUZB80
Tenure Stream: Assistant				
Mark Campbell	Department of Arts, Culture and Media, UTSC (100%)	Faculty of Music	UTSC: Music and Culture Faculty of Music: Musicology	Core course instructor: MUZC21 MUZC43 MUZB41
Mary Elizabeth Luka	Department of Arts, Culture and Media, UTSC (100%)	Faculty of Information	UTSC: Media and Culture	Core course instructor: VPAA10H3
Laura Risk	Department of Arts, Culture and Media, UTSC (100%)	Faculty of Music	UTSC: Music and Culture Faculty of Music: Musicology	Core course instructor: MUZC01 MUZB20 MUZA80
Teaching Stream: Associate				
Lynn Tucker	Department of Arts, Culture and Media, UTSC (100%)		UTSC: Music and Culture	Course instructor (list courses) MUZA80 MUZB01 MUZA60 MUZA61 MUZB60 MUZB61 MUZC60 MUZC61
Centennial Faculty				
Full-Time Professor				
Jesse Feyen	Department of Arts & Design, School of Communications, Media, Arts and Design (100%)	N/A	Music Industry, Arts, and Performance	MIAP program coordinator and course instructor: MBTC98 MBTD99
Brian Nevin	Department of Arts & Design, School of Communications, Media, Arts and Design (100%)	N/A	Music Industry, Arts, and Performance	Course instructor: MBTB41 MBTC62 MBTC63

Name	Unit of Budgetary Appt and %	Graduate Appt	Commitment to Other Programs (other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program (course instructor [CI], etc.)
Partial Load Professor[5]				
Brian Jude de Lima	Department of Arts & Design, School of Communications, Media, Arts and Design	N/A	Music Industry, Arts, and Performance	Centennial Program Coordinator and course instructor: MBTB13 MBTB30 MBTC98 MBTD99
Charlie Finlay	Department of Arts & Design, School of Communications, Media, Arts and Design	N/A	Music Industry, Arts, and Performance	Course instructor: MBTB51 MBTC70 MBTC72 MBTC74
Michael Schatte	Department of Arts & Design, School of Communications, Media, Arts and Design	N/A	Music Industry, Arts, and Performance	Course instructor: MBTB41
Part-time Professor[6]				
Murray Daigle	Department of Arts & Design, School of Communications, Media, Arts and Design	N/A	Music Industry, Arts, and Performance	Course instructor: MBTB50
Paul Hodge	Department of Arts & Design, School of Communications, Media, Arts and Design	N/A	Music Industry, Arts, and Performance	Course instructor: MBTC60
Demetrius Nath	Department of Arts & Design, School of Communications, Media, Arts and Design	N/A	Music Industry, Arts, and Performance	Course instructor: MBTC71 MBTC73
Errol Nazareth	Department of Arts & Design	N/A	Music Industry, Arts, and Performance	Course instructor: MBTC75

[5] A partial-load employee is defined as a teacher who teaches more than six and up to 12 hours per week on a regular basis.

[6] A part-time employee is defined as a teacher who teaches six hours or less per week on a regular basis.

Name	Unit of Budgetary Appt and %	Graduate Appt	Commitment to Other Programs (other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program (course instructor [CI], etc.)
	School of Communications, Media, Arts and Design		Communications and Media Fundamentals	
Patricia Wheeler	Department of Arts & Design, School of Communications, Media, Arts and Design	N/A	Music Industry, Arts, and Performance	MBTB11

14. TA Support

- Give details regarding the nature and level of TA support required by the program.

> At UTSC, all needed TA support is in place for MUZ and ACM courses, and there is no additional TA support needed for this program.
>
> No TA support is needed for courses taught at Centennial College.

15. Learning Resources and Student Support

- Evidence that there are adequate resources to sustain the quality of scholarship and research activities of undergraduate and graduate students, including library support.
- Describe any resources that enhance the learning and teaching environment, including resources to promote student wellbeing and resiliency in the learning and teaching environment. *Note: Standard appendices on the library and student support are always included in the proposal. You may also wish to highlight specific aspects of the following resources and supports as appropriate for the proposed program:*

  - Library
  - Co-operative Education
  - Academic Advising (including international student advising)
  - Teaching and Learning Office
  - Technology Support for Teaching and Learning

- ‣ Distance/Online Learning
- ‣ Peer Learning Support
- ‣ Disabilities/Accessibility Services
- ‣ Student Academic Support Services
- ‣ Academic Computing Services
- ‣ Other unit or program specific supports/services

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Learning Supports at UTSC:

Please see the following appendices:
- Appendix E: Library statement confirming the adequacy of library holdings and support for student learning.
- Appendix F: Standard statement concerning student support services.

Students have access to UTSC supports throughout their program, including when they are taking courses at Centennial College.

Learning Supports at Centennial College:

Please see Appendix F: Standard statement concerning student support services (Resources for Joint Programs Students While They Are At Centennial College).

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16. Space/Infrastructure

- Evidence that there are adequate resources to sustain the quality of scholarship and research activities of undergraduate and graduate students, including information technology support and laboratory access; address any unique requirements including renovations to existing space, new space and equipment, etc.
- Note: The requirements for physical facilities should be identified by providing information on the change in the number of people to be accommodated by type (i.e., faculty, students, administrative staff, etc.) as well as information on changes in equipment and activities requiring accommodation. The division/Faculty should state whether it requires additional space; the renovation of existing space; or whether the current space allocation to the academic program will accommodate the new initiative.

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The existing spaces at UTSC and Centennial are sufficient to support the proposed Specialist (Joint) program. At UTSC, the new Sound Lab, recently renovated to support the Music and Culture program, will also provide an ideal space to support student learning for the proposed program. A new Centre for Literatures, Arts, Media and Performance (LAMP) building is in development at UTSC, with the specific needs of the Department of Arts Culture

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and Media's programs in mind. When completed, this facility will expand capacity for audio production and future needs for the Joint Specialist will be factored into its planning.

Centennial College's Story Arts Centre campus, located at 951 Carlaw in East York, features a professional studio, a recording booth, a full array of recording equipment, and multiple classrooms outfitted with permanent or portable keyboards. Students will take audio engineering courses in a state-of-the-art recording studio. The large sound-treated studio floor can accommodate a variety of musical groups, and an isolation booth provides additional recording configurations. The centre-piece of the studio is an Avid S5 console which is complemented by a variety of analog pre-amps and other outboard processing equipment. The studio runs Pro Tools HD with a growing list of plug-ins. An extensive collection of microphones, guitar and bass amps, synthesizers, and Hammond organ provide students with endless learning and creative opportunities. The recording studio floor is also used to teach students how to run live sound using analog and digital mixing board.

In addition to the Story Arts Centre's professional studio, in January 2023, Centennial College plans to open its new 18,000sq. ft. learning site for the performing arts located at 2200 Eglinton Ave East in Scarborough. This new facility is situated entirely on the first floor for easy access, the site is also walking distance from Kennedy TTC, GO Stations, and conveniently located two blocks from Centennial's own Ashtonbee campus. Highlights of the new site include dance and theatre studios, a newly-built suite of practice studios, ensemble rehearsal spaces, and a flexible "music lab" that will support instructional traditional lectures, student collaboration, and live performance, providing students with ample opportunities for experiential learning and collaboration. The Performing Arts Centre has been approved by the City of Toronto as a site for post-secondary education and as such, there is accessibility for individuals with disabilities and security will be on site for day and evening use.

Courses at Centennial have technology requirements. Currently, students must have a MacBook Pro with a minimum of 8 GB of RAM and the software program Logic Pro X. These requirements will be made clear to students in the Calendar, and all program materials.

17. Quality and Other Indicators

- Please describe the appropriateness of faculty collective expertise and how it contributes substantively to the proposed program. Define and use indicators to provide evidence of the quality of the faculty (e.g., qualifications, research, innovation and scholarly record).
- Please explain how the program structure and faculty research will ensure the intellectual quality of the student experience.
- Please describe any elements that enhance the program's diversity.

Appropriateness of collective faculty expertise to contribute substantively to the proposed program:

UTSC FACULTY

UTSC faculty involved with this program are active scholars who continue to engage in research and creative activity at an internationally recognized level. Importantly, the UTSC faculty represent diverse and complementary strengths. For example, Mark Campbell has a background as a local DJ and hip hop artist. His scholarly work with hip hop archives intersects with Laura Risk's interests in music archives and her background as a professional recording artist with a focus on community music. This complements Alan Stanbridge's background as a music promoter and festival organizer, and his scholarship on cultural policy in Canada. M. Campbell's degree in education intersects with the backgrounds of Lynn Tucker and Roger Mantie, who both bring backgrounds in education to the program. Kotoka Suzuki's background as an electro-acoustic sound artist intersects with M. Campbell's work as a DJ – both of which intersect with R. Mantie's scholarship on the educational uses of music technology. Perhaps most importantly, the UTSC Music and Culture faculty meet regularly, collaborate and support one another, and share a collective vision of musical inclusivity and a commitment to interdisciplinary success. It should also not be overlooked that three of the six full-time faculty identify as non-white, with two visibly presenting as people of colour, thus strengthening the symbolic and material aspects of diversity in the classroom.

Roger Mantie has previously held positions in music education at Arizona State University and Boston University. He formerly directed jazz ensembles at Boston University, Brandon University, and the University of Manitoba, directed the Royal Conservatory of Music Community School Jazz Ensemble in Toronto, and conducted the Hart House Symphonic Band at the University of Toronto. He also enjoyed a semi-professional career as a saxophonist and woodwind doubler. His research centres on lifelong music making as an integral part of healthy living. In addition to being co-editor of *Canadian Winds/Vents canadiens,* board member for the International Society of Music Education, and the current Chair of the International Society for the Philosophy of Music Education, he is co-editor of the *Oxford Handbook of Technology and Music Education* (2017) and co-editor of the *Oxford Handbook of Music Making and Leisure* (2016). Roger is on the editorial boards of the *Bulletin of the Council for Research in Music Education, Action, Criticism, and Theory for Music Education, International Journal of Community Music, Journal of Popular Music Education,* and the *Canadian Music Educator.* He brings to the Specialist (Joint) program over twenty-five years working with music technology in educational settings.

Mark V. Campbell is a DJ, scholar and curator. His research explores the relationships between Afrosonic innovations and notions of the human. Dr. Campbell is a former Banting Postdoctoral Fellow in the department of Fine Arts at the University of Regina and is currently the Principal Investigator in the SSHRC funded research project on Hip Hop Archives. As co-founder of the Bigger than Hip Hop radio show in 1997 and founder at Northside Hip Hop Archive in 2010, Mark has spent two decades embedded within the Toronto hip hop scene operating from community engaged praxis as both a DJ and a Curator. Mark's forthcoming books include *B-sides and 'Othered' Kinds of Humans,* the co-edited collection of essays, *Hip Hop Archives: The Politics and Poetics of Knowledge Production* with Murray Forman as well as *Hip Hop in Canada: Diasporic and Indigenous Reverberations* with

Charity Marsh. Dr. Campbell's research revolves around DJ Cultures, Radio and Hip-Hop cultures focusing on technological innovation in analogue and digital music cultures.

Mary Elizabeth ("M.E.") Luka is an award-winning scholar, activist and digital media producer for arts, social enterprises, broadcasting and telecommunications, and creative management policy, planning and practice. She studies modes and meanings of creativity and innovation in the digital age, to investigate how arts, culture, media and civic sectors are networked together.

Laura Risk is an active performer, musicologist, and community-engaged scholar. Her research examines the formation of musical genres and the mechanics of innovation within aural musical communities, with a focus on traditional music from Quebec. She also works on a variety of applied ethnomusicology projects, ranging from archiving historic recordings and producing community CDs to designing professional development workshops for community music educators. Dr. Risk has published in *Ethnomusicology*, *MUSICultures*, and *The SAGE Encyclopedia of Music and Culture*, and has chapters in the edited collections *Contemporary Musical Expressions and Cultural Resonances in Canada* (McGill-Queen's University Press) and Trans-Atlantic Transactions (University of Aberdeen NAFCo Series; forthcoming). She is a co-author of *The Glengarry Collection: The Highland Fiddle Music of Aonghas Grant* and co-producer of the CD *Douglastown: Music and Song from the Gaspé Coast*, for which she received the 2014 Prix Mnémo. Dr. Risk holds a PhD in Musicology from McGill University, where she was awarded the 2017 Governor General's Gold Medal in Human Sciences. Her research has received funding from the Social Sciences and Humanities Research Council (SSHRC), the Fonds de recherche du Québec—Société et culture (FRQSC), the GRAMMY Museum Grants Program, and Bibliothèque et Archives nationales du Québec. She is currently Editor of the online journal Music in Action (www.rootcausejournal.org). Dr. Risk is a collaborating member of the Centre de recherche interuniversitaire sur la littérature et la culture québécoises (CRILCQ) and a member of the Institute for Music in Canada. She is also active as a performer and teacher of traditional fiddle music.

Alan Stanbridge has been a recipient of a Faculty Teaching Award for his contribution to undergraduate teaching. He has published numerous journal articles and book chapters in the fields of popular music, jazz history, museum studies, cultural policy, and cultural theory, and he has recently finished a book entitled *Rhythm Changes: Jazz, Culture, Discourse*, to be published by Routledge. He is a contributor to the Continuum Encyclopedia of Popular Music of the World, writing the main entries on Jazz and Postmodernism, with the main entry on the Hollywood Musical forthcoming in a future volume. He is a member of the Editorial Boards of the *International Journal of Cultural Policy* and the *Jazz Research Journal*, and a member of the Advisory Board of Critical Studies in Improvisation/Études critiques en improvisation. In a previous life, he pursued a 15-year career in professional arts management and music promotion in Britain, during which time he held the post of Director of the Glasgow International Jazz Festival, and occupied senior management positions with several arts centres and music organizations, including Midlands Arts Centre, the Almeida Theatre, and Jazz Services.

Kotoka Suzuki (Program Director) is a composer focusing on both instrumental and multimedia practices. She has produced several large-scale multimedia works, including spatial interactive audio-visual work for both concert and installation settings, often in collaboration with artists and scholars from other disciplines. Her work reflects on life, breath and wind and often conceives of sounds as a physical form to be manipulated through the sculptural practice of composition. Suzuki's work has been featured internationally by performers such as Arditti Quartet, eighth blackbird, Pacifica Quartet, Continuum, Nouvel Ensemble Moderne, Mendelssohn Chamber Orchestra (Germany), and Earplay Ensemble, at numerous venues and festivals such as Ultraschall, ISCM World Music Days, ZKM Media Museum, Inventionen, The Stone, ICMC and Music at the Anthology. Among the awards she has received include DAAD Berlin Artists in Residence Program (Germany), Bourges Prize in Multimedia, First Prize in Musica Nova (Czech Republic), Robert Fleming Prize from Canada Council for the Arts, and Howard Foundation Fellowship. She has held residencies at MacDowell Colony, Yaddo, Djerassi, Ucross and Center for Arts and Media (ZKM). She taught at the University of Chicago and Arizona State University, and is currently an Associate Professor of Music at UTSC. Her work is published on Edition RZ, Albany Records, EMF Media, IMEB records and Signpost Music. She is an associate composer at the Canadian Music Centre since 2001.

Lynn Tucker previously held administrative roles in curriculum, experiential learning, and recruitment, and served as Director of Arts & Events Programming with oversight of artistic, cultural and scholarly programming on behalf of the Department of Arts, Culture and Media. She is a dedicated instrumental music educator and has proudly conducted the UTSC Concert Band since 2004. Engaging students in lifelong music-making is at the forefront of her work with teaching and research interests in community music, avocational music-making, and leadership. She is President of the Ontario Band Association, Co-Editor of the Canadian Band Association's professional journal *Canadian Winds/Vents canadiens*, Board Member for the Coalition for Music Education in Canada, a Conn-Selmer Educational Clinician, and is recognized as founding Director of the UTSC/OBA Small Ensemble Festival and founding Chairperson of the Québec Band Association. Prior to teaching at the post-secondary level, she was a middle and high school band director in Manitoba and Québec. Lynn's dedication to fostering accessible music-making opportunities for students regardless of career path was recognized with the 2015 Canadian Music Educators' Association Excellence in Leadership Award.

CENTENNIAL FACULTY
Centennial College faculty associated with the proposed Joint program are active performers, scholars, and award-winning industry professionals who continue to engage in creative practices while at the same time setting precedents for new industry standards of excellence. More importantly, the collective strengths of the Centennial College music faculty are dynamic and integral for student accessibility, learning, and success. Faculty members have developed their professional breadth by way of experiential learning and a combination of teaching modalities, scholarly research, and creative acumen. Their pedagogical approach is

one that reconciles expertise related to both music industry and market, music culture and consumption, audience analytics, music entrepreneurship and innovation, and diversity. The faculty's professional practice contributes towards the larger framework of addressing questions within areas such as: the future of music business, music technology, and the role of the "independent" musician (i.e., dynamic labour changes affecting careers in music for artists, producers, record labels, publishers, artist managers, bookers, venue managers, etc.); the role of digital music platforms and formats, management, accessing cultural scenes, marketing and branding of music, festival organization, and live music experiences. As a collective, the faculty have overseen the supervision of students' independent studies and curriculum development while also remaining reflexive to innovation and leadership within Canada's music industry. In addition to notoriety within the music sector at local, national, and international levels Centennial faculty also have a record of further contributing to the epistemological field through scholarly research and creative projects. Finally, the Centennial College faculty consistently displays their commitment to Equity, Diversity, and Inclusion by way of teaching musical content that reflects global societies and indigenous peoples, making learning accessible and inclusive for all diverse student populations.

Murray Daigle is a Toronto based Music Producer with an illustrious career in the Canadian and international music industry. His songs and productions have earned him Certified Gold and multiple Socan #1 Awards. He has extensive experience in developing and launching many successful music careers, including his consulting work with the Vic Park Group, developing Canadian pop sensation Neverest. In 2015 he was honoured with the challenge of Producing, Mixing and Co-writing "Together We Are One", The official theme song of the 2015 Pan Am Games (Performed by Serena Ryder). His list of hit records spans two decades, beginning with hit making bands like Not By Choice and US Billboard charting acts like Cauterize, selling numbers well into six figures. Murray has worked for all the major labels and numerous indie labels around the world, producing, engineering, mixing and mastering hundreds of tracks.

Brian Jude de Lima is the Centennial College coordinator for the Music Business and Technology program. He holds a PhD in musicology/ Ethnomusicology and Master of Arts in classical composition. He is considered a 20th Century post-modern pianist specializing in the analysis of traditional African American Music, classical music hybrids, and electronic music. Dr. de Lima has held positions at Brock University and Humber College teaching topics that pertain to the history of 20th century classical music, culture studies/ ethnomusicology, jazz performance and ensembles. As a jazz artist, he has studied the exhausting cannon of bebop jazz pianist Earl "Bud" Powell and is considered as one of the few highly skilled interpreters of his improvisational and harmonic style. He has performed at a wide array of professional venues ranging from Smalls New York to The Blue Note. He has also opened for Oscar Peterson and Diana Krall, and has shared the bandstand with jazz greats Barry Harris, Brad Mehldau, Monty Alexander, and Benny Green. As a 20th century composer, Dr. de Lima's electronic compositions have also been used in the award-winning University of Toronto architectural CD-ROM, "Virtual Metropolis." Dr. de Lima has given lectures at the University of British Colombia, the University of Toronto, and York University, pertaining to his research

on African American socio-cultural/political constructs within "Black" music, and how it contrasts from a Caucasian lens within jazz curricula. His research has also received funding from York University's KMB unit for the development of new post- secondary jazz curricula across the GTA. Dr. de Lima's research has been published in various journals such as, the *Journal of African American Studies, SAGE, Critical Studies in Improvisation, Routledge, and the Journal of Radio and Audio Media.*

Jesse Feyen is founder, coordinator, and professor of the Music Industry Arts and Performance (MIAP) program at Centennial College in Toronto, Canada. He holds a PhD in Ethnomusicology from York University. He is a multi-instrumentalist and vocalist who has performed internationally in a wide range of genres and contexts.

Charlie Finlay is an experienced film & TV music professional with a MMus in Music Technology from the University of Toronto. A passionate educator with innovative solutions to pedagogical challenges, collaborative practical online learning, educational experiences using streaming and cloud collaboration technology. Chair of the National Seminars Committee for the Screen Composers Guild of Canada, Program Coordinator for MSSS at Sheridan College and professor of music composition film and TV, and advanced music business at Centennial College.

Paul Hodge is the Technical Director of the Music Gallery, Toronto, the Centre for Contemporary Music in Canada, also Technical Producer for CBC Radio's Because News and an instructor of Studio and Concert Sound Production for Centennial College's Music Industry Arts Program. His numerous recordings have been broadcast on City-TV, CBC, BBC Great Britain and NHK Japan and have received the Polaris Prize, a Juno Award and a New York Radio Festival Award. As a member of The Glass Orchestra, an ensemble that performs entirely on glass instruments, he has performed across Asia, North America and Europe. Non-curricular interests include astronomy, parenting and surfing (in alphabetical order).

Demetrius Nath is the owner of "antiskeptic entertainment." He has led countless marketing & promotions campaigns for music (Alexisonfire, Arkells, Bush, Cancer Bats, City and Colour, Dolly Parton, Feist, Melanie C, Paul Brandt, The Sheepdogs, Tokyo Police Club, The Used & Underoath), film (Bon Jovi, Jeff Dunham, Twilight, UFC), brands (Junos, Simon & Schuster, Urban Behavior, Yogen Fruz) & events (Boots and Hearts, Edgefest, Polaris Awards, Virgin Festival, WayHome). He is also the founder of the not-for-profit initiative Mississauga Music, curating & organizing Mississauga Music Awards & Week working alongside community partners such as the City of Mississauga, Living Arts Centre & Mississauga Arts Council. During his spare time, he is the singer-songwriter & front man in the hard rock band MAYBE MAY. In addition, he is passionate about seafood.

Errol Nazareth is a respected music journalist who's been bringing the best of domestic and international music to Canadians for over 25 years. Renowned rapper Chuck D (Public Enemy) calls him "The greatest service to our music in Canada [for] 28 years." A top contributor to multimedia group QMI Agency, Errol is also a member of the inaugural Toronto Music

Industry Advisory Council and teaches at Centennial College. Nazareth also worked as a music columnist with The Toronto Sun and Eye Weekly. He currently works at CBC as a digital journalist and teaches a media writing course at Centennial College.

Brian Nevin is a full-time professor in the Music Industry Arts & Performance (MIAP) program at Centennial College, and has previously held teaching appointments at Humber College, Fanshawe College, and Recording Arts Canada. Professor Nevin serves as the lead music engineer in the MIAP program and has also been in global demand for his mixing and mastering expertise. For example, professor Nevin was requested to give a short series of mixing and mastering workshops at Persian Sound City, Tehran, Islamic Republic of Iran (2016). Professor Nevin is also the first westerner ever to conduct several recordings, mixing, and mastering workshops for The Screen Composer's Guild of Canada (2011). Professor Nevin is adept at recording, editing, mixing, and mastering audio. He is fluent in the use of Pro Tools HD, Logic Pro X, Digital Performer, large format analog and digital consoles, control surfaces, Mac computers, and tape recorders. As a recording engineer, professor Nevin is the recipient of multiple platinum and gold albums for film and television mixing. He has produced and mixed hundreds of commercials and videos and recorded the very first digital multi-track session in Canada. Professor Nevin has professional memberships and affiliations with the Audio Engineering Society, SOCAN, and the Screen Composer's Guild of Canada.

Michael Schatte has emerged as one of the most compelling guitarists and singer/songwriters on the North American roots music scene. Recently a top-eight finalist at the Memphis International Blues Challenge where he performed at Tennessee's historic *Orpheum Theatre*, Schatte has appeared on some of the continent's best festival and theatre stages, winning new fans and a reputation for world-class musicianship by way of hundreds of concerts in Canada and the United States. Though he loves the blues , it's just one ingredient in what he calls Eclectic Electric Roots Music, a brew of original rock, blues, celtic, folk, bluegrass, country and rockabilly he's been writing, recording, and performing throughout his career.

Patricia Wheeler has performed throughout North America with such diverse artists as Michael Burgess, Serena Ryder, Ronnie Hawkins, Alex Pangman, Jackie Richardson and Regis Philbin. She is a long- time member of the JUNO Award® winning Neufeld-Occhipinti Jazz Orchestra, and has contributed to the pit orchestra of the Shaw Festival Theatre through several productions. Her compositions and arrangements have been performed by big bands, choirs and soloists, and her debut album, The Absolute Faith Orchestra was called "an astonishing recording" by the Toronto Star's Geoff Chapman. Patricia holds a PhD in Music, is a faculty member at Ryerson University and Centennial College, and directs the Jazz Program for New Horizons Band of Toronto.

How program structure and faculty research will ensure the intellectual quality of the student experience:

The structure of the proposed Specialist (Joint) program has been designed to maximize critical engagement. Students begin their academic journey at UTSC, where they will engage with many breadth courses intended to develop thinking and study skills that will help foster a learning disposition. The next three sessions at Centennial are approached not as short-term vocational training, but as part of a longer trajectory of intellectual engagement. The final year at UTSC provides students the opportunity to critically reflect upon, and deepen, the understandings of industry-specific skills acquired at Centennial.

Faculty research and creative activity will help ensure the intellectual quality of the student experience by exposing students to multiple facets of activity related to the music industry. These include performance and composition, business-related aspects, and traditional scholarship. As a member of the JUNO Award® winning Neufeld-Occhipinti Jazz Orchestra, professor Wheeler is an active performer at a national and international level; professor Schatte was a top-eight finalist at the Memphis International Blues Challenge. As a songwriter, professor Daigle has earned Certified Gold and multiple Socan #1 Awards; as a composer, professor Suzuki's work is published on Edition RZ, Albany Records, EMF Media, IMEB records and Signpost Music, and she has been an associate composer at the Canadian Music Centre since 2001; professor Finlay is Chair of the National Seminars Committee for the Screen Composers Guild of Canada. In the business, industry and community area, professor Nath is the owner of "antiskeptic entertainment", professor Nazareth is a member of the inaugural Toronto Music Industry Advisory Council, and professor Hodge is a Technical Producer for CBC Radio's Because News. Professor Nevin is an award-winning recording and mixing engineer that has given a short series of mixing and mastering workshops at Persian Sound City, Tehran, Islamic Republic of Iran (2016), whilst also having served as the first westerner ever to conduct several recordings, mixing, and mastering workshops for The Screen Composer's Guild of Canada (2011). Professor Tucker is President of the Ontario Band Association, Co-Editor of *Canadian Winds/Vents canadiens*, Board Member for the Coalition for Music Education in Canada, and a Conn-Selmer Educational Clinician. Professor Stanbridge had a 15-year career in professional arts management and music promotion in Britain, during which time he held the post of Director of the Glasgow International Jazz Festival, and occupied senior management positions with several arts centres and music organizations, including Midlands Arts Centre, the Almeida Theatre, and Jazz Services.
In terms of traditional scholarship, professor de Lima's research has been published in various journals such as, the *Journal of African American Studies*, *SAGE, Critical Studies in Improvisation, Routledge, and the Journal of Radio and Audio Media.* Professor Risk has held research grants from the Social Sciences and Humanities Research Council (SSHRC), the Fonds de recherche du Québec—Société et culture (FRQSC), the GRAMMY Museum Grants Program, and Bibliothèque et Archives nationales du Québec; professor Campbell is the Principal Investigator in a SSHRC funded research project on Hip Hop Archives. As co-founder of the Bigger than Hip Hop radio show in 1997 and founder at Northside Hip Hop Archive in 2010, Professor Campbell has spent two decades embedded within the Toronto hip hop scene operating from community engaged praxis as both a DJ and a Curator. Finally, professor Mantie is the co-editor of the *Oxford Handbook of Technology and Music*

Education. Taken together, faculty research represents breadth and depth in music, business, and technology that should help ensure the intellectual quality of the student experience.

Elements that enhance the program's diversity

National Association of Schools of Music HEADS data surveys demonstrate that the demographics of students and faculty in schools (faculties) of music are predominantly white. Moreover, research suggests that the meritocracy of university music school entrance auditions masks the accumulated advantage required for successful acceptance ([Koza, 2008](#)). Conservatory-style audition requirements effectively create structural inequalities that exclude from Bachelor of Music programs those students in the popular and commercial music fields (who tend to better reflect the demographics of society at large).

The nature of the proposed Specialist (Joint) program helps to ensure that students will be more diverse compared to those found in traditional music degree programs. The entrance requirements for the proposed Specialist (Joint) program are based on a student's demonstrated potential as a future professional in the music industry, not on a live performance audition focused on virtuosity.

The structure of the program encourages inclusive excellence by removing traditional barriers (e.g., performance auditions on classical instruments) and by making popular and non-Western musics a central feature of the curriculum. For example, in addition to "traditional" large ensemble performance offerings (e.g., concert band, string orchestra), a section of Small Ensemble is devoted to people who play "amplified" or "digital" instruments. As the name suggests, "DJ Cultures" (MUZB41H3) develops skills in turntablism and DJ-ing *and* connects these practices to Afro-diasporic practices, a topic that is further developed in "Musical Diasporas" (MUZC21H3). It is worth noting that four of the six full-time Music and Culture faculty have onboarded since 2018 and have been updating many of the existing program courses to ensure that students develop skills and knowledge that connect Western classical music with popular and non-Western musics**.** For those who subscribe to Role Model theory, it is also worth noting that three of the six full-time Music and Culture faculty at UTSC identify as non-white, with two visibly presenting as people of colour. Kotoka Suzuki is additionally distinct as a female (Japanese-Canadian) electroacoustic composer.

Similarly, Centennial courses such as MBTB11H3 (Orchestral Arranging), which, on the surface sound similar to such courses at conservatory-based university faculties of music, emphasize arranging of non-western musics. Centennial College consistently addresses "diversity" by focusing on the changing world of work and the divergent issues facing students and communities. Centennial College's seven freshly-cast Commitments (Revolutionize Teaching and Learning, Provide Students an Unparalleled Educational Experience, Indigenize our College, Enable Technology to Empower People, Shape the Activist College, Build Powerful Pathways to Employment, and Reflect, Challenge, Adapt, Learn and Lead) form a pillar to reinforce Centennial as a progressive and inclusive learning institution centered on the student. As an institution, Centennial College is committed to transforming lives and communities – local and global – through diversity and experiential learning.

Under the Goal of Shaping the Activist College, Centennial focuses on helping students Build Global Connections, and to this end the Centre for Global Education and Inclusion encourages students to engage in transformative education for social good through global citizenship learning. It is also committed to eliminating all forms of discrimination and harassment by creating an environment of inclusion in teaching, learning, employment and support services. The Centre for GCEI works collaboratively with faculty and students to build an infrastructure to embed global citizenship, equity and human rights principles throughout the academic experience. It also works to actively engage Centennial College and the wider community in transformative learning through a social justice lens to further develop inclusive working and learning environments, foster new essential skills for an evolving global economy and encourage civic action for social good. Centennial College recognizes the value of the diverse perspectives that students bring with them, and leverages these within an international education program to provide Centennial graduates with a distinct advantage in the global job market. Global citizenship and Equity (GCE) education at Centennial prepares students to take on the challenges of today's world and develop valuable job skills they can demonstrate through a digital portfolio to help them stand out with employers.

Centennial College's Signature Learning Experience (SLE) is a commitment to provide students with an education that opens up a world of knowledge beyond the skills of the career for which they are studying. This distinctive educational experience integrates the principles of global citizenship, social justice, and equity and prepares students to succeed in the global marketplace. CGEI works to actualize the following SLE commitments: Integrating Global Citizenship and Equity learning outcomes into all programs; supporting students in the development of a Global Citizenship & Equity portfolio for career success; and the training of faculty and staff on issues of global citizenship, equity, inclusion and social justice. The SLE supports program learning outcomes for Depth and Breadth of Knowledge, in which students learn to balance the need for specialized, applied knowledge specific to music, business, and technology (i.e., depth) with general academic learning in and beyond music (i.e., breadth).The Centre of GCEI works collaboratively to implement college-wide internationalized curricular and co-curricular learning initiatives; the Global Citizenship and Equity Learning Experiences (GCELEs); research and scholarship; and many active social justice initiatives. We also work with faculty to further adopt innovative pedagogical practices in the classroom that advance students' global skills to further prepare them for the global economy. The Centre recognizes that equity and inclusion can only be achieved by sharing the responsibility with all levels of the college. Our equity and inclusion approach utilizes the following four principles: 1) Social Justice, 2) Intersectionality, 3)Accountability, 4) Informing Policy & Practice.

All Joint Program students, including those in the proposed Specialist program will have access and be informed of the services and learning opportunities available through the Centre of GCEI.

Appendix A: Calendar Copy

SPECIALIST (JOINT) PROGRAM IN MUSIC INDUSTRY AND TECHNOLOGY (ARTS)

The Specialist (Joint) program in Music Industry, Business, and Technology is a 4-year, undergraduate Joint program that will allow students to earn an Honours Bachelor of Arts (H.B.A.) degree from the University of Toronto and an Ontario College Certificate in Music Business and Technology from Centennial. The Specialist (Joint) program in Music Industry and Technology aims to provide long-term career preparation by offering practical, career-oriented courses in music business and technology, as well as their industry connections, in order to meet the needs of students who seek a combination of broad-based knowledge that can adapt to the rapidly changing landscape of music, business, and technology and career-ready skills.

This program has limited enrolment. In addition to meeting the 2.0 CGPA requirement, applicants must fill out a joint program application form, which will be made available on ACM website closer to the enrollment timeline.

The program requires 15.5 credits, of which 7.5 credits are taught at UTSC and 8.0 credits are taught at Centennial. The program takes four years (including one spring internship) to complete. In addition to attaining an Honours BA from UTSC, students will also qualify for the Ontario College Certificate in Music Business and Technology. Students will be able to choose from two possible Certificate options, depending on their course selections in the program:

1. Audio Engineering: this track focusses on audio production; or
2. Music Business: this track focuses on management, marketing, publishing, and licensing.

Students must choose *either* the Audio Engineering **or** Music Business track in Year 2 of the program, and will not be able to change tracks without adding additional time to degree completion. Please consult with ACM Program Manager if you intend to complete both tracks. Note: Students will indicate to ACM Program Manager their preference before taking Winter courses.

Courses in this Specialist (Joint) program are taught at the UTSC campus, the Centennial College Story Arts Centre campus (located at 951 Carlaw Ave., in East York), and the Centennial Performing Arts Centre (located at 2200 Eglinton Ave, East., in Scarborough). Students will begin the program by taking courses on the UTSC campus, then spend three consecutive sessions at Centennial College – Winter of Year 2, and Year 3 (Fall, and Winter) – followed by a required internship in Winter (March-April) of Year 3. Students complete the program by taking courses on the UTSC campus.

Notes:
1. A minimum grade of 60% is required in the Centennial College courses to pass and maintain standing in the program.

2. Students at Centennial College must be enrolled on a full-time basis.

3. Courses at Centennial have a technology requirement. Please check with the ACM Program Manager for the latest specifications.

4. Students must maintain a Cumulative Grade Point Average (CGPA) of 2.0 or higher to remain in the program. Students whose CGPA falls below 2.0 will be removed from the Program. Students removed from the program, for this reason, may request reinstatement if they complete at least 2.0 credits (none of which can be designated as CR/NCR) in the following session and raise their CGPA to at least 2.0. This opportunity will be provided only once.

Enrolment Requirements:

Enrolment in this program is limited. Although students will enter directly from high-school, there is also a pathway for students who have already begun their studies at UTSC.

Direct from high-school:
Students enrolling directly from high school are admitted on the basis of academic performance and the information provided in a Supplementary Application form (SAF).

Current UTSC students:
Current UTSC students with a CGPA of at least 2.0 may apply to the program, after they have completed 4.0 credits, and must submit a Supplementary Application form (SAF). Students may apply until they have completed up to 10.0 credits, but once they have completed more than 10.0 credits will not be considered for admission.

Admission will be based on the grades received and information in the SAF. Students should request the program on ACORN and submit the SAF by the specified application deadline; consult the Music and Culture website for details.

In order to ensure degree completion in four years, students should ensure they complete the first 2.0 credits of the program (MUZA80H3, VPAA10H3, and 1.0 credit in performance courses) in their first year of studies.

Program Requirements:
Students must complete a total of 15.5 credits as follows.

1. First Year (2.5 credits; offered at UTSC):

MUZA80H3 Foundations in Musicianship
MUZAxxH3 Introduction to Music, Industry and Technology
VPAA10H3 Introduction to Arts and Media Management
and 1.0 credit in performance ensembles* (Concert Choir, Concert Band, String Orchestra, Small Ensembles)

*Students can register for the ensemble of their choice. Students who play electric or electronic instruments should register for Small Ensembles. For additional information, see the Music and Culture program page [hyperlink].

Note: Courses for Year 1 of the program are taught on the UTSC Campus.

2. Second Year (4.5 credits):

Fall Session (2.0 credits; offered at UTSC)
MUZB80H3 Developing Musicianship
MUZB40H3 Music and Technology
MUZB41H3 DJ Cultures: Analogue Innovations, Digital Aesthetics
and 0.5 credit in performance ensembles* (Concert Choir, Concert Band, String Orchestra, Small Ensembles)
*Students can register for the ensemble of their choice. Students who play electric or electronic instruments should register for Small Ensembles. For additional information, see the Music and Culture program page [hyperlink].

Note: Courses for Fall session of the program are taught on the UTSC Campus.

Winter Session – Group A (2.5 credits; offered at Centennial College)
MBTB13H3 Songwriting 2
MBTB41H3 Introduction to Audio Engineering
MBTB50H3 Music Business Fundamentals
and 1.0 credit in track-specific courses, as follows:

> Students pursuing the Audio Engineering Certificate** must complete:
> MBTC62H3 Advanced Sound Mixing and Editing
> MBTC63H3 Advanced Sound Production and Recording
>
> Students pursuing the Music Business Certificate** must complete:
> MBTC70H3 Copyright, Royalties, Licensing, and Publishing
> MBTC72H3 Advanced Music Business

** Students must choose either Audio Engineering **OR** Music Business. This choice affects courses in Year 3; **students are cautioned that they cannot switch tracks**.

Note: Courses for the Winter session are taught at the Centennial College Performing Arts Centre (2200 Eglinton Ave East, Scarborough) and Story Arts Centre (951 Carlaw Ave, Toronto). Students cannot enroll in both institutions at the same time; i.e. students taking courses at Centennial College cannot enroll in courses at UTSC.

3. Third Year (5.5 credits):

Fall Session – Group B (2.5 credits; offered at Centennial College)
[Note: students will be eligible to enrol in these courses after successfully completing all courses in Group A]
MBTB30H3 Art of Performance
MBTB51H3 Musical Entrepreneurship
[MBTB11H3 Orchestral Arranging or MBTB12H3 Vocal Arranging]
and 1.0 credit in track-specific courses, as follows:

> Students pursuing the Audio Engineering Certificate must complete:
> MBTC60H3 Live Sound Engineering
> MBTC66H3 Studio Session Management
>
> Students pursuing the Music Business Certificate must complete:
> MBTC71H3 Music Marketing and Social Media
> MBTC73H3 Artist Management and Promotion

Winter Session– Group C (2.5 credits; offered at Centennial College)
[Note: students will be eligible to enrol in these courses after successfully completing all courses in Group B]
MBTC52H3 Contemporary Music Industry Issues
MBTC98H3 Music Career Development
and 1.5 credits selected from the following:
MBTC67H3 Audio Mastering
MBTC68H3 Audio Engineering for Gaming and VR
MBTC74H3 Music Supervision and Consulting
MBTC75H3 Music Journalism
MBTC82H3 Indie Artist Development

Winter Session – Group D (0.5 credit)
[Note: students will be eligible to enrol in these courses after successfully completing all courses in Group C]
MBTD99H3 Field Placement***
***Note: this 6-week placement takes place in March-April

Note: Courses for Year 3 of the program are taught at the Centennial College Performing Arts Centre (2200 Eglinton Ave East, Scarborough) and Story Arts Centre (951 Carlaw Ave, Toronto). Students are advised that, when they are taking courses at Centennial College, they should not also enroll in courses at UTSC.

4. Fourth Year (3.0 credits; offered at UTSC):
MUZB81H3 The Independent Music-Maker
MUZC41H3 Digital Music Creation
MUZC21H3 Musical Diasporas
MUZC43H3 Music, Technologies, Media

MUZC42H3 Creative Audio Design Workshop
MUZD80H3 Music and Culture Senior Project

Note: courses for Year 4 of the program are taught on the UTSC campus

Appendix B: Complete List of Courses

Courses taught at UTSC. All courses are existing.

(Note: for existing courses with priority enrolment stated, the Specialist (Joint) in Music, Industry and Technology will be added to the list of priority groups.)

Required:

MUZA80H3 - Foundations in Musicianship
A practical introduction to musicianship through music-making and creation, with an emphasis on aural skills, rhythmic fluency, notation, and basic vocal and instrumental techniques. This course is open to students with no musical training and background.
Exclusion: (VPMA95H3)
Enrolment Limits: 20
Breadth Requirements: Arts, Literature and Language
Note: Priority will be given to first and second-year students in Major and Minor Music and Culture programs. Additional students will be admitted as space permits.

MUZAXXH3 – Introduction to Music, Industry and Technology
This course provides a broad overview of the music industry and fundamentals in audio theory and engineering.
Enrolment Limits: 30
Breadth Requirements: Arts, Literature and Language
Note: Enrolment will be limited to first and second-year students in the Specialist (Joint) in Music, Industry and Technology. Additional students will be admitted as space permits.

VPAA10H3 – Introduction to Arts and Media Management
An introduction to the theories and practices of arts and media management within the not-for-profit, public and social enterprise sectors. It is a general survey course that will introduce the broad context of arts and media management in Canadian society and provide an overview of the creative and administrative issues currently faced by the arts and media community.
Breadth Requirements: Arts, Literature and Language

MUZB40H3 - Music and Technology
A comprehensive study of the technologies in common use in music creation, performance and teaching. This course is lab and lecture based.
Exclusion: (VPMB91H3)
Enrolment Limits: 30
Breadth Requirements: Arts, Literature and Language
Note: Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits.

MUZB41H3 - DJ Cultures: Analogue Innovations and Digital Aesthetics
This course explores the aesthetic innovations of DJs from various musical genres, from disco to drum'n'bass to dub. We also spend time exploring the political, legal, and social aspects of DJs as their

production, remixes, touring schedules, and community involvement reveal what is at stake when we understand DJs as more than entertainers. The course utilizes case studies and provides a hands-on opportunity to explore some of the basic elements of DJ-ing, while simultaneously providing a deep dive into critical scholarly literature.
Prerequisite: MUZA80H3/(VPMA95H3)
Exclusion: [VPMC88H3] if taken in Winter 2020 session
Enrolment Limits: 20
Breadth Requirements: History, Philosophy and Cultural Studies

MUZB80H3 - Developing Musicianship
The continuing development of musicianship through music-making and creation, including elementary harmony, musical forms, introductory analytical and compositional techniques, and aural training.
Prerequisite: MUZA80H3/(VPMA95H3)
Exclusion: (VPMA90H3)
Breadth Requirements: Arts, Literature and Language

MUZB81H3 - The Independent Music-Maker
Building upon Developing Musicianship, this course involves further study of musicianship through music-making and creation, with increased emphasis on composition. The course will provide theory and formal analysis, dictation, notation methods, and ear-training skills.
Prerequisite: MUZB80H3/(VPMB88H3)
Exclusion: (VPMB90H3)
Breadth Requirements: Arts, Literature and Language

MUZC21H3 - Musical Diasporas
This course examines the unique role of music and the arts in the construction and maintenance of transnational identity in the diaspora. The examples understudy will cover a wide range of communities (e.g. Asian, Caribbean and African) and places.
Prerequisite: ACMB01H3 and MUZB80H3/(VPMB88H3) and an additional 0.5 credit at the B-level in MUZ/(VPM) courses
Exclusion: (VPMC95H3)
Breadth Requirements: Social and Behavioural Sciences

MUZC41H3 - Digital Music Creation
This course will explore various techniques for digital audio production including recording, editing, mixing, sequencing, signal processing, and sound synthesis. Students will develop creative skills for electronic media through theoretical, aesthetic, and practical perspectives.
Prerequisite: MUZB40H3/(VPMB91H3) and MUZB80H3/(VPMB88H3)
Exclusion: (VPMC91H3)
Breadth Requirements: Arts, Literature and Language

MUZC42H3 - Creative Audio Design Workshop
This course will explore music production and sound design techniques while examining conceptual underpinnings for creating works that engage with space and live audiences. Students will develop creative skills for electronic media through theoretical, aesthetic, and practical perspectives.
Prerequisite: MUZB40H3/(VPMB91H3) and MUZB80H3/(VPMB88H3)
Breadth Requirements: Arts, Literature and Language

MUZC43H3 - Music, Technologies, Media
This course examines critical issues of music technology and the ways in which digital technology and culture impact the ideologies and aesthetics of musical artists. Students will become familiar with contemporary strategies for audience building and career development of technology-based musicians.
Prerequisite: ACMB01H3 and [[2.0 credits at the B-level in MUZ/(VPM) courses] or [2.0 credits at the B-level in MDS courses]]
Exclusion: (VPMC97H3)
Breadth Requirements: History, Philosophy and Cultural Studies

MUZD80H3 - Music and Culture Senior Project
This course will help students develop their self-directed projects that will further their research and interests. This project is intended to function as a capstone in the Major program in Music and Culture, reflecting rigorous applied and/or theoretical grounding in one or more areas of focus in the Music and Culture program.
Prerequisite: 1.5 credits at the C-level in VPM/MUZ courses.
Exclusion: (VPMD02H3)
Enrolment Limits: 20
Breadth Requirements: Arts, Literature and Language

Plus 1.5 credits in Performance courses selected from the following:

MUZA60H3 - Concert Band Ia
The practical study of instrumental ensemble performance in the Concert Band setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Concert Band attempts to accommodate everyone but is not a course to learn an instrument for the first time.
Exclusion: (VPMA73H3)
Breadth Requirements: Arts, Literature and Language

MUZA61H3 - Concert Band Ib
The practical study of instrumental ensemble performance in the Concert Band setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Concert Band attempts to accommodate everyone but is not a course to learn an instrument for the first time.
Prerequisite: MUZA60H3/(VPMA73H3)
Exclusion: (VPMA74H3)
Breadth Requirements: Arts, Literature and Language

MUZA62H3 - Concert Choir Ia
The practical study of vocal ensemble performance in the Concert Choir setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement Interview required. Concert Choir attempts to accommodate everyone.
Exclusion: (VPMA70H3)
Breadth Requirements: Arts, Literature and Language

MUZA63H3 - Concert Choir Ib

The practical study of vocal ensemble performance in the Concert Choir setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Concert Choir attempts to accommodate everyone.
Prerequisite: MUZA62H3/(VPMA70H3)
Exclusion: (VPMA71H3)
Breadth Requirements: Arts, Literature and Language

MUZA64H3 - String Orchestra Ia
The practical study of instrumental ensemble performance in the String Orchestra setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. String Orchestra attempts to accommodate everyone, but is not a course to learn an instrument for the first time.
Exclusion: (VPMA66H3)
Breadth Requirements: Arts, Literature and Language
Note: Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits.

MUZA65H3 - String Orchestra 1b
The practical study of instrumental ensemble performance in the String Orchestra setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. String Orchestra attempts to accommodate everyone, but is not a course to learn an instrument for the first time.
Prerequisite: MUZA64H3/(VPMA66H3)
Exclusion: (VPMA67H3)
Breadth Requirements: Arts, Literature and Language
Note: Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits.

MUZA66H3 - Small Ensembles Ia
The practical study of small ensemble performance, including public presentations and group recitals. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Small Ensembles attempts to accommodate everyone, but is not a course to learn an instrument for the first time.
Exclusion: (VPMA68H3)
Enrolment Limits: 40
Breadth Requirements: Arts, Literature and Language
Note: 1. Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits. 2. Students interested in popular, rock, jazz, or other contemporary styles should register for LEC 01. Students interested in classical, folk, "world," or other acoustic-based styles should register for LEC 02.

MUZA67H3 - Small Ensembles Ib
The practical study of small ensemble performance, including public presentations and group recitals. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Small Ensembles attempts to accommodate everyone, but is not a course to learn an instrument for the first time.

Prerequisite: MUZA66H3/(VPMA68H3)
Exclusion: (VPMA69H3)
Breadth Requirements: Arts, Literature and Language
Note: 1. Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits. 2. Students interested in popular, rock, jazz, or other contemporary styles should register for LEC 01. Students interested in classical, folk, "world," or other acoustic-based styles should register for LEC 02.

MUZB60H3 - Concert Band IIa
The practical study of instrumental ensemble performance in the Concert Band setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Concert Band attempts to accommodate everyone but is not a course to learn an instrument for the first time.
Prerequisite: MUZA61H3 /(VPMA74H3)
Exclusion: (VPMB73H3)
Breadth Requirements: Arts, Literature and Language

MUZB61H3 - Concert Band IIb
The practical study of instrumental ensemble performance in the Concert Band setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Concert Band attempts to accommodate everyone but is not a course to learn an instrument for the first time.
Prerequisite: MUZB60H3/(VPMB73H3)
Exclusion: (VPMB74H3)
Breadth Requirements: Arts, Literature and Language

MUZB62H3 - Concert Choir IIa
The practical study of vocal ensemble performance in the Concert Choir setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement Interview required. Concert Choir attempts to accommodate everyone.
Prerequisite: MUZA63H3/(VPMA71H3)
Exclusion: (VPMB70H3)
Breadth Requirements: Arts, Literature and Language

MUZB63H3 - Concert Choir IIb
The practical study of vocal ensemble performance in the Concert Choir setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement Interview required. Concert Choir attempts to accommodate everyone.
Prerequisite: MUZB62H3 /(VPMB70H3)
Exclusion: (VPMB71H3)
Breadth Requirements: Arts, Literature and Language

MUZB64H3 - String Orchestra IIa
The practical study of instrumental ensemble performance in the String Orchestra setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. String Orchestra attempts to accommodate everyone, but is not a course to learn an instrument for the first time.

Prerequisite: MUZA65H3/(VPMA67H3)
Exclusion: (VPMB66H3)
Breadth Requirements: Arts, Literature and Language
Note: Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits.

MUZB65H3 - String Orchestra IIb
The practical study of instrumental ensemble performance in the String Orchestra setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. String Orchestra attempts to accommodate everyone, but is not a course to learn an instrument for the first time.
Prerequisite: MUZB64H3/(VPMB66H3)
Exclusion: (VPMB67H3)
Breadth Requirements: Arts, Literature and Language
Note: Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits.

MUZB66H3 - Small Ensembles IIa
The practical study of small ensemble performance, including public presentations and group recitals. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Small Ensembles attempts to accommodate everyone but is not a course to learn an instrument for the first time.
Prerequisite: MUZA67H3/(VPMA69H3)
Exclusion: (VPMB68H3)
Enrolment Limits: 40
Breadth Requirements: Arts, Literature and Language
Note: 1. Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits. 2. Students interested in popular, rock, jazz, or other contemporary styles should register for LEC 01. Students interested in classical, folk, "world," or other acoustic-based styles should register for LEC 02.

MUZB67H3 - Small Ensembles IIb
The practical study of small ensemble performance, including public presentations and group recitals. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Small Ensembles attempts to accommodate everyone but is not a course to learn an instrument for the first time.
Prerequisite: MUZB66H3/(VPMB68H3)
Exclusion: (VPMB69H3)
Breadth Requirements: Arts, Literature and Language
Note: 1. Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits. 2. Students interested in popular, rock, jazz, or other contemporary styles should register for LEC 01. Students interested in classical, folk, "world," or other acoustic-based styles should register for LEC 02.

MUZC60H3 - Concert Band IIIa
The practical study of instrumental ensemble performance in the Concert Band setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement

interview required. Concert Band attempts to accommodate everyone, but is not a course to learn an instrument for the first time.
Prerequisite: MUZB61H3/(VPMB74H3)
Exclusion: (VPMC73H3)
Breadth Requirements: Arts, Literature and Language

MUZC61H3 - Concert Band IIIb
The practical study of instrumental ensemble performance in the Concert Band setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Concert Band attempts to accommodate everyone, but is not a course to learn an instrument for the first time.
Prerequisite: MUZC60H3/(VPMC73H3)
Exclusion: (VPMC74H3)
Breadth Requirements: Arts, Literature and Language

MUZC62H3 - Concert Choir IIIa
The practical study of vocal ensemble performance in the Concert Choir setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement Interview required. Concert Choir attempts to accommodate everyone.
Prerequisite: MUZB63H3/(VPMB71H3)
Exclusion: (VPMC70H3)
Breadth Requirements: Arts, Literature and Language

MUZC63H3 - Concert Choir IIIb
The practical study of vocal ensemble performance in the Concert Choir setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement Interview required. Concert Choir attempts to accommodate everyone.
Prerequisite: MUZC62H3/(VPMC70H3)
Exclusion: (VPMC71H3)
Breadth Requirements: Arts, Literature and Language

MUZC64H3 - String Orchestra IIIa
The practical study of instrumental ensemble performance in the String Orchestra setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. String Orchestra attempts to accommodate everyone, but is not a course to learn an instrument for the first time.
Prerequisite: MUZB65H3/(VPMB67H3)
Exclusion: (VPMC66H3)
Breadth Requirements: Arts, Literature and Language
Note: Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits.

MUZC65H3 - String Orchestra IIIb
The practical study of instrumental ensemble performance in the String Orchestra setting. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. String Orchestra attempts to accommodate everyone, but is not a course to learn an instrument for the first time.

Prerequisite: MUZC64H3/(VPMC66H3)
Exclusion: (VPMC67H3)
Breadth Requirements: Arts, Literature and Language
Note: Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits.

MUZC66H3 - Small Ensembles IIIa
The practical study of small ensemble performance, including public presentations and group recitals. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Small Ensembles attempts to accommodate everyone, but is not a course to learn an instrument for the first time.
Prerequisite: MUZB67H3/(VPMB69H3)
Exclusion: (VPMC68H3)
Enrolment Limits: 40
Breadth Requirements: Arts, Literature and Language
Note: 1. Priority will be given to students enrolled in the Major and Minor programs in Music and Culture. Additional students will be admitted as space permits. 2. Students interested in popular, rock, jazz, or other contemporary styles should register for LEC 01. Students interested in classical, folk, "world," or other acoustic-based styles should register for LEC 02.

MUZC67H3 - Small Ensembles IIIb
The practical study of small ensemble performance, including public presentations and group recitals. Students are normally expected to complete both Fall and Winter sessions in the same ensemble. Placement interview required. Small Ensembles attempts to accommodate everyone, but is not a course to learn an instrument for the first time.
Prerequisite: MUZC66H3/(VPMC68H3)
Exclusion: (VPMC69H3)
Breadth Requirements: Arts, Literature and Language
Note: Students interested in popular, rock, jazz, or other contemporary styles should register for LEC 01. Students interested in classical, folk, "world," or other acoustic-based styles should register for LEC 02.

Courses taught at Centennial College:

Required:

MBTB11H3 - Orchestral Arranging
Students will learn and practice a variety of techniques relating to orchestral and choral composition and arranging. Essential concepts relating to clefs and pitch range will be taught, as well as compositional principles and techniques such as voice leading and counterpoint. An emphasis will be placed on honing creativity and applying a variety of non-Western musical influences. Students will be able to apply the material learned in this course to all other courses relating to music creation, especially Music Creation for Media 1 and 2.
Prerequisite: Successful completion of courses listed in Group A of the Specialist (Joint) program in Music Industry and Technology
Corequisite: MBTB30H3 and MBTB51H3 and [[MBTC60H3 and MBTC66H3] or [MBTC71H3 and MBTC73H3]]
Breadth Requirements: Arts, Literature and Language

Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTB12H3 - Vocal Arranging

Students will apply concepts learned during the first two years of the program to the creation and performance of advanced multi-part vocal arrangements. A variety of methods of vocal arranging will be explored, and performance techniques such as balancing, diction, breath control, projection, and dynamics will be applied to the execution of the created arrangements.

Prerequisite: Successful completion of courses listed in Group A of the Specialist (Joint) program in Music Industry and Technology

Corequisite: MBTB30H3 and MBTB51H3 and [[MBTC60H3 and MBTC66H3] or [MBTC71H3 and MBTC73H3]]

Breadth Requirements: Arts, Literature and Language

Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTB13H3 - Songwriting 2

In this course students explore a variety of topics relating to songwriting. Advanced techniques relating to melody, lyric, and chord writing will be discussed and applied creatively to original songs.

Prerequisite: VPMA95H3 and VPMB88H3 and VPMB91H3 and VPMB** (DJ Cultures), and 1.0 credit in performance ensembles

Corequisite: MBTB41H3 and MBTB50H3 and [[MBTC62H3 and MBTC63H3] or [MBTC70H3 and MBTC72H3]]

Breadth Requirements: Arts, Literature and Language

Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTB30H3 - Art of Performance

The purpose of the course is to prepare students to become professional performers that meet and exceed audience expectations. From the perspective of an "indie" musician, students will learn how to perform in line with contemporary standards of excellence and entertainment.

Prerequisite: Successful completion of courses listed in Group A of the Specialist (Joint) program in Music Industry and Technology

Corequisite: [MBTB11H3 or MBTB12H3] and MBTB51H3 and [[MBTC60H3 and MBTC66H3] or [MBTC71H3 and MBTC73H3]]

Breadth Requirements: Arts, Literature and Language

Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTB41H3 - Introduction to Audio Engineering

This course will introduce students to live and studio sound by giving them hands-on experience on equipment in a professional recording studio.

Prerequisite: VPMA95H3 and VPMB88H3 and VPMB91H3 and VPMB** (DJ Cultures) and 1.0 credit in performance ensembles

Corequisite: MBTB13H3 and MBTB50H3 and [[MBTC62H3 and MBTC63H3] or [MBTC70H3 and MBTC72H3]]

Breadth Requirements: Arts, Literature and Language

Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTB50H3 - Music Business Fundamentals

Students will develop a foundational knowledge of the music industry that will serve as a base for all other music business-related courses. Students will be introduced to the terminology, history, infrastructure, and careers of the music industry. Students will be introduced to fundamental areas of business management. Legal issues and the future of the music industry will also be discussed. All material will be taught from a uniquely Canadian perspective.
Prerequisite: VPMA95H3 and VPMB88H3 and VPMB91H3 and VPMB** (DJ Cultures), and 1.0 credit in performance ensembles
Corequisite: MBTB13H3 and MBTB41H3 and [[MBTC62H3 and MBTC63H3] or [MBTC70H3 and MBTC72H3]]
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTB51H3 - Musical Entrepreneurship

Students will learn how to earn a sustainable full-time living as a self-employed musician and creative professional. Topics covered include grant writing, publishing, licensing, contracts, and copyright. Students will also learn some basic accounting and marketing skills. The course will provide students with a foundation for courses in the Music Creation and Business track and for the pursuit of a music career.
Prerequisite: Successful completion of courses listed in Group A of the Specialist (Joint) program in Music Industry and Technology
Corequisite: [MBTB11H3 or MBTB12H3] and MBTB30H3 and [[MBTC60H3 and MBTC66H3] or [MBTC71H3 and MBTC73H3]]
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTC52H3 - Contemporary Music Industry Issues

Students will learn how to apply principles and values relating to global citizenship and equity to the music industry. Issues relating to women, visible minorities, and members of the LBGT+ community in the music industry will be explored as students consider ways they can act as catalysts for positive change. Students will also learn about recent and upcoming political, economic, social and technological changes that affect the music industry of the present and future.
Prerequisite: Successful completion of courses listed in Group B of the Specialist (Joint) program in Music Industry and Technology
Corequisite: MBTC98H3
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTC67H3 - Audio Mastering

Students will explore a variety of techniques associated with creating a professional mastered stereo mix. Students will learn how to use various digital and analog tools during the mastering process in order to create final stereo mixes that reflect industry practices and standards.

Prerequisite: Successful completion of courses listed in Group B of the Specialist (Joint) program in Music Industry and Technology
Corequisite: MBTC52H3 and MBTC98H3
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTC68H3 - Audio Engineering for Gaming and VR

Students will learn how to mix audio for projects associated with video games and virtual reality (VR). Students will explore techniques for recording sound that accompanies video filmed by a 360-degree camera, and how to effectively use a variety of software programs and tools associated with gaming and VR.
Prerequisite: Successful completion of courses listed in Group B of the Specialist (Joint) program in Music Industry and Technology
Corequisite: MBTC52H3 and MBTC98H3
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTC74H3 - Music Supervision and Consulting

Students will learn how to apply their knowledge of a variety of music cultures and their training in licensing and copyright to a career as a music supervisor or consultant. After discussing techniques, processes, and career options, students will engage in a number of projects involving the pairing of visual media with music. Such projects will give students hands-on training and experience related to jobs as music supervisors and consultants.
Prerequisite: Successful completion of courses listed in Group B of the Specialist (Joint) program in Music Industry and Technology
Corequisite: MBTC52H3 and MBTC98H3
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTC75H3 - Music Journalism

This course will teach students how to write about music for the popular press and how to write a personal bio they can use. After discussing the career options associated with music journalism, students will engage in a variety of writing projects including album reviews, concert reviews, artist profiles, "q&a" pieces, news stories along with bios and press releases for press kits. This course will nurture creative writing that can be applied to a variety of music-related careers.
Prerequisite: Successful completion of courses listed in Group B of the Specialist (Joint) program in Music Industry and Technology
Corequisite: MBTC52H3 and MBTC98H3
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTC82H3 - Indie Artist Development

This course will serve as a culmination of everything that students have learned relating to the music industry by applying a variety of concepts toward the early development independent recording artists'

careers. Students will work on the development of their own careers as artists and the burgeoning careers of other emerging artists.
Prerequisite: Successful completion of courses listed in Group B of the Specialist (Joint) program in Music Industry and Technology
Corequisite: MBTC52H3 and MBTC98H3
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

MBTC98H3 - Music Career Development

This course will equip students with practical tools necessary to successfully acquire a field placement (in the short term) and a sustainable full-time music career (in the long term). Students will engage in reflective practice on their experience in the Specialist (Joint) program in Music Industry and Technology in order to identify their greatest strengths and determine the best career path to pursue. Students will then be guided through each step of the field placement acquisition process, thereby gaining valuable experience useful for pursuing a full-time career after graduation.
Prerequisite: Successful completion of courses listed in Group B of the Specialist (Joint) program in Music Industry and Technology
Corequisite: MBTC52H3
Breadth Requirements: Arts, Literature and Language

MBTD99H3 - Field Placement

In this course, students will engage in a six-week field placement. This field placement will allow students to apply what they have learned in the Specialist (Joint) program in Music Industry and Technology in a real-life work setting. This will enable students to gain valuable work experience, network with possible future employers and collaborators, and refine their career goals.
Prerequisite: Successful completion of courses listed in Group C of the Specialist (Joint) program in Music Industry and Technology
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

Track-specific Options:

MBTC60H3 - Live Sound Engineering

This course will train students for the role of live sound engineer. Students will learn how to setup, operate, take down, maintain, and store all components of a live sound system. Other topics to be discussed include acoustics, sound tests, working with performers, and career options.
Prerequisite: Successful completion of courses listed in Group A of the Specialist (Joint) program in Music Industry and Technology
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Audio Engineering Certificate.

MBTC62H3 - Advanced Sound Mixing and Editing

This course focuses specifically on sound mixing and editing – all stages of post-production. Students will learn how to work efficiently with a variety of different musical content. This course will help students with regard to software proficiency, and to develop a producer's ear.

Prerequisite: VPMA95H3 and VPMB88H3 and VPMB91H3 and VPMB** (DJ Cultures, and 1.0 credit in performance ensembles
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Audio Engineering Certificate.

MBTC63H3 - Advanced Sound Production and Recording

This course focuses on a variety of techniques for achieving the best possible sound quality during the sound recording process. Topics discussed include acoustics, microphone selection and placement, drum tuning, guitar and bass amplifiers, preamplifiers, and dynamics processors. This course will help prepare students for work as recording studio engineers, and to be self-sufficient when outputting recorded works as a composer / musician.
Prerequisite: VPMA95H3 and VPMB88H3 and VPMB91H3 and VPMB** (DJ Cultures) and 1.0 credit in performance ensembles
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Audio Engineering Certificate.

MBTC66H3 - Studio Session Management

Students will learn how to successfully run a professional recording studio session by assuming a leadership role as audio engineer and producer, and by synthesizing techniques relating to audio production and recording, audio mixing and editing, and audio consoles. This experiential course will also provide opportunities for students to exercise and develop troubleshooting and critical thinking skills that are necessary in a recording studio. Students will also learn about studio equipment and maintenance in ways that build on prior courses.
Prerequisite: Successful completion of courses listed in Group A of the Specialist (Joint) program in Music Industry and Technology
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Audio Engineering Certificate.

MBTC70H3 - Copyright, Royalties, Licensing, and Publishing

This course will delve deeper into the overlapping areas of copyright, royalties, licensing, and publishing. These topics will be discussed from an agency perspective. Students will learn about the processes and activities that occur at publishing and licensing agencies in order to prepare for careers at such businesses.
Prerequisite: VPMA95H3 and VPMB88H3 and VPMB91H3 and VPMB** (DJ Cultures), and 1.0 credit in performance ensembles
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Audio Engineering Certificate.

MBTC71H3 - Music Marketing and Social Media

Students will explore a variety of strategies and techniques relating to music marketing. An emphasis will be placed on social media, the most important growth area in music marketing. Students will develop the computer and Internet savvy necessary to engage in music marketing and social media practices.

Prerequisite: Successful completion of courses listed in Group A of the Specialist (Joint) program in Music Industry and Technology
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Music Business Certificate.

MBTC72H3 - Advanced Music Business
Students will delve deeper into a variety of topics relating to working in the music industry. Topics include grant writing, bookkeeping, contracts, and the future of the music industry. Students will be taught how to be innovative, flexible team players in a rapidly changing industry.
Prerequisite: VPMA95H3 and VPMB88H3 and VPMB91H3 and VPMB** (DJ Cultures) and 1.0 credit in performance ensembles
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Audio Engineering Certificate.

MBTC73H3 - Artist Management and Promotion
Students will learn about the activities and strategies of artist managers and promoters. After discussing industry practices and key businesses of the past and present, students will gain hands-on experience by providing managerial services for artists and organizing and promoting musical events. This will provide students with valuable training that they can apply to a career as a manager, promoter, or professional artist.
Prerequisite: Successful completion of courses listed in Group A of the Specialist (Joint) program in Music Industry and Technology
Breadth Requirements: Arts, Literature and Language
Note: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Music Business Certificate.

Appendix C: Curriculum Map

CURRICULUM MAP

I - introduced; D - development; A - Advanced -- T - taught; TA -- taught and assessed

Code	Course	1a	1b	1c	2a	2b	3a	3b	3c	4	5a	5b	6a	6b	6c
MUZA60H3															
MUZA62H3															
MUZA63H3															
MUZA61H3															
MUZA64H3	performance courses (1.0 credits)				I TA					I TA					
MUZA65H3															
MUZA66H3															
MUZA67H3															
MUZB60H3															
MUZB61H3															
MUZB62H3															
MUZB63H3															
MUZB64H3	performance courses (0.5 credit)				I TA					I TA					
MUZB65H3															
MUZB66H3															
MUZB67H3															
MUZA80H3	Foundations in Musicianship		I TA		I TA					I TA	I T				
MUZAXXH3	Introduction to Music Industry and Technology	I TA	I TA		I TA					I TA					
MUZB80H3	Developing Musicianship	I TA	I TA		I TA										
MUZB40H3	Music and Technology				D TA			I TA			D TA				I T
MUZB41H3	DJ Cultures: Analogue Innovations, Digital Aesthetics	D T		I TA	D TA	I T				D TA		I TA			

Code	Course	1a	1b	1c	2a	2b	3a	3b	3c	4	5a	5b	6a	6b	6c
MBTB41H3	Introduction to Audio Engineering				I TA		I TA	I TA							
MBTB50H3	Music Business Fundamentals						I TA						I T	I T	
MBTB13H3	Songwriting 2				D TA		D TA	D TA							
MBTB51H3	Musical Entrepreneurship								I TA	I T	D TA	D T	I T	I T	I T
MBTB30H3	Art of Performance	D TA	D TA					D TA		D TA	D TA				
MBTC52H3	Contemporary Music Industry Issues			A TA							A TA			A TA	
MBTC98H3	Music Career Development									A TA			A TA	A T	
	MUSIC TECHNOLOGY TRACK														
MBTC62H3	Advanced Sound Mixing and Editing	A TA			A TA			A TA							
MBTC63H3	Advanced Sound Production & Recording		A TA					A TA							
MBTC60H3	Live Sound Engineering		A TA	A TA	A TA						A TA			D T	
MBTC66H3	Studio Session Management	A TA	A TA					A TA	A TA					A TA	A TA
	MUSIC BUSINESS TRACK														
MBTC70H3	Copyright, Royalties, Licensing, and Publishing													A T	A T
MBTC72H3	Advanced Music Business				A TA			A TA	A TA						A T
MBTC73H3	Artist Management and Promotion						A TA							D T	A T
MBTC71H3	Music Marketing and Social Media						A TA							A T	A T
	ELECTIVES (Year 3, Fall)														
MBTB11H3	Orchestral Arranging				D TA	D TA	D TA	D TA							
MBTB12H3	Vocal Arranging	D TA	D TA		D TA						D TA				
	ELECTIVES (Year 3, Winter)														
MBTC74H3	Music Supervision and Consulting	A TA									A TA	A TA		A T	A T
MBTC75H3	Music Journalism	D TA									A TA		A TA		A T
MBTC67H3	Audio Mastering	A TA			A TA						A TA				

Course	Title	1a	1b	1c	2a	2b	3a	3b	3c	4	5a	5b	6a	6b	6c
MBTC68H3	Audio Engineering for Gaming and VR				A TA			A TA						A TA	
MBTC82H3	Indie Artist Development								A TA					A T	A T
MBTC99H3	Field Placement					A TA		A TA	A TA	A TA	A TA	A TA	A TA	A TA	A TA
MUZB81H3	The Independent Music-Maker		D TA		A TA	A TA							D TA		
MUZC21H3	Musical Diasporas			A TA		A TA				A TA	A TA		A TA		
MUZC43H3	Music, Technologies, Media			A TA							A TA	A TA	A TA	A TA	
MUZC41H3	Digital Music Creation	A TA	A TA				A TA			A TA	A TA				
MUZC42H3	Creative Audio Design Workshop	A TA	A TA				A TA				A TA				A TA
MUZD80H3	Music and Culture Senior Project										A TA	A TA	A TA		

	LEARNING OUTCOMES
	MUZA60H3
	MUZA62H3
	MUZA63H3
	MUZA61H3 **Performance classes**
	MUZA64H3
	MUZA65H3
	MUZA66H3
PLO	**MUZA67H3**
2a	basic fluency in reading and performing notation-based musics (i.e., approx. Gr. IV RCM level) in a large ensemble setting
2a	develop an awareness and appreciation of musicianship norms and standards in Western-music large ensemble settings
2a	ability to participate in small group rehearsals ("sectionals") independent of the instructor
4	basic ability to reflect critically about one's own relationship to musical performance in society

MUZA80H3   Elementary Musicianship (Foundations in Muscianship)

PLO	
1b	introduction to reading, writing, aural, and oral skills
2a	introduction to improvisation, Western notation, performance practices
1b	introduction to musicianship model that explores executive, notation, tonal, rhythmic and creative skill development
2a	exploration of music making, creation, notation models
4	introduction to critical reflective practice
5a	introduction to non-verbal communication skills

MUZAXXH3   Introduction to Music, Industry and Technology

PLO	
1a	Learn the fundamentals of music industry and audio theory and audio engineering
1b	introduction to reading, writing, aural, and oral skills
2a	introduction to critical listening and basic understanding of sound
4	introduction to critical reflective practice

MUZB80H3   Materials of Music I (Developing Musicianship)

PLO	
2a	Develop beginning-level practical skills for music-making
2a	Strengthen the musical ear via beginning-level ear training and dictation exercises
1a	Learn the fundamentals of Western music notation
2a	Develop beginning-level compositional skills (e.g., writing a short melody, adding harmony to an existing melody, and adding melody to an existing harmony)
1b	Identify and notate elementary music theory elements (e.g., scales, keys, modes, intervals, chords, and harmonic progressions)

MUZB40H3   Music and Technology

PLO	
2a	Familiarity and basic competence with digital sound capturing, sound generation, and sound manipulation
3b	Familiarity and basic competence with current software and hardware options for digital music making
5a	Familiarity and basic competence with web-based interfaces for music-making, sharing, collaboration, and interaction
6c	A deeper appreciation, through direct experience, of how digital music making can be a powerful means of DIY empowerment, both artistically and socially

MUZB41H3   DJ Cultures: Analogue Innovations, Digital Aesthetics

PLO	
1a	Gain an appreciation for musical creativity and innovation outside of an ensemble-based Western context in both an analogue and digital context
4	Achieve deep analytical engagement with the complex ways in which the commodification of music is both subverted and leveraged within the DJ and Turntablists creative practice
5b	Grapple with and communicate the theoretical possibilities and diasporic connections DJ cultures present
2b	Become knowledgeable of the multiple ways in which geography and industry impact the development of DJ cultures
1c	Explore the DJ's creative ecosystem and communities of practice that nurture the art form in local and global contexts and distinguish the essential components of a DJ's practice
2a	By the end of the course students will have acquired introductory skills in turntablism, mixing and various djing techniques

MUZB81H3   Materials of Music II (The Independent Music-Maker)

PLO	
3a	Develop intermediate-level practical skills for music-making
2a	Strengthen the musical ear via intermediate-level ear training and dictation exercises
2a	Develop intermediate-level compositional skills (e.g., writing traditional SATB harmony)
6a	Analyze the formal structure of select Western classical musical works according to thematic content and harmonic organization
1b	Learn norms of Western musical notation for the more common transposing instruments

MUZC21H3   Musical Diasporas

PLO	
5a	Gather and gain an appreciation of how musics in a globalize setting travel, augment and transform both in connection to audiences and musical form
1c	Students will learn to analyze how governmental and corporate power(s) work on music communities, global audiences and cultural politics both in diaspora and at home
2b	Develop introductory research methods in music research fields by experiencing local music performances connected to diasporic grounds in Toronto (and beyond)
4	Examine the inner workings of race, class and gender as they intersect with various elements of musical life
6a	Become knowledgeable of the theoretical frameworks within the cultural studies and diaspora studies fields that influence how we understand musics in diaspora

MUZC43H3   Music, Technologies, Media

PLO	
1c	Familiarity with a wide range of current issues in music technology.
6b	Students will explore the emerging and established relationships between music and data on various digital platforms
5a	Students will become familiar with contemporary strategies for audience building and career development of technology-based musicians
6a	Explore a variety of ways in which digital technology and culture impacts the aesthetics of musical artists
5b	Students will develop writing skills and communicative strategies that demonstrate a thorough understanding of the musical and technological landscape.

MUZC41H3   Electronic Music I (Digital Music Creation)

PLO	
1b	Familiarity with basic audio theory and historical background on electronic music. Competence with various digital audio production techniques.
1b	Basic fluency in a wide range of digital music production and compositional techniques.
3a	Exploration to music-making in various styles, techniques and genres using technology.
1a	Develop analytical skills and compositional techniques for electronic music.
4	Learn how to apply audio theory and analysis into practice, and to think critically about their creative process.
5a	Learn how to articulate creative intent through performance, oral critiques, presentations and writing.

MUZC42H3   Electronic Music II (Creative Audio Design)

PLO	
1b	Familiarity with intermediate audio theory and historical background on electronic music. Competence with digital audio production techniques.
1b	Fluency in sound design, spatialization and compositional techniques.
1a	Develop analytical skills and compositional techniques for electronic music.
3a	Learn how to apply music in relationship to both space and the environment using technology.
5a	Learn how to articulate creative intent through performance, oral critiques, presentations and writing.
6c	Exploration to music-making in various styles, techniques and genres using technology.

MUZD80H3   Music and Culture Senior Project

PLO	
5b	Apply cumulative knowledge in developing an individual capstone project the Music and Culture program
6b	Explore ways in which one's capstone project might open doors to future educational and career possibilities
5a	Develop an "outward-facing" form of presentation that communicates one's capstone project to a wider audience

CENTENNIAL COURSES

MBTB41H3 **Intro to Audio Engineering**

3b	Work effectively in a recording studio context as a team player in a professional manner.
3a	Perform on her or his voice and/or instrument at a professional level in a variety of recording studio contexts.
3b	Setup, operate, take down, and maintain equipment associated with live and studio sound.
2a	Select appropriate pieces of technology to achieve a particular goal.
3b	Create an appropriate mix and equalization of instruments and/or voices in a variety of live and studio contexts.
3b	Use digital software to record and edit instruments and/or voices in a variety of processes and in a variety of ways to achieve a particular goal.
3b	Create a stereo master recording from a multi-track recording.

MBTB50H3 **Music Business Fundamentals**

2b	Explain the infrastructure of the music industry and the roles of the various companies, organizations, agencies, and individuals therein using appropriate terminology.
2b	Discuss the history of music business.
6b	Describe the many careers available in the music industry using appropriate terminology.
6b	Explain the basic elements of contract and copyright law relating to music and other legal issues pertaining to the music industry.
6b	Assess cultural, social, economic, political, and technological conditions in order to make compelling decisions within the current and future music industry.
6b	Discuss all aspects of the music industry from a Canadian perspective.
6a	Articulate fundamental areas of business administration and how they apply to the Canadian music industry.

MBTC62H3 **Advanced Sound Mixing and Editing**

1a	Characterize the efficacy of various mix approaches
2a	Execute a variety of editing functions in Audio and MIDI tracks in a timely and effective manner.
3b	Execute a proper balance of audio sources using audio levels, stereo panning and depth.
3b	Creatively apply modern mixing techniques including reverb, delay, compression and equalization.
3b	Apply advanced techniques to the creation of a stereo master recording from a multi-track recording.
3b	Create a final commercial master from a final stereo mix using modern mastering techniques.
3b	Apply the principles of effective sound mixing and editing to a creative project.

MBTC63H3 **Advanced Sound Production & Recording**

1b	Classify various microphones.
3b	Select and setup microphones in a way that is appropriate for achieving specific sonic goals.
3b	Setup acoustic and electric instruments and amplifiers in a way that is appropriate for achieving specific sonic goals.
3b	Operate Digital and Analog audio mixers and Digital Audio Workstations to achieve specific sonic goals.
3b	Operate a variety of studio equipment to achieve optimal sonic results.
1b	Apply the principles of effective sound production and recording to a creative project.

MBTC70H3 **Copyright, Royalties, Licensing, and Publishing**

6c	Identify career opportunities associated with copyright, royalties, licensing, and publishing.
6c	Discuss copyright law from an agency perspective.
6c	Describe the roles of various copyright, licensing, and publishing companies
6c	Copyright and register a song using the processes of an agency.
6c	Prepare a royalty statement using standard music industry practice.
6b	Find new catalogues for an agency to administer.
6b	Develop a songwriter's career using the strategies of licensing and publishing companies.
6b	Apply critical thinking skills to a discussion of the future of the music industry with regard to copyright, royalties, licensing, and publishing.

MBTC72H3 **Advanced Music Business**

5b	Complete a music industry grant application for your business.
3c	Manage business finances according to standard accounting practices.
6c	Create a variety of contracts following standard music industry practices.
4	Apply critical thinking skills to discussions surrounding the future of the music industry.
3c	Develop a three-year business plan for a music-related company.

MBTB51H3 **Musical Entrepreneurship**

3c	Identify a viable product or service and its targeted market as the basis for starting own business.
6c	Apply a financing model to launching and sustaining the business.
5a	Use a variety of business tools required to operate the planned business successfully.
3c	Identify a wide variety of valuable resources in the Canadian music industry available to independent music creators, performers, and/or recording artists.
6b	Pursue viable revenue streams as an independent music creator, performer, and/or recording artist.
5b	Develop strong grant proposals relating to a variety of music-related ventures.

MBTB30H3 **Art of Performance**

1a	Evaluate the performance practices of a variety of popular, world, and Indigenous artists in order to develop her or his own performance practices.
5a	Assess audience expectations in a variety of performance contexts.
1b	Use terminology associated with live performance contexts.
3a	Plan a variety of facets of a musical concert.
4	Execute a musical concert that is in line with contemporary standards of excellence and entertainment.

MBTC60H3 **Live Sound Engineering**

1b	Identify key brand names and models associated with live sound technology.
1b	Describe key principles of sound acoustics relevant to live sound.
6b	Identify careers relating to live sound.
1c	Select appropriate equipment to achieve specific live performance goals.
2a	Setup, operate, take down, and store all components of a live sound system in a timely and effective manner.
2a	Run an effective sound test with a full popular music ensemble.
4	Troubleshoot a variety of issues relating to live sound systems.

MBTC66H3 **Studio Session Management**

1a	Identify careers relating to recording studio management.
1b	Demonstrate troubleshooting and critical thinking skills that are necessary in a recording studio.
3b	Build towards a leadership role as audio engineer and producer, by synthesizing techniques relating to audio production and recording, audio mixing and editing, and audio consoles
6b	Provide a variety of managerial services to assist recording engineers, setup workers and technical staff
3c	Provide a plan, or assist with the purchasing of equipment, ordering repairs, and establishing a schedule for regular maintenance within the studio.
6c	Create a plan as to monitor multiple projects at once, ensuring that all production is proceeding punctually, and client needs are met.

MBTC73H3 **Artist Management and Promotion**

6b	Identify careers relating to artist management and promotion.
6b	Provide a variety of managerial services for musical artists.
6b	Create a short to medium term career plan for musical artists.
3c	Apply a variety of strategies to gain media exposure for musical artists.
6c	Organize and promote musical events.

MBTC71H3   Music Marketing and Social Media

6b	Identify careers relating to music marketing and social media.
3c	Apply fundamental marketing techniques and strategies in a variety of music industry contexts.
3c	Pursue marketing goals using a variety of social media platforms.
6b	Create a marketing plan for a music-related product or service within a specific budget.
6c	Create content for a music-related marketing campaign.
6b	Run an effective music marketing campaign.

MBTC52H3   Contemporary Music Industry Issues

6b	Articulate principles and values relating to global citizenship and equity to the music industry.
4	Discuss issues relating to women, visible minorities, and members of the LBGT+ community in the music industry
1c	Identify recent and upcoming political, economic, social and technological changes that affect the music industry of the present and future.

MBTC98H3   Music Career Development

4	Determine appropriate career goals in light of personal strengths and interests.
6a	Create a professional resume and cover letter.
6b	Search for relevant job postings and prospective employers using online resources.
6b	Communicate in a professional manner over telephone and email with prospective employers.
4	Apply effective listening and responding techniques and appropriate social etiquette principles to a job interview.

MBTD99H3   Field Placement

4	Evaluate workplace experience.
5a	Apply a variety of abilities learned in the MIAP program in the workplace.
6b	Follow the instructions and guidelines of supervisors.
6b	Maintain professional practice and demeanor in the workplace.
6b	Work independently and in teams to effectively complete tasks on time.

MBTC74H3   Music Supervision and Consulting

6b	Identify music-related careers in the film and television industry.
5a	Discuss the role of music supervisors, consultants, and related positions in the film and television industry.
1a	Analyze the role of music and sound in film and television productions.
6c	Acquire sync and master rights for film and television productions.
4	Recommend music to use in film and television productions based on reading the script, observing raw video footage, speaking with the production team, and considering the project's budget.

MBTC75H3   Music Journalism

1a	Research and fact-check for news stories and interviews associated with the music industry
5b	Apply writing and critical listening skills to reviews of concerts and albums associated with any genre of music
5b	Write a professional level artist profile and Q&A piece resulting from interviewing an artist associated with any genre of music
4	Identify career opportunities associated with music journalism.
6c	Secure a publisher for an original work associated with music journalism.

MBTC67H3   Audio Mastering

1a	Identify techniques associated with creating a professional mastered stereo mix.
2a	APPLY various digital and analog tools during the mastering process in order to create final stereo mixes that reflect industry practices and standards.
2a	Employ advanced software for the completion of diverse audio projects
4	Critically assess mastering and mixes

MBTC68H3   Audio Engineering for Gaming and VR

2a	Mix audio for projects associated with video games and virtual reality (VR).
2a	Record sound for video filmed by a 360-degree camera
3b	Employ a variety of software programs and tools for gaming and VR PROJECTS.
6b	Analyze the impact of global trends in gaming and VR on the use and adaptation of diverse software platforms

MBTC82H3   Indie Artist Development

6b	Identify elements essential to the early development of an independent recording artists' careers.
3c	Apply knowledge of the music industry to create a career development plan for an independent artist
6b	Apply knowledge of music business to identify career opportunities for independent artists
6c	Develop strategies for growing a fanbase and cultivating an image online.

MBTB11H3   Orchestral Arranging

2a	Create by identifying, analyzing and applying standard arranging and compositional techniques to vocal and instrumental writing assignments completed in class.
2b	Create an arrangement of an existing popular musical work for multiple voices and instruments that is innovative and original while also adhering to established conventions of the music industry.
3a	Compose and arrange an original musical work incorporating voices and instruments that is innovative while also adhering to established conventions of the music industry.
3b	Store, notate by hand or through a software notation programme, and print vocal and instrumental parts.

MBTB12H3   Vocal Arranging

2a	Arrange multi-part vocal music.
4	Write vocal arrangements that reflect one's own artistic style.
1b	Apply technical skills in such areas as balance, diction, breath control, projection, and dynamics in the performance of multi-part vocal arrangements.
1a	Analyze harmonic consonance and dissonance in vocal arrangements.
1a	Analyze the composition of vocals and instrumentals within a piece of music

MBTB13H3   Songwriting 2

2a	Demonstrate a sophisticated understanding of melody, lyric, and chord writing in the creation of original songs
3b	Notate vocal and instrumental parts for a musical composition
2a	Analyze and apply songwriting techniques in both vocal and instrumental music
3b	Create an original arrangement of an existing musical work that adheres to established conventions of popular music.
3a	Compose and arrange an original musical work that incorporates voices and instruments while adhering to established conventions of popular music.

COURSE SEQUENCE MAP

	Course Code	Course Title	Co/Pre Requisite	FCE
UTSC	**Yr 1 - Fall**			1.0
	MUZA**H3	performance course		
	MUZA80H3	Foundations in Muscianship		
UTSC	**Yr 1 - Winter**			1.0
	MUZA**H3	performance course		
	MUZA**H3	Introduction to Music Industry and Technology		
UTSC	**Yr 2 - Fall**			2.0
	MUZB**H3	performance course		
	MUZB40H3	Music and Technology	MUZA80 or equiv	
	MUZB41H3	DJ Cultures, Analogue Innovation, Digital Aesthetics	MUZA80 or equiv	
	MUZB80H3	Developing Muscianship	MUZA80 or equiv	
CCC	**Year 2 - Winter**			2.5
	MBTB41H3	Introduction to Audio Engineering		
	MBTB50H3	Music Business Fundamentals		
	MBTB13H3	Songwriting 2		
		PLUS CHOOSE ONE TRACK		
AudEng	MBTC62H3	Advanced Sound Mixing and Editing		
AudEng	MBTC63H3	Advanced Sound Production and Recording		
		OR		
Business	MBTC70H3	Copyright, Royalties, Licensing, and Publishing		
Business	MBTC72H3	Advanced Music Business		
CCC	**Year 3 - Fall**			2.5
	MBTB51H3	Musical Entrepreneurship		
	MBTB30H3	Art of Performance		
		ELECTIVE: CHOOSE ONE COURSE		
	MBTB11H3	Orchestral Arranging		
	MBTB12H3	Vocal Arranging		
		PLUS CHOOSE ONE TRACK		
AudEng	MBTC60H3	Live Sound Engineering	MBTB41H3	
AudEng	MBTC66H3	Studio Session Management	MBTB41H3	
		OR		
Business	MBTC73H3	Artist Management and Promotion	MBTB50H3	
Business	MBTC71H3	Music Marketing and Social Media	MBTB50H3	
CCC	**Year 3 - Winter (First 8 Weeks of Winter Semester)**			2.5
	MBTC52H3	Contemporary Music Industry Issues		
	MBTC98H3	Music Career Development		
		ELECTIVE: CHOOSE 3 COURSES (students can choose/ mix courses from both tracks if they wish)		
Business	MBTC74H3	Music Supervision and Consulting	MBTB50H3	
Business	MBTC75H3	Music Journalism	MBTB50H3	
AudEng	MBTC67H3	Audio Mastering	MBTB41H3	
AudEng	MBTC68H3	Audio Engineering for Gaming and VR	MBTB41H3	
	MBTC82H3	Indie Artist Development		
CCC	**Year 3 (Last 6 Weeks of Winter Semester)**			0.5
	MBTD99H3	Field Placement		
UTSC	**Yr 4 - Fall**			1.5
	MUZC21H3	Musical Diasporas		
	MUZC41H3	Digital Music Creation		

MUZC43H3

Music, Technologies, Media

UTSC	Yr 4 - Winter		1.5

MUZB81H3   The Independent Music-Maker

MUZC42H3   Creative Audio Design

MUZD80H3   Music and Culture Senior Project

Appendix D: Centennial/UTSC Course Code Conversion Chart

Centennial Course Code	UTSC Course Code	Course Title
MIAP 211	MBTB11H3	Orchestral Arranging
MIAP 212	MBTB12H3	Vocal Arranging
MIAP 213	MBTB13H3	Songwriting 2
MIAP 230	MBTB30H3	Art of Performance
MIAP 241	MBTB41H3	Introduction to Audio Engineering
MIAP 250	MBTB50H3	Music Business Fundamentals
MIAP 251	MBTB51H3	Musical Entrepreneurship
MIAP 352	MBTC52H3	Contemporary Music Industry Issues
MIAP 360	MBTC60H3	Live Sound Engineering
MIAP 362	MBTC62H3	Advanced Sounding Mixing and Editing
MIAP 363	MBTC63H3	Advanced Sound Production and Recording
MIAP 366	MBTC66H3	Studio Session Management
MIAP 367	MBTC67H3	Audio Mastering
MIAP 368	MBTC68H3	Audio Engineering for Gaming and VR
MIAP 370	MBTC70H3	Copyright, Royalties, Licensing, and Publishing
MIAP 371	MBTC71H3	Music Marketing and Social Media
MIAP 372	MBTC72H3	Advanced Music Business
MIAP 373	MBTC73H3	Artist Management and Promotion
MIAP 374	MBTC74H3	Music Supervision and Consulting
MIAP 375	MBTC75H3	Music Journalism
MIAP 382	MBTC82H3	Indie Artist Development
MIAP 398	MBTC98H3	Music Career Development
MIAP 400	MBTD99H3	Field Placement

*Note: MIAP courses are all existing courses at Centennial College. They are being assigned UTSC course codes as is the norm for the Joint programs. The Centennial course titles are being retained.

Appendix E: Library Report

University of Toronto Libraries Report for the
Specialist (Joint) program in Music Industry and Technology
Department of Arts, Culture, and Media, May 2022

Context: The University of Toronto Library (UTL) system is the largest academic library in Canada and is currently ranked third among academic research libraries in North America.[7] The UTL has an annual acquisition budget of $42.5 million. Its research and special collections comprise over 12.4 million print volumes, 5.6 million microforms, over 5,000 print journal subscriptions, and rich collections of manuscripts, films, and cartographic materials. The system provides access to more than 2.8 million electronic books, 182,000 electronic journals, and rich primary source materials.[8] Numerous, wide-ranging collections, facilities and staff expertise reflect the breadth of research and instructional programs at the University and attract unique donations of books and manuscripts from around the world, which in turn draw scholars for research and graduate work.

Major North American Research Libraries					
	2015-2016	**2016-2017**	**2017-2018**	**2018-2019**	**2019-2020**
ARL RANK	**UNIVERSITY**	**UNIVERSITY**	**UNIVERSITY**	**UNIVERSITY**	**UNIVERSITY**
1	Harvard	Harvard	Harvard	Harvard	Harvard
2	Yale	Yale	Yale	Yale	Yale
3	Michigan	Michigan	**Toronto (3rd)**	Columbia	**Toronto (3rd)**
4	Columbia	Columbia	Columbia	**Toronto (4th)**	Columbia
5	New York	New York	Michigan	Michigan	Michigan
6	**Toronto (6th)**	**Toronto (6th)**			

Top 5 Canadian Universities in the ARL Ranking of Major North American Research Libraries				
2015-2016	**2016-2017**	**2017- 2018**	**2018- 2019**	**2019-2020**
RANK/UNIVERSITY	**RANK/UNIVERSITY**	**RANK/UNIVERSITY**	**RANK/UNIVERSITY**	**RANK/UNIVERSITY**
6/Toronto	**6/Toronto**	**3/Toronto**	**4/Toronto**	**3/Toronto**
31/Alberta	29/Alberta	29/Alberta	30/Alberta	39/Alberta
35/British Columbia	37/British Columbia	33/British Columbia	40/British Columbia	40/British Columbia
42/McGill	40/McGill	38/McGill	47/McGill	51/McGill
63/Calgary	75/Calgary	69/Manitoba	62/Ottawa	75/Calgary

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[7] As per Association of Research Libraries Statistics.

[8] Figures as of January 2021.

Space and Access Services: The UTL's 40 libraries are divided into four administrative groups: Central, Departmental/local, Campus (UTM & UTSC) and Federated and Affiliated College Libraries. The UTL normally provides a variety of individual and group study spaces for students. Study space and computer facilities are typically available twenty-four hours, five days per week at one location, Robarts Library, with additional extended hours during study and exam periods at both UTSC and UTM. During the COVID-19 pandemic, the libraries are currently operating using a hybrid of in-person and virtual services. Web-based services and electronic materials are accessible at all times from campus or remote locations.

Teaching, Learning & Research Support: Libraries play an important role in the linking of teaching and research in the University. To this end, information literacy instruction is offered to students to assist in meeting degree level expectations for the Specialist Joint Program in Music Business and Technology, in the ability to gather, evaluate and interpret information. Librarians collaborate with instructors on assignment design, provide student research consultations, and offer just-in-time student research help in person, by phone, or through online chat. Special initiatives, such as the Libraries Undergraduate Research Prize, the UTSC Library Undergraduate Research Poster Forum, and an annual forum for student journal editors, help to extend information literacy beyond the classroom. These services align with the Association of College and Research Libraries (ACRL) *Framework for Information Literacy for Higher Education*.[9]

Program Specific Instructional Support: Instruction occurs at a variety of levels for students in the Department of Arts, Culture, and Media, including the Specialist (Joint) program in Music Industry and Technology, and is provided by the faculty liaison librarian for the department. The UTSC Library facilitates formal instruction integrated into the class schedule and hands-on tutorials and workshops related to course assignments. The liaison librarian for the department has done instructional work for courses including, for example, ACMB01H3 (Critical Reading, Thinking and Writing for ACM Programs), introductory courses to subject specific courses such as VPMC01H3 (Exploring Community Music) and VPMC95H3 (Musical Diasporas), and many others. The liaison librarian has also created library guides that amalgamate resources on a given subject area (Arts Management, Visual and Performing Arts), integrating components of information literacy, in order to offer more generalized IL instruction to students. The Library, through its liaison librarians, customizes feeds of library resources that appear prominently in Quercus course pages. The liaison librarian for Arts, Culture and Media has created over 40 online research guides for a wide variety of courses offered by the department and has worked directly with UTSC's Management and Entrepreneurship librarian in order to assist ACM students (Arts Management) in independent and course research and other projects, and the local and broader expertise in Entrepreneurship can serve the Specialist (Joint) program in Music Industry and Technology as well. The Bridge, located at UTSC, is a multi-purpose academic space that spans teaching, study, research, and experiential learning for business, finance, and entrepreneurship, offers workshops to students, including those enrolled in the Specialist (Joint) program in Music Industry and Technology. Recently, they helped to facilitate a Work Integrated Learning based course that looked at rehearsal space availability and modelling within the City of Toronto, as a case study.

Collections: Beyond the UTSC Library collections, many college and campus libraries collect materials in support of the Specialist (Joint) program in Music Industry and Technology. The University of Toronto Library system includes the Faculty of Music Library (located at St. George), which houses over 300,000

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[9] Association of College & Research Libraries. Framework for Information Literacy for Higher Education. ACRL, 2016. http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/infolit/Framework_ILHE.pdf

books, scores, periodicals and microforms related specifically to the study of music and music production, and is the largest and most comprehensive music research collection in Canada. Students enrolled in the Specialist (Joint) program in Music, Business, and Technology may also benefit from the collection housed at the Milt Harris Library which supports the Rotman School of Business, at the St. George campus. Collections are purchased in all formats to meet the variety of preferences and styles of our current students and faculty. The University of Toronto Library is committed to collecting both print and electronic materials in support of the Specialist (Joint) program in Music, Business, and Technology, and more broadly in Arts, Culture and Media programs at the University of Toronto, and also to build collection of locally pertinent interest.

Journals: The Library endeavors to acquire the most significant journals for study of Music within the Department of Arts, Culture, and Media. This is done by consulting with faculty who help ensure the Library subscribes to the most important journals in their fields. For example, the Library currently subscribes to all 15 of the top 15 Music journals as ranked by impact factor in the 2018 edition of SCImago, including titles such as Research Studies in Music Education, Music Perception, Psychology of Music, Journal of Music Therapy, and numerous others. Additionally, UTL subscribes to Organized Sound, Journal of the Audio Engineering Society, Sound Studies, and Mix Mag, all related specifically to the study of Music Technology. UTL also subscribes to all 15 of the top Business journals. We prioritize acquisition of online journals where possible, and currently all 15 of the top 15 Music journals by impact factor are accessible electronically.

Monographs: The UTL maintains comprehensive book approval plans with 51 book vendors worldwide. These plans ensure that the Library receives academic monographs from publishers all over the world in an efficient manner. We specifically receive books through plans with YBP Library Services. Individual librarian selectors also select unique and interesting scholarly material overlooked by approval plans. These selections include contributions to the collections of the Thomas Fisher Rare Book Library, special requests from faculty, and individual e-books and e-book packages, including complete collections of e-books from the following publishers: Oxford University Press, Cambridge University Press, major US university presses and Canadian university presses.

Preservation, Digitization, and Open Access: The UTL supports open access to scholarly communication and research information through its institutional research repository (known as T-Space), its Downsview print repository, its open journal services, subscriptions to open access publications, and support for preservation of research materials in all formats. In addition to acquiring materials in support of ACM and its proposed programs such as the Specialist (Joint) program in Music Industry and Technology, the Library has digitized its monograph holdings published before 1923. These books are available without charge to any Internet user. The Liaison Librarian for ACM and the Coordinator of the Digital Scholarship Unit have met with two Department of Music faculty members in order to discuss the development of a database housing digital material related to Music that could be used in the curricular and programming context, although it is emphasized that this project is in its very earliest stages.

Key Databases: The Library subscribes to dozens of databases of use to scholars and students in the Specialist (Joint) program in Music Industry and Technology, including the Music Index, Music Periodicals, RILM, and Oxford Music Online, and Oxford Bibliographies: Music. UTL also subscribes to Naxos Music Library, which offers streaming access to recordings. Additionally, UTL also subscribes to numerous relevant Business databases including Business Source Premier, IBIS World (industry reports), and Canadian Business and Current Affairs Database, which offers a Canadian Perspective.

Interdisciplinary databases such as Proquest, JSTOR, and EBSCO will serve as valuable sources for this Specialist Joint Program as well.

Other Library-departmental Engagement: The Liaison Librarian for ACM regularly attends departmental meetings, which assists in quick responsiveness to the needs of programs offered through ACM, including the Specialist (Joint) program in Music, Business, and Technology. Additionally, the Liaison Librarian is in regular contact with faculty and the assistant to the Departmental Chair, who notifies departmental members on a regular basis pertaining to library/resource updates.

Prepared by: Paulina Rousseau, Librarian, UTSC, March 27, 2020
Submitted by: Larry Alford, Chief Librarian, University of Toronto Libraries, May 31, 2022
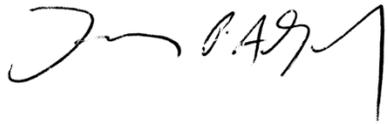
Appendix F: Student Services Statement

All University of Toronto undergraduate and graduate students have access to student services on all three campuses, Mississauga, St. George (downtown Toronto), and Scarborough, regardless of their 'home campus'. The services and co-curricular educational opportunities provide a complement to the formal curriculum by engaging and challenging students to reach their full potential as learners, leaders and citizens.

At the University of Toronto Scarborough (UTSC) these services are organized by the Office of Student Affairs and the Office of the Vice-Principal Academic and Dean, and support the success of our students from the time they are admitted through degree completion and beyond.

Academic Advising & Career Centre (AA&CC)
Integrates developmental advising, learning skills, and career development on further education and employment through individual appointments, workshops, experiential programming, events, peer support, and a range of online   resources. The AA&CC is a team of professionals who advise, counsel and coach students with their   learning and career development. They invite incoming students to attend the Get Started academic orientation program for support on academic and career planning in the summer, prior to starting first year. Students are eligible for services throughout their studies. Alumni are eligible for career development and   employment coaching services for an additional 2 years following graduation.

Academic Travel Fund
Provides research and related scholarly funding for undergraduate students to underwrite the costs of valuable non-course based academic activities such as attending and presenting at conferences.

Access*Ability* Services
Provides services and academic accommodations to students with a learning, physical,   sensory, mental health disability or medical condition. Services include, but are not limited to, disability consulting and referrals for students, as well as workshops, online resources, assistive technology support, and note taking and test/exam accommodations. Access*Ability* Services ensures that   policies, practices, procedures, and programs at UTSC are inclusive, and provide equal access for   students with disabilities. Access*Ability* Services also serves a growing campus as a key resource for consulting   on accessible design, both physically and pedagogically.

Athletics & Recreation
Provides a respectful and inclusive environment for students to engage in physical activity, promote overall well-being and encourages a sense of community. Students have access to the Toronto Pan Am Sports Centre (TPASC), which features a range of accessible amenities including   Olympic-sized pools, a climbing wall, multiple gyms and studios, a fitness centre, and an indoor track. The department also has multi-sport fields, an 8-court tennis facility and a varsity level baseball diamond housed in the valley. As a hub for health living on campus, Athletics &   Recreation offers a variety of fitness and instructional programming, organized sports and leagues, as well as aquatics for all levels of physical activity. Highlights include drop-in sports, learn   to play programs, women's programming, and the popular outdoor recreation program.

Department of Student Life

Offers a range of programming for first-year students, first generation students, mentorship and leadership development, community outreach, as well as Indigenous, intercultural and multi-faith programming using an anti-oppressive framework. The Department manages the recognition of approximately 282 campus groups including the facilitation of 17 departmental student associations as well as liaising with all student societies to ensure compliance with University policy.

Responsibilities include: managing the committee process for allocating funds to student groups involved in various campus life programs and initiatives, ensuring adherence to the risk assessment process for all campus student events, supporting space allocation for clubs and events, representing the University as a partner in the annual Fall Orientation, and support of the Co-Curricular Record.

Health & Wellness Centre
Provides health promotion, mental health support, counselling and medical services to all UTSC students with a current student card and valid health card . Physicians and Registered Nurses provide first aid, treatment of minor illnesses, annual check-ups, immunizations, selected over-the-counter medications, referrals to specialists, and more. Wellness counsellors are equipped to support students with a number of issues including but not limited to: stress management, anxiety, depression, crisis counselling, family issues, mental health, relationships, sexuality, bereavement, and eating disorders. In addition, group therapy and specialized workshops are offered throughout the year. The Health & Wellness Centre also has five Wellness Peer Programs that provide education and raise awareness about healthy lifestyle choices in areas including: nutritional health, sexual health, safe substance use, and mental wellness. These programs are supported by student-volunteers who build connections with their student-peers across campus.

International Student Centre
Provides support to international students studying at UTSC and to students interested in studying abroad to enhance their educational experience. Support for international students includes pre-arrival, transition, and immigration advising as well as mentorship, intercultural workshops, and University Health Insurance Plan (UHIP) support. The International Student Centre also provides guidance and resources for student mobility opportunities including: inbound and outbound exchanges, research and study abroad programs.

International Student Orientation and Transition (programming provided by the International Student Centre)
This is a two to three week set of activities from August to September. These activities include pre-arrival support, settling in city excursions, and socials. Also, online mentorship through our pre-arrival platform pairs international students with a peer educator to learn more about the campus and Canadian academic environment.

Student Housing & Residence Life
Responsible for the development of residence facilities and policies. The residence experience is a safe, fun and inclusive community offering a range of social and extracurricular activities that support the academic achievements and personal development of students. Student Housing & Residence Life also provides off-campus housing services and resources for students living independently.

Workshops and advising is available to guide students through the process of searching for listings, tenant rights and responsibilities, lease agreements, and more.

Centre for Teaching and Learning

Undergraduate Student Support (that is <u>not </u>nested within specific courses)
1. **English Language Development Support** (ELDS): ELDS supports all students who experience difficulties in using English in their coursework. Programming includes individual tutoring appointments, online resources and tools, language proficiency testing, and workshops. Students can enhance their skills in academic communication, cultural proficiency, reading, writing, listening and speaking comprehension, and vocabulary development.

2. **Mathematics and Statistics Learning Support** (MSLS): MSLS offers regular workshops to students on typical challenging math/stats topics. Also offered are drop-in group   and individual tutoring for students with quantitative reasoning questions in courses requiring   these skills. Students can also access virtual tutoring sessions and online modules and materials.

3. **Writing Support** (WS): In addition to offering in-class tailored workshops on particular aspects   of writing, WS offers student appointments to discuss their assignment drafts with a writing expert. All students are eligible and can register for 50-minute appointments or use the 20-minute drop-in service. Students can also access online modules and resources.

Undergraduate Student Support (that is <u>is </u>nested within specific courses)
1. **English Language Development Support** (ELDS): To support academic challenges for English Language Learners, ELDS has integrated programming, including a Reading and Writing Excellence program, that helps students develop their skills as they complete course assignments.

2. **Facilitated Study Group** (FSG) program: Working with course instructors, CTL trains successful students to serve as facilitators to organize study groups for   historically difficult courses. The facilitators help participating students enhance their skills to identify major course concepts, and learn study strategies and fresh approaches for assignments and exams. Regular   FSGs are offered as well as ones in partnership with English Language Development Support for students with English language challenges.

3. **Mathematics and Statistics Learning Support** (MSLS): MSLS collaborates with introductory calculus courses to deliver a pre-course diagnostic test to identify students who lack certain critical numeracy skills.   Students receive their diagnosis and are informed of specific seminars and workshops that can help   them develop the skills they lack. MSLS also runs review sessions before major calculus and   statistics exams. As well, MSLS faculty consult with non-mathematics course instructors around   quantitative reasoning skills required in their courses, and are willing to provide relevant course   instruction either in class or as online modules. **Experiential Learning (EL)**: CTL offers a for-credit experiential learning course where students can complete a community engagement learning opportunity. CTL also consults with faculty wanting to incorporate experiential learning components into their courses.

4. **Writing Support** (WS): <u>F</u>aculty and <u>TAs </u>can meet with writing coordinators to advise on   teaching writing assignments, and the design and implementation of writing and research paper   assignments. After such consultations the writing instructors are willing to deliver specific writing,   editing or research skill instruction within the course, either in class, or by creating tailored class and   online resources. WS also delivers a limited number of course-specific writing clinics to which   students

bring their drafts to receive tutor and peer feedback.

5. **Video-capture of Lectures**: Upon faculty request, course lectures can be video-recorded and made available for review to students in those courses.

Supporting Faculty in Development of Teaching Expertise

1. **Individual consultations and workshops** are available for a range of topics including course and syllabus design, developing and achieving learning outcomes, effective assessment, presentation skills, active learning techniques, inclusive teaching, classroom management, classroom visits and debrief, preventing plagiarism, as well as development of a reflective teaching practice and teaching portfolio construction. There are:
   - teaching orientation events that introduce instructors to key policies and best practices of teaching at UTSC
   - workshops throughout the year on a range of teaching topics;
   - an annual teaching symposium;
   - individual consultations for syllabus, assignment or course design and other   classroom issues; and
   - classroom visits for formative feedback.

2. **Quercus and educational technology support including:**
   - Quercus, UTSC's learning management system;
   - instructional design for online assignments, courses and resources
   - classroom response devices (eg. clickers);
   - multiple choice test scanning and question quality assessment;
   - mid-course assessments
   - and administrative support for course evaluations.

3. **Teaching Grants** to enhance the content, delivery, assessment or infrastructure of courses; grant categories include equipment, software, enhancements/ innovations, assessment and   professional development.

   4. Assistance with Teaching Portfolios and Teaching Award nomination packages.

Teaching Assistant Training and Graduate Student Professional Skills Development
General first-time TA Training workshops for new Teaching Assistants.
1. Workshops on advanced topics for TAs based on TA interest (*examples: '*Effective and Efficient Grading', 'Responding to Students in Crisis').

2. Graduate Student Professional Development Day.

3. Graduate Student Professional Skills Programming.

4. Graduate Thesis Writing Support Group.

5. Writing Support and English Language Development, one-to-one appointments for writing/language   skills.

Co-op Offices (Arts & Science and Management)
Serve more than 3400 students registered in over 40 Co-operative education programs spanning the arts, science, and business/management disciplines. The Arts & Science and Management Co-op Offices formally integrate a student's academic studies with work experience by facilitating four, eight, twelve or sixteen month full-time, paid experiential learning opportunities. Students in Co-op receive developmental support in goal setting, job search, resume writing, on-line presence, and interviewing. For each four-month experience students are evaluated on the basis of mid-term and final performance reviews as well as a final project that is graded by a faculty member within the discipline.

Departmental Student Associations (DSAs)
DSAs establish a bridge between students and their academic departments. They are governed by annually elected student executive bodies and formed entirely of student members. These student groups liaise with faculty, the Department of Student Life and the Scarborough Campus Students' Union to develop joint programming that enhances the discipline-specific learning and career development goals of students in each department.

Financial Aid and Awards
Provides resources and consultation services to assist students with financing their education, including processing of OSAP and other funding sources.

Lesbian, Gay, Bisexual, Transgendered and Questioning
Students are served by a campus-supported Positive Space Committee comprised of allies drawn from all segments of UTSC as well as a student LGBTQ club funded and facilitated independently through the Council on Student Services.

Orientation and Transition Programs
Provide new and first-year students with support and resources required for successful transition into university life. A list of programs includes:
- **Get Started** academic orientation, offered by the **Academic Advising & Career Centre**, runs throughout June and July, and currently hosts over 2,600 new incoming students along with their parents and guests. The interactive program provides an introduction to information and tools to allow for a successful start including first-year course selection, student card registration and exploring the campus.
- **Fall Orientation** is a multi-day series of events hosted by the Scarborough Campus Students' Union (SCSU) and the **Department of Student Life**, in collaboration with various other campus partners. Two key events include UTSC Welcome Day and the Faculty Mix & Mingles (Arts & Science, Computer Science and Management) led by the Department of Student Life. SCSU coordinates student participation in the tri-campus parade and other on-campus activities. These activities provide a welcoming and inclusive environment for new and first-year students.
    o Further emphasis on first year student support is continued in the First Year Experience Program and First Generation Program led by the Department of Student Life.
- **International Student Orientation and Transition** programming provided by the **International Student Centre** is a two to three week set of activities from August to September. These activities include pre-arrival support, settling in city excursions, and socials. Also, a mentorship service known as the Buddy Program pairs international students with a peer educator to learn

more about the campus and Canadian academic environment.

Registrar's Office
Provides a range of services to the academic departments, including student course and program registration; scheduling classes, term tests and final exams; recruiting candidates for admission; facilitating admission of incoming first year and upper-level students to limited enrolment programs, and removing those who fail to maintain program GPA requirements; maintaining student registration records; providing data support and summaries of enrolment; and resource-use for planning purposes.

Student Centre
Offers bookable activity spaces for students as well as a food court, a full-service restaurant and a variety store. It also houses the Office of Student Affairs, the Department of Student Life, the Health & Wellness Centre, The Underground, UTSC Women's & Trans Centre, Fusion Radio, and the Scarborough Campus Students' Union.

Resources for Joint Programs Students While They Are at Centennial College

All Centennial College students, regardless of their home campus, have access to any of the Student Service offered by the College. College wide student services are outlined on Centennial College's Student Hub website, https://www.centennialcollege.ca/studenthub/, and in the program specific Student Handbook, provided to each student attending a Centennial College program. The goal of this handbook is to provide students with one resource for the program, department, and college wide services available to support their learning journey at Centennial College.

The first section of Student Handbook contains department level policies and procedures, including any program specific information that may be unique for the student's program.

The second section of the Student Handbook describes services available to support student learning and augment the student experience. The Student Handbook is reviewed annually by the Center for Academic Quality, with program specific details are updated annually by the program area. The Student Services available for the 2021-2022 academic year are described in the Student Services section of the handbook as described below.

Academic Success

Students can access all the support they need to have a successful journey through Centennial College through the following services:
- Advising services
- Peer tutoring
- Learning Strategists
- Math services
- English tutoring

Centennial Advising and Pathways Services – Success Advisor

The Success Advisor provides students with important information and resources throughout their time at Centennial. The Success Advisor will work with students to identify goals, and help create a plan for success. Available to help connect students with all the services and opportunities here at Centennial College, the Success Advisor will share tips and strategies that can help students develop leadership skills, gain experience for their career. To locate the Success Advisor go to centennialcollege.ca/student-life/student-services/centennial-advising-and-pathways-services/current-students.

Peer Tutoring

Students who are having trouble with any of their coursescan take part in our peer tutoring program, which offers help from other Centennial College students who are in high academic standing and have been recommended by their respective departments. Peer tutoring programs are available on a one-on-one level or in small groups. For more information, please visit the Learning Centre at library.centennialcollege.ca/learning-centre.

Learning Strategists

Learning strategies can help students study more effectively. Students will learn the skills to manage time, get organized and stay on top of their studies. Develop new active learning strategies for reading, note-taking, and test preparation. Learning Strategist also help to create an individualized learning plan. For more information and to book an appointment go to library.centennialcollege.ca/learning-centre/learning-strategies

Math Services

The Learning Centre offers many services to assist students with their math courses. Math services include Math Drop-ins, Math Advising, and Math Learning Strategies. For more information and to book an appointment visit the Learning Centre at library.centennialcollege.ca/learning-centre/math-services.

English Tutoring

The Centre for Academic English (CAE) provides students with free English tutoring and workshops at every campus. The tutors are professional teachers with certification from Teachers of English as a Second Language (TESL) Ontario or TESL Canada and have years of experience teaching students from around the world.

CAE's services include tutoring, group conversation and pronunciation workshops, and small group academic workshops on writing, reading comprehension, grammar and more. For more information and to book a session go to centennialcollege.ca/studenthub/student-services/centre-for-academic-english

The Student Experience Office

The Student Experience Office (SEO) provides conflict and conduct management services rooted in deep transformative educational approaches that enhance student learning, student

persistence, and student-community development. The SEO provides support (advice, consultations, case review, etc.) to College stakeholders. Contact the Student Experience Office at studentexperience@centennialcollege.ca or 416-289-5000, ext. 2499.

The Centre for Accessible Learning and Counselling Services (CALCS)
The Centre for Accessible Learning and Counselling Services offers free confidential counselling services, giving students a safe place to explore their thoughts and feelings. It provides an opportunity for them to talk to someone who is supportive and objective about the concerns or issues that are getting in the way of academic success. Issues cover a wide range of topics and can include gender issues, grief and loss, anxiety, adjustment to college, relationship issues, family issues, communication skills, and personal crisis.

Accessible Learning Services

Centennial is committed to providing the best possible education for all of our students. This includes meeting the needs of students with disabilities who may require adjustments or accommodations for their success.

We will make every reasonable effort to accommodate students who identify their disabilities to meet the learning outcomes of the program in which they are registered and provide equal access to all programs and services. Please see the Student Accommodation Policy – Facilitating Learning and Success and related Procedures at centennialcollege.ca/about-centennial/college-overview/college-policies.

The Centre for Accessible Learning and Counselling Services (CALCS) is a confidential service that gives students with documented disabilities counselling, support, and advocacy. If you have a documented learning disability, medical or mental health condition, or physical, visual, hearing or mobility impairment, CALCS can help. For more information contact centennialcollege.ca/student-life/student-services/centre-for-students-with-disabilities.

Contact CALCS via 416-289-5000, ext. 3850 or email calcs@centennialcollege.ca.

Centennial College Student Association, Inc. (CCSAI)
The CCSAI is an official organization that promotes and represents the interests of Centennial students. The CCSAI offers a number of student-driven services to help students in their journey at Centennial College, including a health and dental plan, free legal advice, and student advocacy. For more about the CCSAI go to ccsai.ca.

Religious Accommodation
Religion is the cornerstone of life for many people. Centennial College is committed to an inclusive learning environment that is the result he diverse faiths that enrich all of us at Centennial College. We recognize the customs, traditions and calendars of all faiths.

Students requesting absence from class(es) for religious holy days **should advise their professors in writing at the beginning of the semester.** Requests for holy days that are based on lunar cycles should be made in writing as soon as possible to your professor. Review the Religious Accommodations Procedures at
centennialcollege.widencdn.net/embed/download/481eaf9a46dc1cb3da8de63600a3aff1.

Each campus has a multi-faith room:

Progress:	Room E1-22
Ashtonbee:	Room E214
Story Arts Centre:	Room 288
Morningside:	Room 121
Downsview:	Room 313

Please note that prayer rooms may not be fully accessible due to COVID-19 campus closures.

Family Accommodation

The Family Accommodation Procedures recognize that students have family demands and responsibilities that may require accommodation.

Examples of accommodation (which will be reviewed on a case by case basis and negotiated between the faculty and student based on mutual responsibility), could include needs related to family status, pregnancy, and breastfeeding. The Family Accommodation Procedures can be found at
centennialcollege.widencdn.net/embed/download/688944f580c5764eda8de63600a3aff1.

Libraries
library.centennialcollege.ca

Centennial College Libraries has moved to an online format and many resources and services, as well as all Library and Learning Centre staff, are available to students during the pandemic.

Students have access to learning and math strategists, library staff, peer tutors, and success advisors as well asto a wide and comprehensive library collection of digital books, journals, movies and academic databases, as well as online learning tips, tools and motivational (and informative) videos. The online appointment booking system makes it easy and convenient for students to get individualized, one-on-one support.

For more information, visit the Library web site, at library.centennialcollege.ca.

Student Leadership Opportunities

Leadership Passport
The Leadership Passport is a free co-curricular program that focuses on student leadership development through participation in both practical and theoretical learning experiences. Upon

completion of the Leadership Passport requirements, students are awarded a Distinction in Leadership, which is displayed on their official transcript.

To find out more about the Leadership Passport and how you can graduate with a Distinction in Leadership, visit centennialcollege.ca/LeadershipPassport.

Global Citizenship and Equity Learning Experiences (GCELEs)
The GCELEs are global and domestic service learning opportunities in diverse community environments for students to develop leadership skills that work to create positive social change in our inter-connected world. GCELEs have intentional learning goals and require students to actively reflect on what they are learning throughout the experience. Students will learn and develop leadership skills through active participation in thoughtfully, organized learning experiences that work to meet actual community needs both nationally and internationally. Students who participate in a GCELE Project also complete one component of the Leadership Passport.

Appendix G: Industry Scan

The material in this Appendix is part of a report prepared by the Data Analytics and Research Office at Centennial College, with research contracted by Economic Modelling Specialists International (EMSI). This report was originally created for the purpose of establishing demand and industry context for the creation of the Ontario College Certificate in Music Business and Technology at Centennial College. Since the Certificate and Joint program will be offered together, this material is provided as background to the context provided above in Section 5, Need and Demand.

> This section assesses the employment prospects within the Toronto census metropolitan area (CMA) for graduates of the proposed program.

A.   Regional & National Employment Growth Rate & Trends for the Industry / Occupation

Graduates of the certificate program are likely to work in three industries: 1) Sound recording (NAICS 5122), 2) Performing Arts Companies (NAICS 7111), and 3) as Independent artists, writers and performers (7115). Please note that, in addition to musical groups and artists, Performing Arts Companies also includes other performance artists, such as actors and dancers.

Industry Summary: Sound recording industries (5122), Performing arts companies (7111), and Independent artists, writers and performers (7115) in Toronto

27,683	29,036	1,353	4.9%
2019 Jobs	**2025 Jobs**	**Change (2019-2025)**	**% Change (2019-2025)**
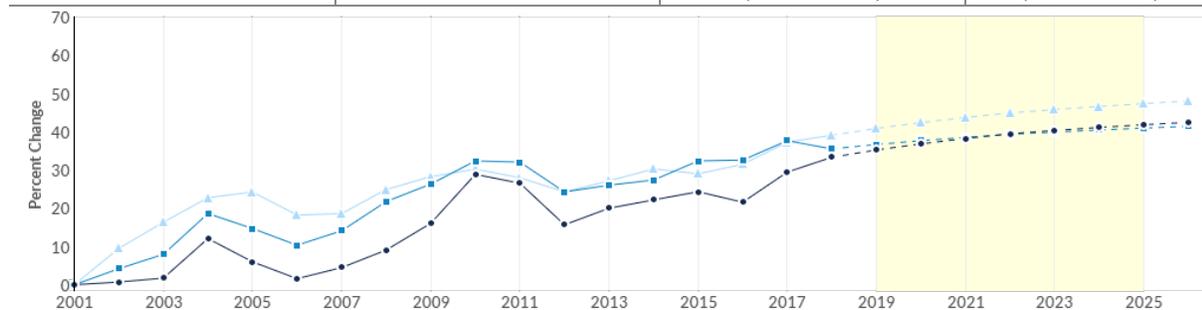
	Region	2019 Jobs	2025 Jobs	Change	% Change
●	Toronto (CMA)	27,683	29,036	1,353	4.9%
●	Ontario	43,624	44,993	1,369	3.1%
●	Canada	105,415	110,270	4,855	4.6%

Source: Economic Modelling Specialists International

Toronto Employment Changes, Industry Specific (2019-2025)

Description (Industry; NAICS)	2019 Jobs	2025 Jobs	2019 - 2025 Change	2019 - 2025 % Change
Sound recording industries (5122)	1,441	1,323	(118)	(8.2%)
Performing arts companies (7111)	8,098	8,031	(67)	(0.8%)
Independent artists, writers and performers (7115)	18,145	19,682	1,537	8.5%
	27,683	**29,036**	**1,353**	**4.9%**

Source: Economic Modelling Specialists International

Graduates from the proposed Music and Business Technology program are equipped to work in Creative and performing artists (NOC 513) occupations. This minor group includes producers, directors, choreographers, conductors, composers, arrangers, musicians, singers, dancers, actors, comedians, painters, sculptors and other visual artists. They are employed by radio and television stations, broadcast departments, and film, television and recording studios; advertising and record production companies; ballet, dance and opera companies; orchestras, bands, choirs, concert halls, theatres, lounges and night clubs; television, theatre, film and other production companies; and dance, acting and art schools; or they may be self-employed. Since global music markets such as the recording industry, live performance, and music management sectors have been affected by the global pandemic (the loss of live performance and the loss of using recording studios), there has been a positive emergence and increase in public demand of social media and online music streaming that have given Centennial graduates new modalities to adapt and respond, and consequently, do not require third-party intervention. To expand further on the point of graduates being "self- employed," Centennial graduates of the Music Business and Technology program will have developed the necessary skills to sustain self-sufficient careers that are independent from third-party sources as the result of the following: (1) Being taught courses that empower each student to capitalize on autonomous leadership. For example, "Technology Track" graduates are taught how to record, produce, and engineer by themselves by way of Digital Audio Workstations (DAWs), consequently removing any need for themselves to seek the aid of outsourcing recording studios, production companies, engineers, and producers; (2) Graduates that have chosen to focus on developing their business acumen by way of the "Business Track" will have also learned how to build and sustain independent careers— the result of having taken music business courses that develop and target their social media presence (Facebook, Twitter, YouTube, Spotify, Snapchat, etc.) as competitive industry professionals; (3) Centennial College has assessed and adopted an online delivery methodology capitalizing on various modalities of delivery that have been proven successful , and have already yield to a high degree of student satisfaction (2020 student survey results).

Occupation Summary for Producers, directors, choreographers and related occupations (5131), Conductors, composers and arrangers (5132), and Musicians and singers (5133) in Toronto

21,706	4.2%
Jobs (2019)	**% Change (2019-2025)**
51% above National average	Nation: 2.5%
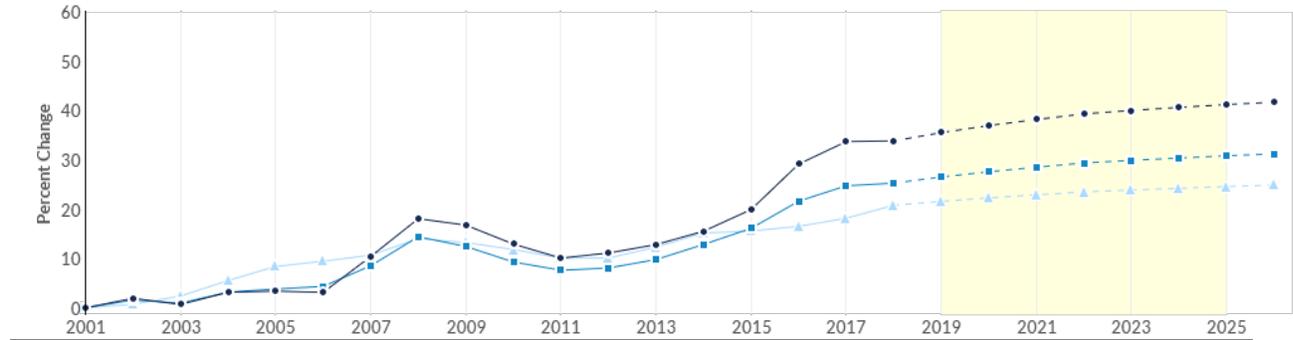
Region	2019 Jobs	2025 Jobs	Change	% Change
● Toronto (CMA)	21,706	22,617	911	4.2%
● Ontario	32,948	34,069	1,121	3.4%
● Canada	75,416	77,277	1,861	2.5%

Source: Economic Modelling Specialists International

Toronto Employment Changes, Occupation Specific (2019-2025)

Occupation; NOC	2019 Jobs	2025 Jobs	Change	% Change
Producers, directors, choreographers and related occupations (5131)	10,923	11,111	188	2%
Conductors, composers and arrangers (5132)	1,083	1,309	226	21%
Musicians and singers (5133)	9,700	10,197	497	5%
Total	**21,706**	**22,617**	**911**	**4.2%**

Source: Economic Modelling Specialists International

Ontario Occupational Projections (2017-2021)

Occupation	New jobs	Replacement jobs	Outlook
Producers, directors, choreographers and related occupations (5131)	19%	81%	Undetermined
Conductors, composers and arrangers (5132)	18%	82%	Undetermined
Musicians and singers (5133)	20%	80%	Undetermined
Audio and video recording technicians (5225)	33%	71%	Below Average

Source: https://www.iaccess.gov.on.ca/labourmarket/search.xhtml

Wage Information: Professional occupations in Producers, directors, choreographers and related occupations (5131), Conductors, composers and arrangers (5132), and Musicians and singers (5133)) in Toronto		
$20.22/hr **25th Percentile Wages**	**$26.78/hr** **Median Wages**	**$34.33/hr** **75th Percentile Wages**
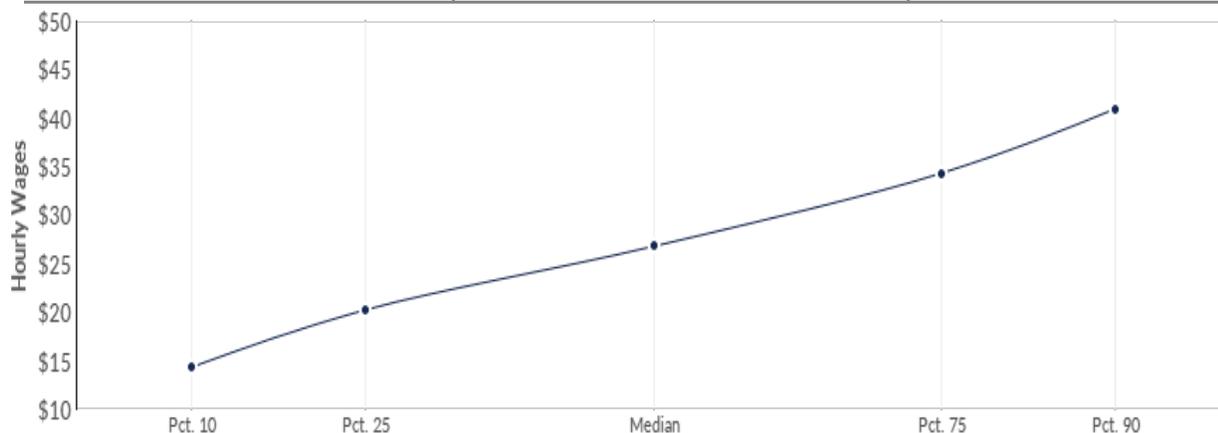
Occupation	25th Percentile Wages	Median Wages	75th Percentile Wages
Producers, directors, choreographers and related occupations (5131)	$23.25	$30.77	$38.46
Conductors, composers and arrangers (5132)	$15.57	$24.02	$33.21
Musicians and singers (5133)	$13.90	$17.87	$24.82
Total	$20.22	$26.78	$34.33

Source: Economic Modelling Specialists International

B. Current Job Vacancies

Review of current job vacancies is based on an online job search conducted for job titles and occupations to which the proposed program is expected to lead based on similar skills. Job titles and occupations were derived from the National Occupational Classification website. Additional key words and occupations identified in the original proposal were also included in the search.

Number of related vacant positions in the GTA Search Period: March 2019 EMSI[a]			
	Unique Postings	**Posting Intensity[b]**	**Median Posting Duration[c]**
Occupation (NOC Code)			
Professional occupations in business management consulting (1122)	3,811	4:1	26 days
Professional occupations in advertising, marketing and public relations (1123)	1,559	3:1	20 days
Producers, directors, choreographers and related occupations (5131)	225	3:1	15 days
Conductors, composers and arrangers (5132)	5	1:1	16 days
Musicians and singers (5133)	8	1:1	2 days
Audio and video recording technicians (5225)	39	2:1	10 days
Job Title			
Musician	4	1:1	19 days
Musical Programmer	2	2:1	14 days
Sound Editor	3	2:1	35 days
Audio Visual Producer	8	2:1	1 day
Term (keywords)			
Music creator	7	4:1	24 days
Recording engineer	1	1:1	n/a
Tour manager	6	2:1	21 days
Total:	5,678		
Regional Average		3:1	18 days

Source: Economic Modelling Specialists International
[a] Postings are limited to the arts & entertainment (NAICS 71) and information & cultural (NAICS 51) industries
[b] Posting intensity is derived from the number of posts per unique posting. Higher number of postings per unique job indicates greater intensity.
[c] The median posting duration is helpful in indicating whether jobs are difficult to fill.

None of the job searches were limited to the sound recording and performing arts companies industries, as they yielded almost no results. As such, some occupational categories are very broad and have a very high number of postings. For instance, the majority of job posting within the professional occupations in business management consulting and in advertising, marketing and public relations are not related to the music industry.

Including all occupational categories, job titles, and keyword searches, there were over 5,000 unique job postings, that majority of which are in professional occupations in business management consulting and

advertising, marketing, and public relations. There were also a substantial number of postings for producers, directors, choreographers, and related occupations, although this category also includes many postings that may not related directly to the proposed program.

Overall, the posting intensity of jobs related to the program are lower than the regional average, which indicates a lower effort towards hiring for this position. Postings for audio visual producers and musicians and singers are posted for very few days, suggesting that these positions are filled very quickly (i.e. high competition among applicants). Other postings, such as those for sound editors, music creators, and tour managers have much longer durations. Music creators appear to be the most in demand job, with higher posting intensity (4:1) and appear to be more difficult to fill (median posting duration of 24 days).

C. Additional Employment Information for Related Programs

General Employment Characteristics (% of workforce, Ontario)					
Occupation (NOC Code)	Male	Female	Full-Time	Employees**	UI**
Producers, directors, choreographers and related occupations (5131)	64%	36%	60%	63%	4.0%
Conductors, composers and arrangers (5132)	61%	39%	35%	49%	3.3%
Musicians and singers (5133)	49%	51%	21%	40%	4.6%
Audio and video recording technicians (5225)	85%	15%	55%	75%	5.9%

Data Source: https://www.iaccess.gov.on.ca/labourmarket/search.xhtml
* Refers to the percentage of the workforce who are not self-employed
** UI = Unemployment rate

D. Findings: Industry Scan

- The industries that are most relevant to graduates of the program are Sound Recording (NAICS 5122), Performing Arts Companies (NAICS 7111), and Independent artists, writers and performers (7115). On average, these industries are expected to grow by 4.9%, mostly driven by the Independent artists, writers, and performers industry.
- The occupations that are most relevant to this program Producers, directors, choreographers and related occupations (5131), Conductors, composers and arrangers (5132), and Musicians and singers (5133) Related occupations are expected to grow by 4.2% between 2019 and 2025, which is lower than the projected national growth of 7.9%.
- The occupational category with the greatest expected growth is conductors, composers, and arrangers (21%)
- The median wage of related occupations is $26.78, with the highest wage being Producers, directors, choreographers and related occupations ($30.14)
- The occupational category with the lowest median wage is musicians and singers ($17.87)
- Related programs include music (50.09), arts, entertainment, and media management (50.10), and audiovisual communications technologies/ technicians (10.02), and graduates of these programs are more likely to have bachelors degrees (46,4%), followed by career, technical, or pre-university programs (36.4%) and masters degree (13.6%)
- Posting intensity of jobs more related to the program are lower than the regional average, which indicates lower effort towards hiring for this position.
- The occupations related to the Music Business & Technology program tend to be male-dominated.

People in these industries tend to be self-employed; conductors, composters and arrangers (35% full-time, 49% employees); musicians and singers (21% full-time, 40% employees)

SECTION THREE – COMPETITIVE SCAN

This section assesses GTA market share for the proposed program.

Depending on the track chosen, students of the proposed program would either learn the technical skills required to create, perform, and record music at a professional level, or develop the business and management skills necessary to design, execute, and manage music programs and initiatives.

The proposed program is unique because it is a joint program with University of Toronto Scarborough and the focus is on creating a credential that couples applied professional training with academic breadth. Comparable programs generally have courses in creating music, recording music, music performance and music business management.

A. GTA Colleges Offering Same / Similar Program

College	MTCU Code and Title	Program Credential	Program Title and Code
Centennial	61907 - Music	Advanced Diploma	Music Industry Arts and Performance (6450)
Durham	61914 - Music Business Management	Diploma	Music Business Administration (MBAD)
Humber	70264 - Music Business	Graduate Certificate	Music Business (MB511)
	81907 - Bachelor Of Applied Music (Contemporary Music)	Degree	Bachelor of Music
Seneca	40264 - Independent Music Production	Certificate	Independent Music Production (IMP)
Sheridan	81912 - Bachelor Of Applied Arts (Music Theatre Performance)	Degree	Honours Bachelor of Music Theatre Performance

Source: Ontario Colleges Application Service, 2018

B. Other Ontario Colleges Offering Same / Similar Program

College	MTCU Code and Title	Program Credential	Program Title and Code
Cambrian	40264 - Independent Music Production	Certificate	Independent Music Production (MPCP)
	61907-Music	Advanced Diploma	Music Performance (PATM)
Mohawk	61907 - Music	Advanced Diploma	Applied Music (660,976,977,978,979, 980, 981, 982, 983, 984, 985,986)
St. Clair	61912 - Music Theatre - Performance	Advanced Diploma	Music Theatre Performance (A887, A8871250, A8871320)
St. Lawrence	61912 - Music Theatre - Performance	Advanced Diploma	Music Theatre Performance (1012, B1012/31012)
Algonquin	44700 - General Arts & Science	Certificate	Introduction to Music Industry Arts (1438D01F)
	50265 - Music Industry Arts	Diploma	Music Industry Arts (1405X04F)
Fanshawe	50265 - Music Industry Arts	Diploma	Music Industry Arts (MIA2)

Source: Ontario Colleges Application Service, 2018

C. Application and Confirmation Rates (Student Demand) in GTA Colleges for Music Business Management Programs

College		Program Code & Title	Enrolment Stage	2014	2015	2016	2017	2018
Centennial	Adv. Diploma	6450-Music Industry Arts and Performance	Application-Dom	221	201	223	189	174
			Confirmation-Dom	83	83	77	72	79
			Enrolment-Dom	64	56	64	47	46
			Enrolment-Intl	1	8	2	10	8
Durham	Adv. Diploma	MBAD-Music Business Administration	Application-Dom	247	243	223	191	177
			Confirmation-Dom	85	94	85	76	70
			Enrolment-Dom	70	79	71	74	66
			Enrolment-Intl	-	3	2	4	6
Humber	Grad Cert	MB511-Music Business	Application-Dom	-	-	58	162	138
			Confirmation-Dom	-	-	25	68	53
			Enrolment-Dom	-	-	25	64	41
			Enrolment-Intl	-	-	2	3	5
	Degree	Bachelor of Music	Application-Dom	492	452	432	371	312
			Confirmation-Dom	99	99	100	101	94
			Enrolment-Dom	130	88	87	88	93
			Enrolment-Intl	3	4	4	3	3
Seneca	Cert	IMP-Independent Music Production	Application-Dom	399	325	390	383	444
			Confirmation-Dom	55	48	60	66	57
			Enrolment-Dom	57	48	59	52	56
			Enrolment-Intl	2	1	1	1	
Sheridan	Degree	Honours Bachelor of Music Theatre Performance	Application-Dom	364	359	392	366	345
			Confirmation-Dom	51	53	67	66	50
			Enrolment-Dom	48	44	45	46	43
			Enrolment-Intl	-	-	-	-	-

Source: Ontario Colleges Application Service, 2018

E. FINDINGS – Competitive Scan
- While there are many credentials that offer some aspect of music or technology or business, there are no credentials that blend a university degree with a certificate and provide the combination of music/ technology /business to students in a way that will prepare them to be so adaptable in their future creative and career pursuits.
- Music Business & Technology programs are offered widely at various credential levels in Ontario
- Humber and Sheridan are the only other colleges in the GTA that offer degree programs similar to the proposed UTSC degree program.
- Seneca is the only college in the GTA that offers a certificate program, and they have the largest market share of applications when compared to other Music programs.

- Domestic student demand for comparable Music programs across the GTA is relatively high; however, there has been some decline in recent years.
- There is very low international student enrolment for Music programs.

SECTION FOUR – PROGRAM OUTCOMES AND QUALITY

This section analyzes program outcomes and quality of the same or similar program offered at other colleges, with particular focus on GTA colleges, through review of available programs' Key Performance Indicators (KPI) data.

A. Program Outcomes and Quality

College	MTCU Code and Title	Outcomes & Quality	2013-14	2014-15	2015-16	2016-17	2017-18
Centennial	61907-Music	Employment Rate					77%
		Related Employment Rate					23%
		Grad Satisfaction				100%*	46%
Durham	61914-Music Business Management	Employment Rate	75%	88%	100%	100%	100%*
		Related Employment Rate	44%	50%	40%	57%	25%*
		Grad Satisfaction	89%	71%	80%	50%	80%
Seneca	40264 - Independent Music Production	Employment Rate	88%	80%	77%	58%	100%
		Related Employment Rate	23%	35%	38%	8%	14%
		Grad Satisfaction	93%	96%	69%	54%	82%
Humber	81907 - Bachelor of Applied Music (Contemporary Music)	Employment Rate	93%	95%	90%	96%	89%
		Related Employment Rate	59%	71%	53%	58%	74%
		Grad Satisfaction	94%	79%	74%	65%	72%
Sheridan	81912-Bachelor of Applied Arts (Music Theatre Performance)	Employment Rate	-	-	71%	89%	92%
		Related Employment Rate	-	-	43%	44%	62%
		Grad Satisfaction	-	-	73%	89%	93%

 Source: KPI 2013-14 to 2017-18

*Small sample size (N<5)

Note: Humber's graduate certificate program in Music Business was only introduced recently and subsequently does not have graduate outcome information yet.

B. FINDINGS – Programs Outcomes and Quality

- Music graduates have relatively high employment rates, with rates ranging between 76% and 100%.
- The employment rate in related fields was very low for non-degree programs at Centennial, Durham and Seneca. Less than one-third of graduates work in jobs related to their program of study six months post-graduation.
- Centennial had a relatively low graduate satisfaction in 2018 (46%).

SECTION FIVE – EDUCATIONAL PATHWAYS

This section is intended to identify the potential educational pathways for students and graduates of the proposed program.

A.   Program Transfer Opportunities Within-School
None identified.

B.   Articulation Agreements for Same or Similar Programs Offered at other College
None identified.

C.   Accreditation or Designation Opportunities
None identified

D.   Potential Pathway for Graduates of the Proposed Program
The proposed Ontario College Certificate in Music Business and Technology would offer a liaison in collaboration with UTSC. Accordingly, upon completion of the joint program, UTSC students would have a 4-year Honors degree from UTSC in addition to an Ontario College Certificate from Centennial College.

E.   FINDINGS – Educational Pathways
Graduates from the proposed joint UTSC degree program may further their study in master's degree programs in Music Studies, Music Recording, Music Administrative Studies, or Business Administration.