

Memorial University of Newfoundland  
School of Music

2008 Academic Program Review  
Volume I: Self-Study

11 February 2008

The document which follows has been developed for the purpose of an Academic Program Review (APR) of Memorial University's School of Music. The APR cycle is mandated by the Office of the Vice-President (Academic) and normally follows a seven-year cycle. The School's most recent APR was prepared during the 2000 - 2001 academic year and conducted during the course of 2001 - 2002, culminating in the ratification of an action plan in May 2002. In the Fall of 2006 with many of the objectives of that plan having already been met and in the context of the University's ratification of an institution-wide strategic plan, the School requested that its position in the APR cycle be advanced, permitting it to undergo a second program review two years ahead of schedule. This request was granted.

The current document is the result of a collaborative and highly consultative process during the Fall 2007 semester. Each of its eight chapters was developed by an individual working group comprised of faculty, staff and, where possible, students<sup>1</sup>. Draft chapters were vetted by an editorial committee, returned to working groups for revision and subsequently posted on an open access web-site on 21 January 2008. Meetings were held with the principal constituency groups (faculty, staff, students) during the week of 28 January 2008 during which a range of further editorial suggestions were made and integrated into the self-study. The final document was ratified at a meeting of the Faculty of the School of Music on 5 February 2008 on a notice of motion tabled at the meeting of 28 January 2008.

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<sup>1</sup> The chapter divisions and content are mandated by the Academic Program Review Self-Study template developed by the Office of the Vice-President (Academic). The School of Music modified the guiding questions for the chapters to reflect its particular curriculum, research/creation profile and outreach activities. The guiding questions used in this self-study are provided as Appendix A. The identification of working-group members is provided in Appendix B.

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# *Introduction*

## *The School of Music at Memorial University of Newfoundland*

### *Mission Statement*

The School of Music is a centre for creativity and collaboration through performance, research and education wherein tradition and innovation meet. In this role the School focuses not only on the advancement of musical discovery among its students and faculty, but also provides leadership and stimulates communication within the musical, educational and artistic communities of Newfoundland and Labrador. The School is committed to the development and growth of the highest standards of musicianship and musical research within the university and beyond to national and international communities of professional and university-based musicians.

### *History*

During its first fifteen years the Department, then School, of Music had one objective: to create itself, establishing a B. Mus. program which was comparable or superior to the best programs offered by other comprehensive universities in Canada. Born from a handful of music courses offered through the Faculty of Education in the context of the B. Ed. degree and from a tradition of choral singing nurtured in as many as eighteen different communities across the province by Memorial's Extension Department, the School was rooted in a pair of complementary assumptions about music and Newfoundland. The first was the necessity of supporting and enriching music education; the second was the recognition that communal music making was an essential element of the identity of the people of Newfoundland and Labrador. The Department began inventing itself in 1975, under the shadow of the charismatic Ignatius Rumboldt and guided by the irrepressible Donald F. Cook. While the founding assumptions clearly manifest their legacy today in the strong and visible presence of both music education and choral music in the program, the Department of Music modeled its program on the North American prototypes for university music and music education as defined by accrediting / networking bodies like the National Association of Schools of Music (US) and the Canadian Association of University Schools of Music.<sup>2</sup> Objectives during these pioneer years can be constructed retroactively by surveying the growth and development of the program in terms of its curriculum, faculty complement, student body, facilities and public profile. What was achieved was the putting into place of a more or less standard B. Mus. curriculum with pronounced strengths in areas that

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<sup>2</sup> Now the Canadian University Music Society/Société de musique des universités du Canada. Memorial's School of Music has remained active in this Society; all three of its directors having served as the Society's president. The Society's Guidelines have stood in many respects as a template for university music programs in this country – including Memorial's. These guidelines, as well as further information about CUMS/SMUC can be referenced through the Society's web-site at <http://www.upei.ca/~cums/society/guide.html>.

would support music education. It was addressed chiefly to students originating in Newfoundland and Labrador and its early orientation reflected the particular traditions of school and community music making in this province, namely choral singing and brass and wind ensembles. By the time the Department was elevated to the status of a School and moved into its dedicated facility (both in 1986) enrolment had reached a level of approximately 80 undergraduate students.

In the years following the School's coming-of-age as signified by its new status and impressive digs, developments seemed to focus on two fronts: continued growth of the program, reflected in curricular expansion and increasing student numbers; and professional development for faculty. At the time that the Department of Music became a School it was still shy of a viable critical mass in student population sufficient to sustain all program elements at appropriate numbers. And there were major lacunae in areas represented within the program. Those numbers increased steadily from 1986 to 1998 when growth experienced its first levelling. The first generation of faculty appointments were quite reasonably made to individuals who possessed sufficient flexibility to be able to teach in a number of areas. As the School grew, so did its need for specialist, rather than generalist, credentials among its faculty. Through the late 1980s and early 1990s a significant number of faculty made summer pilgrimages to major North American graduate schools to complete doctorates. The few new hires made during this period were increasingly made at the PhD/DMA or ABD level. Thus, having achieved school status and an appropriate facility by the mid-1980s, the School of Music focussed its attention on further growth and indicators of increased specialization and improved quality.

A portrait of the School in the mid-1990s reveals that its implicit objectives were being met with remarkable success. Enrolments were increasing at a steady and healthy pace. The dedicated faculty, working with the highest teaching loads in the University and under the pressures of sustaining the school's governance with a very small number of faculty to shoulder its burdens, were at the same time working assiduously and with notable success in areas of professional development. Some were beginning to acquire national profiles for their scholarly and performance achievements. It was at this point that the term "strategic planning" first enters the School's documented vocabulary.

Strategic planning was first mandated in 1994. The University's global strategic plan, *Launch Forth*, was unveiled in January of that year. Individual units were encouraged to develop their own plans in relation to the objectives announced for the university as a whole. The degree of congruence between plans within the unit and the University as a whole would be a determinant to some degree in funding allocations. The principal points in *Launch Forth* were

1. Quality
2. Outreach Education
3. Providing Community Resources
4. Taking advantage of the Mid-North/Atlantic location
5. Expanding Horizons

Consultations within the School did not produce a formal planning document, but they did generate a consensually agreed-upon set of planning priorities which may be summarized as follows:

1. Meeting student needs within the context of limited resources;
2. Complete faculty hirings, and improve scope of the undergraduate program;
3. Recruit students to improve the balance of instruments and voice types within the program;
4. Explore the possibility of a graduate program in "niche areas";
5. Establish national and international standards for faculty in research, performance and scholarship;
6. Improve the role of the School of Music as a community resource, and create better links with community organizations.

While some of these priorities represent ongoing objectives, by the end of the decade a great many of them had been met. Student enrolments in the School peaked at the critical mass target of 150 in 1998, followed by a brief drop before maximum enrolments were reached again in 2002. The creation of full-time faculty positions in violin and cello, even though the latter was not consistently filled until 2000, permitted the development of a full string program. The creation of a first position in ethnomusicology was a tremendous incentive to the broadening of the curriculum and to forging links with Memorial's highly regarded Department of Folklore. With a balanced faculty cohort in place, a sustainable critical mass in the undergraduate population and the new leadership of a director appointed from outside in 2000, the School began to set its sights on new directions. Some of these directions – like the development of M.Mus. programs – were already “in the air.” Others were shaped by the School's participation in what was Memorial's first essay into the practice of Academic Program Review and the School's first formal engagement with a strategic planning process.

The School's first APR was launched on 10 October 2000. The highly consultative process which led to the collaborative writing of its first self study concluded during the summer of 2001 with the site visit by a panel of external and internal evaluators in September 2001. The review team produced a largely encouraging report that concluded with a list of twenty recommendations which formed the basis for an action plan prepared by the School and ratified at the May 2002 meeting of the University's Budget and Planning Committee. Updates against the objectives articulated and actions outlined in the plan were filed annually. Four years into the plan, in October 2006, the Director felt that, while there remained some areas of ongoing development that would benefit from continuous attention, by and large many of the immediate goals had been attained and the dramatically changed circumstances of the School merited a renewal of strategic planning<sup>3</sup>. The University itself was deep into an institution-wide planning exercise that established new contexts. The successful introduction of graduate programs had

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<sup>3</sup> A more specific assessment of the results of the Program Review / Action Plan achievements is included in the first chapter of the present self-study, Strategic Directions. A summary of achievements against stated objectives in the 2002 action plan is included in this chapter.

altered the nature of the School. And leadership timelines suggested a renewal of goals would be propitious sooner rather than later. An *ad hoc* committee was struck which subsequently tabled a motion authorizing the Director to request that the School's second program review be advanced by two years to be conducted during the 2007 - 2008 academic year. The current document is the result of that request.

The transformation of the School between 2002 and the present has indeed been dramatic. That transformation is documented in part in the chapters that follow and includes major advances resulting from the introduction of graduate programs (see chapters on student enrolment/outcomes, curriculum and research); a balance and stabilization within the undergraduate cohort that has maintained maximum enrolments from within a highly competitive pool of applicants (see chapters on student enrolment/outcomes and curriculum); a dramatic increase in the research/creation output of faculty and students (see chapter on research); major expansions and renovations to the School's physical plant (see chapter on facilities and equipment); a considerable expansion and diversification of the School's outreach activities and community engagement (see chapters on cultural milieu and administrative support); and a significant increase in the range of functions undertaken by an increasingly professional staff, notably in the areas of technology and development (see chapters on administrative support and cost effectiveness). Not all goals have been met; not all advances have been sufficient. And as is worryingly remarked at numerous points in the document which follows, many of these accomplishments are being sustained on over-extended human resources and soft money.

The document which follows has been conceived as a self-assessment and is structured around the template created for such purpose by the Office of Memorial's Vice-President (Academic). It is, once again, a collaborative work: each chapter researched and written by a small group of faculty, staff and students; the whole assembled by a small editorial committee. As a self-assessment, it may be slightly myopic – a failing which comes with the turf. The views of some groups who contribute to the School of Music community – notably alumni, partner academic units – may be under-represented. Statistical information has all been verified, but comparator figures were not easy to identify (see chapter on cost effectiveness). Like any self-study it is fundamentally a reflective document.

At the same time, the self-study has also been conceived as a comprehensive background paper for planning the strategic directions that the School will set for itself in the coming years. Its first chapter reviews in detail the results of strategic planning since 2002 and, informed by the seven succeeding chapters, proposes some of the themes which are likely to preoccupy us as we chart directions for the School for the period stretching from 2008 to approximately 2012/13. These themes – together with those others which will undoubtedly emerge as a result of consultations with the review panel and in the course of articulating our action plan – will be shaped by the recently articulated strategic plan for the entire University.

Tom Gordon, Director  
School of Music  
11 February 2008

## **I. STRATEGIC OBJECTIVES**

**Working Group:** Michelle Cheramy, Kati Agocs, Keith Matthews, James Hurley

### **I. Introduction**

In 2001 the School of Music undertook a major Academic Program Review and, as a result, developed a set of strategic objectives and a detailed action plan which addressed the needs of students, faculty, staff and the university. These objectives were developed in the context of the university's 1999 *Strategic Framework* which was replaced in 2007 with a new *Strategic Plan*. It is in the context of this new Strategic Plan that the School of Music working group on strategic objectives has sought to investigate the following key questions:

1. What are the School of Music's currently articulated strategic objectives, and to what degree/in what ways have they been met?
2. What are the major components and essential goals of the university's new strategic plan?
3. In light of the University's new strategic plan and in the context of accomplishments identified in number 1, what elements of the School's strategic plan now need adjustment?
4. What mechanisms should be adopted for assessment and monitoring of progress towards the new objectives?<sup>4</sup>

### **II. Strategic Objectives of the School of Music: a Review**

In 2001 the School of Music adopted a mission statement and set of strategic objectives informed by the Academic Program Review. These objectives centered around establishing the School's undergraduate programs as among the best in Canada, enhancing recruiting and retention in order to balance the complement of undergrad and graduate students across sub-disciplines, enhancing teaching effectiveness through better faculty support, assuring professional management of the School, equipping the School with optimal and up-to-date equipment and working towards the School assuming a more prominent leadership role in the cultural community of the province and the Canadian academic music community.

Achievement of these objectives was plotted through a series of action plans, many of which have been successfully carried out over the last six years. A detailed listing of the School's 2001 objectives and action plans can be found in Appendix C, with notations regarding the targets which have and have not yet been met.

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<sup>4</sup> These questions are a more concise reinterpretation of the original eight questions with which the committee was charged. The original questions, all of which are addressed in the course of this report, can be found in Appendix A.



The School has been in great measure successful in the achievement of its strategic aims. Programs and teaching effectiveness have been enhanced through the stabilization and expansion of the faculty complement (including the recent addition of an new tenure-track position in theory/composition), the establishment of M.Mus. and M.A. / Ph.D. (ethnomusicology) programs which are recruiting an ever-higher calibre of student<sup>5</sup>, technology upgrades in studios and classrooms which have allowed instructors additional teaching resources, and the addition of a music technology specialist supporting their use. Student recruitment into programs has become more systematized and tracked. Support for research and creative activities has been improved through the establishment of funds for faculty touring and recording, encouraging expanded activities in these areas. Both the physical infrastructure and human resources of the School have been greatly enhanced since the 2001 APR. Physical improvements include the creation of a student lounge, refurbishment of the D.F. Cook Recital Hall, and the addition of Petro-Canada Hall, a state-of-the art facility that rapidly became an invaluable addition to the performance and teaching life of the School and community. Staffing changes that have played important roles in the transformation of management within the School include the creation of three new staff positions (Music Technology Specialist, Development Officer, Senior Clerk), the addition of a complement of three staff in support of the Research Centre for the Study of Music, Media and Place (Secretary, Digital Audio Studio Technician and Project Manager – all three positions are either externally funded, in partnership with another unit or both) and the hiring of highly qualified individuals into the essential position of Manager of Finance and Administration. All of these successes have had a positive impact on enrolled students who now enjoy better facilities, programs and services, as well as in providing significant support for the research and creative activities undertaken by faculty.

With the achievement of these successes the School of Music is now well positioned to continue to pursue the goals laid out in the 2001 plan that have not yet been fully realized, and to chart a course for the future development of the School. Of the six main objectives outlined in Appendix C, the action goals in the areas of recruitment/retention, enhancing teaching effectiveness and management of the School have essentially been achieved, and major progress has been made in the other three areas. In the area of undergraduate program enhancement, increased access to senior level theory/composition courses became a reality only recently as the additional theory/composition faculty position was added later than originally anticipated. The 2001 objectives also list increased collaborations with Grenfell and Atlantic circle universities, a goal that has not been fully realized. The School plays an active and visible role in the cultural life of the province through initiatives such as Northern Soundscapes, the Opera Roadshow and support of events such as Festival 500, Sound Symposium and the Tuckamore Festival. However, its presence and impact outside of St. John's is more restrained than within the city. Additionally, services to alumni are thin, and ties to music educators throughout the province

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<sup>5</sup> Graduate student enrolment in the School of Music has is already approaching the University's target of 20% of total unit enrolment. In addition, the School has been successful in attracting international students to its M.Mus. programs with a current international enrolment of approximately 20%.

could be strengthened. In the area of facilities/equipment, replacement/repair of instruments such as school cellos/basses/pianos has not yet been stabilized, due to budget restrictions.

### **III. The University's 2007 Strategic Plan**

New goals and objectives for the School of Music will be developed in the context of Memorial University's new Strategic Plan. This Plan centres around five key action areas: students; research, creative activity and scholarship; the needs of the province; conditions for success; and institutional responsibility. Informing and guiding the objectives within these action areas are the primary objectives of **growth** ("Growth is a primary assumption of the plan...."[Strategic Plan, 3]) and achieving **balance** between local and global activities ("Achieving an appropriate balance between local and global activities is essential." [Plan, 2]). The University's vision, which necessarily informs the School of Music's vision, includes growth in the number of students (particularly graduate students, students from outside of Newfoundland and outside of Canada), more emphasis on experiential learning, new infrastructure support, increased research collaboration across units and campuses and the development of new research areas.

Memorial's Strategic Plan contains a strong commitment to students, articulating a desire to improve academic, personal and financial support for students while maintaining an excellent learning environment and seeking ways to serve more effectively the educational needs of residents outside of St. John's and Corner Brook. Research also remains a key area of strategic interest for Memorial. Goals in this area include continued focus on areas of special need and interest to the province, the encouragement of interdisciplinary and inter-organizational collaborations, and the establishment of targets for research engagement and productivity in faculty and graduate students. In addressing the needs of the province Memorial seeks to establish a stronger presence across Newfoundland, to foster regional development (including in Labrador) and to partner more fully with the aboriginal community.

In order to achieve these goals Memorial recognizes the importance of having in place the necessary conditions for success. These conditions include investing in both human and physical resources, improving information technologies (including library/archives), increasing internationalization (including the recruitment and support of international students) and increasing funding through endowment growth and new partnerships. The Strategic Plan commits to creating these conditions in an institutional environment that is well managed and environmentally sustainable environment, and promotes the health and safety of all employees and students.

### **IV. Strategic Objectives in the School of Music: the Future**

The above review of both the University's newly adopted Strategic Plan and the achievements of the School of Music with respect to its action plan articulated in 2001 provides a framework

within which to view the possible future direction of the School. As is evident from the summary of the School's 2001 action plans and objectives, the School of Music has achieved considerable success in the last six years, particularly in the areas of research productivity, growth and diversity of student enrolment at both graduate and undergraduate levels (across a period of general population decline in the province), facilities renewal and expansion, and outreach into the community at large.

In light of these successes, and with the School now clearly positioned as one of the most vibrant in the country and a leader in Atlantic Canada, further commitment to the following areas emerge as essential to the continued growth and health of the School: **fiscal sustainability, facility upgrade, and serving the student body** (including curriculum review).

### *i. Fiscal Sustainability*

While the School has witnessed substantial growth since 2001, much of this growth has been funded through external funding of an impermanent nature. This reliance on "soft" money has placed the sustainability of key initiatives at risk. Many of these initiatives are mission-critical, and in the absence of additional core, permanent funding from the University, the School will be unable to sustain key staff positions, invest in critical technology and instruments, and continue the recent gains in research and graduate studies.

### *ii. Facility Upgrade*

In the area of facilities needs, the School of Music is something of a victim of its own success and now finds itself housed in a building that is far too small to meet the School's current needs for office, practice, research, and classroom space. The technological infrastructure supporting it, while still fairly new, is quickly aging, and may require significant upgrades (or even replacement in key areas) within the next five years. The centre for the study of Music Media and Place is physically removed from the premises, and needs to be housed in the School. The School must commit itself to increasing the size and quality of its physical locale, to investing in key technologies, and to replacing its aging inventory of instruments, particularly its pianos.

### *iii. Serving the Student Body*

A close relationship with the student population is inherent to the interface of the School's faculty and administration with the student body. While there exists a strong and vital emphasis upon the recruitment of new students, balance must also be maintained with the provision of a full range of student services from the moment that potential students express interest in the School to the moment that they graduate - and even beyond. This need is particularly pressing in the realms of career advising and preparation. The time is also ripe for a general review of the School's curriculum, in order to assess its relevancy and to plot its direction for the long term.

It is clear from its past achievements that the School of Music is already contributing in significant measure to the overall articulated strategic objectives of the University. Ways in which the School can continue to do so, and under what conditions, are key areas of strategic consideration. It is certainly clear, for example, that further contribution to the University's desire for additional growth is impossible until infrastructure needs are addressed. Attention to the three areas identified above, however, will both lay necessary groundwork for the School's continued vitality and position the School to contribute to the University's overall objectives.

## **V. Monitoring and Oversight**

The working group on strategic objectives recommends a yearly review of progress towards fulfilment of the action goals of the strategic plan. Yearly review by faculty/staff would allow both for celebration of successes achieved and also for small but potentially vital adjustments to action goals to be made in a timely and efficient manner, thus laying a strong foundation for subsequent APRs.

## II. Student Enrolment and Program Outcomes

**Working group:** Maureen Volk, Timothy Steeves, Laura Taylor, Romesh Thavanathan

Since 2000 enrolment in the School of Music undergraduate program has shown consistent growth (Table 1). Graduate programs, which were introduced only during the period under review, have grown in five years to constitute 15% of the School's student population. The Master of Music program, after a decline in numbers in its third and fourth years, has regained its initial momentum, while the MA/PhD programs in ethnomusicology has grown quickly and steadily in its first three years and are healthily within original projections. This enrolment growth has occurred despite the population trends which show a substantial decline of 15- to 19-year-olds in Newfoundland and Labrador (Table 2). There has been a 41% decrease since 1991, 27% since 1997 and 19% since 2001. By 2014 it is estimated that the province will decline by 23% from its current population in this age group. The School of Music has responded to this challenge by recruiting extensively from the rest of Canada. As of September 2007, 39% of students entering our undergraduate program were from outside of Newfoundland (Table 4). While this statistic is encouraging, Table 3 shows the reality of population trends among young people for the rest of Canada. The country is currently near the top end of a growth spurt that began in 2005, and by 2009 the population of 15- to 19-year-olds will begin to decline. In order to maintain its current level of enrolment over the next decade, the School of Music must continue to recruit extensively from outside the province, and will need to make a continued effort to attract international students.

Table 1: School of Music Enrolments by program 2000 - 2007

Total	Fall Semester							
	2000	2001	2002	2003	2004	2005	2006	2007
General musical studies	107	94	98	89	103	102	106	111
Conjoint Degree	0	34	26	31	24	28	20	18
History and Literature	3	1	2	0	3	6	7	8
Performance	14	11	13	15	17	13	17	17
Theory and Composition	2	2	3	4	6	7	9	12
<b>Total Undergraduate</b>	<b>126</b>	<b>142</b>	<b>142</b>	<b>139</b>	<b>153</b>	<b>156</b>	<b>159</b>	<b>166</b>
Mmus	0	0	7	11	8	6	8	11
MA - Ethnomusicology	0	0	0	0	0	4	9	13
PHD - Ethnomusicology	0	0	0	0	0	4	6	6
<b>Total Graduate</b>	<b>0</b>	<b>0</b>	<b>7</b>	<b>11</b>	<b>8</b>	<b>14</b>	<b>23</b>	<b>30</b>
<b>Grand Total</b>	<b>126</b>	<b>142</b>	<b>149</b>	<b>150</b>	<b>161</b>	<b>170</b>	<b>182</b>	<b>196</b>
						Change:		<b>56%</b>

Table 2: NL Population Changes 15-19 year-olds

Year	NL Population of 15-19 year-olds
1991	54,716
1997	44,251
2001	39,780
2007	32,388
2014	25,082

Population Comparisons (15-19 year olds), Newfoundland and Canada

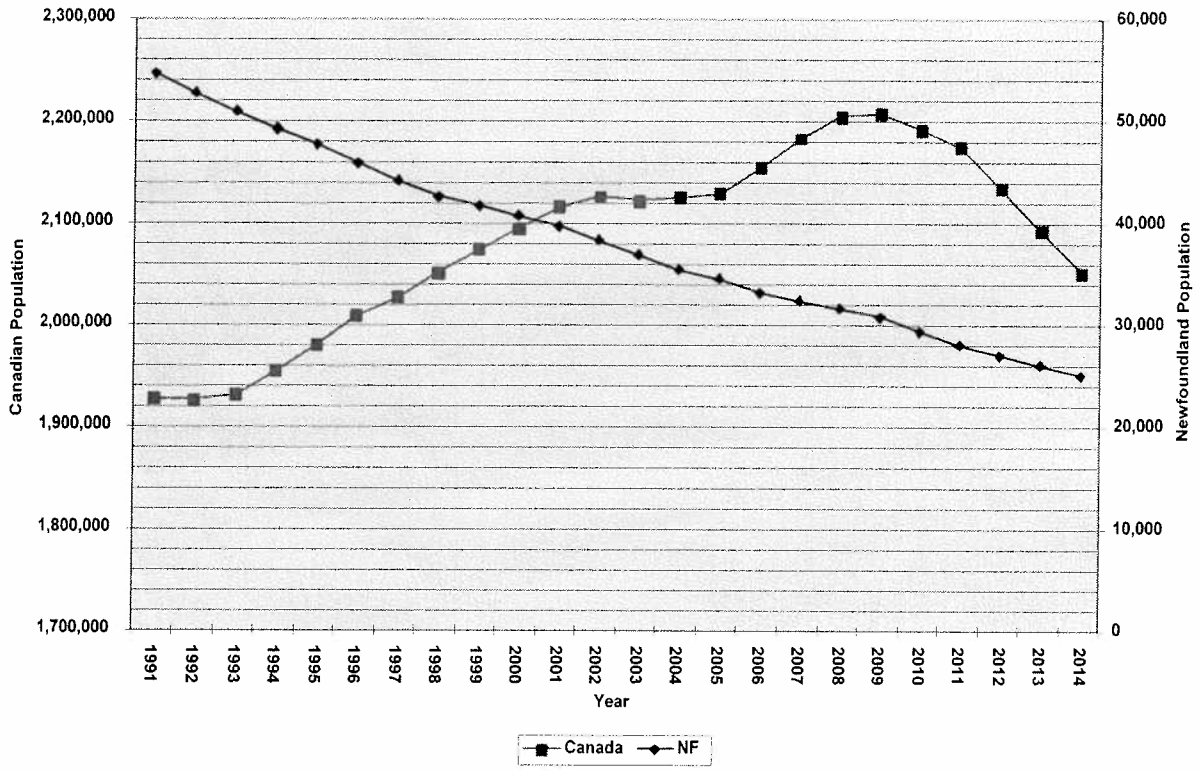


Table 3

Table 4: Undergraduate Admissions by Origin (2007)

Applications			Admitted		Waitlisted		Rejected	
Origin	No	%	Nr.	%	Nr.	%	Nr.	%
NL	61	<b>64%</b>	25	<b>61%</b>	11	<b>65%</b>	25	<b>67%</b>
Atlantic Canada	19	20%	11	27%	3	18%	5	14%
Rest of Canada	13	14%	4	10%	3	18%	6	16%
USA	2	2%	1	2%	0	0	1	1%
<b>Total</b>	<b>95</b>	<b>100%</b>	<b>41</b>	<b>43%</b>	<b>17</b>	<b>18%</b>	<b>37</b>	<b>39%</b>

The School of Music recruitment procedures for both graduate and undergraduate students were assessed. At the undergraduate level, the office staff have developed a very thorough process that keeps track of all potential students from the moment they ask for information until the day they arrive for their audition (Appendix D). They are sent regular updates, and the actual audition day is a welcoming affair where parents are encouraged to attend. The graduate recruitment procedure, through the office of the Associate Director, is much the same as the undergraduate though not as systematic, in part because there are fewer students involved.

In an effort to refine our understanding of factors involved in recruitment success, the committee surveyed current students to determine their reaction to our recruitment materials and activities and to assess the factors influencing their decision to enroll in music at Memorial. In response to the survey, undergraduates and ethnomusicology students on average rated our printed materials (copies of current brochures are included as appendices E & F) more highly than our web site ([www.mun.ca/music](http://www.mun.ca/music)), while Master of Music students preferred the web site. However, none of the students rated either the web site or printer materials as particularly influential in their decision to attend Memorial. Feedback provided by students at a town hall meeting indicated that the website is “useful and helpful”, although students suggested that we could promote our excellent facilities better by including more photos of practice rooms and other spaces on our web site. These results suggest the importance of maintaining attractive print materials, as well as finding ways to make the web site a more effective promotion tool.

According to the student survey, the primary factors influencing undergraduate students’ decision to attend the School of Music were the recommendation of a music teacher, followed by the reputation of the School, financial factors (scholarships and low tuition), and friends attending the School. While the School of Music makes every effort to support its undergraduate students financially, it is often difficult to compete with financial offers from other universities. Although the School currently offers scholarships to between 30 and 40% of its entering students, few of



these scholarships are renewable, most are in amounts of \$1,000 to \$3,000, and regulations set a cap (generally \$5,000 per year) on the amount of award available to any one student. Graduate students were most influenced by personal contact with faculty and staff in the School. Master of Music students were also influenced by the recommendation of an undergraduate teacher, financial factors (scholarships and low tuition), e-mail and telephone communication with the School, and the School's reputation. Ethnomusicology students cited the financial offer and the reputation of Memorial University (including the Folklore Department). It would appear that building and maintaining strong relationships with private teachers, both within and beyond the province, will remain an important strategy for recruitment to the B.Mus. and M.Mus programs, while personal contact and communication will be essential in recruiting potential graduate students (both M.Mus. and MA/PhD).

Funding for graduate students has steadily improved since the inception of these programs (see Appendix G). Students in ethnomusicology currently receive more fellowship funding than Master of Music students because of the availability of the funding model established by the School of Graduate Studies and because of additional sources such as CRC funding and faculty members' research grants. Our fellowships and assistantships are barely adequate to attract students. We have lost good M.Mus. students to larger offers from other universities, while some of our ethnomusicology students have given up larger funding offers elsewhere in order to study with Dr. Beverley Diamond, our CRC holder in traditional music.

The success of the ethnomusicology students in the SSHRC competition reflects both the strength of the students being attracted to the program as well as the efforts of the Interdisciplinary Advisory Committee which undertakes an intensive mentoring process to help students develop and polish their SSHRC proposals. One M.Mus student has also received a SSHRC award in the current year. It is important to continue encouraging both MA/PhD and M.Mus students to apply, and to mentor them to maximize their chances for success. Successful applications benefit not only the applicant; they also "free up" baseline funding for the other students in the program.

Attrition rates in our undergraduate program (Appendix H) compare well with the rest of the university, and reflect the quality of our students as well as the advantages of a relatively small cohort of students who benefit from a more personalized undergraduate experience than students in many other disciplines.

We have plenty of anecdotal evidence that our students do very well once they leave our program. Many have gone on to graduate programs at some of the best schools in North America, and we see firsthand the accomplishments of others working in the community and across the province. The School of Music celebrates the success of its alumni in many different ways, including the annual newsletter and alumni concerts as part of our Music at Memorial series. Still, it has been observed that the School could be working more closely and systematically with its graduates. As an example, no surveys were sent to alumni for this Academic Program Review; their feedback will be indispensable in any future review of our curriculum. In addition, some of

our earlier graduates may now be in a position to support the School of Music, both financially and in the area of student recruitment. Other schools are more aggressive at keeping in touch with their graduates, and we may need to explore the value of more systematic development efforts aimed at our graduates.

### III. Teaching and Learning: Curriculum

**Working group:** Paul Bendzsa, Karen Bulmer, Maria Noseworthy, Morgan Saulnier  
**Edited by** Tom Gordon

#### The Current Curriculum

Memorial's School of Music prides itself in offering an undergraduate B. Mus. curriculum<sup>6</sup> that balances academic rigour with professional training of the highest calibre. Premised in the belief that skilled musicians are well-rounded musicians, the curriculum balances core requirements in music theory & literacy skills and musicology & ethnomusicology, with a comprehensive program of solo and ensemble performance studies in voice, keyboard, guitar and all orchestral instruments. Within the B. Mus. degree, the School offers four-year programs in the following majors:

- Performance
- Theory and Composition
- History and Literature of Music
- General Musical Studies (with or without a non-music minor)
- Joint Performance & History and Literature of Music
- Joint Performance & Theory and Composition.

In collaboration with Memorial's Faculty of Education, the School also offers a five-year Conjoint Bachelor of Music / Bachelor of Music Education degree. Beyond these professional degrees, the School also contributes to the following academic programs:

- Interdisciplinary Major in Drama and Music (B. A.)
- Minor in Music History
- Minor in Music and Culture
- Music Focus on B. Ed. (Primary/Elementary)

All B. Mus. programs (including the Conjoint B.Mus./B.Mus.Ed degree) share a 53-credit common core curriculum<sup>7</sup>. This core is comprised of

- 22 cr. hrs. (five semesters) in music theory, aural skills and keyboard harmony

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<sup>6</sup> Although this chapter will not restrict itself the consideration of undergraduate curriculum alone, all graduate programs currently on offer at the School of Music have been launched within the last five years. As such, these programs will soon come up for independent review under the auspices of the School of Graduate Studies. With a high degree of interaction between the undergraduate and graduate curricula and noting students' considerations and concerns around graduate curriculum, these questions will surface in this chapter.

<sup>7</sup> This represents approximately 42% of the B. Mus. degree requirements, the total degree credits ranging from 124-127, depending on major. The Conjoint B.Mus./B.Mus.Ed degree requires 159 credit hours.

- 12 cr. hrs (four semesters) credits in music history
- 8 cr. hrs (two years) in applied studies
- 11 cr. hrs (four years with multiple ensembles in some years) in ensemble activity.

Students declare/audition for majors at the end of the fourth semester. Individual major program requirements vary by discipline, but all students regardless of program include four full years of applied study. All major programs also require 24 credits hours in disciplines outside music.

## **Recent Curricular Change**

The current curriculum has been in place since a major curriculum review undertaken in 1996 which completely reconfigured the School's founding B. Mus. programs. Since that time, elements of the curriculum have been reviewed and periodic adjustments have been made without substantially altering the structure or content of the undergraduate degree programs. The most important of these changes include:

- ***Rationalization of aural skills curriculum (2000-01)***  
The establishment of a semester by semester inventory of skills and competencies across the five-semester cycle of B.Mus. aural skills courses. The addition of a one-semester, repeatable remedial course in aural skills (not for B.Mus. credit) for degree students who do not meet the minimum entry standard.
- ***Traditional music courses and minor in music and culture (2000-01)***  
The introduction of a set of three-credit hour courses in the history and practice of traditional music of Newfoundland and Labrador: Folksinging (2021), Fiddle (2022), and Accordion (2023). All courses taught by tradition-bearers and available as electives for B.Mus. or B.A. credit. Introduction of a 24-credit minor in music and culture which includes one or more of these courses, available on B.A., B.Sc. and other non-professional degrees.
- ***Improvisation course (2001-02)***  
Introduction of a performance-based course (3712) designed to encourage creative practice among performers; available as an elective on B.Mus.
- ***Joint majors in performance w/history & literature or theory & composition (2002-03)***  
In response to small but significant demand, the delineation of a pair of double majors in performance/history & literature or performance/theory & composition designed for students who look toward graduate study and potential careers in university teaching. These joint programs allow for complete double majors, though few or no elective courses.

- ***M.Mus. programs in performance, performance/ped and conducting (2002-03)***  
Following two years of study and development M.Mus. programs were inaugurated with an anticipated full program cohort not to exceed 15 students. Some seminar and chamber music courses in the M.Mus. program are available through cross-listed special topics course numbers to senior undergraduate students, thereby expanding available curriculum.
- ***Undergraduate pedagogy curricula (2002-2005)***  
Partly through shared curriculum with the M.Mus. program in performance pedagogy, a four-course curriculum in pedagogy was refined and introduced, comprised of a generic course available to all performance disciplines (3751 Studio Pedagogy), a one-semester course in Piano Pedagogy and a two-semester cycle in Vocal Pedagogy.
- ***Formal review of Music Education programs (2004)***  
Commissioned by the Dean of the Faculty of Education and the Director of the School of Music, this two-year review of the undergraduate music education programs was authored by a panel of two faculty and two graduate students from each of the Faculty of Education and the School of Music and chaired by a music specialist from the Newfoundland and Labrador Music Teacher's Association. The Review's three recommendations were
  - 1) that the Conjoint B.Mus./B.Mus.Ed program be retained as the "preferred route for music teacher preparation;"
  - 2) that this program's curricular content be reviewed to assure that it meets all current skills and competencies requirements; and
  - 3) that the "Music Focus" on the B.Ed. (Primary/Elementary) be eliminated.<sup>8</sup>
- ***Inauguration of Summer Institute Courses (2004 ongoing)***  
Held in conjunction with either Festival 500: Sharing the Voices or Sound Symposium – two major international festivals which occur biennially (in alternate years) in St. John's – the School of Music and the Faculty of Education offer cross-listed research seminars at the graduate level exploring topics in choral music and contemporary practices and

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<sup>8</sup> The first of these recommendations was amended by the Academic Council of the Faculty of Education to eliminate the word "preferred", placing the Conjoint degree on the same footing as the B.Mus.Ed as second degree program. The School of Music's Curriculum Development and Planning Committee has begun a review of the curricular content of the Conjoint degree, but temporarily suspended that activity in favour of undertaking this review in the context of a broader review of School of Music curricula, pending recommendations from the APR process. By agreement of both the Faculty of Education and the School of Music the content of the "Music Focus" on the B.Ed. (Primary/Elementary) has been radically revised, shifting its focus from rudimentary music skills to an exploration of music and culture.

drawing on the programming and the expertise which is available on campus through the presence of this major artistic events.

- ***Music technology curriculum (2004-05)***  
Anticipating the appointment of a Tier II CRC in music technology, the School's Curriculum Development and Planning Committee undertook a study of music technology curricula (chiefly in the context of establishing essential competencies rather than a major program stream). This study was suspended when successive searches to fill this position proved unsuccessful.
- ***Graduate Programs in Ethnomusicology (2005-06)***  
Following three years of study and development and under the guidance of the Tier I CRC in Ethnomusicology, the University approved M.A. and Ph.D. programs in Ethnomusicology offered under the administration of the School of Music in collaboration with the Department of Folklore in the Faculty of Arts. Some seminar courses from these programs are available through cross-listed special topics course numbers to senior undergraduate students, thereby expanding available curriculum.
- ***Introduction of World Music Survey Course***  
Music 2014 - Introduction to World Music is introduced as an elective course available to the general university population.
- ***Ensembles program revision (2006-2008)***  
A substantive revision to the ensemble requirements was introduced in the 2007 - 08 academic year which provides all B. Mus. students with a minimum of eight semesters of principal designated ensemble, two semesters of choral activity and one semester of world or contemporary music ensemble.

## **Considerations for Curricular Review**

There is a widespread conviction within the community that the School is now ready for a comprehensive curricular review. While there continues to be a firm belief that the curriculum is appropriately balanced, the stewards of the constituent elements of the balance – performance, theory, history – all acknowledge that our disciplines are evolving and that students come to us with different backgrounds and different aspirations than they might have had twenty years ago.<sup>9</sup>

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<sup>9</sup> Our recent and future curricular concerns are in tune with those articulated across Canada. In a 2006 online issue of *Ecclectica* ([www.ecclectica.ca](http://www.ecclectica.ca)), on The Future of University Music Study in Canada, for instance, a nation-wide roster of music professors pointed repeatedly

Without aspiring to predetermine outcomes of a curricular review, some of the factors that should be considered in evaluating current and potential curricula might include:

- ***The evolution within our disciplines***  
Every one of the sub-disciplines that define musical enquiry and constitute the professional toolkit of the musician and music educator is in a process of continuous change. To what extent does current and potential curriculum in the areas of performance, music education, history and literature, and theory and composition reflect the enduring trends that have characterized the evolution of our disciplines?
- ***Creativity in the curriculum***  
Is the balance of the study of music as a creative act vs. music as a “re”-creative act sufficiently reflected in the curriculum? Does the curriculum sufficiently balance the development of creation with the acquisition of understanding and skill?
- ***Generational change among faculty***  
As we embark on the renewal of approximately 40% of our full-time faculty, will the curriculum be flexible enough to make optimal use of the vision, aptitudes, interests and competencies of the emerging generation of musical leaders in our institution while respecting the depth of experience and continuing contributions of active senior and emeritus faculty?
- ***Technology***  
How can both content and delivery methods of curriculum be updated to reflect the rapidly evolving applications for new technologies in the practice, pedagogy and research

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to the need to train students to be literate in the enormous range of music and media that surrounds us. We agree with the volume editor, Wayne Bowman, that we must face the “risk of becoming victims of change rather than its agents.” The diversity of music available for study as well as the ways of studying it, the significance of interdisciplinarity, the particular positioning of Canada as a multicultural society, as well as one in which issues of region, ethnicity, class and gender are dynamic and changing, are factors that guide our discussions about new curricular initiatives. Changes in Canadian institutions, whether they are bridging to new audiences, demanding that performers be fluent in a wider range of styles, or reconfiguring the presentation of classical and popular genres (as is the case with the CBC and festivals nation-wide) all suggest that our graduates need new kinds of training and broad cultural awareness. As Pegley stated in the aforementioned issue of *Ecclectica*, graduates of music programs “must be comfortable assembling a clarinet, tuning a veena, plugging in an amplifier, manipulating the mixer, and downloading music.” Changes in technology challenge every generation but none as dramatically as the current one. Given limited human and financial resources, curricular change, then, is both an ongoing challenge and an opportunity.

techniques of serious music study? What are the levels of technological literacy that we must be able to assure for students, staff and faculty? What is the position of music technology as content in our curriculum?

- ***Student expectations and preparation***  
By whatever label we identify them, today's generation of incoming students arrives with vastly different sets of skill and expectations than the student of twenty years ago. While student expectations don't define a curriculum, the experience they bring does determine its points of departure. Frequently these new skill sets (e.g., technological literacy, experience outside the canonic repertoire of Western art music) represent heightened capacities that current curriculum does not tap. Just as frequently, they are deficient against some of the pre-requisite assumptions of established music curriculum. Working from the premise that good teaching works from a base of "what they know" to build "what they need to know," how can new curriculum optimize the benefit of student expectations and preparation.
- ***The balance between prescription and election in curriculum design***  
What is the ideal balance between required and elective course content within a program's curriculum? Which major programs necessitate a high degree of prescription? Which need to be susceptible to the customization of individual interests?
- ***Modes for curriculum delivery***  
How can we optimize the communication of course content? Are some courses best served by modes of delivery other than a traditional lecture format? Can technology meaningfully aid in the delivery of curriculum?

A point of departure for the responses to many of these questions has been established through a series of consultations and a corpus of survey results undertaken with groups of faculty and students during the Fall of 2007. Information was gathered in the following forms:

1. Graduate and undergraduate student surveys (a compilation of these results is included as Appendix I).
2. Anecdotal summaries obtained from focus group meetings with faculty members in the areas of Applied, Theory/Composition, and History/Musicology. In addition three similar meetings were held with students<sup>10</sup>, facilitated by students themselves and reported back to the working group through meeting transcripts on which no individual students were identified. These verbal discussions were guided by two sets of questions (see Appendix

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<sup>10</sup> Two of the meetings were with undergraduate students; one with graduate students from both M.Mus. and M.A./Ph.D. program streams. All meetings were open call meetings, attended by 20 to 40 students each.



J) under the headings “A. Teaching Issues”, and “B. Curricular Issues.” All of the discussions were wide-ranging in scope, and frequently amplified and/or deviated from the suggested questions. Each academic area was adequately represented, and students and faculty were free to express themselves on any additional issues which they might deem relevant to their areas of expertise; and indeed, the range of responses went beyond the scope of the initial questions.

## **Summaries of Focus Group Meetings with Faculty**

As mentioned above, the focus group discussions with faculty were wide-ranging and, in many cases, impassioned. While the content of each discussion evolved according to the interests of its constituents, a few common themes emerged and, as such, comments from faculty are arranged here under the headings: Suggestions for Curricular Change, Use of Technology, Presence of Graduate Students, and Opportunities for Collaboration.

### ***Suggestions for Curricular Change***

Most faculty expressed overall satisfaction with the current curriculum. The consensus was that the curriculum as it stands offers students a thorough, varied, and rigorous education and that prepares them well for a range of career paths post-graduation. Nevertheless, several areas for improvement and/or updating were identified. Many of the suggestions for curricular change had simply to do with the accessibility/rotation of existing courses, while others pointed to the need for more substantive revisions. Since these recommendations are in most cases discipline-specific, they are presented here by discipline.

#### Applied

Faculty unanimously and passionately expressed a need for students to have greater access to chamber music. Chamber music is currently available to students by permission and all faculty present agreed that chamber music should be an integral part of the program for all students. There was a lively discussion regarding the ensemble curriculum: While most agreed that the wide range of ensemble experiences available to students is one of the most attractive aspects of our program, some expressed concern that this diversity of choice can cause certain students, especially those in under-represented areas, to be stretched too thin by pressure to participate in multiple ensembles. Also, several faculty were of the opinion that there is too little rehearsal time available for large ensembles such as Chamber Orchestra and Concert Band. Some faculty expressed a desire to see new courses offered in areas such as art song and collaborative piano and others wanted to see a more consistent rotation of electives in jazz and improvisation. The absence of a course in reed-making was noted as a liability by the wind faculty. It also was felt that we could be taking better advantage of expertise existing both within School and in the community in areas such as early music performance practice and performance skills

(specifically body mapping). The notion of innovation within the applied curriculum was discussed very generally, but there seemed to be a consensus that innovation should not compromise the basic education we strive to offer our students. Of course, exactly what constitutes basic is a discussion unto itself.

### Theory and Composition

Most expressed satisfaction with the core Theory program. However, a strong case was made for the need for a major in Composition (as distinct from Theory and Composition) which would include, among other things, private lessons in 3<sup>rd</sup> and 4<sup>th</sup> year. Faculty suggested that existing courses in Counterpoint and 20<sup>th</sup> Century Analysis need to be offered more often and that we need to develop courses in harmony, composition, jazz theory, and elements of theory that are rooted in a variety of world music practices. Concern was expressed about class size, particularly in Aural Skills and Rudiments courses. Currently, these courses have 20-25 students whereas 12-15 (as is the case with most of our Ensemble Techniques courses) was identified as being optimal. It was suggested that splitting Rudiments into two separate courses – one as a remedial course for music students and another for non-music students – could alleviate over-crowding and would enable us to better serve the needs of those of our students who require remedial work in this area. There was some discussion regarding the value/necessity of five semesters of Aural Skills. It was suggested that more realistic section sizes in 1<sup>st</sup> and 2<sup>nd</sup> year Aural Skills might permit the reconsideration of the need for 3117 as part of the core. This, in turn, could help open up space for other theory electives.

### Musicology/Ethnomusicology

There was a unanimous feeling that the Music History core – currently a four-semester survey – needs to be rebalanced in order to accommodate the development of essential skills (listening, writing, research, critical thinking) in 1<sup>st</sup> year and to allow for a broader range of elective options in the upper years. A strong desire was expressed for more elective choices in both ethnomusicology and popular music. It was pointed out that the School is relatively light on faculty in Musicology and Ethnomusicology and that this limits the range of courses we are able to offer. There was concern expressed that some courses in music history for non-music students are not sufficiently rigorous.

### ***Use of Technology***

Faculty in all disciplines agreed that access to and familiarity with various current technologies is essential to our roles as educators. However, it was noted that staying abreast of changes in technology, let alone becoming comfortable with what is already available to us, is extremely time-consuming. There was a widespread feeling that greater access to support and training is essential if we are to effectively incorporate technology into our teaching. Several faculty highlighted a need to have uniform technological capabilities in all classrooms as access to technology (or lack thereof) can lead to significant changes in course delivery. Finally, it was

suggested that we will be better equipped to meet the needs and expectations of our students if we more fully understand the technological skills and experiences with which they enter our program.

### ***Presence of Graduate Students***

There was widespread agreement that taking fuller advantage of the presence of graduate students could lead to some intriguing developments, particularly in terms of course delivery. For example, a healthy graduate student population might mean that courses typically offered in a traditional lecture format could be restructured to allow for a combination of lecture and small section. At the same time, it was felt that if graduate students are to assume major teaching responsibilities, either as assistants or instructors, a better mechanism for training, mentorship, and evaluation of teaching effectiveness needs to be put in place.

### ***Opportunities for Collaboration***

Several faculty expressed a desire to see more collaborative teaching initiatives between faculty, academic units, and campuses. Specifically, faculty mentioned the need for more interdisciplinary courses (e.g. music history with theatre, art history, literature); the need to explore the possibility of interdisciplinary courses with Memorial's departments/faculties of folklore, social anthropology, women's studies and engineering; the desirability of a more consistent and dynamic connection with Corner Brook campus (for both students and faculty); and the need to take greater advantage of the video-conferencing facilities at our disposal. Applied faculty indicated that the opportunity to share ideas about pedagogy – whether in a formal or informal context – would be enormously beneficial to both faculty and students. However, despite a general sense that the exploration of teaching perspectives across disciplines has many benefits, the general consensus was that there are significant obstacles to collaboration including, in particular, lack of time and opportunity.

### **Conclusion**

In addition to the types of change discussed above, the School will need to explore aspects of the program that, while not directly related to curriculum, could have a significant impact on the learning environment. These include, but are not limited to, the delivery of services such as peer tutoring, academic advising, and online assistance. We will also need to investigate how resources such as the Library, distance learning technologies, and the MUN Writing centre can be utilized to best support teaching and learning both within and outside the School.

In the meantime, it is clear, both from quality of the current curriculum and the thoughtful discussions about possibilities for change, that faculty and students alike feel an enormous amount of pride towards the School and its programs, and are deeply committed to ongoing excellence in curricular design and delivery.

## **IV: Research and Creative Activity**

**Working group:** Jane Gosine, Nancy Dahn, Janice Tulk, Erin Sharpe

**Edited by:** Nathan Cook

In Memorial's *Strategic Plan*, the University states its commitment to the support of research: "Sound teaching and support for teaching and learning go hand in hand with original research and scholarship... The University is dedicated to providing a superior learning environment through responsive and innovative teaching, supported by excellence in research and scholarship..." Since the last APR report in 2001, the diversity of research and creative activity within the School of Music has continued to expand and the calibre of this work has continued to grow, making the School a model within the University for its progress toward the aspirations for research excellence as articulated in the University's *Strategic Plan*. This report will highlight the dramatic changes that have characterized an intensification of research culture at the School since 2001. These changes include

1. The inauguration and success of graduate programs,
2. The Canada Research Chair in Ethnomusicology and the Research Centre for the Study of Music, Media and Place (MMap), and
3. Excellence in Research and Creation.

Of particular significance for the MUN School of Music has been the university's gradual recognition of creative work as equivalent to conventional academic research. In this regard, we note that Dahn/Steeves, Szutor, and Clark Ross have all been recipients of the President's Distinguished Award for Research. Part of this recognition relates to the emphasis MUN performers have placed on new music performance. They have commissioned and performed innumerable new works over the past five years. They have also mounted such 20<sup>th</sup> century classics as *L'Histoire du Soldat*, and have played a central role in the production of new operas and theatre works, including *The Vinland Traveler*, a children's opera commissioned by the School from Dean Burry which was given more than 60 performances by Memorial's Opera Roadshow; *Nightingale*, a music theatre drama commissioned by faculty at the School and performed as the Newfoundland entry in the 2006 Magnetic North Festival in collaboration with the Artistic Fraud Theatre Company, and *Ann and Seamus*, a production of Shallaway – Newfoundland and Labrador Youth in Chorus which has toured internationally.

Certain research strengths have consolidated among the academic faculty. While the CRC brought additional energy to the study of traditional music, Indigenous music, and gender studies, there are several areas of special expertise among our faculty. Strengths in specific eras have included the French Baroque (Rice, Gosine), 18<sup>th</sup>-century (Rice), and 20<sup>th</sup> century (Gordon). Of

particular note are a number of historical projects conducted by our musicologists and ethnomusicologists that are of direct and immediate relevance to performers: historical reconstructions based on fragmentary scores and historical evidence (Szego, Gordon), performance practice and critical score preparation (Gosine, Rice), research on vocal literature and pedagogies (Schiller), as well as post-colonial criticism (Szego, Diamond), and interdisciplinary studies (Gordon on Cocteau, Szego on post-colonial pedagogies in Hawai'i).

We also note that both performance and academic faculty have taken seriously the challenge that SSHRC and other granting agencies have put forward: namely, that we must disseminate our research beyond the academy to a wider public. Our faculty have been remarkably active in such areas as CD production, including new performances (Dahn/Steeves, Szutor, Leibel, Schiller, Volk, Bensa/ Power); the recording of historically significant repertoire in new editions (Rice, Gosine, Leibel/Gordon) and also archival CD production (the MMAP series, *Back on Track*). They have been sought for local and national broadcasts, and commentators in public forums on the arts. Short summaries of the research interests and activities of all full-time and tenure-track faculty in the School of Music will be found in appendix K

## **I. Inauguration of Graduate Programs**

The inauguration of graduate programs in the school in both creative and scholarly fields brings to the School cohorts of students whose interest is original research and creative activity at a high level. The School has acquired a new mandate for research training which has had a profound effect on the environment at the School.

The graduate programs in performance, conducting, and performance/pedagogy matriculated their first students in September 2002. Currently, these programs have 3, 2, and 6 students in them respectively. While Memorial's M.Mus. programs do indeed have a performance orientation, the core curriculum for all concentrations includes courses in research methods, critical skills and research writing. Elective seminars in score analysis, performance practice, pedagogy and repertoire are all heavily inflected with research agendas. Students in the M.Mus. program complete the School of Graduate Studies Research Integrity Curriculum and several have already distinguished themselves against the M.A. and M.Sc. thesis-stream cohorts in achieving recognition for research excellence by the university and, recently, in SSHRC CGS competitions. Perhaps the most important research stimulus of the presence of the M.Mus. graduate students in our environment has been on the faculty who have embarked on a self-conscious and directed development of performance pedagogy at a higher level. Our work with graduate performance students, our engagement with their preparation for professional careers

and the focus which both the performance/pedagogy and conducting degree streams mandate on learning to teach have redefined the collegial climate at the School in a very positive way.

The graduate programs in ethnomusicology were formally inaugurated in September 2005. These master's and doctoral level programs are administered through the School of Music but are interdisciplinary in content and delivery, welcoming the participation of Memorial's highly respected Department of Folklore in the Faculty of Arts. The ethnomusicology program currently has 19 graduate students; 6 in the PhD program and 13 in the Master's program. Their research interests display a great deal of diversity, encompassing Saami, Mennonite, and Mi'kmaq music, as well as Canadian bluegrass, traditional Newfoundland fiddle music, and blackface mummering, among others. One-third of the diverse research conducted by students is focussed on a Newfoundland topic or musical space. Students have been extremely successful in attracting SSHRC funding, with a total of thirteen successful applications to date (3 Doctoral Canada Graduate Scholarships; 2 Doctoral Fellowships; 8 Master's Scholarships), but are also successful in obtaining provincial, local, and internal funding.

Graduate students at the School have published research in varied media, including journals, CD liner notes, and websites, while others have been active in concertising, recording projects, and workshops. Graduate students also participate in professional organizations, with many involved in three to four, and some holding board positions. The high success rate of the School's graduate students in garnering funding through SSHRC grants, producing publishable material, and achieving performance levels appropriate to undertake concert tours and recording projects is closely related to the support the students receive from faculty.

## **II. The Canada Research Chair in Ethnomusicology and the Centre for the Study of Music, Media and Place (MMAp)**

The establishing of the Canada Research Chair in Ethnomusicology at the School and the arrival of its incumbent, Dr. Beverley Diamond, the first and still only tier 1 CRC in a music discipline nationally, have had a positive effect on the research climate in the School. Having a colleague of Dr. Diamond's stature and personal generosity has been both an encouragement and a stimulus to all faculty in the School, whether their research or creation practice is connected to ethnomusicology or not. The stature of the Ethnomusicology program is of the highest order, and the various means of assessing this stature (success rate of student SSHRC applications, research productivity of faculty, successes of recent graduates of the program, etc.) all relate to the efforts of the ethnomusicology faculty and the importance placed on original research in the program.

One of the first accomplishments of the CRC in Ethnomusicology was the establishment of the School's first research centre, the Centre for the Study of Music, Media and Place (MMAp). MMAp has mobilized research activity in the School in an unprecedented way through its program of public events (see Appendix M for the MMAp-sponsored lecture series since 2002), sponsored research, and publications in a wide range of media including print, audio recording, and web-based publication. MMAp has also attracted research money and necessitated the creation of a research infrastructure at the School.

MMAp was established in 2003 to initiate and enable music research within the academic and general community. MMAp is also home to the newly-established Ethnomusicology program and houses a multimedia and audio restoration studio that is often accessed by community members for research purposes and technical support services (including digitization of old media formats, technical and research consultation). See appendix L for a research-support technology inventory for MMAp.<sup>11</sup>

### **III. Excellence in Research and Creation**

Overall, there has been a striking increase in productivity, an increase in funding, and an increase in national and international recognition for the creative work of the School's faculty since 2001. A number of factors can be identified as having supported this increase. These would include the reduction of the normative teaching load for all full-time faculty from six to five courses; the institution of several targeted funding programs for School of Music Faculty by the Vice-President (Research); the creation of the position of Associate Director for Graduate Studies and Research; and the general climate of research encouragement created by the factors discussed above.

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<sup>11</sup> This inventory is impressive, but the need for a maintenance and replacement fund, an issue that is addressed more globally in the report on Facilities and Equipment, is of particular concern to MMAp, which represents the largest single entity within or connected to the School of Music facing this need. One MMAp staff member summarized the situation well. "Technology changes quickly and the lifespan of computers is short (both in terms of speed and hard drive functionality)... Of course, this [the need for upgrades] is a problem facing many units in the university. However, while slow processors may be an annoyance for word processing and web-viewing, a slow processor or low RAM issue while digitizing an audio recording that only has one play left in it could have far more grave results."

The School's faculty are currently engaged in a wide range of research and creative activity on local, national and international levels as is evident from the appended faculty CVs. A summary by year of the creative work of the faculty since 2001 is provided in appendix N. The creative activities engaged in by faculty in the School of Music have gained increasing national and international respect. One indication of this growing respect is the amount and type of publications put forth by faculty and accepted by highly respected, peer-reviewed journals and well respected publishers. A selection of these journals and publishers is given in appendix N. The level of participation in local and national research and professional organizations as editors, board members, grant adjudicators, manuscript appraisers, jurors, consultants, advisors, and external reviewers for a variety of different organizations also speaks to the regard given to the School's faculty.<sup>12</sup> Members of the faculty are also frequently invited to appear as guest speakers at conferences, on the radio, at concerts and in public lecture series, as well as to act as consultants, reviewers and examiners on a local, national and international scale.

The increase in levels of funding from peer-reviewed internal and external sources since 2001 is certainly one indication of the increased productivity in research and creative activity at the School. Table 1 below gives a breakdown of funds tracked by the University awarded through various grant programs.

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<sup>12</sup> Faculty serve in these many capacities for a variety of different organizations such as SSHRC, CRC College of Reviewers, Juno Awards, Society for Ethnomusicology, The Flutist Quarterly International Council for Traditional Music, Canadian Music Society, Canadian Society of Eighteenth-Century Music, Newfoundland and Labrador Arts Council, Canadian Music Centre, Association of Cultural Industries of Newfoundland and Labrador, East Coast Music Awards, Festival 500, and City of St John's Arts Awards.



Table 1: Research Funding from University-Tracked Sources Awarded to MUN School of Music

	2001-02	2002-03	2003-04	2004-05	2005-06	2006-07
<b>Awards</b>						
<b>Total Awards</b>	<b>0</b>	<b>4</b>	<b>9</b>	<b>6</b>	<b>9</b>	<b>6</b>
Operating Grants	0	2	3	1	4	3
Operating Contracts	0	0	2	0	1	0
Other	0	2	4	5	4	3
<b>Dollars</b>						
<b>Total Dollar Value</b>	<b>0</b>	<b>321,069</b>	<b>335,515</b>	<b>533,247</b>	<b>976,642</b>	<b>548,323</b>
Operating Grants	0	95,443	23,492	11,298	423,727	85,300
Operating Contracts	0	0	61,376	0	7,482	0
Other	0	5,626	250,647	521,949	545,433	548,323

An investigation of the specific sources from which funds have been forthcoming will also give some indication of the high quality of research and creative activity conducted at the School.<sup>13</sup> Though a large fraction of the dollar amount of funding won by the School's faculty is presented in this table, schools of music frequently benefit from monies not channeled through university

<sup>13</sup> The funding sources include the internal Vice-President's Research grants, and Memorial's Artistic/Creative Grants Program, SSHRC travel grants, major research grants from SSHRC, SSHRC initiative for new economy, CFI research grant, Canada Council, Newfoundland and Labrador Minister Responsible for the Status of Women, International Research Linkages, Canadian Heritage, City of St John's, Manitoba Arts Council, the CBC, Music NL, ACOA, AV Preservation Trust, Industry Canada, Yale University, Jerome Foundation Composers Commissioning Program, and J. R. Smallwood Foundation for Newfoundland and Labrador Studies.

accounts and therefore not tracked by the university.<sup>14</sup> The breadth of creative activity at least partially funded by outside sources is not represented in its entirety in the table. Performance faculty for example have recently received funding from The Canada Council, NLAC, City of St. John's, and MusicNL, and the School's composers routinely receive money in the form of commission grants and awards.

The addition of three specific internal grant programs for faculty in the School of Music funded by the Vice-President (Research) through his non-designated overhead funds has been hugely beneficial to faculty. Two programs begun in 2001 include an annual allocation of \$15,000 in aid to faculty touring (performers and composers) and another of \$20,000 which can provide a subsidy of up to 40% of the cost of CD production (for performers, musicologists or composers). Terms of reference for both these programs are included here as Appendix O. From September 2007, the VPR has also provided start-up grants to faculty beginning tenure-track or long-term contract positions which are negotiated as part of the terms of employment. These now crucial resources have enabled faculty to do more performing/creation.

The funds recently awarded to members of the faculty of the School have been used to acquire, install, and operationalize physical and technological infrastructure in support of research; to construct and renovate new facilities in support of research activity; to engage research assistants and provide research training; organize scholarly conferences; to travel for purposes of primary research leading to books, chapters in books, articles, video documentaries, recordings, and collaborative performances; to travel to conferences for presentations or participation in scholarly societies.

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<sup>14</sup> The School of Music has begun tracking such monies recently, but the administrative staffing situation, discussed thoroughly in the chapter on Administrative Support and Efficiency, has not allowed for record keeping of this nature to be accomplished.

## **Survey Results**

This report has thus far essentially provided a summary of the status of research and creative activity of the faculty and students in the School of Music since 2001 along with an overview of the striking developments in the culture of research at the School. In the process of gathering information for this report, a survey of the faculty and students was conducted. What remains to convey here is a summary of issues raised by these surveys.

### Faculty Concerns:

By and large, faculty identified time constraints as an impediment to research and creative activities rather than a lack of funding. The surveys also suggest that for some faculty attendance at conferences is also prevented by a time constraint, rather than a funding constraint. Respondents argued that if there is an expectation for certain faculty to maintain and build profiles as performers/creators at the national/international level then teaching load remissions need to be addressed. Currently all faculty, regardless of their research/creative output, have a teaching load of 5 courses per year, down from 6 courses per year in 2002. It was also noted that there has been an increase in the number of master classes given by performance faculty over the last 15 years. This 1 hr/weekly master class receives currently no teaching credit probably because years ago these classes were given fairly infrequently.

### Student Concerns:

Where faculty have largely identified time constraints as an impediment to research and creative activities, graduate students strongly identified a lack of funding as the primary issue they face in their ability to travel to conduct research and present it at conferences as part of their development as scholars. Generally students feel they should participate in 3 conferences per year; however, they only have funding to attend one during their degree program (a second is now possible for PhD students, subject to budget).

Student respondents also find it difficult to secure funding to purchase their own research equipment and obtain technical materials and support. Difficulties in this area represent a serious impediment to student research since equipment, materials, and support are crucial elements for conducting research in any field. It can also be difficult to find funding for research on non-Newfoundland topics since many funding possibilities such as those from the Smallwood Foundation and the Institute for Social and Economic Research have a Newfoundland focus or

mandate. Further, survey results seemed to indicate that ethnomusicology graduate students are more aware of the different types of funding available to them and that they are eligible for such funding than their graduate student counterparts in the MMus program.

The responses from the survey suggest that research collaborations between graduate students and faculty are somewhat limited. This is largely due to the nature of the graduate program rather than a reluctance of faculty to collaborate with students or vice versa. Both Dr. Diamond and Dr. Szego are actively engaged in graduate supervision as part of the ethnomusicology graduate programme.

## **Conclusion**

Research is an area of dramatic developments and some considerable success for the School. The developments outlined here need to be secured and sustained, and efforts directed in many areas and outlined in other reports could help in this regard. Funds need to be secured for regular maintenance and replacement of research related equipment and for expansion of the library facility and its resources. Survey results suggest that the School might need to assist MMus students in becoming more aware of the funds available to them for creative work. As well, perhaps more measures need to be put into place to adequately recognize the excellence and achievements of our researchers and creators.

## **V: The School's Role in the Cultural Milieu**

**Working Group:** Douglas Dunsmore, Rob Power, Maureen Houston

**Edited by:** Tom Gordon

Surrounded by a people who define themselves by a rooted and vibrant musical culture, located in a province which has proclaimed a visionary commitment to the arts in society, resident in a university where the value of music is never open to question, Memorial's School of Music is privileged to be able to participate and in many regards, provide leadership within a vital cultural environment. In so doing, the School has become one of the most visible and effective proponents of the University's strategic objective of serving the needs of the province. The broad menu of outreach activities outlined below are, for the most part, well established, encouraged by the university, supported by external resources and continue to offer new opportunities for further development.

### **Performance related**

The School of Music contributes to the active musical performing life of the Northeast Avalon region in significant ways as both a venue and a presenter. In the larger provincial community its touring activities have, in recent years, touched communities from every corner of the province.

The 296-seat D. F. Cook Recital Hall opened in 1986 and has been recently completely renovated thanks to a grant from the Department of Canadian Heritage's Cultural Spaces Canada program. The Hall is in operation 364 days a year with an annual schedule that includes approximately 160 performance days per year and up to 60 recording or broadcast events annually. In March 2005 Petro-Canada Hall opened as the School's second performance venue. Although designed to accommodate rehearsal, recording and video-conferencing/web-casting, Petro-Canada Hall boasts exceptionally resonant acoustics complemented by a striking aesthetic design. In its recital hall configuration, PC Hall seats 124. Both these facilities provide exceptional venues of a professional standard for the apprenticeship of students in solo, chamber music and ensemble performance. But in addition to their internal service, both Cook and Petro-Canada Halls provide professional recital and recording venues for the larger community, arguably the most important such facilities in the province. Clients who perform or record in School of Music venues comprise international festivals and events, including Sound Symposium, the Tuckamore Festival, Festival 500; regional professional ensembles including the Newfoundland Symphony Orchestra, Shallaway, Cantus Vocum; presenters including CBC Radio, Debut Atlantic, the Atlantic Jazz Festival; and numerous community and educational activities including the Rotary Music Festival, Kiwanis Music Festival, the Eastern School Board District Band, the Suzuki Talent Education Program; as well as countless independent musicians and music teachers. For

many of the festivals, professional organizations and presenters, the School offers co-sponsorships, frequently exchanging reduced rental fees for access or employment opportunities for students. A little over half of the public use of D. F. Cook Hall is generated by external users; Petro-Canada Hall has more internal use. A third performance venue will be added to the inventory of the School of Music in January 2008 when the new MMaP Gallery opens in a converted exhibition space in the part of the former Art Gallery of Newfoundland and Labrador in the St. John's Arts and Culture Centre. This intimate venue has a capacity of 49, and while its use is in no way restricted, it has been conceived to be especially welcoming for performances and workshops with traditional musicians.

The Music at Memorial Concert series is centrepiece of the concert programming under the sponsorship of the School of Music. Although this 32-event series has several pedagogical missions, providing ensemble performance opportunities for the School's student choirs, instrumental ensembles and chamber groups, it has come to be recognized as the most prestigious solo recital and chamber music series in the region. Each year's offer is made up of faculty solo and chamber recitals, a sampling of concerts drawn from the Debut Atlantic touring schedule, and visiting artists brought to the province to perform and offer master classes. Public support for this series is enthusiastic, particularly for the large ensemble programs (choirs, orchestra and band), as well as for faculty chamber music programs. Highlights of the annual series include alumni recitals, performances by resident faculty ensembles including Duo Concertante and Cardinal Points, and the annual mid-winter, contemporary music festival NewFound Music. Beyond the series itself, the School's two venues host upwards of 70 student recitals each year for which there is also an avid community following.

BTO ("beyond the overpass" in local parlance) describes the vast territory of the province outside the metropolitan St. John's area. As Newfoundland and Labrador's only university, Memorial has a unique obligation to all the people of the province and the School attempts to address that mandate through increasingly extensive touring operations in a number of innovative programs. In recent years these have included the phenomenally successful Opera Roadshow which in six years has presented more than 200 performances of children's operas in virtually every school in the province from Nain to Trepassey. The "roadshow" formula which employs six to eight students each spring mounting and touring a production for the six weeks between the end of the university year and the end of the public school year, provides valuable professional touring experience to our students while introducing children from the most remote corners of the province to the larger-than-life story-telling of opera. The School provides teachers with curriculum packages which help them to integrate the experience of opera into their curricula in a wide range of subject areas. With a host of partners, ranging from the provincial government (which offers a tuition remission to the participating School of Music students for their participation), the provincial arts council, airlines and school boards, Opera Roadshow has

already launched several emerging careers and led to the commissioning of new work. Similar in its conception, though this time under the corporate sponsorship of the Iron Ore Company of Canada, “Northern Soundscapes” is an outreach program that permits School of Music ensembles to travel to Labrador West for one week each semester where they perform in every classroom in each of the four schools in the Lab West district. Every child in this remote industrial community attends a performance. In a follow-up session to each tour, a recent graduate of the School of Music is engaged as an artist-in-residence for a week in a chosen classroom where he or she helps the students to create their own performance. To date our percussion ensemble, a string quartet and a guitar quartet have all participated in this program. In addition to these collaborative programs, the School maintains an active schedule of touring for its student ensembles both within the province and beyond. Recent major activities included the Chamber Choir’s week-long trip to Toronto, culminating in a concert at the Glenn Gould Studio (February 2007) and the Chamber Orchestra’s ten-day trip to St. Petersburg for the Peterhof International Ensembles Festival (May 2007).

While touring and performances generated by the School are major contributions to the music community, among the most critical collaborations are those in which the School’s resources have become integral to the maintenance of the professional community. Exemplary of these are the MUN/NSO Orchestral Chairs Program. With the generous assistance of Memorial’s Office of Career Development and Experiential Learning, the School funds twenty chairs annually in the Newfoundland Symphony Orchestra. These chairs are won by audition and are found in all sections of the orchestra, though the string and percussion sections are the principal beneficiaries. Participating students receive a tuition remission for playing with the symphony in rehearsals and performances for four “masterworks” programs in the NSO’s season. For the students, this represents not only a significant contribution to defraying the cost of their study, but also permits them to work with a fine professional conductor on repertoire too large to be taken on by the School’s Mozart/Haydn-sized orchestra. For the semi-professional Newfoundland Symphony Orchestra, the students provide a solid core to the ensemble. Presently the MUN/NSO Chair holders make up 35-40% of the orchestra. Similar collaborations are seen in the twinning of the School’s Festival Choir with the Newfoundland Symphony Philharmonic Choir for mega-performances like last year’s *Carmina Burana* or the upcoming Brahms’ Requiem.

In a community like St. John’s – rich in musical legacy if restrained in resources – the principles of bartering dominate the myriad of relationships we establish through the community. A few examples stand in for a lengthy list of collaborations: rehearsal space is provided to two of the many fine semi-professional choirs in the community in exchange for podium time for graduate choral conducting students; the school board’s district band rehearses in our facility and uses our percussion instruments while engaging our percussion students as mentors and equipment managers for their ensemble; our co-sponsorship arrangement with CBC and the Atlantic Jazz Festival brings top flight jazz performers into our Music at Memorial concert series at no cost to

us; the School provides chamber music recitals linked thematically to exhibitions in The Rooms Provincial Art Gallery. The list is lengthy and touches on virtually every corner of the performing arts establishment in Newfoundland.

### **Research related**

While the mandate of the Research Centre for the Study of Music, Media and Place is not limited to the “Place” which it studies, the rich musical heritage of Newfoundland and Labrador figures prominently in the research agenda of this CRC-directed Centre. Among the objectives of the centre, the first articulated is “To foster pride in the cultural uniqueness of places and communities, not only by valuing contemporary practices and working with musicians on modern issues regarding appropriation and access, but also by working to make historical materials in the rich regional archives of Atlantic Canada in particular, come alive through extended documentation, multimedia presentation, and scholarly engagement with issues of race, gender, ethnicity, class, and other aspects of collective identity.” This statement anticipated some of the preoccupations the provincial government unveiled in its visionary 2006 cultural strategy entitled *Creative Newfoundland and Labrador: The Blueprint for Development and Investment in Culture*. This forward-looking plan is a manifesto proclaiming the centrality of cultural expression to the lives of the people of this province. Its ten strategic directions cover a broad range of tenets critical to the preservation of cultural heritage and the encouragement of an artistically rich community. Among the highlights of the government’s vision are the articulation of comprehensive status of the artist legislation, the articulation of a rich curriculum in cultural education for students at all levels of the provincial public education system, the establishment of supports essential to maintain a viable and vital community of artists and cultural workers across the province, dynamic modes of cultural preservation for both the tangible and the intangible heritage and an affirmation of the importance of a progressive agenda of research into culture and artistic creation. This same document makes liberal reference to role that Memorial University of Newfoundland – and in particular its School of Music – can play in the realization of the provincial cultural strategy.

In the brief time since it was established (and in the briefer time still since it has had a permanent home), the MMaP Centre has already produced a remarkable inventory of publications, symposia, consultations and independent research projects that address some of the commonly held aspirations between the Centre and the province’s dynamic heritage community. It has also earned a reputation for community collaboration for consulting with, exchanging materials and providing equipment to community researchers. A complete list is included with this document as Appendix X, but several highlights would include



1. Back on Track: A Series of Archival CDs. This series aims to make archival recordings of Newfoundland and Labrador accessible to the general public and to provide more detailed documentation than has hitherto been available.
  - *It's Time for Another One: Folk Songs from the South Coast of Newfoundland.* (2004)
  - *Folklore of Newfoundland and Labrador: A Sampler of Songs, Narrations, and Tunes.* (2005)
  - *Saturday Nite Jamboree.* (2007)

Forthcoming

  - *Welta'q (It Sounds Good): Mi'kmaq Music in Atlantic Canadian Archives.*
  - *Bellows and Bows: Traditional Instrumental Music from Canadian Performers of Earlier Generations.*
2. *MacEdward Leach and the Songs of Atlantic Canada.* [www.mun.ca/folklore/leach](http://www.mun.ca/folklore/leach). A website with the earliest recorded collections of English language songs in Newfoundland and Gaelic songs in Cape Breton, recorded by the American folklorist MacEdward Leach in the late 40s and early 1950s. Over 600 tunes available on-line with text transcriptions, source notes and information about communities and singers. (2004; phase two launched 2006).
3. *Newfoundland and Labrador Studies: Music Issue.* Articles on traditional, popular, and classical music. 2007.
4. “Music, Media and Culture” Lecture Series—free access; annual roster of 3-5 eminent researchers, including Canadian and Newfoundland scholars; distinguished international invitees have included Bruno Nettl, Anthony Seeger, Kay Shelemay, Deborah Wong (full listing of speakers since 2002 in Appendix M),
5. International Conferences and Symposia—one-day workshops on topics of mutual interest to university and community members; topics have included “Who Owns Traditional Music?” and “Women and Music in Newfoundland and Labrador”; international conferences including “Post-Colonial Distances: The Study of Popular Music in Canada and Australia” (2005), the “North Atlantic Fiddle Convention” (2008) and possibly the International Council for Traditional Music (2011).

## Cultural Leadership

School of Music faculty have assumed direct roles in the cultural leadership of the community as artistic directors, board members, consultants and adjudicators. In addition, the School itself has undertaken to provide professional development for area musicians and educators through a range of different activities.

The artistic direction of each one of the major international festivals in St. John's is shared by members of the faculty of the School of Music. **Festival 500: Sharing the Voices** ([www.festival500.com](http://www.festival500.com)) is a biennial non-competitive choral festival which welcomes up to 2000 choral singers to the region in odd-numbered years. One of its founding artistic co-directors is the School's choral conductor, Douglas Dunsmore. **Sound Symposium** ([www.soundsymposium.com](http://www.soundsymposium.com)), an international contemporary music/performance art event which has a continuous history since 1983 is administered by an artistic and administrative team that includes School of Music percussion professor, Rob Power. **The Tuckamore Festival – Chamber Music in Newfoundland** ([www.tuckamorefestival.ca](http://www.tuckamorefestival.ca)) is entering its eighth year under the direction of two of the School's faculty members, Nancy Dahn and Timothy Steeves. Beyond these major events, MUN faculty are also at the artistic helm of a number of permanent ensembles in the city. These include the Newfoundland Symphony Philharmonic Choir and Newman Sound Men's Choir. Factor in the ensembles under the direction of the School's graduates and there is scarcely a single ensemble which cannot trace its artistic direction somehow to the School of Music.

The School has similarly contributed its expertise to the administration of major music institutions in the province. Serving on the boards, often in executive positions, faculty and staff have made important contributions to the effective management of the following organizations: the Newfoundland and Labrador Arts Council, the Cultural Industries Association of Newfoundland and Labrador, MusicNL, the St. John's Folk Arts Council, the Newfoundland Symphony Orchestra, Shallaway, Cantus Vocum, Lady Cove Women's Choir, the Quintessential Vocal Ensemble, Festival 500, the Tuckamore Festival and numerous other smaller organizations.

A review of the CVs included in the second volume of this study will also document the tremendous range of consultations which faculty from the School offer to national and regional arts and music organizations. Faculty are well-represented in Canada Council juries, Juno Awards juries, SSHRC committees (including research/creation) and a broad range of other national bodies. Closer to home, school of music faculty are regularly invited to adjudicate in all

the provincial music festivals (except St. John's where the perception of conflict-of-interest prohibits participation). This expertise is in demand across Atlantic Canada as well.

A leadership role which the School recognizes needs further work to establish is in the offering of professional development for area musicians and music educators. A tentative foray in this domain will be inaugurated during the Winter 2008 session, providing voice teachers in the province with a series of workshops on vocal health, vocal pedagogy and career development. The School recognizes the potential for creating a wide ranging set of offerings for our alumni and other professionals in the region. Further initiatives are being explored within the mandate of the Cultural Connections strategy of the provincial Departments of Education and Culture.

### **Innovation**

When the School of Music designed Petro-Canada Hall, it did so with the view of enlarging the definition of the community we serve. Equipped with up-to-date video-conferencing and web-casting infrastructure, both the hall itself and the smaller video-conferencing room adjacent to the control booth were conceived to facilitate applied study and other forms of musical interaction across the distances in this province and the world. The facility has enjoyed some spectacular successes in the application of this technology: a joint concert with the University of Alberta Chamber Choir during our opening week; numerous multi-site conferences and masterclasses in the context of Festival 500; and more recently, the offering of a complete course of applied studies for one of our undergraduate students with a member of the National Arts Centre Orchestra in Ottawa.

One of the most tantalizing objectives established for the facility has been the offering of preparatory instruction in applied studies for young students living in isolated communities who have no access to professional music studies. These have been piloted on several occasions and several meetings have been held with the province's Centre for Distance Learning Innovation. The School has contributed content to CDLI's "Experiencing Music" offered as a highschool credit course in the many isolated schools which do not have music teachers. But there remains considerable untapped potential for the offer of applied instruction to these communities, perhaps in conjunction with our M.Mus. program in performance/pedagogy. Although the pilots which have been attempted have been regarded as successful, the absence of a champion to launch this program and the resources to sustain it have kept this initiative in the realm of potential.

## Summary

As with each of the chapters for this self-study, the examination of the School's role in the cultural milieu began with a set of questions. These questions were:

- How has the School contributed to the cultural life of the region and province?
- Are there overlaps or complementarities between the School's initiatives and those of other community institutions?
- How could the School better support individuals and organizations from the professional arts community?
- What evidence is there that the School's facilities are appropriately integrated or not into the network of cultural resources for the region?
- What evidence is there of the public perception of the School's role as leader in the professional arts community?

Within its limited resources, the School is deeply engaged with these issues. It should be noted that most of the activity that the School is engaged in with the cultural milieu is cost neutral to the University. Outreach programs like Opera Roadshow and Northern Soundscapes are sustained largely on funds raised from outside sources. The 32-event Music at Memorial concert series operates on a token annual allocation from the university's operating budget. The co-sponsorship arrangements which provide access to our venues for regional professional music organizations and festivals operate on a cost-recovery basis for the School. They are not money-makers; they are part of the university's commitment to sustaining the cultural community. If the School had more dedicated resources to commit to the needs of the province's cultural community, it could, of course, do a much better job and shift a program of professional development activities and distance education initiatives from the column of potential to real.

## **VI. Facilities and Equipment Committee Report**

**Working group:** Caroline Schiller, Richard Blenkinsopp and Vernon Regehr

**Edited by:** Kristina Szutor

The School of Music is housed in a facility that was opened in the fall of 1985, an event made possible through the tenacious vision of the School's first director Dr. D. F. Cook. Since that time, the building has undergone the following changes: minor renovations were made in the mid-1990s which saw the addition of a keyboard lab, a reworking of the space for percussionists and the enclosure of the locker area; a student lounge was added in 2003; Petro-Canada Hall complex was added in 2005; D.F.Cook Hall underwent extensive restoration in 2006 and finally, the renovation of the MMaP Centre was made a reality in 2008. The building at present accommodates 2 performance spaces; 2 large rehearsal rooms; 2 classrooms; 2 seminar rooms, and 22 office/studios and 23 practice rooms. A space inventory is attached as Appendix P; an inventory of all the instruments housed in the School is attached as Appendix Q.

This then constitutes the current state of the facilities and equipment at the School. What follows is an appraisal of these in terms of their functionality at the present time as well as a projection of needs in the future based on anticipated growth. The statements made regarding these issues are supported by the results of a survey given to the faculty (full and part-time) and staff of the School of Music.

As mentioned, there are two administrative spaces within the School. One constitutes the main office area and includes the director's office as well as two other enclosed office spaces and two work stations for the School's secretaries. The other administrative space is housed in the Petro-Canada Hall complex. This recently constructed area includes two work stations and a service counter. Also in this area are a video-conferencing room frequently used for meetings and the technology booth serving the complex. Faculty and staff report a high degree of satisfaction with the modern and spacious areas within the Petro-Canada hall complex while a majority (70%) expressed concerns over space issues with the main office area which is cramped and has been carved into a rabbit warren-like labyrinth. As elsewhere in the facility, the lack of storage space is particularly acute for the administrative functions.

The School also houses 22 teaching studios. While several of these are endowed with windows that provide natural light and access to fresh air, there are many more within the building that have access to neither of these. For faculty who inhabit the inner offices, the issue of air quality in particular is a troubling one and is further exacerbated by the building's poor ventilation

system which affects not only air circulation but also temperature in adverse ways. Unlike some office space in other units, many of these rooms are in use by faculty for a variety of purposes, from teaching and administrative duties to practicing, usage which amounts to a great many hours a day. Therefore, the concern with air quality is a major one and one that many hope will be addressed in the near future. Mention was also made in the surveys of the need for carpet replacement and re-painting in several of the studios as well as the need to upgrade some of the soundproofing between studios, especially for those who have “particularly brilliant-sounding neighbors!” The number of office/studios is demonstrably insufficient for the size of the School. Several faculty have had to move outside the School of Music building due to the insufficiency of space.

In addition to these issues regarding the quality of existing teaching spaces, there is also considerable concern, especially amongst part-time faculty over the sheer lack of available studio space. Part-time faculty – some with as much as a 60% teaching load -- are now six to an office. Comments from the survey included: “We need many more of them. The part-time faculty members are sharing spaces in ways that are simply untenable.” Efforts to provide these have been ongoing. For instance, the School has, at present, no dedicated space for a faculty/staff lounge. The space which formerly functioned in this capacity has since been converted into a faculty office. In addition, the green room which has, on occasion, been used as a lounge now doubles as a rehearsal space. These are just some of the improvised solutions to the ongoing problem of space and they attest to the great amount of effort and creative problem-solving that has gone into eking out the most functional use of every square inch of the building. By all indications however, the School of Music has simply outgrown its original facility and this is one of the many reasons that visions for the near future include an expansion of the building.

Such an expansion would serve to alleviate the severe shortage of classroom space in the building as well. The two dedicated classrooms that we have were designed to accommodate smaller class sizes than we currently support. Furthermore, both the dedicated and improvised classroom spaces lack the technological infrastructure to support rapidly evolving delivery methods. When the School of Music building was planned in the early 1980s, neither the rapid increase in enrolments nor the technological changes of recent years could have been predicted. Two classrooms were designed, one approximately twice the size of the other. MU- 2025 is the larger of the two original classrooms with a mandated seating limit of 45. MU-2017, although less than half the size of MU-2025 has been assigned a seating capacity of 35. A third space, MU-2021 was originally planned as a seminar room. This space has had to serve as an additional teaching area as the music programme grew in size and there was an increase in the number of elective courses which had to be offered. This room is truly inadequate as a classroom in which lectures are given. The maximum capacity assigned by the Registrar’s Office is given as 26, although only 14 chairs can fit around the 6 tables which dominate the space. Blackboard space

is very limited, and half the students seated at the table have their backs to the blackboard.

Both MU-2021 and MU-2025 share some common problems: neither is adequately ventilated, each has pronounced hot and cold spots in the winter months, and there is a significant 'bleed-through' of sound from one room to the next. Both rooms have blackboards placed under skylights which cause glare unless the curtains are pulled shut, and the skylights, themselves, have had problems with leaks during wet weather. Both rooms have been used for rehearsal spaces (chamber music groups, and MUN lab band), in addition to being academic spaces, and the presence of music stands in the rooms creates further space problems in each. While provision was made in each room for audio playback equipment, the kind of 'high-tech' visual equipment, now commonly found in university classrooms, had not yet been invented and the original designs prevent their being renovated to include such equipment now. When the installation of a 'smart classroom' in the School of Music was contemplated several years ago, the technical advice received at that time indicated that it would not be possible to install the complete 'smart classroom' equipment in either space because the ceilings were too low, and the rooms had poor sight lines. Accordingly, the only 'smart classroom' in the School of Music is found in MU-1032, a choral rehearsal room. When this room is used for classroom teaching, it means that it is not available for the rehearsals for which it was designed. One of the highest enrolment courses in the School of Music's offerings is a course for non-majors which deals with the study of popular music. This course routinely attracts classes of up to 100 students. As a result, this course must be offered in the Choral Room (MU-1032) to accommodate the interest in the subject matter. A large, dedicated classroom is a priority in any expansion of the building. Similarly, there have been calls for the construction of a separate keyboard lab and computer lab as conflicts have arisen through the dual use of the present space.

By all accounts, the building's two larger rehearsal spaces MU 1032 and MU 1034 are functioning well. Faculty are generally satisfied with the dimensions, equipment and acoustics in these rooms. The same cannot be said, however for a smaller and recently converted rehearsal space, the Chamber Studio, MU 1001. Acoustics here have been found to be far from ideal. Comments from the survey have described the space as being "virtually useless for rehearsal... as it is extremely boomy and loud." The room could well do with an upgrade to both wall and flooring in order to lessen the reverberance of the space.

On the positive side, perceptions that have been voiced about the two main performance spaces at the School, namely the D.F. Cook Recital Hall and the Petro-Canada Hall are very favorable. Cook Hall, especially since its recent and extensive refurbishment, offers one of the finest concert venues in all of Atlantic Canada and Petro-Canada Hall provides an intimate and state-of-the-art performance space which is perfect for chamber music and smaller musical forces though, due to its very live acoustics, has been found to be less than ideal for louder ensembles.

While there is a high degree of satisfaction with the halls themselves, there are many concerns with the backstage areas of both of these. Dissatisfaction extends to both the size of these areas as well as to their use as both storage space and green room. The Cook Hall dressing rooms for example, have been used for the storage of music, sets and costumes for opera productions and sound equipment, all of which hampers its use as a much-needed dressing room. The backstage of Petro-Canada Hall as well is cluttered with scaffolding and other equipment leaving hardly enough room to accommodate performers and their instrument cases. Many faculty therefore feel that these areas require some redesign to accommodate the varied performance uses and storage needs necessitated by a school of this size.

Another area of even more significant concern involves the building's Music Resource Center. There are several problematic issues involved with this space including both the size and comprehensiveness of the collection that is housed here; lack of space for its storage; outdated media equipment and an antiquated check-out system for materials. The collection of scores and recordings housed in MRC at present is seen by faculty as being quite inadequate, "especially in the light of our graduate programs in performance, pedagogy and ethnomusicology". While on one hand there is a demonstrated need to expand the holdings, there is, on the other, a finite and already inadequate amount of space in which to store the collection as it is, much less as future needs dictate. The fact that consideration has been given to relocating portions of the recording collection into archival storage to make room for new items does not bode well for the future of the collection's integrity. The shortage of space in the facility extends to a lack of adequate study space and with ever-greater focus being placed on web-based music and recording resources, there is a clear and urgent need for making more computing terminals available to students. In addition, owing to the rapid development of digital media and web-based applications, there is a significant need for upgrades to the playback equipment. Finally, an ongoing frustration of all who use the facility must be registered here and that is the lack of an electronic circulation system which is surely an anachronism in this day and age. "Remarkably last century" says a comment from the survey. Faculty have also remarked that policies regarding the working environment in the MRC need to be reviewed. While the QEII has made a dramatic shift away from the "Shhh . . . no talking" libraries of the last century, the MRC continues to be discouraging group work and collective enquiry. Part of this is the physical lay-out of the space; part of it is the attitude of the current staff person responsible for the area. This, an observation referenced in the student survey results. Finally, surveys also indicated concerns about the lack of accessibility to this facility due to its restricted hours.

After five years of temporary quarters, the Research Centre for the Study of Music, Media, and Place (MMaP) officially opened its new and purpose designed facility in January 2008. Housed in approximately half the space formerly attributed to the Art Gallery of Newfoundland and Labrador in the St. John's Arts and Culture Centre, MMaP boasts a range of laboratory and



production facilities; study carrels for the M.A. and Ph.D. cohorts in Ethnomusicology; an attractive, dedicated performance facility; and an administrative complex with a consultation centre, small library and meeting area. Its location directly adjacent to the St. John's Public Library inside the city's largest cultural complex gives MMaP a storefront presence and the School is very grateful for the generosity of the Provincial Department of Tourism, Culture and Recreation in providing this facility on a long-term, rent-free lease. At the same time, the facility is physically off campus (if only by a three minute walk) and creates an artificial separation between MMaP and the rest of the School of Music.

Both students and faculty report that the practice facilities at the School of Music are amongst the most pleasant found in any of the music schools across the country. They are by and large, clean and well-maintained and many of them boast functioning windows. Having said that, according to the standards published by the National Association of Schools of Music, the number of required practice rooms for a music school the size of Memorial's is 27 and at the current time there are only 23. Of these, five are dedicated to pianists (as they have baby grand pianos in them), five to percussion practice only, and one to organ practice leaving only 12 for general use. This constitutes less than 50% of the NASM recommended minimum. Indeed, concern over access to practice facilities has been one of the most critical issues identified by faculty and students alike. As the population of the School has almost doubled since the building was constructed and ever greater numbers of students are coming from outside of St. John's, there is a much higher premium on these spaces. This is yet another problem which would be addressed by the building's future expansion. Student surveys also indicate that there is a need for soundproofing along the practice corridors.

Again, along the lines of the need for additional space, more than 70% of respondents to the survey indicated that the graduate student offices need attention. At the current time there are 4 M.Mus. students per office, sharing one computer between them. One student writes "The graduate student population is a welcome addition to the School of Music's community but they have been absolutely shoehorned into our current space. If the programs continue to attract more students, which is certainly the intention and the trend, this problem will only get more severe." With the opening of the new MMaP facility in the Arts and Culture Centre students in the graduate ethnomusicology programs are far better served with the provision of working space. However, it should be noted that the space is already at capacity use and the distance from the School of Music building contributes to a sense of isolation for these students.

Instrument storage and accessibility in the School is yet another area of concern. With the client list for the School's inventory of woodwinds, brass, strings and percussion instruments divided into music, music education, various ensembles and techniques classes, the problems of

accessibility created by the location of storage lockers inside classrooms and rehearsal areas are legion. In addition, space for the performance library (carved out of half of the former box office) which houses music for the three major ensembles in the School (Band, Choir and Orchestra) is reported to be too small, providing no area for sorting returned music.

There was at one time, a dedicated space for instrument repairs. This is no longer the case. This space is now used for storing lower string and low brass instruments, as well as various items such as old curtains etc. There is a strong need to re-establish a space in which instruments can be repaired and maintained. In addition, there needs to be smart card access to alleviate the security issues, of which there are many. Finally there is absolutely no “dead storage” space in the building which has resulted in dressing rooms, practice rooms, corridors, etc. being given over to storage which remains inadequate and insecure.

Maintenance is another area with which faculty and staff had issues. The building sees a great deal of use by third-party organizations on an ongoing basis throughout the semester as well as a full range of festivals and events during the spring/summer season (see chapter 5 for details). While serving the artistic community at large in these ways is certainly an important function for the School, the issue of maintenance becomes problematic when there is little or no down time in the life of the building. One respondent to the survey felt that “The facility will simply become worn down much faster at this rate, and with the difficulty of booking the various maintenance departments at the University, the building’s lack of scheduling flexibility exacerbates the issue.”

If we are to sustain the mentorship and outreach role in the community that we have outlined in our mission statement then our facilities need to be adequate to meet the needs of the community without compromising the quality of education that we offer our students. At the moment the two can be at conflict due to the limited space for teaching and rehearsal.

There have been ongoing changes made to the building to ensure a secure environment. Swipe card access has been installed at the following entrances: all outdoor entrances; student locker area, Petro-Canada Hall and its administrative area; practice corridor. The recently added swipe card access to the practice hallway is yet another and major step in providing security for students, especially at later hours. New problems, however, inevitably arise and are dealt with as needs dictate and resources allow. That there are imperfections remaining in the system is reflected in comments such as: “Security systems in place are not always suitable for their location (eg, MU 2034), making for a too secure or not secure enough area. I don't have much faith in CEP response times to alarm situations, though I have no recent experience with it.”

Other various and sundry comments from faculty and staff include:

- the need for a better policy on software provision and a realistic budget to cover the licenses for these;
- the need for more regular tuning and maintenance of pianos;
- the need for a regular maintenance budget and the need to update classroom stereo equipment.
- easier access to audio and video equipment for lessons and masterclasses was deemed desirable and
- many faculty members also stated that they would like to receive instruction for use of the new teleconferencing equipment that the School now possesses.

In conclusion, the predominant themes that emerge from the forgoing consideration of the School's facilities and equipment need to be viewed against the background of the tremendous amount of growth that the School has experienced over the past several years. While this is in itself a very exciting and healthy phenomenon, it nonetheless brings with it a whole host of problems, several of which have been voiced throughout this report. There is, above all, a demonstrated need for additional physical space to accommodate the growth in both the student body as well as the corresponding growth in faculty and resources. There is also an urgent need to provide the technological infrastructure that is required by both faculty and students in order to facilitate current pedagogical delivery methods.

## VII. Administrative Support & Efficiency

Working group: P. F. Rice, Jane Leibel, Jennifer O'Neill

### 1. *Statement on Growth since 2001*

*How unit has grown from 2001-2007. The particular demands Music Programs require from administrative support. Is the unit receiving appropriate direct resources and support from the University to maintain new levels of activity?*

Since 2001 the School of Music has experienced rapid growth on several fronts, requiring much increased administrative support in the areas of research, travel, outreach activities, research technologies, and pedagogical and technical support for increased class sizes. A more detailed explanation follows:

a) Student enrolment: The School of Music is now over capacity with an enrolment of approximately 200 students. Not only has interest in undergraduate programs continued to grow, the School of Music has, in addition, implemented Atlantic Canada's first graduate program in music. The year 2002 saw the introduction of Master of Music programs in Performance, Performance/Pedagogy and Conducting in fall. In 2005, M.A. and Ph.D programs in Ethnomusicology were added. From an initial intake of 7 graduate students, the graduate program has grown to 29 students, an increase of 414%.

b) Outreach Activities: The university has a mandate to respond to the needs of the community at large in Newfoundland and Labrador. Accordingly, the School of Music has worked hard to create a more significant and meaningful presence throughout the province and to enrich learning experience for our students. Some of the approaches used to meet these goals include:

1. Opera Road Show
2. Northern Soundscapes
3. School Ensembles touring
  - Chamber Choir
  - Chamber Orchestra
  - Scruncheons (a number of activities)

These activities will be described more fully elsewhere in this submission; however, the demands of touring throughout the province and to other provinces in Atlantic Canada create tremendous

administrative responsibilities which require professional expertise and the expenditure of much time to accomplish well.

c) Research/Professional/Creative Activities: The faculty of the School of Music have a very high rate of productivity in the areas of Research/Professional/Creative Activities. The increase in these activities since 2001 is a result of several phenomena, including the addition of the Canada Research Chair in Ethnomusicology, the addition of new performance faculty who actively pursue performing careers, and the career maturation of established faculty who are recognized both nationally and internationally.

d) Pedagogical and technical support for increased class sizes. All first-year classes are either at their maximum enrolments, or in excess of these limits. There has also been growth in the number of courses offered to non-music students. The demands for administrative support in the area of modern technologies for all of these courses in a building with only one smart classroom is significant.

All of the areas above require administrative support to continue to operate effectively. And without adequate funding to engage and support professional administrative staff, the School will not be able to maintain all the initiatives that have energized its programs over the past five or six years. There are serious issues surrounding the funding of the School of Music. As will be shown in section 3, there has been growth in the area of administrative staffing; however, this has often been funded largely by grants or other short-term financial plans.

## **2. *Support Resources***

***How have resources changed to support the growth? Have growth and resources been sufficient to support the achievement of strategic objectives?***

Growth of the magnitude listed above (academic, research, and outreach) results in far higher levels of administrative burden. In order to determine whether or not the current levels of administrative staffing are adequate to meet the needs of the increased levels of activity, it is necessary to compare the levels of staffing in 2001 with those of 2007.

In 2001 there were 4 staff positions<sup>15</sup>:

- Senior Secretary to the Director
- Intermediate Clerk stenographer (at the front desk, main office)
- Executive Assistant to the Director
- Concert Assistant

By 2007, the following positions have been added to the above complement:

- Music Technologist (very specialized in terms of supporting the technological needs of the School, the research activities, computer support).
- Development Officer (specifically oriented for Development opportunities and communicating/staying in touch with alumnae and developing alumnae fund-raising opportunities)
- Senior Clerk (assisting with financial/payroll transactions)
- The MMAP Centre: a research centre specifically oriented toward the ethnomusicology activities of the School, the research activities, community outreach activities and in supporting the Canada Research Chair. MMAP has 3 part-time staff positions now that did not exist in 2001
  - a) Secretary
  - b) Project Coordinator (research enabler)
  - c) Digital Audio Studio Technician (specifically tasked to support activities of the CRC).

The MMAP Secretary holds an administrative position with duties in support of the research activities of the CRC chair in ethnomusicology. The portion of her salary (40%) paid from School of Music operating is in recognition of the support she provides to the interdisciplinary graduate program in ethnomusicology. The other positions have highly specialized job descriptions and will not be considered in the statistics which are given below.

The School of Music would appear to have enjoyed an increase in administrative positions from 4 in 2001 to 10 in 2007. Such a head count proves to be highly deceptive. Most of the new positions are not permanent and not full-time equivalents, but are part-time and/or dependent on unpredictable outside funding. The actual result is that the School of Music has grown

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<sup>15</sup> This staff complement has been consistent in the School of Music since the mid-1980s.

administratively from the 4 core-funded positions that it had in 2001 to only 5.6 core-funded positions in 2007<sup>16</sup>. As a result, there has been virtually no change in more than 20 years to the administrative/secretarial support for the actual core activities of the School which continue to be supported by the Senior Secretary, the Intermediate Clerk stenographer, Concert Assistant and the Executive Assistant<sup>17</sup>. The School of Music is truly fortunate to have dedicated and skilled people in all of these positions; however, the program cannot survive and grow on good will alone. All are shouldering increased levels of responsibility and demands upon their time that are apparent simply by comparing the lack of growth in staffing with the incredible growth experienced by the school.

The key questions then are: are there enough Administrative Staff resources to achieve the types of goals and responsibilities which constitute the mandate of the School of Music? Is the level of support sufficient for current demands, and what will the demands of the future be?

The School operates differently from other academic units on campus. It administers an active concert series (which is an outreach activity but also tied into the curriculum) which is managed by the Concert Assistant. This concert series has grown significantly to include 32 main-stage concerts (the flagship Music at Memorial series) in the 2007-08 season. Part of managing that series is direct responsibility for approximately 20 part-time student staff. Secondly, the Concert Assistant is responsible for all outside bookings and rentals in addition to the in-house concert series. A large portion of the Concert Assistant's responsibilities therefore involve activities that fall outside academic School of Music functions. The amount of outside presence in the School of Music in the area of community groups searching for performance and/or rehearsal space is significant. Prior to the building of the Petro-Canada Hall, statistics record that the D.F. Cook Recital Hall was booked for every day of the year. With the building of Petro-Canada Hall, there has been an increase in the demands for rentals in the building because of the increased space available. This scenario makes the School of Music very different from other units on the three campuses of the university. The Reid Theatre in the Arts and Administration Building is administered by the Department of English; however, external bookings are only permitted outside of the academic terms because the theatre is used for the drama program. There is a more

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<sup>16</sup>It should be noted, however, that the .6 position (a part-time senior clerk) has a limited-term contract which is paid out of the core funding. There is no guarantee that even this .6 position increase will continue in the future. The Music Technology Specialist position has recently been converted to baseline funding.

<sup>17</sup>The last position has been renamed as Manager of Administration and Finance to reflect the growth in the School and the increased responsibilities of that particular position.

closely analogous situation at the Sir Wilfrid Grenfell campus in Corner Brook where the facilities in the Division of Fine Arts are rented out to community groups. There is a significant difference between these two scenarios, however. The theatre unit at Grenfell does not administer the financial side of the community rentals (as does the School of Music), nor do they have as many community groups using their facilities.

Beyond the demands of a heavy schedule of public programming, undergraduate students in the School of Music have a reasonable expectation of personalized attention from faculty and staff alike that is determined in part by the essential modes of pedagogical delivery in music curriculum. Typically, our large undergraduate population is known by first name, with members treated as individuals with individual needs. In particular, each student receives one-on-one training which sets expectations for similar levels of personalized treatment during their years at MUN. These circumstances require a good deal more administrative resources than in other units. A simple example is the jury schedule: the office schedules individualized 20 minute exams for 140 students each of which requires the presence of three faculty members and an accompanist and must be timetabled in a facility with specialized equipment – all around the general university examination schedule. The amount of administrative staff attention that this required is exceptional. Similar examples can be cited for the annual audition/admission cycle, mandatory diagnostic testing for entry to both graduate and undergraduate programs, etc. – the list of such activities which have no comparison in most other academic units is long.

The following chart should help illustrate the problems associated with running a complex operation with administrative staff members whose salaries are precariously funded through external means.

	2001*		2007*	
	Core Funding	External Funding	Core Funding	External Funding
Administrative	<i>Intermediate Clerk</i>		<i>Intermediate Clerk</i>	
	<i>Senior Secretary</i>		<i>Senior Secretary</i>	
	<i>Executive Assistant</i>		<i>Mgr Admin/Fin</i>	
	<i>Concert Assistant</i>		<i>Concert Assistant</i>	
Specialized			Bookkeeper (60%)	
			<i>Music Technoly Spec.</i>	Dev. Officer (40%)
			MMaP Sect. (40%)	MMaP Sect. (60%)
				Digit Aud. Sup. (50%)
				MMaP Prit Coord. (70%)

\* permanent positions are italicize – the other positions are all contract



How are positions funded?

Of the 10 core staff positions:

1. Development Officer (70% funded by Alumni Affairs and Development until April 2008; remaining 30% is a 60/40 split between Arts and Music; Music's total responsibility for the salary is 12% -- The cost-sharing arrangement on this pilot program will be renegotiated for fiscal 2008-09 with a greater proportion of the cost coming to Music);
2. Music technology Specialist (100% by CFI from March 2005 until September 2007; Made a permanent position supported by core funding in September 2007);
3. Project co-coordinator for MMAP (70% position funded by VP Research until July 2010);
4. Digital Audio Studio Technician (50% Library / 50% MMAP, the MMAP portion funded through CRC overhead);
5. Secretary MMAP (40% funded by School of Music core /60% funded by project grant monies held by the CRC).

The externally-funded positions are precarious because there is no long-term commitment to their continuation. When these sources dry up, the positions will no longer exist at the School. Securing operating funds to make these positions permanent and part of the core funding is essential to the long term growth of the School.

### **3. Impact on resources – The Future**

Have growth and resources been sufficient to support the achievement of strategic objectives? This question can be answered affirmatively on some levels – the School has been fortunate in finding very talented people, committed to the School, working beyond job description boundaries. Will they be able to sustain that generosity of their time/energy without total burn-out? There is a clearly demonstrated need for permanent funding to sustain levels of support and service. The School of Music has received some operating funds for growth in this area, but the majority of financial support has come from external sources. This situation is not sustainable in the long term since external funding is not guaranteed and the current staff complement is already overworked.

Since 2001 the School of Music has witnessed substantial growth both in terms of student population and national/international profile. While research growth in the area of Ethnomusicology has been supported by MMAp, research funding and while the School benefitted from the recently-converted full-time position of music technology specialist, other large areas of growth in the School's activities have been supported only by increases in staff complement that are either part-time or are funded by external sources. The recently-appointed senior clerk (new hire, part time) stands as an exception. Overall, this would not appear to be either a viable scenario for present needs, or sustainable to meet those for projected future growth. Administrative positions must be funded from core monies, otherwise the core activities of the School of Music---Teaching, Research and Performance and Outreach --will all be in jeopardy.

## **VIII. Cost Effectiveness**

**Working group: Keith Matthews, Kjellrun Hestekin, Kati Szego**

In writing this chapter we have made no use of comparative statistics of other Memorial University academic units or music schools elsewhere in Canada. There are no valid comparison units within the University and the lack of readily comparable data from other units renders external comparisons meaningless.

### **1. Introduction**

Cost Effectiveness relates to the impact of resource utilization decisions on program outcomes at both the institutional and academic unit level. It specifically seeks to determine the *appropriate* level of financial resources required to sustain the organizational mission of the School and to measure the actual level. Too little and the School is unable to create and sustain critical new initiatives; too much and resources are wasted. Since 2001, the School of Music has grown substantially in all three of its main activities (teaching, research, and outreach) while striving to achieve the highest quality levels. In order to understand cost effectiveness as it relates to the School, then, this chapter asks three critical questions:

- A. Has the School been appropriately resourced to achieve this growth and quality?
- B. Has the cost of this growth been reasonable, given the School's mandate, facilities and curricular design?
- C. Is the growth sustainable into the future, given current baseline funding?

### **2. Resources**

Since 2001, the School has successfully and significantly increased in the size and scope of its operations. In addition to the overall growth (56%) in the student body, the School has seen the introduction of three graduate programs, expanded its inventory of physical space (construction of Petro-Canada Hall in 2004, development of MMaP through leasehold agreement) and key technologies, and increased the number and complexity of outreach activities:

- The expansion of the Music@MUN concert series. In 2000/01 there were 21 concerts, bringing in \$10,000 per year. By 2006/07 this had increased to 34 concerts bringing in \$17,000 in revenue;
- The increased rental use of facilities by community groups and individuals;
- The development of new and successful student outreach opportunities such as Northern Soundscapes and Opera Roadshow, whereby students are provided the opportunity to perform and interact with the K-12 system

In addition, the School has seen a dramatic increase in the amount and quality of faculty research and creative activity through dedicated funds supporting CD production, national and international performances, and academic research, as evidenced by a near twenty-fold increase in the annual research funding secured by faculty (approximately \$30,000 a year at the beginning of the decade; over \$500,000/year since 2004). This research productivity has arisen due to the normalization of the FT teaching load at five rather than six 3-credit course equivalents annually, to increased research support funding, to the development of graduate programs, and to acquisition of the necessary infrastructure (space and technology) to support it.

The human, physical and financial resource requirements of this growth are substantial. Administrative personnel are required to oversee and administer the many research and outreach projects, additional faculty are required for research and teaching (due to the nature of professional music education, few economies of scale are to be realized from enrolment growth), equipment and space has to be acquired and utilized, and financial resources are required to support best practices in student recruitment, fund development and research.

### Human Resources

The faculty and staff complements of the School have been augmented along with the growth in activity. The permanent faculty complement has increased from 17 (16.5 FTE) in 2001 to 21 (18.5 FTE) in 2007-08. The growth in permanent positions has been funded by a combination of baseline allocation (\$33,000) for one half-time tenure-track position and by savings from retirements.

Similarly, the staff complement has grown from 4 to 10 (8.2 FTE) in the same time period, but the administrative core (permanent positions) has not changed since the 1980s: it has only increased to 5. The growth in staff has been primarily in support of new activity areas, such as

development and research support. Part-time, contractual positions have been created to handle the increased administrative requirements that have accompanied growth, but are not covered by baseline funding.

In order to minimize costs, the School has made extensive use of shared and part-time positions to minimize costs. Of the 10 staff members, 5 are contractual or shared with other units<sup>18</sup>.

### Physical Resources

A. Instruments. The School has a large inventory of musical instruments which are aging and need to be replaced. Because the School has not had a budget line for instrument replacement, the annual costs of servicing and repairing the inventory are substantial, and greater than would be needed if the inventory had been maintained according to a replacement cycle. Although baseline funding was provided to support instrument acquisition, this funding was necessarily re-purposed to support general cost increases related to the School's growth. The School has been able to make instrument acquisitions through the Classroom Teaching and Infrastructure fund (CTIDF), a \$1m university-wide pool of money to which units make proposals. However, this fund is not robust enough to support the kind of rejuvenation in instrument inventory the School requires. In particular, the replacement of the inventory of pianos could cost upwards of \$700,000 and represents a substantial future expense. The School has nevertheless benefited from the fund by purchasing much-needed percussion instruments, as well as unique orchestral instruments (e.g., alto flute, soprano saxophone, etc), by upgrading the keyboard lab, and most recently, by supplementing the funds available to acquire a new 9' Steinway for the Recital Hall.

B. Technology. Technological upgrades have been made mostly through external funding (CFI) with modest allocations from the School's operating budget, when resources allow. The University's Teaching Infrastructure Fund has also been a source for classroom technology upgrades. In particular, key technologies were acquired through a CFI grant in 2005, which provide audio-visual recording, post-production and video-conference capabilities in the School. However, these technologies have a limited useful life and the replacement costs will be substantial.

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<sup>18</sup> The MMaP secretary is full-time and dedicated to the School, but funded 60% externally.

## Financial Resources.

The instructional, administrative, capital and operating costs associated with the growth of the School have in large part been funded by external sources (e.g. research grants, government, and the private sector). Core funding in the form of budget allocations from the University itself has generally not been sufficient. Core allocations have primarily been directed toward non-discretionary, negotiated salary increases. The Vice-president (Academic) has a limited pool of discretionary resources to support strategic growth, particularly the level of growth envisaged by the School in 2001. The School has received a net increase of \$95,000 in discretionary base funding on an overall budgetary allocation of approximately \$2M since 2003 and \$45,000 as a result of the Tuition Incentive Program (allocated in support of increased teaching requirements). Unfortunately, the Tuition Incentive Program was not structured to reward increases in the graduate student population at the time the School launched its graduate programs.

In addition to baseline increases, the School has received one-time funding to cover sabbatical/leave replacements and instrument purchases (obtained, as indicated above, through competitive bids made to the Classroom Teaching and Development Fund). In addition, funding has been provided by the Vice-President Research to support CD recording and performance travel projects. These are necessary allocations, but do not represent stable funding and as a result do not address the long-term funding problems facing the school.

As a result of the limited internal funding opportunities and also due to the entrepreneurial spirit of the unit, the vision of the 2001 Academic Program Review has largely been realized through the pursuit of external funding; it has allowed the creation of MMaP and PC Hall, the renovation of DF Cook Hall, the creation of critical support positions in Music Technology, Ethnomusicology research, and development, travel funding and the acquisition of critical equipment and upgrades.

### **3. Cost Effectiveness**

The School has increased its student population, research productivity and outreach activities with minimal incremental core expenditures. The principal drivers of cost are faculty and staff salaries as well as the activities themselves (travel, promotion, etc.). Within the three core activities of the School (teaching, research and outreach), it can be seen that the School has managed itself in a very cost-conscious manner.

## Faculty Resources

The instructional costs associated with student growth in the School of Music are more directly variable than step-variable as a result of the highly individualized instruction required by a professional music education. Nevertheless, the incremental costs can be demonstrated to be as close to minimal as possible through the following evidence:

- a. Faculty are all fully engaged in teaching responsibilities. All faculty teach at maximum load and only 1.4 fte administrative remissions are formalized.
- b. Capacity constraints prevent further cost savings related to rationalization of the teaching plan.
  - i. Absence of mega classrooms
  - ii. Nature of instruction necessitates small classes for many course (techniques, small ensembles, applied studies, etc.)
  - iii. Number of instruments for techniques courses limits enrolment since students require access to instruments
- c. The School makes optimal use of per-course instructors for additional teaching requirements, with an unavoidable dependence on teaching-term appointments to cover most sabbatical leaves.
- d. The teaching plan has little excess. The only courses with multiple sections per year/semester are those with capacity constraints. Elective courses (and these are rare) are fully subscribed. Non-major courses are offered only when sufficient registration numbers have been achieved.

## Staff Resources

The increasing demand for staff support to sustain growth has been managed by an expanded complement of staff resources, most of which are funded by soft money. However, because of the specialized nature of most of these positions, the administrative burden of dealing with increased teaching, research, outreach, physical expansion, travel and development activities continues to be borne by a small administrative core. While this indicates an extremely efficient administrative function in the School, there is nonetheless a clear question of whether this core complement, in the long-term, is sufficient to sustain the continued success of the School. This concern is magnified by the university-wide trend of downloading administrative activities from the central units to academic units.

The administrative core of the School has not changed in 20 years, with the basic staff complement comprising an admin staff specialist, secretary to the Director, concert assistant and administrative manager (formerly executive assistant). The growth in staff complement has primarily come in specialized areas of activity, most of which have been funded externally. Some of these positions are project/initiative-specific (e.g. Digital Audio Studio Coordinator, MMAP project coordinator), but most represent externally funded core positions that are integral to the long-term vision of the School, in particular the music technology specialist<sup>19</sup>, development officer, senior clerk, and MMAP secretary.

### Operating Expenditures

The non-salarial operating budget for the School has remained steady between \$100,000 and \$150,000 for the last number of years, i.e., between 5 and 7.5% of the global budget: this despite the increased travel, materials and inventory requirements of the growth period. A desire to keep operating costs low and the entrepreneurial pursuit of external funding to supplement the core budget accounts for the relatively stagnant operating resources. Beyond the fund development initiatives of the School itself (\$235K raised on various projects since March 2005), individual faculty members have been successful in obtaining research funding and travel subsidies from SSHRC, the Canada Council, MIANL and NLAC to supplement their research and creative activities. CRC overhead funding has allowed the support of Ethnomusicology overhead. However, as with the salaries, the extensive dependence on external funding does leave the School at risk.

## **5. Sustainability - Cost and Quality**

The School's evolution from a small undergraduate academic unit to a research-intensive, entrepreneurial one with substantial graduate programs has been dramatic, with much of the funding of that growth coming from external sources and much of the drive for that growth coming from the dedication of faculty and staff. The School has been able to achieve a standard of quality (of students, research, outreach) along with this growth that is unsustainable without substantial investments from the University.

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<sup>19</sup> The music technology specialist position, funded for three years by IOF funds, was recently converted into a permanent position, but no core funds were allocated specifically for this position.



## Unfunded growth

The School has managed its recent growth primarily through its entrepreneurial spirit with the result that there currently is much unfunded core activity. The termination of the external funding for these activities will have a serious impact on the School, particularly with regard to the costs of student recruitment (travel, overhead, administrative time, faculty time), outreach, fund development, graduate studies and the substantial administrative overhead required to manage the growth:

- Human resource management
- Graduate studies – scheduling, payroll, travel
- Development
- Research – financial oversight, planning, grants applications
- Facilities expansion
- Outreach – travel, promotion, fund-raising
- Revenue generation and client services

Ultimately, the absence of core funding will affect the future growth and success of the School in the following ways:

- Diminished ability to maintain best practices in student recruitment
- Staff burnout
- Deterioration of instrument inventory
- Diminished ability to maintain recent research activity gains
- Inability to sustain graduate programs.
- Retraction of critical outreach activities.