

## External Review

Department of Music  
Faculty of Media, Art, and Performance  
University of Regina

May 2019

### External Review Team:

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## **Executive Summary:**

On February 14<sup>th</sup>, 2019, the External Review team received the Self-Study report prepared by the Department of Music. Additional data on the Department of Music was also provided: majors and minors summary and detail, course enrolments, convocation through 2018, spending, tuition, research review and teaching. Links to key University documents added important data and contextual information on the University's strategic plan, budget, annual report, registration statistics, and policies.

The team carried out a site visit on April 9<sup>th</sup> and 10<sup>th</sup>, 2019. The visit was well organized and provided an opportunity for the team to meet with the Provost, Associate Vice-President Research and Dean of Graduate Studies, the Dean and Associate Dean of the Faculty of Media, Art, and Performance (MAP), the Faculty Administrator for MAP, all members of the Department of Music faculty (individually and as a group), a member of the unit's support staff, the Department's piano technician, current undergraduate and graduate students, a recent alumnus of the graduate program, and members of the wider music community (music educators and the Regina Symphony Orchestra).

It is important to note that the visit occurred shortly after the sudden and unexpected death of a faculty member in the Department. This colleague was highly respected within the unit, MAP, the institution and wider community for his talents, energy and commitment to community engagement activities. Despite this being a difficult time for everyone, it was the unit's request that the External Review proceed as scheduled.

The site visit clearly demonstrated that the Department of Music consists of a collegial and expert group of dedicated faculty and staff who are working hard and committed to the success of their students and the unit as a whole. There are numerous examples of how the members of the Department, both faculty and students, have integrated into the broader arts community through such organizations as the Saskatchewan Band Association, the Saskatchewan Music Educators' Association, the Regina Symphony Orchestra, and provincial and regional music festivals. The Self-Study document also provided a list of over sixty alumni who have gone on to careers in an impressive range of fields of endeavour. What was equally clear from interviews with University and MAP administrators was their recognition of the quality and significance of the work being carried out in the Department and the desire to see the unit move forward successfully.

With recent reductions in the unit's faculty complement as a result of retirements, resignations, and deaths, there have been significant challenges in offering a balance of required and elective courses while maintaining research/creative works activities and essential outreach and recruitment initiatives. The issues being faced by the Department of Music are common in today's post-secondary environment and often more pressing in smaller post-secondary music programs: enrolment/recruitment, workloads, faculty and staff complement, curriculum and programs, budget, fundraising, and facilities.

What follows is a summary and recommendation for each of the main concerns raised by the various stakeholders and other challenges noted by the External Review team.

## **Strategic Areas and Recommendations:**

### **Enrolment and Recruitment:**

Enrolment in the Bachelor of Music program dropped considerably after 2010-2011. In recent years, however, there has been a significant increase in the number of auditions and entering students. The Department is now approaching the highest enrolment numbers in its history. The Review Team's meetings with members of the wider music education and performance communities confirmed that the Department of Music is highly valued for the quality of its programs. The extensive recruitment initiatives of faculty members were also praised.

However, the fact remains that smaller post-secondary music programs face ongoing challenges of maintaining an enrolment in instrumental and vocal areas that will facilitate a vibrant degree program. The Review Team commends the members of the Department for the quality of their program work as well as research/creative works, and outreach activities. The following Recommendation will help the unit build upon its successes and further inform and guide program and recruitment initiatives.

### **Recommendation:**

**That the Department establish a strategic enrolment model for the Bachelor of Music program and program majors, including specific recruitment targets for individual instrumental and vocal areas.**

### **Workloads:**

Modes of teaching in post-secondary music programs vary and include: one-on-one applied instruction; small and large ensembles; musicianship/keyboards labs; techniques courses for music education students; seminars; and lecture-based courses. The Department has faced significant challenges in recent years with a reduced faculty complement and the need to offer required courses, applied lessons and ensembles as well as maintain a rotation of elective courses for the various program majors and minors. There is an additional concern resulting from a current policy whereby graduate courses/students are taught off load with the faculty member accruing credits over several years for a future workload reduction with approval of the Department Head and Dean. While the number of graduate students is low, the concern is that the extra off-load teaching can decrease faculty productivity over a period of several years. Furthermore, research papers for undergraduate students in the Bachelor of Fine Arts programs are covered as overload. These challenges are exacerbated when faculty members are granted sabbatical leaves and their colleagues are left to cover significant additional teaching.

Given the different modes of teaching in Music, it would be useful for equity in workload assignments and clarity for MAP's administration to develop a document explaining workload equivalencies. Appendix 1 is an example of such a document that was completed after extensive research and consultation by a unit-based committee, and unanimously approved by the Desautels Faculty of Music at the University of Manitoba in May, 2017.

**Recommendation:**

**Given the various modes of teaching found in post-secondary music programs, it is recommended that the Department of Music develop guidelines for the calculation of teaching loads. This will help ensure equity and clarity in the unit, and facilitate better understanding within the Faculty of Media, Art, and Performance as to how workloads are calculated in Music. Furthermore, it is recommended that all teaching be included in the calculation of yearly workloads.**

**Staffing:**

As noted above, the number of full-time Music faculty has decreased in recent years due to retirements, resignations and deaths, with not all being replaced. This has presented significant stresses on existing faculty to maintain enrolment and course offerings. During the site visit, however, the External Review team was pleased to learn that it was the administration's intention to proceed with a 2-year position in Choral, and a 10-month position in Piano. Subsequent to the visit, both positions were advertised nationally. This is good news for the Department of Music and an excellent indicator of institutional support. Both positions are central to the ongoing success of the unit and should be tenure-track appointments. Furthermore, the members of the Department should develop a strategic plan, prioritization and rationale for future full-time positions.

**Recommendation:**

**That the recently advertised Choral and Piano positions be converted to tenure-track at the earliest possible opportunity, and that the Department develop a strategic plan, prioritization and rationale for possible future full-time positions.**

**Curriculum:**

Increasingly, post-secondary music programs face the challenges associated with balancing the old with the new. A traditional core curriculum is essential for the training of professional musicians, yet technological advances and broader perspectives on curriculum content have presented opportunities and challenges for music programs to offer more comprehensive and contemporary options that better equip students for a wide range of modern careers and graduate programs. The Review Team felt that there is a need for the Department to carry out an internal curriculum review to determine the efficacy of current offerings, develop a clear system of elective course rotation, ensure that faculty members have yearly teaching in their main area of research expertise, and have broader discussions about other program possibilities within MAP.

Curriculum is inextricably linked to staffing and workloads. Moving forward, a logical assumption would be that a program of this size would have one full-time musicologist with other faculty members offering some music history courses in their areas of expertise. The Review Team had questions about possible duplication of content where two courses might be combined into one. For example: MUHI 414 (Women and Music)/MUHI 418 (Music, Women, Culture); MUHI 305 (History of Canadian Music)/MUHI 495AB (Exploring the Sounds of Canadian Music).

There is also a proliferation of Applied Music courses whereby each instrumental/vocal area is assigned a specific course number. Some (for example, MUHD 131 - MUHD 449 Harpsichord) are

mostly likely seldom offered. To help tidy and streamline the University Calendar, one course number could be used to cover all instrumental or vocal applied areas in a given semester/year. (MUHD 131 Applied Music).

Finally, a broader rethinking of the current curriculum and course offerings could create room for discussions about innovative program possibilities within the Faculty of Media, Art, and Performance.

**Recommendation:**

**That the Department of Music carry out an internal review of its curriculum, and have broader curricular discussions to explore possibilities for other program initiatives that might be possible in collaboration with the Faculty of Media, Art, and Performance.**

**Programs:**

The Department of Music currently offers several programs with very low enrolments: Bachelor of Arts in Fine Arts (Music); Minor in Fine Arts (Music); Bachelor of Arts Honours in Fine Arts (Music); Bachelor of Arts (Music) Special 3-year. Specifically, enrolments have declined sharply in recent years. Given this reality and the fact that the Department is located in a Faculty of Media, Art, and Performance, there is an opportunity here to examine existing programs and envision other types of interdisciplinary programs that might be possible within the current Music course offerings and the Faculty of Media, Art, and Performance. There could be exciting options that would allow the Department to continue to build upon its strengths yet rebrand itself through new program models in collaboration with other MAP departments. The knowledge that many graduates are adaptable and willing to seek non-traditional employment may also assist the Department as it considers the opportunities for greater collaboration across the Faculty of MAP.

**Recommendation:**

**That the Department of Music examine the need for the following programs: (Bachelor of Arts in Fine Arts (Music); Minor in Fine Arts (Music); Bachelor of Arts Honours in Fine Arts (Music); Bachelor of Arts (Music) Special 3-year), and explore opportunities that might more fully utilize the established strengths of the unit in collaboration with the expertise of the Faculty of Media, Art, and Performance.**

**Budget:**

Post-secondary music programs require additional resources to support the necessary one-on-one instrumental and vocal instruction provided by sessional instructors. During the site visit, there was disagreement between faculty and MAP administration about the budget data provided in the self-study document. It would be useful to have a further breakdown of the sessional budget component into the amount for hourly-paid applied instructors versus course stipends. In any case, there is a need for better understanding, communication and ongoing dialogue between the unit and MAP administration about the actual program costs and projected needs in the annual budget planning process. Concern was expressed that the hourly-paid Applied Music instructors are not receiving fair and competitive compensation for their teaching, and have not received a

pay increase for many years. The Review Team was informed that this matter is currently being addressed within the context of broader salary and collective agreement negotiations.

**Recommendation:**

**That the Department Head, Faculty Administrator and Dean work for clearer communication and ongoing dialogue about budget issues and the budget planning process, and that the University of Regina ensure that Applied Music instructors are paid a fair and competitive hourly rate.**

**Fundraising:**

The city of Regina is known for its vibrant cultural life, and the interviews held during the site visit demonstrated that there is a high level of respect in the wider community for the work being done in the Department of Music. Currently, there is minimum support provided to the Dean and Department Head in the area of donor relations, with a poor track record of funds raised to support the Department of Music or MAP. Opportunities are being missed.

**Recommendation:**

**Given Regina's strong cultural context and the financial challenges faced by the institution, it is recommended that the Dean of MAP, the MAP Faculty Administrator and the Department Head develop a draft advancement plan outlining areas of potential donor investment and growth. Once this draft plan is completed, that the University provide ongoing, dedicated donor relations support to the Dean of MAP.**

**Facilities:**

The Review Team toured all of the spaces currently being used by the Department of Music. There are challenges, most of which are a result of the fact that the problematic spaces were not originally intended or designed as post-secondary music facilities. The relocation of Music to the the Riddell Centre was an afterthought once design and construction were completed. There is a serious acoustic issue of sound transfer between teaching and practice studios. Perhaps some of this could be alleviated with the installation of acoustic insulation in the ceiling of each room, and equipping each studio with acoustic wall panels and door seals.

There is need for a rehearsal/coaching space for small ensembles. The Review Team noted that Room 033 is allocated to a non-Department student organization and, according to music faculty and staff, is rarely used. Perhaps Room 033 could be re-assigned to the Department of Music as a small ensemble space.

The Department has been creative in finding storage space for its inventory of musical instruments and ensemble library. There is a need for more storage space.

**Recommendation:**

**That the University of Regina carry out a space audit for the Faculty of Media, Art, and Performance to determine if the facilities can be improved through the installation of acoustic ceiling insulation, acoustic wall panels and door seals, and determine if there are additional**

**spaces that might be allocated to the Department of Music for small ensemble rehearsal/coaching, and equipment/instrument/music score storage.**

**Regina Conservatory:**

The Regina Conservatory has existed for many years and currently has approximately 1400 students registered in its programs. The Conservatory operates on a cost recovery basis but it was not clear during the site visit as to the nature of the relationship of the Conservatory to the University and, specifically, the Department of Music. This merits further discussion as to how the Conservatory and the Department of Music might collaborate to enrich the Conservatory's programs and assist the Department in the recruitment of students.

**Recommendation:**

**That the Head of the Department of Music and the Director of the Regina Conservatory of Music explore the possibility of more collaborative initiatives to enhance Conservatory programming and university student recruitment.**



## **Conclusion and Moving Forward:**

As stated in the Executive Summary, the University of Regina's Department of Music is comprised of a group of talented and dedicated faculty and staff. Within the context of current fiscal restraints and challenges, there is also a commitment on the part of the administration to support the development and success of the Department.

The Department of Music has the advantage of being part of a larger Faculty of Media, Art, and Performance. Perhaps the time has come for the unit to take a close look at its current offerings, make decisions about core programs/areas that will remain, and eliminate programs for which there is little or no demand. Furthermore, there is an opportunity here for the Department to explore ways to set itself apart in the post-secondary field through an innovative program integrating the unit's expertise with that of the broader Faculty of Media, Art, and Performance.

To that end, a 2-day strategic planning and visioning retreat in late August or early September 2019 would be useful for all faculty, staff, student music association executive, MAP Faculty Administrator, Associate Deans and the Dean. During the site visit, concerns were expressed about the need for better communication and dialogue between Music faculty and staff, and MAP administration. As all of the issues and recommendations in this document are inextricably linked, a retreat would be a productive and collective way to provide an opportunity for detailed discussions about the pressing issues, and promote better communication and understanding between the unit's faculty, staff and MAP administration. Most importantly, the proposed retreat would provide the collective venue for long-term visioning. It is recommended that the retreat be led by an outside facilitator.

### **Recommendation:**

**That the Department of Music schedule a 2-day strategic planning retreat in late August or early September 2019 for all faculty, support staff, music student association executive, the MAP Faculty Administrator, Associate Dean, and Dean. It is further recommended that this retreat be led by an outside facilitator.**

The members of the External Review Team appreciate the effort from everyone involved in the organization of an informative site visit. It was an honour to meet distinguished faculty, staff, students, members of the University administration, alumni, and professionals in the wider music community. As noted in this document, the Department of Music has clear strengths upon which to build. It is hoped that the Recommendations made here will help enable the Department to move forward successfully and thrive.

Respectfully submitted,  
Dr. Edmund Dawe  
Dr. Gillian MacKay  
Mr. Brett Waytuck

## **Summary of Recommendations:**

### **Recommendation:**

**That the Department establish a strategic enrolment model for the Bachelor of Music program and program majors, including specific recruitment targets for individual instrumental and vocal areas.**

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## **Appendix**

### **Sample Document**

***Guidelines for the Calculation of Teaching Loads (2017)***

**Desautels Faculty of Music, University of Manitoba**

## Desautels Faculty of Music

### Guidelines for the Calculation of Teaching Loads

**(Revised and Approved May 2017, from an original policy document created by a Faculty sub-committee in 2006-2007, and approved by Faculty Council in May 2007)**

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#### Introduction

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
The following material proposes (1) updated formulae for the calculation of teaching loads for FT faculty, and (2) some related policies.

A system for the calculation of teaching loads is intended to ensure equity in the duties assigned to FT faculty. This is essential in our field, where there is a greater variety of “teaching mode” than in most undergraduate programs. A workable system must address the fact that the different modes of teaching require widely disparate types of workload in terms of the essential elements of teaching:

Preparation	Presentation	Ongoing consultation, guidance of student progress	Effective evaluation of students
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The original document was created by a Faculty sub-committee (2006-2007) structured so as to ensure wide representation and collective experience with all modes of instruction.

*Supporting materials:* A lengthy survey was prepared detailing the policies of Canadian and U.S. universities on teaching loads, both within and beyond music. This includes policy-statements of CUMS and AAUP. While policies differ among institutions, there is a fair degree of consistency in terms of the teaching modes in music. The Committee’s proposals are consistent with general practice.

**Guidelines:** 

**Proposal (A)**

The Committee recommended adoption of the following system of weights (“teaching-load factors”) for the calculation of teaching loads:

Type of Course	Teaching-Load Factor (per hour of instruction)
Lecture	1
Major Practical Study	.5
Recital I/II and Minor Practical Study	.5
Skills	.5 (A “rider” is added to allow for a higher teaching-load factor since approaches vary in this category)
Repertoire/Pedagogy/Conducting/Tech	.75 (A “rider” is added to allow for a higher teaching-load factor since approaches vary in this category.)
Ensemble A (conducted)	.75
Ensemble B	.5
Tutorial	.5

In principle the system is simple: the teaching-load factor, multiplied by the HPW (hours per week) of instruction, yields the **teaching-load credits** for the course and, by extension, for the term and for the year.

*Example* (using MUSC 2110: Music Theory 3):

[ 1 (= TL Factor) x 3 (hpw, instruction) = 3 TLC for that course. ]

Five such courses per year (assume: 3 in term I, 2 in term II) are calculated as follows:

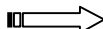
Term I: [1 (factor) x 3 (hpw, instruction) x 3 (courses) = 9 TLC. ]

Term II: [1 (factor) x 3 (hpw, instruction) x 2 (courses) = 6 TLC. ]

Annual = 15 TLC.

**Detailed System:** (1) For discussion and clarification an amplified table is attached (“Basic Teaching-Load Credit System”).

(2) The special case of ensembles is detailed on a second attachment: “Appendix: Teaching-Load Calculation for Ensemble Instruction.”


Tables (2): 

### Basic Teaching -Load Credit System (v.2)

A	B	C		D	E		F	G
Type of Instruction	Teaching-Load Factor (per hr instruction)	HPW, instruction		Teaching-Load Credit for course	Teaching Assignment per term		Load per term in TLC	Load per year in TLC
		(per course)	(per student)		(no. of courses)	(no. of students)		
Lecture	1	3		3	3 (1 term)		9 (=D x E)	
					2 (other term)		6 (=D x E)	15
Major Practical Study	.5		1	.5		15-18	7.5-9 (=D x E)	15-18
<p>COMMENT:                      The relationship of Teaching-Load <b>Factors</b> seen above (Lecture = 1 / MPS = .5) is common in other universities. It is also consistent with the guidelines of CUMS: "Two hours of individual instruction in applied music and composition are normally equivalent to one contact hour in a lecture course."</p> <p>BENCHMARK:                      The preceding calculations generate a <b>benchmark range</b> of 15 to 18 TLC as a normative FT teaching load for the year. This <b>benchmark range</b> will serve as a <b>target</b> in the calculation of teaching loads, according to (a) the formulae and (b) the provisions set forward here.</p>								
Recital I / Min Prac St	.5		.5	.25				
Recital II	.5		.5	.5				
<p>The effect here is consistency in the teaching-load <b>factor</b> used in all "applied" studio teaching. Variation arises from the duration of the teaching session, as set in the program: one-half hour in Recital I and Minor Practical Study; one hour in Recital II.</p>								
Skills Repertoire/ Pedagogy/ Conducting	.5 .75	(var)		(var)				
<p>Varying approaches are used in the teaching of these courses, ranging from the traditional "skills" format to the lecture format. There are also inconsistencies in the course descriptions. It is therefore impossible to set a single TL factor which applies in all instances. Since the assignment of teaching loads is the Dean's responsibility in consultation with the faculty member, any change in the basic factor will have to be resolved at the time of consultation.</p>								
Ensemble A (conducted)	.75	(var)		(var)				
<p>Sessions currently vary from 2.25 to 4.5 hours per week. At these two extremes, TLC <i>per term</i> for the course would vary.</p> <p>As stated elsewhere in this policy, teaching load credits may be raised at the discretion of the Dean to reflect significant administrative / organizational duties and special initiatives associated with ensemble teaching.</p>								
Ensemble B	.5	(var)		(var)				
Tutorial	.5		1	.5				
<p>Common examples are the Independent Study and Special Area Paper, required in the Music History Concentration.</p>								

**APPENDIX: Teaching-Load Calculations for Ensembles**

<b>Ensemble</b>	<b>Day</b>	<b>Time</b>	<b>Duration (hpw)</b>	<b>TLC factor</b>	<b>TLC per Term</b>
Women's Chorus	MW	2:30pm - 4:15pm	3.5	.75	2.625
Orchestra	MW	4:45pm – 7:00pm	4.5	.75	3.375
University Singers	TTh	1:00pm – 3:15pm	4.5	.75	3.375
Wind Ensemble	TTh	1:30pm – 3:45pm	4.5	.75	3.375
Concert Band	T	7:00pm – 9:30pm	4.5	.75	3.375
Jazz Orchestra	MW	2:30pm - 4:30pm	4	.75	3
Concert Choir	W	5:30pm – 7:30pm	2	.75	1.5
eXperimental Improv Ensemble	F	2:30pm – 5:30pm	3.0	.75	2.25
<p><b>Policy: As stated elsewhere in this policy, it is understood that teaching load credits may be raised at the discretion of the Dean to reflect significant administrative/organizational duties and special initiatives associated with ensemble teaching.</b></p>					
<b>Other Ensembles</b>	[-]	1-3 HPW	1-3	.5	.5 – 1.5

**Proposal (B) /  
 Special Provisions:** 



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## **Proposal (B) / Special Provisions and Observations**

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(1) *Process & atmosphere:* Teaching loads are set by the Dean or Associate Dean in consultation with faculty members. Clearly, the process is dependent on an atmosphere of mutual trust, and the confidence that faculty and administration seek to ensure fairness, viability and excellence of curriculum.

(2) *Benchmarks:* The very problem which this system seeks to resolve – widely varying teaching modes – makes it impossible to establish a single TLC-number which will serve as the benchmark of a FT teaching load for all faculty. Moreover, calculations are complicated by the fact that few (if any) faculty teach exclusively in one mode of instruction. However, from the calculations in two areas – lecture and Major Practical Study – there emerges a *benchmark range* of 15 to 18 TLC *per annum*. The *benchmark range* will be taken as a target for the calculation of teaching loads, subject to the various provisions stated herein, and will include an annual allocation for recitals, juries, and auditions where applicable.

(3) (a) *Lecture course and enrolment:* The basic TLC plan assumes a maximum enrolment of 30 in any given course. Where this is exceeded, and where there is no provision for teaching assistants or markers, extra credits will be given to the instructor to take into account the demands posed by high enrolment.

(b) *Benchmark:* The 3+2 or 2+3 pattern should normally be taken as a maximum teaching load of

(4) *Adjusted teaching loads:*

(a) New courses: Faculty members are entitled to a reduction of teaching load where the introduction of a new course requires a significant extra expenditure of time, and where the Dean or the Faculty of Music has requested the new course be developed.

(b) *Ensembles:* In large (conducted) ensemble, teaching-load credits may be raised at the discretion of the Dean to reflect significant administrative / organizational duties and special initiatives associated with ensemble teaching.

(5) *Labs:* Lab sessions that are taught by the principal instructor will be credited at .5TLC per hour of instruction.