

Final Assessment Report for the 2021-2022 Cyclical Program Review of the Bachelor of Music (BMus) and Master of Arts in Community Music (MACM) Programs

INTRODUCTION

In accordance with Laurier's Institutional Quality Assurance Procedures ([Policy 2.1](#)), this Final Assessment Report provides a summary of the cyclical program review process for the Bachelor of Music (BMus) and Master of Arts in Community Music (MACM) programs within the Faculty of Music, prepared by the Quality Assurance Office, along with an identification of strengths of the program(s) under review authored by the Dean of the Faculty of Music and the Interim Dean of the Faculty of Graduate and Postdoctoral Studies. All recommendations made by the external review committee in their report are listed, followed by a summary of the programs' response, and the relevant decanal responses. Recommendations prioritized are listed in the Implementation Plan, with those not being prioritized for implementation noted as well.

The Final Assessment Report is reviewed and approved by the Vice-Provost: Teaching and Learning and the Provost and Vice-President: Academic. Following completion of the Final Assessment Report, it is approved by the Program Review Sub-Committee and Senate Academic Planning Committee. Approval dates are listed at the end of this report. Final Assessment Reports are submitted to Senate as part of an annual report on cyclical reviews, and to the Ontario Universities Council on Quality Assurance for information. Final Assessment Reports and Implementation Reports are posted on the public-facing page of the [Quality Assurance Office](#) website.

The Implementation Plan for the recommendations prioritized in the Final Assessment Report can be found at the end of this report. Units will submit their first Implementation Report two years following approval of the Final Assessment Report at Senate. The Implementation Report will include comments from the unit on actions taken toward the completion of recommendations, comments from the relevant Dean(s) related to the progress made, and comments from the Program Review Sub-Committee, which is responsible for approving the Implementation Report and deciding if further reports are required. The Senate Academic Planning Committee will also approve the Implementation Report.

SUMMARY OF REVIEW PROCESS

The Music cyclical review included the Bachelor of Music and Master of Arts in Community Music programs in an augmented self-study. The BMus program was last reviewed in 2014-2015, and this was the first review of the MACM program, which began in 2013.

The Self-Study was authored by Dr. Kevin Swinden and Professor Kimberly Barber, Associate Deans in the Faculty of Music. In addition to the Self-Study (Volume I), the programs also submitted a copy of faculty curricula vita (Volume II), a volume of course syllabi, and a list of proposed external reviewers (Volume III). A draft of the

Self-Study was reviewed by the Quality Assurance Office, the Dean of the Faculty of Music and Interim Dean of the Faculty of Graduate and Postdoctoral Studies prior to submission of the final version.

Following Laurier's IQAP, the external review committee for the review consisted of two external reviewers from outside the university, and one internal reviewer from Laurier but outside of the unit. The review committee was selected by the Program Review Sub-Committee on September 30, 2021, and an in-person site visit took place on April 28-29, 2022.

The review committee consisted of **Dr. Richard Nemesvari** from the Department of English at Wilfrid Laurier, **Dr. Adam Con** from the School of Music at the University of Victoria, and **Dr. Jacqueline Warwick** from the Fountain School of Performing Arts at Dalhousie University. During the site visit, the review committee met with the following individuals and groups through a combination of in-person and virtual meeting attendance:

- Dr. Mary Wilson, Vice-Provost: Teaching and Learning
- Dr. Cynthia Johnston Turner, Dean of the Faculty of Music
- Dr. Douglas Deutschman, Associate Vice-President and Dean: Faculty of Graduate and Postdoctoral Studies
- Dr. Kevin Swinden, Associate Dean, Professor Kimberly Barber, Associate Dean, Dr. Lee Willingham, Coordinator, Master of Arts in Community Music, and Dr. Deanna Yerichuk, Coordinator, Bachelor of Music in Community Music (opening and closing meetings)
- Bachelor of Music undergraduate students
- Master of Arts in Community Music graduate students
- Full-time faculty
- Mr. Andrew Mellanby, who took the review committee on a space tour of the Aird Building
- Ms. Charlotte Innerd, Head of Collections and Acquisitions, and Mr. Greg Sennema, Music Liaison Librarian
- Ms. Sally Heath, Manager: Academic Program Development and Review and Ms. Jessica Blondin, Executive Assistant

The review committee submitted their completed report on June 14, 2022. The executive summary from the report, and its recommendations, are provided below.

External Reviewers' Report Executive Summary

Laurier's Faculty of Music enjoys a strong national reputation, and the self-study and two-day site visit confirmed that this is well deserved. The Faculty is just emerging from a period of unprecedented challenges: like all higher education institutions in Canada, they are dealing with the impact of Covid, a wave of retirements in the baby boom generation, and growing awareness of longstanding injustices due to Canada's white supremacist history. Additionally, though, this community is grieving the recent death of former dean Glen Carruthers, who was a

transformative force in the field of music studies across Canada, and whose vision and leadership style have shaped the Faculty's culture for the last decade. They are to be commended for their resiliency, unshakeable commitment, and progressive thinking about higher education in music.

The Faculty can feel thankful for the strong support of the larger university, evident in Laurier's investment in renovating performance and practice spaces, and in the ways that the university celebrates Music as one of its pillars. Music education is always expensive, due to the one-on-one training, the requirement of maintaining instruments and dedicated teaching spaces, and the highly specialized skill sets of faculty members. Laurier University is to be commended for its robust commitment to Music, which surpasses the level of support at many Canadian universities.

With a new dean appointed this year, multiple new positions hired and/or planned, and a new, rapidly growing program that is unique in Canada, the faculty is in the midst of seismic changes. Faculty members are exhausted and depleted. As external reviewers, we were pleased to see evidence of caring, collegial relationships and remarkable dedication to student experience. At the same time, we were troubled by a palpable sense of agitation and unease, as though faculty members feel they cannot stop for rest and reflection. Members spoke of being "in survival mode," described the climate as "chaotic," and many were unable to clearly describe the new positions coming to the faculty or new programs in development. These signs point to widespread burnout. **We feel, then, that the Faculty's most urgent need is time to process and take stock before embarking on new projects.**

RECOMMENDATIONS AND RESPONSES

The External Reviewers' Report included 12 recommendations. All recommendations have been listed verbatim below, followed by a summary of the units' response, and the decanal responses.

Recommendation #1: A new PTT position in Community Music, for a candidate whose training will complement existing expertise in Music Education.

Unit Response: In the time between the reviewer's site visit and receiving the report, the Faculty of Music has appointed Dr. Karen Cyrus to a tenure track position in the Faculty of Music at the rank of Assistant Professor. Dr. Cyrus is a certified educator at the intermediate level with a PhD in Ethnomusicology, whose work straddles Community Music and Music Education, with a particular expertise in the Music of the Jamaican Diaspora. While this position is a regular research stream position and not a PTP as the reviewers recommended, the Faculty regards recommendation #1 as having already been completed prior to the receipt of the report.

Music Decanal Response: The reviewers noted: "The largest program in the Faculty is its newest It is straining at the seams with only two tenure track and one tenured faculty. Still, Laurier has an opportunity to lead Canada in Community Music". We have implemented recommendation number one (Karen Cyrus) and will consider the 2nd recommendation based on our on-going review of community music curriculum to look for efficiencies. We have other areas in the Faculty that need attention so unless the Provost releases another line, recommendation 2 will need to wait. However, if we can negotiate a "professor of the practice" or "lecturer" position in the full-time collective agreement, this might be an opportunity.

Recommendation #2: A senior position in Community Music, able to take on a leadership role, for a candidate whose training will complement existing expertise in Music Education.

Response: While there are many areas within the Faculty in desperate need of additional faculty resources, the Faculty agrees fully with the recommendation, should it be accompanied by a new budgetary line to support the hire. Leadership in Music Education and leadership capacity in Community Music are essential considerations for succession planning in the Faculty of Music. Further, as many Community Music students tailor their courses to be eligible for Faculties of Education, leadership that is able to straddle these areas and dissolve the barrier between them would be ideal.

Music Decanal Response: See response above.

Recommendation #3: Creation of a Bachelor of Arts degree as an alternative to the BMus.

Response: The potential to create a Bachelor of Arts degree in Music as an alternative to a Bachelor of Music degree has arisen several times over the last twenty years in Faculty discussions. In fact, when the BMus in Community Music was being drafted, the initial mandate at that time was to design a BA; what resulted evolved into the proposal for a BMus in Community Music (CM) instead. Having run the BMus in CM since 2016, it is now apparent that students and faculty alike recognize the need to amplify Music in the BMus in CM rather than further amplify its Social Justice or Arts aspects, which would move it closer to a BA program. With many viable BA programs in Music in Ontario, we are unsure how such a program would help to differentiate Laurier, except to offer a second-class Music degree that risks diluting the Laurier brand and its reputation. At this time, we feel our resources and curricular development energies are better suited toward graduate programming and reinvigorating some of the gaps that have been identified in the BMus in CM.

Music Decanal Response: Certainly, this is an interesting idea which clearly fits with recommendation #8 (alternate admissions path). My previous experience tells me that a BA (Music) will poach performance majors from the BMus. I also do not find this a very innovative path especially considering the BMus in CM. The reviewers ask us 'Is there a philosophical willingness?' For now, it is a 'no'.

Recommendation #4: Consideration of how existing tenured faculty members could become more engaged with the growing programs in Community Music and IMA.

Response: As we consider this, there are plans in process for greater integration of all programs in the BMus. At first glance, there are a few obvious possibilities, particularly in the area of applied study. There are already a select few students receiving private instruction in the CM program (the majority of them in voice); almost all of these are currently taught by CTF. With additional training (Contemporary Commercial Music certification, such as the summer program offered by Shenandoah University), there are two current FT faculty members who could teach voice students in the CM program as well as in the more traditional BMus stream (where CCM is increasingly also in demand). The Voice, Keyboard, and Strings areas could provide greater leadership in the CM courses Class Voice, Class Guitar, and Class Piano in concert with leadership in the CM area. Revisions to the common core curriculum in the first two years of both programs can be targeted for more integration; there is already a proposal in development for a full-scale revision to the music skills curriculum which could readily

accommodate more integration (and therefore, more FT faculty engagement), and a general examination of the first year core curricula of both Common Year (CY) and CM streams to propose a single first year core curriculum that would integrate both streams. The Faculty of Music is also poised for additional FT hires, and the intent here is to potentially issue broader calls for faculty who would be qualified to teach in multiple areas, allowing for increased program integration. At the moment, the CY and CM concentrations are equally vital to the Faculty of Music and future hiring needs to respect and reflect this.

Music Decanal Response: Many TT faculty are engaged with IMA and CM in innovative ways, but yes, what more can we all do? Certainly, a common core curriculum will help remove the current hierarchy between CY and CM, but are there other ways to integrate? Video game orchestra? More diverse and collaborative concerts? A different type of concerto competition? What can CY and CM students learn from each other? What about faculty? Good for us to consider and continually improve upon.

Recommendation #5: An external audit and restructuring of staff duties, perhaps in conjunction with the introduction of departments within the Faculty.

Response: In the Faculty of Music, the unit neither hires nor manages the administrative staff. We have an extraordinary level of confidence in the Senior Administrative Officer to manage and structure the duties of the staff in the most effective and efficient way possible but leave it to the Dean and the SAO, with whom this recommendation will be shared, to determine whether this recommendation should proceed.

Music Decanal Response: "Audit" seems a strong word since there is nothing suspect. Staff jobs/duties should be designed 100% in support of the academic mission of the university and the unit (Music). Many of the review's recommendations infer some different emphasis in the Faculty and thus a revised org chart. Once those questions are answered, we will look at staff resources and deployment. A department structure could refocus resources and priorities and aligns with the rest of Laurier and our collective agreements. I have already drafted a department structure and we hope to implement next year.

Recommendation #6: Formation of a Faculty Council consisting of all tenured/tenure-stream members and the discontinuation of standalone committees.

Response: This particular recommendation may have emerged from a misinterpretation of comments by FT faculty when discussing the administrative demands on a small faculty complement. The reviewers mentioned in the report that this recommendation might serve to reduce the service commitment identified as onerous by the faculty; at one point during our meetings, the suggestion came forward that perhaps some committees might be able to be served by Contract Teaching Faculty in exchange for a stipend (something that apparently occurs in some other faculties). The reviewers appeared to interpret this point as suggesting that this already occurs, but this is not the case.

It was noted in these meetings that part of the problem lies in the fact that there has been a great number of recent retirements of senior faculty, three of which were only replaced this year (and two in the previous year). With a number of faculty still pre-tenure, we are conscious of not over-burdening them unduly, while still engaging them in the vital service work of the Faculty. We should also note here that consistent mentoring of junior faculty (and therefore also educating them as to the importance of committee work and ensuring they are

assigned to the appropriate committees without over-engagement) has been overlooked in the Faculty for some time. We intend to rectify this situation with clearer guidelines and more robust engagement of senior faculty to support our colleagues, beginning in summer 2022 (before 3 new faculty enter the workplace).

Further, while the current committee structure is certainly far from perfect (it was revised in 2018 and continues to be reviewed and restructured annually), we have begun to streamline meeting processes and hold consistent and reliable meeting dates. This practice has enabled us to become more efficient and predictable, a fact that several faculty members have commented favourably upon. We feel that to have all FT faculty members involved in one Faculty Council would not be as efficient as it might seem and would necessitate the formation of subcommittees to deal with issues that pertain to a select group in any event (thereby negating the perceived efficiency of one Faculty Council). While noting that it is vital that we continue to streamline our practices to prevent overload, we will continue to search for more effective and efficient committee structures.

Music Decanal Response: Note that the report had a preamble here – an ‘if’ to this recommendation: “If the Faculty is committed to retaining an infrastructure without departments, we recommend a Faculty Council” (etc.) As stated in the response to #5, we are certainly looking at reorganizing into departments. We will carefully consider the elements of this recommendation in the report – such as the problem that ‘decision-making and vision-building are acutely challenging.’

Recommendation #7: Creation of secondary large ensembles, that are less rehearsal and concert intensive; these “jam ensembles” can engage non-Music students and work towards greater inclusion and provide service courses.

Response: We are somewhat unclear as to how the reviewers might see us implementing this recommendation, but we note it as a possibility worthy of further consideration. In recognition of the need for change in our large ensemble courses, in particular to address the intensity of rehearsal schedules that are geared to concert performances, we are piloting a shift to modular instruction in our large ensembles this coming academic year, allowing for much greater flexibility (smaller and larger groups, different repertoire focuses, greater diversity, greater attention paid to learning outcomes unrelated to a single final performance) and the opportunity to create some modules that are “process” oriented rather than “product” oriented. If this pilot proves successful then we will consider the spirit of this recommendation to have been fulfilled; if not, then we will continue our efforts to strike the correct balance between process and product in the learning outcomes of the ensembles. As the context for this recommendation was to create more opportunities for non-music students to become involved in large ensembles, we note that non-music students have always been invited to audition for any of the large ensembles in the Faculty of Music, including the Concert Choir, whose audition has been strictly for placement by voice type. Furthermore, in Fall 2022 we have created two new structured ensembles primarily for students in the CM program that may well have wider appeal on campus.

Music Decanal Response: Using a modular approach, we have begun to refine the scheduling, rotation, staffing, and (competency) assessment details for our ensembles to take effect in September 2022. We are very aware of examples of the substantial benefits of University-wide, secondary large ensembles comprised of non-majors, especially in a context of RCM budgets. There are many pedagogical and sociological benefits, and they can be positive net revenue generators.

Recommendation #8: Create an alternative admission path that includes an interview but no audition on an instrument, opening admission to music studies for students who did not have the privilege of prior musical instruction on an instrument.

Response: This recommendation might be relevant alongside recommendation #3 (creation of a BA in Musical Studies) but in the current constellation of programs, the Faculty wishes to maintain a Music-Centered music degree. So long as our competitors continue to have auditions on an instrument as part of their selection process, any deviation from this practice could be perceived (and capitalized upon) as a diminishment of standards (admittedly problematic). We have already undertaken steps to revise the BMus in Community Music to include private lessons as part of the program, and to center music rather than social justice, although the latter shall remain an important component of the degree. Should the faculty pursue recommendation #3, then recommendation #8 will be incorporated; otherwise, we do not feel that this admission pathway serves the programs we currently offer nor sets students up for success in them and therefore disagree with this recommendation.

Music Decanal Response: I struggle with this. With the Community Music curricular renovation that de-centres social justice and centres music, audition processes for those students will shift. The reviewers wrote: “Many university music programs in the U.S. – including Julliard – recognize that for many students, keyboard facility is not essential to beginning music studies.” They suggest removing the keyboard facility requirement at auditions entirely. Instead, embed keyboard skills as appropriate for the content of specific coursework by program. We don’t have keyboard facility requirements for auditions, but we do require keyboard facility by the end of year 2. We need to discuss and review our keyboard facility requirements. Are they necessary for all students? Maybe not.

Recommendation #9: Two streams within the MA Community Music degree: a theoretical path leading to post-graduate work, and an applied music pathway. This bifurcation could be achieved with an option for a Diploma in Applied Community Music.

Response: The review team indicated that the “open admission” for the MA in Community Music posed challenges, but they did not specify what the challenges were. The reviewers’ consultation with a small sample size of current and past students yielded familiar responses of wanting more applied music making included in the program while at the same time more academic work to prepare them for a PhD program.

Applicants to the MA in Community Music come from diverse backgrounds with varied experiences and training, but that should not be confused with having an “open admission” system. All applications are carefully vetted both by submitted documents and with an interview.

Courses in the program have a blend of academic and applied approaches. For example, MU620, Music and Meaning in Community Contexts delves into the literature of music, ethics, culture, and social concerns—a course with demanding reading requirements as well as a requirement to demonstrate knowledge acquisition through class presentations and written projects. By contrast, MU621, Leadership and Facilitation explores models and strategies of leadership with flexible adaptations based upon the participant context. While MU621 is literature based, it is more hands-on in skills development. Each class also includes various forms of music making as part of the facilitation training.

Other courses, such as MU626, Research Methods, and MU623, Media and Administration are foundational graduate level courses to provide essential skills in both research and career management. MU622, Inter Arts Workshops is more applied, wherein a wider array of arts-based research methods are covered. The culminating non-instructed course, MU698, combines applied facilitation in community contexts with a research project and a public capstone.

In conclusion, while there is no formal applied music instruction or ensemble requirement, there is regular music making in almost all classes. Further, we feel a graduate of the MA in CM is ready for a terminal degree program, provided they demonstrate the academic capacity and the general aptitude for advanced work. It is noted that not all MA students aspire to a PhD, nor would it be a logical path for all. It is also noted that the re-examining of the program for the purposes of improvement is welcomed.

We do not think that dividing the program into two separate streams would support the original mandate of the program. A graduate diploma program could be explored, and has been discussed, but at this point it does not seem to have a clear advantage over current programming, and "bifurcation" of the program would drain already over-committed resources. At this time, and based on current Faculty resources, the unit does not agree with this recommendation.

Music Decanal Response: Maybe. The students reportedly want the choice of paths – an applied/practice pathway in community music and an academic preparation for doctoral studies. We will examine feasibility in 2022, but given the unit's response, it does not seem likely.

FGPS Decanal Response: I will defer to the Unit and Dean of Music, but from a graduate education philosophical perspective, it does not seem wise to me to separate the theoretical and applied components of the program. I note in the Self-Study that the "MA in Community Music is an interdisciplinary program that balances theory and practice" [underline is my emphasis; p. 9]. I sense that is a source of pride and distinction, and surely that is a pedagogically sound approach given the diverse learning outcomes achieved even though students may very well find themselves more attracted to one versus the other.

Recommendation #10: More direct intention for Beckett School programs to ladder into Laurier Faculty of Music BMus programs, and more direct intention for BMus in Community Music to ladder into the MA in Community Music.

Response: Recommendation #10 contains two distinct sub-recommendations, which we shall address separately. Part A asks us to examine how the Beckett School programs ladder into the BMus programs, and Part B asks us to examine how the BMus in CM ladders into the MA program.

Part A

In consultation with Beckett School Director Rebekah Jordan-Miller, it was determined that this response would address the recommendation with a reframing; the relationship between the Beckett School and Laurier Music is not a one-way, upward laddering one, but rather one based on reciprocal and synergistic relationships that are becoming increasingly activated. While historically there was a perception of a hierarchy in the relationship structure that positioned Laurier at the top (and a resulting perception of the movement only being upward), with the interim and now- permanent appointment of Rebekah Jordan-Miller at the BSL helm, there is renewed and increasing commitment to maximizing the synergies and mutual benefits of the connection between the two entities. With continued consultation and teamwork through the BSL-Laurier Liaison Committee, this

collaborative spirit can grow to mutual benefit. A series of current and developing initiatives and future plans follows which we believe addresses the recommendation.

1. BMus in Community Music – Already in place

Student Placements:

- During the Fall 2021 term, 11 community music undergrads completed their first placement experiences at the Beckett School at Laurier (BSL). These placement experiences included working with four different instructors at the BSL to support facilitation of group programs. Two of the group programs (Musical consort & Wind ensemble for adults) were pilot programs, developed to expand our programming for our adult students. The other two group programs were with the Early Childhood Music program at the BSL. After completing their placement experiences, students involved described a positive learning environment and a hands-on experience connected directly with their Community Music degree learning goals.
- The BSL will facilitate community music placements again during the Fall 2022 term.

Music Lessons:

- With 48 instructors available, the BSL offers discounted one-on-one music instruction for: Community Music undergraduate students who need to further develop their skills on their primary instrument and students who desire to develop skills on a secondary instrument. This initiative will evolve as applied lessons on a primary instrument become part of the future CM curriculum, so that lessons on a secondary instrument will continue to be discounted at the BSL.

2. BSL students entering undergraduate music programs at Laurier

BSL functions as a feeder program to the Faculty of Music at Laurier:

- A number of students each year finish their music education at the BSL and then enter the Faculty of Music at Laurier as performance majors, music therapy majors, and/or community music undergraduate students. BSL students who accept an offer to the Faculty of Music are awarded a \$500 admission scholarship. We continue to work together with BSL to develop ways to increase visibility of Laurier Music's programs and encourage the growth of this student pipeline.

3. BMus in Music Therapy – Future initiative

Student Placements:

- There are currently three music therapists at the BSL, two of whom are registered psychotherapists and one of whom is already a clinical supervisor and music therapy CTF at Laurier. Currently, there are approximately 20 music therapy clients at the BSL. With a music therapy clinic so close to the Faculty of Music, and a new music therapist well-positioned to work with MT majors, the BSL would be an available site for undergraduate music therapy placements and clinical supervision as our client base grows.

4. Bachelor degree in Performance/Bachelor degree in Music Education – Future initiative

Pedagogy Training:

- The BSL has close to 700 students (of all ages, instruments, and playing abilities). Planning for the FoM's new pedagogy curriculum intends to include placements where undergraduate students in the Faculty of Music, as part of their pedagogical training requirements, observe lessons conducted at the BSL by BSL instructors and also work with student(s) for a fixed number of lessons while being supervised by BSL and Faculty of Music instructors. This arrangement has the potential to provide a “pipeline” in both directions—for future BSL instructors (who can be identified during their placements as having potential to develop into strong teachers) and as a recruitment tool for future Laurier music students (as BSL student participants interact with current Laurier students and become more familiar with the program and possible career paths).

5. Future employment initiatives for FoM alumni

The majority of the instructors at the BSL have had connections with the Faculty of Music since the founding of the school, many as alumni and several as Laurier music CTF instructors. Within the past 5 years, the BSL has hired 11 alumni from the Faculty of Music at Laurier as music instructors, administrative staff and group program coordinators.

Examples from this year:

- Judith Souman (Violin and Viola) – FoM alum, Judith will lead the violin portion of the RSVP (Recorder, Strings, Voice, Piano) Group Program and coach chamber groups formed during the BSL summer Chamber Music and Performing Arts Camp in August 2022
- Hayden Kerry (Voice) – FoM alum, Hayden Kerry, co-led a 5-day music and drama camp in July 2022 where 22 day campers produced a 50-minute music theatre production
- Xander Bechard (Voice – RSVP) – Recent FoM alumni, Xander Bechard will lead the voice portion of the RSVP Group Program this year.

6. Administrative support for non-credit program offerings

- Summer Theory courses for incoming FoM students
- Spring Piano Performance Intensive
- Piano Facility classes in both Fall and Winter terms

7. Recruitment and Community support programming

The following initiatives have potential to grow BSL and Laurier Music profile in the region and beyond:

- “Unmuted” – Eastwood event at Laurier in the Fall – Eastwood Band and Orchestra students will come to the FoM campus and receive coaching by Laurier faculty and BSL instructors and perform alongside Laurier students.
- Black History Month event in February 2023 – Music programs for grade 7-8 students in our region
- New program: Broadway 101 - Led by Jennie Such (Laurier FoM CTF member), this 12-week musical theatre course focuses on the “triple threat” skills of singing, acting, and dancing. All students will be assigned a scene from a play and a musical selection. All students will also take part in a musical group number.
- The weekly 90-minute class will include theatre games, stagecraft skills, and group singing featuring CCM (commercial contemporary music) techniques. There will also be a dance intensive class lead by guest artist Jason Sermonia, musical company member of the Stratford Festival Theatre. The program will culminate in a cabaret performance of staged dramatic scenes and musical numbers from plays and musicals for friends and family.

Part B

The BMus in CM is built on the same foundational theoretical principles as the MA. The MA and eventually the PhD deepen and expand those principles through familiarity with emergent literature, original research, and knowledge mobilization. We are somewhat confused by the intent of the reviewer’s recommendation; perhaps there was a lack of clarity in how the undergraduate program prepares students for the MA.

Music Decanal Response: We have already begun the strategic and tactical planning to bring the Becket School organizationally closer to the Faculty as a core part of a future ‘Laurier Academy of Music’. We intend to grow the number of students and the net revenues of the Academy. So ‘yes’ to the intentions in the recommendations.

FGPS Decanal Response: My response is with respect to ‘Part B’. I too am left somewhat confused by the recommendation. Given the same foundational theoretical principles, and that the BMus is the only one in Canada, I would anticipate that the BMus in CM provides a strong source of recruitment for the MA in CM. I’m unable to confirm that in the Self-Study, but nonetheless it is noted that the “MA in CM target of 10 enrolments per year has been met or exceeded save for the second year of the program, 2014-15” (p. 159).

Recommendation #11: Continued review of all BMus programs, with the goal of ensuring balance and a robust interdisciplinary perspective in both academic and applied music experience.

Response: The Faculty will continue to review all BMus programs to ensure balance and a robust interdisciplinary perspective in all concentrations. This kind of review is an ongoing aspect of the Faculty. In 2022/23 the Faculty is already undertaking a serious re-examination of the core curriculum in order to open space in our programs to provide a broader perspective in all our concentrations, particularly to allow space for greater diversity and efforts toward decolonization. We consider this recommendation to be ongoing and thank the reviewers for their acknowledgement of the importance of this work.

Music Decanal Response: I agree with this recommendation, and as noted, this continues. We are currently discussing a draft curricular review that helps students integrate learning across disciplines, make connections, and synthesize learning. It is exciting.

The reviewers offered observations concerning assessment methodologies which will be considered in the ongoing program reviews. A competency-based (pass/fail) grading system is advised for ensembles and a direction I would like us to strongly consider. Currently we have no unified or systematic approach to jury assessment. This will be rectified for Spring 2023.

Recommendation #12: Continued review of all BMus programs, with a focus on how the programs beyond individual classes might better reflect Indigenous ways of knowing and being.

Response: It is important and a continued value within all music curricula at the Faculty of Music to honour and respond meaningfully to the 94 Calls to Action recommended by the Truth and Reconciliation Commission (TRC). Although one FT Faculty member is confirmed as Indigenous (First Nations/Status Indian, child and grandchild of residential school survivors) and already active in family and community efforts of the TRC and beyond, it is important that words and actions of non-Indigenous Faculty are correspondingly authentic, culturally sensitive, and respectful. We also note that the 'cultural labour' cannot fully be the responsibility of one Indigenous colleague and that the respectful sharing in this effort and work by all Faculty in the spirit of listening and understanding according to Indigenous protocols is essential. In this spirit, all BMus programs continue to be under review to ensure that all music students have multiple touchpoints in the curriculum to learn about and engage with Indigenous perspectives. At this time, an Inclusive Excellence search for an Indigenous Colleague continues, as we are striving to bring another Indigenous voice into the Faculty complement to assist in leadership toward meaningful change. We fully agree with the importance of this recommendation and are committed to ensuring it remains top of mind.

Music Decanal Response: I agree with this recommendation. All programs review their curriculum regularly to ensure that music students have multiple touchpoints to learn about and engage with Indigenous perspectives. An Inclusive Excellence search for an Indigenous colleague musician continues. Consultation with the Provost and the Associate Vice-President of Indigenous Initiatives regarding Indigenous music on campus and for the community is ongoing.

PROGRAM STRENGTHS

Dean of the Faculty of Music:

- Innovative design and approach (especially community music, IMA, self-directed studies)
- Excellent full-time faculty but clearly, not enough of them. Our full-time faculty complement is stretched to the limit with both service and teaching loads. As we are mandated to both grow and find budgetary efficiencies, faculty become demoralized without additional 'bench strength' to share the burden. The university has identified the Faculty of Music as one of Laurier's strengths. I would like to see those words translated into more faculty lines.

Dean of the Faculty of Graduate and Postdoctoral Studies (MA in Community Music):

- Interdisciplinary program that offers theory and practice
- First program of its kind in Canada
- Attractive to students that have just completed their undergraduate degree and those mid-career
- Attractive as a terminal degree and as a stepping-stone to a PhD
- Increase in research grant funding, which has translated to research assistantships for graduate students

OPPORTUNITIES FOR IMPROVEMENT AND ENHANCEMENT

Dean of the Faculty of Music:

- Better and consistent assessment for performance-based courses (move to competency based or pass/fail)
- Curricular opportunities for synthesis across disciplines
- Common core curriculum for CM and CY students for better equity
- More full-time faculty (leadership) in studio areas and CM
- Move to a departmental structure for efficiency and alignment with the rest of the university

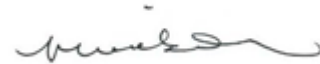
Dean of the Faculty of Graduate and Postdoctoral Studies (MA in Community Music):

- I think the idea of developing a Capstone-Research preparation course (Self-Study; p. 106) is an excellent idea to lessen the burden on faculty (re MU650) and to better prepare MA in Community Music students to undertake their research etc. requirements. I would anticipate that would also help to ensure appropriate time to completion of the program. [Note: I have developed a similar course at the 3rd year undergraduate level to better prepare undergraduate students to complete an Honours thesis. If this is of interest, I can share my course outline. I believe the approach, which was extensively supported by the Library and Writing Services, is largely transferrable to other disciplines.]
- Regarding part-time students in the MA in Community Music program, it is indicated that: “Attrition has come primarily from the part time students who have not been able to juggle their careers and the intensity of the program. Our recruitment process now includes a conversation about workload and strategies for creating sufficient time and space in their lives to manage their studies” (Self-Study, p. 159). Perhaps this already takes place, but might there be an appropriate time during their program for the graduate program coordinator to proactively ‘check-in’ so that issues can be identified and solutions proposed before withdrawal seems like the only option available to those that are struggling.
- The new PhD in Music program will likely lead to exciting new research (and other) opportunities for students in the MA in Community Music.

SIGNATURES

Dr. Mary Wilson

October 26, 2022



Dr. Heidi Northwood

October 31, 2022



Approved by Program Review Sub-Committee:

January 19, 2023

Approved by Senate Academic Planning
Committee:

March 21, 2023

Submitted to Senate (for information):

April 12, 2023

Implementation Report Due Date:

April 12, 2025

RECOMMENDATIONS PRIORITIZED FOR IMPLEMENTATION AND ACTION PLAN

The following Implementation Plan was created by the Dean of the Faculty of Music and the Interim Dean of the Faculty of Graduate and Postdoctoral Studies as part of the Decanal Response.

Recommendation to be Implemented	Responsibility for Implementation	Responsibility for Resourcing (if applicable)	Anticipated Completion Date	Additional Notes
1. A new PTT position in Community Music, for a candidate whose training will complement existing expertise in Music Education.	This recommendation has already been completed, as noted in the comments provided by the Unit.			
2. A senior position in Community Music, able to take on a leadership role, for a candidate whose training will complement existing expertise in Music Education.	Dean with APC	VP and Provost	2025	With current 'fiscal restraint' and the other needs in the Faculty, I do not anticipate this for at least 3 years; probably more.
3. Creation of a Bachelor of Arts degree as an alternative to the BMus.	This recommendation is not being prioritized at this time.			
4. Consideration of how existing tenured faculty members could become more engaged with the growing programs in Community Music and IMA.	All faculty	Little resourcing needed; Curricular renovation is.	2023-24	

5. An external audit and restructuring of staff duties, perhaps in conjunction with the introduction of departments within the Faculty.	This recommendation is not being prioritized at this time			
6. Formation of a Faculty Council consisting of all tenured/tenure-stream members and the discontinuation of standalone committees.	This recommendation is not being prioritized at this time.			
7. Creation of secondary large ensembles, that are less rehearsal and concert intensive; these “jam ensembles” can engage non-Music students and work towards greater inclusion and provide service courses.	Performance Faculty	None needed	2022-23	We have already implemented for this fall. Additional ‘non-major’ ensembles are under discussion.
8. Create an alternative admission path that includes an interview but no audition on an instrument, opening admission to music studies for students who did not have the privilege of prior musical instruction on an instrument.	This recommendation is not being prioritized at this time.			
9. Two streams within the MA Community Music degree: a theoretical path leading to post-graduate work, and an applied music pathway. This bifurcation could be achieved with an option for a Diploma in Applied Community Music.	This recommendation is not being prioritized at this time.			

<p>10. More direct intention for Beckett School programs to ladder into Laurier Faculty of Music BMus programs, and more direct intention for BMus in Community Music to ladder into the MA in Community Music.</p>	<p>Dean, Director of Beckett, relevant faculty</p>	<p>Dean</p>	<p>2023-</p>	
<p>11. Continued review of all BMus programs, with the goal of ensuring balance and a robust interdisciplinary perspective in both academic and applied music experience.</p>	<p>BMus faculty, relevant Associate Deans</p>		<p>Ongoing</p>	
<p>12. Continued review of all BMus programs, with a focus on how the programs beyond individual classes might better reflect Indigenous ways of knowing and being.</p>	<p>BMus faculty, relevant Associate Deans</p>		<p>Ongoing</p>	