



To: Vice President Academic and Research
From: Dr. Edward Turgeon
Date: July 19, 2022
Re: Report of the Music Program on status of the Implementation Plan
Due: August 2, 2022)

Dear Dr. Piercey-Normore

In accordance with IQAP Article 3.6.11 IQAP (pp. 48-49): “The Department prepares a report of the status of the Implementation Plan 18 months following Senate approval of the Final Assessment Report (FAR). The CAO monitors the completion of the status report. The Department submits the status report to the CAO who submits it to AppComm for review. In consultation with QualCom, AppCom may request additional information or action from the Department. When AppCom is satisfied with the 18- Month Status Report, AppCom forwards a recommendation to Senate for approval of the report. The Office of the CAO forwards the Senate-approved status report to the Board of Governors for information. The Office of the CAO posts the approved 18-month status report on the web and forwards it to the Quality Council”.

Here is the Music Program’s 18-month status report.

Progress on Implementation Plan <i>Briefly describe the status of each recommendation. If the status is incomplete, provide a rationale. If there were any alterations to the original Implementation Plan, please provide the rationale.</i>	
Recommendation 1	Recommendation #1: Consider developing a 4-year program to strengthen recruitment and student retention (among other benefits)

Status:	<i>In progress</i>
Details:	<ul style="list-style-type: none"> ● Nov., 2020: program proposal submitted ● Dec., 2021: program proposal approved by APPCOM ● July 1, 2021 to June 30, 2022: Director of Music on sabbatical ● Summer 2022: submit new TT - FT position request ● 2022 / 2023: new program documents submitted ● Summer 2023: assuming approvals were secured, AU develops a marketing plan to promote program in advance of Sept. 2024 inaugural intake ● Sept. 2024: program up and running ● Needed resources: - faculty line(s); any remaining hardware / software needed to ensure that LOFT studio specs meet industry standards. Have an independent expert evaluate spaces and submit a report, thereby ensuring arms length objectivity.
Recommendation 2	Recommendation #2: Introduce pilot courses in commercial music to identify the viability of such a program
Status:	<i>Completed</i>
Details:	<p>MUSC 2506: Introduction to Audio Arts and Engineering”. This commercial music has been offered four times, with enrollment as follows:</p> <p>2014: 6 2016: 10 2018: 11 2020: 15</p> <p>Enrollment growth from 2014 to 2020: 150% = successful pilot course</p>

	<p>MUSC / ENGL 2196: Introduction to Songwriting. This commercial music pilot course was first rostered during 2021W, and again during 2022W, with enrollment growth as follows:</p> <p>2021 winter term: 6 2022 winter term: 18</p> <p>Total enrollment growth: 200% = successful pilot course.</p> <p>Consistent enrollment growth is a strong signal here, occurring during a time when we do not (yet) have a Performance, Creativity and Industry BMus degree program. If we were to do so, this would be a core course. Enrollment would be larger, as not only would there be the usual cadre of non-music majors seeking an appealing elective course, there would be the music industry students accessing this as a core course.</p>
<p>Recommendation 3</p>	<p>Recommendation #3: Offer courses in Indigenous Music.</p>
<p>Status:</p>	<p><i>Completed</i></p>
<p>Details:</p>	<p>The Music Program offers courses in Indigenous Music. We have MUSC / ANIS 2067 every winter, with stable enrollment. The course is team-taught by long-standing Music Faculty members, Dr. Robert Ollikkala and Mr. Joel Syrette, with funding for in-class guest drumming and singing performances generously provided by SKG. As well, Indigenous Music classes are held during GLISMI, with trips to local sacred sites. There is the potential to develop access to the LOFT recording studio so that Anishinaabemowin music and language can be archived, with language learning tools further developed. Certainly, given our existing multi-year collaboration with SKG, we would welcome further expansion of activities, via continued partnering on projects, such as an upcoming joint project with SKG to commission a new work from Barbara Assiginaak, and have the gala premiere premiere concert at the National Chiefs Library and south side of SKG's Queen Street facility, during the fall of 2022.</p>

Recommendation 4	Recommendation #4: Consider pilot courses in Musical Theater, music recording and engineering or music and technology																
Status:	<i>Completed</i>																
Details:	<p style="text-align: center;">1. Musical Theater</p> <p>The Music Program identified Musical Theater for inclusion in a suite of music industry courses that are integral to developing a Performance, Creativity and Industry four-year degree program, in-step with external reviewer recommendations contained in the most recent Music self-study. Enrollment has progressed in the following manner:</p> <table data-bbox="500 785 623 1167"> <tr><td>2014</td><td>0</td></tr> <tr><td>2015</td><td>15</td></tr> <tr><td>2016</td><td>28</td></tr> <tr><td>2017</td><td>25</td></tr> <tr><td>2018</td><td>36</td></tr> <tr><td>2019</td><td>32</td></tr> <tr><td>2020</td><td>Paused due to COVID-19</td></tr> <tr><td>2021</td><td>Paused due to COVID-19</td></tr> </table> <p>Enrollment growth from 2014 to 2016 was impressive, almost doubling each year. For the four-year period 2016 to 2019, average enrollment was 30.25, proving that this music industry course will continue to be very successful as a core course in the context of a four-year BMus degree in Performance, Creativity and Industry.</p> <p style="text-align: center;">2. Music recording and engineering</p> <p>Music offers recording and engineering. The program procured consulting from Grammy award winning commercial music experts, including a Professor and eminent scholar in commercial music at Florida Atlantic U, Head of Audio at Jackson Hole Music festival, Head of Audio at Aspen Music Festival, and Director of Commercial Music at Appalachian State U.</p>	2014	0	2015	15	2016	28	2017	25	2018	36	2019	32	2020	Paused due to COVID-19	2021	Paused due to COVID-19
2014	0																
2015	15																
2016	28																
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2018	36																
2019	32																
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2021	Paused due to COVID-19																

	<p>MUSC 2506 (Introduction to Audio Arts) was identified as a pilot for determining viability of a music indust programming at AU. As mentioned in Music Program response #2 above, MUSC 2506 grew 150%. A successful pilot course. In terms of additional faculty, none needed, as this course is taught by existing PT faculty. Needed equipment (AKG mics, Oxygen 88 equipment, ZOOM H6 recorders, cables) were secured via proceeds from Music Program fundraising concerts. Cost to university: \$0.</p>
<p>Recommendation 5</p>	<p>Recommendation #5: maintain and facilitate use of Shingwauk Auditorium</p>
<p>Status:</p>	<p><i>Incomplete</i></p>
<p>Details:</p>	<p>Over the past 18 months, Shingwauk Aud. has not been accessible due to construction. Once construction is complete, the auditorium’s original (pre-construction) seating capacity will only be achievable by dismantling a new museum exhibit. With the exhibit in place, seating capacity will be reduced from 135 to between 80 and 100. This plays into Music Program viability, as each dollar paid per AU Music Program concert ticket admissions has the power to increase Music Program viability. In 2019, the AU Music Program proved that it can regularly fill Shingwauk Aud. to its (former) capacity of 135. At \$15 per head, that’s \$2,025 per sold out concert.</p> <p>The Director of Physical Plant suggests that dismantling the museum exhibit would allow pre-renovation seating capacity. However, those who guided the design of the exhibit and those who will maintain the exhibit have expressed concern regarding wear and tear from repeated tear-downs of the exhibit.</p> <p>Eight capacity music events are typical in any given year. Over one decade, this would translate to 80 tear-downs per decade. If this is acceptable, all is good, and all that will be needed from this point forward is a guiding document establishing AU Music Program’s rights and responsibilities with respect to Shingwauk Aud. access, while delineating procedures for Shingwauk Aud. administration / scheduling.</p> <p>Shingwauk Aud. has been the one and only place for AU Music Program functions and concerts since 1970. It’s the only on-campus performance space that’s free of charge for AU Music Program use, and the only on- campus facility with a proper concert stage.</p>

	<p>In Nov. 2021, the program requested that, in view of the impending seating reduction in Shingwauk Aud., the university identify an alternate venue offering similar or greater capacity, similar or better acoustics, and an equally or more spacious stage. This would allow the program to continue operating as in the past, while reconnecting with the program’s former (pre-pandemic) success in building larger audiences. The Program eagerly awaits a response.. As for 75 Huron Street, though it offers plenty in the way of studio spaces and a few larger classrooms, it has no performance space comparable to Shingwauk Aud. in terms of stage space and acoustics.</p> <p>Coming out of COVID-19, all university Music Programs need support in order to reconnect with former momentum and regain pre-pandemic traction, as 28 months of COVID-19 protocols caused a reduction of hands-on, experiential learning activities that typically occur in music programs, while negatively impacting music enrolment nationwide. Reducing the size of AU Music’s only on-campus venue has the effect of dampening this Music program’s post-COVID rejuvenation.</p> <p>Here is a summary of present realities:</p> <p>Reduced capacity in Shingwauk Aud. has significantly impacted the AU Music Program’s financial bottom line at a time when the program emerged from COVID-19, somewhat bruised, while simultaneously being served with a mandate to increase its output and improve its viability within an RCM budget model. Music will meet this challenge and come out the other side stronger, more viable and more resilient than ever before. This has always been the case, going all the way back to 1972.</p>
<p>Recommendation 6</p>	<p>Recommendation #6: fortify / maintain strong relationships with the Algoma Conservatory</p>
<p>Status:</p>	<p><i>Complete and ongoing</i></p>
<p>Details:</p>	<p>Quality in relationships is a responsibility shared by both parties. In this case, the relationship has endured for 30 years, which signifies a level of commitment from all, with respective interests at the forefront. The university ought to negotiate a lease agreement to include scheduled access to LOFT spaces. This access will become critical as the needs of music industry programming become more acute in the coming years.</p>

Recommendation 7	Recommendation #7: Coordinate with the Algoma Conservatory and the Algoma University Space Committee to address space (practice studio) needs
Status:	<i>In progress (depends on university's ability to resource)</i>
Details:	<p>This should be completed as soon as possible. In view of the fact that a recent request for an on-campus Music office space was unfulfilled, the assumption is that space for on-campus practice rooms will not be possible, in view of the lack of available on-campus space. While practice spaces are plentiful at the Conservatory, there's a dearth of practice rooms on the main campus.</p>
Recommendation 8	Recommendation #8: Consider securing access to the future Recital Hall at 75 Huron Street
Status:	<i>Incomplete (For the last 18 months, as an alternative to Shingwauk Auditorium, no-charge access to the LOFT at 75 Huron Street was successfully negotiated for certain functions, but not for AU Music Program public performances)</i>
Details:	<p>The room presently called "Recital Room" at 75 Huron Street is a small classroom. It would not be considered as a viable recital space by any person working in secondary or postsecondary music education sectors. Renovation of the Conservatory's "LOFT" space is complete. This has produced a small, limited capability performance space with an appealing jazz lounge aesthetic and limited stage space. During 2021 / 2022, as tenant at 75 Huron Street, the AU music program was able to negotiate limited no-cost (beyond lease money paid) access to the LOFT for weekly Performance Classes, juries and ensemble rehearsals, though, unlike Shingwauk Auditorium, the LOFT lacks a spacious raised stage and is acoustically dry. In addition, Shingwauk Aud. was always free of charge for the Music Program use, whereas the Conservatory LOFT will typically charge fees beyond the tenant lease. Thus, when AU Music Program tries to generate income from performances in the LOFT, it will lose part or all of paid admissions (depending on the day of the week and attendance figures). When AU</p>

	<p>Music Program presents in Shingwauk Aud., the Music Program retains 100% of admission fees, all of which goes towards AU Music Program operational costs.</p> <p>We can't afford to lose any percentage of our program's revenue, nor can we afford to lose seating capacity in our program's only on-campus performing space, one that historically, has allowed the Music Program to present events with up to 135 people, for free, over a period of 52 years. A solution is needed as we enter the 2022 / 2023 academic year and beyond.</p>
Recommendation 9	Recommendation #9: Consider distributing rental costs to students
Status:	<i>Complete</i>
Details:	Music is currently working with the AU administration to create a system whereby the Music Program can access lab fees in order to fully or partially meet the cost of equipment rentals. Lab fees will be instituted during the 2022 / 2023 academic year, which means that effectively, rental costs are now distributed to students.
Recommendation 10	Recommendation #10: Coordinate fundraising efforts with the Institutional Advancement Office
Status:	<i>Complete and ongoing</i>
Details:	Music's last fundraiser (before the pandemic) was in 2018. When we embark on a fourth fundraiser, we'll be sure to liaise with the Institutional Advancement Office, as has always been the case in the past, as dollars raised have always been forwarded to advancement so that the funds can be credited to Music's fundraising account.
Recommendation 11	Recommendation #11: Communicate with the library manager so that resources available can be maximized

Status:	<i>Complete and ongoing</i>
Details:	Starting in 2022/ 2023, resources have become available for the library to purchase new music books and scores. This is timely, as it will allow the program to begin addressing a dearth of non-public domain 20th and 21st century music scores and books. This is ultimately a multi-year process. There is also an excellent interlibrary loan system to access any music materials desired, and until the acquisition processes have been completed. With the advent of Petrucci International Music Score Library Project (IMSLP), students and faculty no longer have to rely on physical libraries alone for access to public domain music scores. They're available for free legal download from IMSLP.
Recommendation 12	Recommendation #12: Emphasize and promote the experiential learning opportunities
Status:	<i>Complete</i>
Details:	The Music Program has always emphasized and promoted experiential learning opportunities. An example would be two paid experiential learning positions financed by an external entity, as part of the inaugural Great Lakes International Summer Music Institute. Music will continue to expand experiential learning with the launch of music industry programming and internships associated with a new student-run record label.

Insert more lines as needed

Please use the space below to report on anything the Department/Program believes is appropriate to bring to the Algoma University Senate concerning this program. Please outline and explain any circumstances that have altered the original Implementation Plan and any significant developments or initiatives that have arisen since the program review.

Implementation Plan (from FAR)

Nr.	Recommendation	Responsible for Leading Follow-Up	Timeline for Addressing Recommendation	Required Resources
Program-specific Recommendations				
1.	Consider developing a 4-year program to strengthen recruitment and student retention (among other benefits) (recommendations 4, 7, 9, 15, 29, 40 on pages 8, 10, 11, 14, 23, 28 of the RPQ)	Multiple stakeholders	22 months New four-year program launch date (projected): September, 2022	Significant
2.	Introduce pilot courses in commercial music to identify the viability of such a program (recommendations 3, 8, 22, 32,	Director of Music	Completed	None

	38, 39 on pages 7, 10, 20, 24, 26-27, 27-28 of the RPQ)			
3.	Offer courses in Indigenous music (recommendations 5, 8, 10, 33, 39 on pages 9, 10, 11, 24, 27-28 of the RPQ)	Director of Music	Completed	None
4.	Consider (pilot) courses in musical theatre, music recording and engineering or music and technology (recommendations 8, 39 on page 10, 27 of the RPQ)	Director of Music	Completed	None
Space and Relationships				
5.	Maintain and facilitate the use of Shingwauk Auditorium (recommendations 17, 24 on pages 17, 20 of the RPQ)	Registrar; Director of Physical Plant; Director of Music	Ongoing. Music's use of Shingwauk has been constant since the 1970's.	None
6.	Fortify/maintain strong relationships with the Algoma Conservatory (recommendations 1, 16, 36 on pages 4, 16, 25-26 of the Report on Program Quality (RPQ))	University administration Director of Music	Ongoing	None
7.	Coordinate with the Algoma Conservatory and the Algoma University Space Committee to address space (practice studio) needs (recommendation 25 on page 21 of the RPQ)	University administration; Director of Physical Plant; Director of Music	As soon as possible It is at the university where practice rooms are needed. The Conservatory has plenty of practice rooms	At least \$40,000
8.	Consider securing access to the future recital hall at 75 Huron Street (recommendation 26 on page 21 of the RPQ)	University Administration; Director of Music	Completed	None
Logistics				
9.	Consider distributing equipment rental costs to students (recommendations 19, 27 on pages 18-19, 22 of the RPQ)	Director of Music	No timeline	None. Consider not doing it
10.	Coordinate fundraising efforts with the Institutional advancement office	Director of Music	As soon as possible	Support from Marketing and

	(recommendations 19, 35 on pages 18-19, 25 of the RPQ)	Departmental Chair of Music and Visual Art Director of Strategic Advancement		Communications
11.	Communicate with the Library manager so that resources available can be maximized (recommendation 21 on page 19 of the RPQ)	Director of Music Academic Librarian	As soon as possible	Cost would be variable
12.	Emphasize and promote its experiential learning opportunities (recommendations 28, 37 on pages 22-23, 26 of the RPQ)	Director of Music; Departmental Chair of Music and Visual Art	Completed and ongoing	Communications and Marketing support