



Annual Information Form  
For Academic Staff Members

Report for the period January 1 to December 31, 2005  
(year)

Name: Charity Marsh	Rank: Assistant Professor
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Faculty (or equivalent)	Department (or subject area)	Music
Fine Arts		

Any additional degrees, diplomas or certificates since last report? If so, please indicate:

Completion of Ph.D. (York University , Toronto, May 2005)  
Completion of DJ 101 Certificate (Scratch DJ Academy, New York City, July 2005)

If you were not actively at the University for the full twelve months please indicate reason, with pertinent dates (sabbatical, mid-year appointment, extended sick leave, leave-of-absence, etc.)

I was away on sick leave following a serious automobile accident on November 11<sup>th</sup> 2005 for the remainder of the year.

**A. Teaching and related Duties**

1. Teaching schedule for the year under review (including tutorials and directed reading classes):

	Class No.	Section	Enrolment	Lecture Hrs per week	Comments
Winter	MU 320 AG		20	3.0	New Course
	FA 300 AB		15	3.0	New Course
Spring	MU 112		14	3 hrs (M-R)	3-week intensive Spring course
	MU 494		2	3 hrs (M-R)	Directed reading with two students
Summer					
Fall	MU 320 AG		13	3.0 Hrs	
	FA 200		20	3.0 Hrs	

1. Indicate any new or special teaching methods, development of new classes, revision of old classes, (with comments):

MU 320 AG, MU 494, and FA 300 AB were newly developed courses. Within the parameters of these courses I established new uses of technology as part of my teaching methods in order to accommodate guest speakers, engage with music cultural practices other than Western Art Music, and to incorporate a wide variety of artistic texts and disciplines as part of the courses.

In the Fall I completely revised the interdisciplinary course, FA 200 the Arts and Everyday Life. The changes were made in response to comments that I received from my 2004 performance review, last year's student evaluations, and an overall impression of the 200-level students' knowledge at the University of Regina.

Within each of the courses that I taught in 2005 I also incorporated a new pedagogical tool – the radio project. The students were asked to work in small groups in order to critically engage with themes, concepts and ideas that were taken up in each of the courses. The groups then presented this material in a radio program format on *Line of Flight*, my radio program which is broadcast live weekly on 91.3 FM CJTR Regina's community radio station. I host each of the shows and facilitate the discussions. Upon reflection of this project I have presented and written two articles discussing the significant impacts this project has had on the students and myself in regards to relationships between theory and practice.

Over the year I also began to develop two additional new courses. The first is FA 300 AD Contemporary Perspectives on Indigenous Arts, Music, and Film which is a core component of one of my transdisciplinary projects. This course is a team-taught collaboration between Dr. Carmen Robertson from First Nations University of Canada, Sarah Abbott from Media Production and Studies, and myself from the Department of Music. The second course that I was in the process of developing, MU 320 Introduction to Ethnomusicology, has not been offered due to my continued rehabilitation from injuries suffered in the accident.

I also gave guest lectures in the following courses in 2005: MU 100, SOC 212, and THEA 250.

2. Were teaching evaluations carried out? By whom? Method? Is material attached?

Teaching evaluations were carried out in all of the courses that I taught and should be available in the Department of Music office or in Jeanette Teece's office. MU 112 (Spring) and MU 320 AG (Fall) were offered through the Centre for Continuing Education which has separate teaching evaluations. These are available through Dr. Christine Crowe.

3. Additional direct contact hours per semester with undergraduate students, such as labs, supervision of practica, tutoring, supervision of co-op students, or other significant blocks of contact time with students. Indicate nature and extent of your role (hours of contact per semester).

Throughout the semester I offered 3-4 hrs per week for office hours. I often had students coming each week to discuss course materials, projects, and papers. All students had to meet with me during office hours to discuss their radio project. This was a compulsory component of the assignment and thus led to a productive use of office hours.

Over the course of the year I met with at least fifteen students for extra or special review classes because of excusable or permitted absences. These consisted of approximately 18 hours in total.

In March, April, and June I adjudicated juries, recitals, and auditions. (Approx. 15 hours for the year)

I have written reference letters on behalf of seven students (five letters for applications to graduate schools; three letters for applications to International teaching colleges; and three letters for international university exchanges.

In July 2005 I took four senior-level fine arts students to an international interdisciplinary conference where we presented four scholarly papers and artworks. Prior to the conference I spent many hours working with the students on their papers and artworks, writing funding proposals, applying for grants, and organizing all of the travel arrangements. (Approximately 35 hours not including travel to or attendance of the actual conference in Montreal)

In October we presented this work twice here at the University of Regina. I worked with the students to organize these events and continued to apply for additional funding. (12-15 hours)

During May I worked with two fourth-year students on a directed reading course. (Approximately 15 hrs)

During April I mentored a group of students in THEA 250 as a component of their dramaturgy class. (5.5 hours)

In March, April, May, and June I also supervised three students (one undergraduate and two graduate students) as research assistants. All three students worked with me on various components of my research projects. (Approximately 35 hours)

4. Supervision of graduate students and honours students:

Student's name	Department/ Subject Area	Degree Program of Student	Indicate whether individual supervision, member of team, thesis committee, other?
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5. Student counselling. Indicate nature and extent of your role (hours per semester).

Throughout the year I was assigned seven students in the winter term and five students in the fall term to counsel. I have also been approached for academic advising by students from outside the Department of Music (or counseling). In total I have spent approximately 7.5 hours performing these duties.

## B. Scholarship, Research, or Equivalent Professional Activities

1. Indicate your current area of scholarship, research, professional work, exhibition preparation, etc.

### Completion of Doctoral Research and Thesis:

In April I successfully defended my doctoral thesis. All minor revisions were completed by May 11<sup>th</sup>. Convocation was in June.

### Completed, On-going and New Research Projects

**“Complex Meanings, Imaginary Freedoms, and Bodily Contradictions:  
Locating Technologies of Pleasure within Electronic Dance Cultures”**

Over the course of 2005 I completed fieldwork in Regina, Toronto, and New York City. In the fall semester I began to revise my dissertation to include my recent research, fieldwork and conclusions and submit a full-length manuscript for publication. Because of the injuries that I sustained in the accident, I was unable to send the manuscript by the December deadline. Nevertheless, the manuscript will be submitted shortly.

**“Regarding the DJ: Delights and Dissatisfactions”**

This project is a creative research piece that concludes with an interdisciplinary multi-media performance piece. Taking up Lyotard's theorization on “delight” and “disappointment,” I create a sonic dialogue with DJs in Regina, Saskatoon, Montreal, and New York City using turntables and video to think through the relationships of DJ culture to a specific geographical location. I applied for funding for this project in the fall and I have only recently started to work on the project.

**IASPM-Canada 2006 “Spanning the Distance: Regionalism and Reflections on Popular Music in Canada”**

In June I presented at the International Association for the Study of Popular Music in Canada conference that was held in St. John's, Newfoundland. During the conference the participants along with the executive began to discuss locations for the 2006 conference. During the discussion process, it was decided that because the Department of Music at the University of Regina was beginning to offer popular music courses as well as courses that addressed Indigenous popular music, University of Regina was invited to host IASPM-Canada. I gladly accepted the invitation and began writing the call for papers in a way that scholars may be able to address a number of issues concerning popular music and popular music studies that have arisen in Regina and on the prairies in the last year. We had over 50 abstracts submitted, along with abstracts for three keynote roundtable discussions. I have also planned a concert for the event. I also spent a great deal of time in the fall preparing a SSHRC application for the IASPM-2006 Conference. I have only recently found out the results. Although the application was strong and the comments were all positive, it seems that my application for the conference fund was unsuccessful due to insufficient funds and a larger number of applicants than usual.

**“Fubuki Daiko and Taiko Drumming”**

As a member of the concert committee and as an Ethnomusicologist, I believe it is imperative that the Department of Music and the Faculty of Fine Arts make it a priority to include and showcase performances that are representative of musical cultures from around the world. In fact, in 2005 the concert committee brought forward a motion to include a performance that is considered “world music” as one of the concerts in the Faculty of Fine Arts Subscription Series. The motion was passed unanimously and this year we began by inviting Fubuki Daiko, a taiko-drumming group, to perform. The performance, which was held at Darke Hall, drew a diverse crowd of over 500 people. A large number of students from First Nations University of Canada and the University of Regina attended.

**“In and Out of the Classroom: Art, Technology, and Pedagogical Practices”**

In April four senior-level students from my fine arts courses and I submitted abstracts to the call for papers and artworks for the *In and Out of the Studio* international conference on gender and technology. Following our acceptance and official invitation we attended the one-week conference and workshop in July in Montreal, QC. During the event we presented four scholarly papers, two films, one video, and one soundscape. We also attended roundtable discussions on the relationship between gender and technology, numerous workshops on various technological and performance practices, as well as sessions of scholarly research. These students were the only undergraduate students who presented and attended the conference. Prior to the conference, we applied for funding successfully from numerous places. In October we presented the panel given at the conference at the University of Regina twice. Following the conference, I was invited to write an article on the panel and submit my paper on the radio project to a special edition of the journal for *Canadian University Music Review*, which is being edited by Dr. Andra McCartney and Dr. Ellen Waterman.

**“Indigenous Peoples Education Project: Ethnomusicology, Representation, and Indigenous Music”**

In April I proposed that Dr. Beverley Diamond, senior Canada Research Chair in Traditional Music and Ethnomusicology at Memorial University, come to University of Regina for a one-week visiting professorship. In my proposal to the Indigenous Peoples Education Project Fund I suggested that Dr. Diamond discuss the discipline of Ethnomusicology and her scholarship on issues of representing the music cultures of Atlantic Canadian First Nations, as well as her research concerning contemporary Indigenous Music, specifically Native American and Saami artists. This proposal is another collaboration with Dr. Carmen Robertson of First Nations University of Canada and a first-time collaboration with Dr. Gail Bowen also from UNUC.

**Transdisciplinary Project A: “Contemporary Perspectives on Indigenous Arts, Music, and Film”**

This project began in May with the MU 112 World Music course that I offered. As a way to kick off the project I invited Leela Gilday, a Juno-nominated, and three-time Canadian Aboriginal Music Awards winner, singer-songwriter from Yellowknife, NWT, to come to the University of Regina and present a lecture and concert. The Regina Folk Festival Concert Series also sponsored the concert, which was held at the Cultural Exchange. The event was successful and drew a diverse crowd. The second course that was offered as part of this course cluster was Dr. Carmen Robertson’s INAH 301 Art and the World Council of Indigenous Peoples. The third course in this cluster is being offered in Winter 2006. The primary goal of this project is to provide students with a framework of contemporary theoretical perspectives through which to consider international Indigenous arts, music, film and culture.

**Transdisciplinary Project B: “The Flatland Scratch Seminar/ Workshop Series”**

This project is another collaborative project between Professor Charlie Fox, Dr. David Gerhard, and myself. The aim of the Flatland Scratch Seminar/Workshop Series was to showcase our scholarly research and expertise related to DJ culture, electronic music and the various technologies used in its production, consumption, and reception on a local, national, and international level. The transdisciplinary nature of the project promoted a contemporary interdisciplinary framework that enabled us to think through the dynamic connections between the various apparatuses, soundscapes, environments, and bodies, and the creation of knowledges produced from such relationships. The series, which consisted of three seminar/workshops presented between February and May 2005, focused on one or a combination of the three elements (production, consumption, reception), and was facilitated by the three collaborators. During the first event, held in February, I presented a research talk on the history of DJ culture and performance practice and organized a hands-on DJ workshop with Regina’s own DJ Kinder. At the second event, held in March, Professor Fox discussed sound production, while Dr. Gerhard gave a presentation on musical programs such as Reason. The workshop for this event was given by Dr. Andra McCartney who is a multi-media soundscape artist, who lives in Montreal and teaches at Concordia University. The final events of the series were held in April. I introduced my research on rave culture and Lee Henderson gave a workshop on VJ’ing. This was followed by a quasi rave that was held in RC 175. DJ Kinder provided the music and VJ Lee Henderson provided the visuals. Overall, the Flatland Scratch Seminar and Workshop Series was incredibly successful. For each event we had at least 55 people attend and I am still receiving emails a year later asking if we will be offering the series again.

2. List below information which will permit objective evaluation, and an accurate institutional report. List each achievement separately, giving complete information using the following alphabetical sub-headings:
- (a) books; monographs; chapters in books; publications in refereed journals, non-refereed journals, and periodic publications (provide complete bibliographic reference)
  - (b) exhibitions
  - (c) performances
  - (d) participation in conferences as speaker, panelist, chair, etc.
  - (e) professional and consulting activities
  - (f) reviews of books, papers and theses for other universities
  - (g) program development for use in the public domain.

**A) Refereed Publications:**

“Raving Cyborgs, Queering Practices, and Discourses of Freedom: The Search for Meaning in Toronto’s Rave Culture.”  
Doctoral Thesis, York University, May 2005.

“Disruptive Divas: Feminism, Identity, and Popular Music: A Review.” Forthcoming in *Women and Music*. (Spring), 2007.

“The Politics of Academic Fandom.” Forthcoming in *Studies in Music*. London: University of Western Ontario, IASPM-Canada 2001 Conference Proceedings. (With Melissa West). (In press)

**C) Performances:**

“Pride” in *No Limits*, National Artist Program, 2005 Canada Summer Games, August 19, 2005.  
Mentor, Creator, Artist working within Collaborative Multi-Media Performance Arts.

**D) Conference/ Speaker/Panelist:**

“Seven Deadly Sins, Fifty-Two Artists, Ten Mentors, and One Artistic Director: (Re)Considering Culture and Performance at the 2005 Canada Summer Games.” Cultural Studies Association of Canada, Edmonton, October, 2005.

“Breaking Through Sound Barriers: Embracing Community Radio as Pedagogical Practice.”  
*In and Out of the Sound Studio* Conference and Symposium, Montreal, July 2005.

“(Un)Controllable Raving Bodies: Technological rationality, Dialectical Thinking and Freedom.”  
*Post-Colonial Distances*, IASPM-Canada, St. John’s, Newfoundland, June 2005.

“Raving in Regina.” Core Curriculum 101 Multicultural Education, Regina, May 2005.

**E) Professional and Consulting Activities:**

National Artist Program, 2005 Canada Summer Games.

Chair of Programming Committee for IASPM-Canada 2006 Conference

Organizer for IASPM-Canada 2006 Conference

Consultant for CBC Saskatchewan – “The Morning Show” (May 2005)

Regina Folk Festival Board Member

Research Consultant for Gérald Marchildon - Core Curriculum 101 Multicultural Education

Jury Member, Saskatchewan Recording Industry Association

Producer and Host of *Line of Flight*, Spoken-word Radio Program, 91.3 FM CJTR Regina's Community Radio Station.

Member of Programming Committee for 91.3 FM CJTR Regina's Community Radio Station.

**F) Reviews:**

Reviewer for *Journal of Popular Music and Society*. Fall 2005.

Music Reviewer for *Prairie Dog*, 2005.

**G) Program Development for Use in Public Domain:**

Radio Show *Line of Flight*, 91.3 FM CJTR Regina's Community Radio Show and "The Radio Project"

*The Flatland Scratch Seminar/Workshop Series*

*Contemporary Perspectives on Indigenous Arts, Music, and Film*

"In and Out of the Classroom: Art, Technology, and Pedagogy"

**3. Indicate grants, contracts, and other funding, listing agencies, amounts and dates.**

Faculty of Fine Arts Dean's Special Project Fund: \$1000.00 (Fubuki Daiko) Nov. 05

Faculty of Fine Arts Dean's Special Project Fund: \$2500.00 (IASPM-Canada Conference) Nov. 05

The Conference Fund: \$2500.00 (IASPM-Canada Conference) Nov. 05

Saskatchewan Recording Industry Association: \$500.00 (In and Out of the Classroom) May 05

Faculty of Fine Arts Research Fund: \$1500.00 Dec. 05

The Transdisciplinary Project (Competition A: Courses Cluster): \$10,000.00 May 05

The Transdisciplinary Project (Competition B: Small Projects): \$2,500.00 Feb. 05

SSHRC Research Grant Fund and/or The President's Fund: \$3800.00 Nov. 05

Staff Travel Fund: \$800.00 July 05

Indigenous Peoples' Educational Projects Fund: \$2500.00 Oct. 05

National Artist Program – 2005 Canada Summer Games (Mentor/Artist): \$3000.00 August 05

**C. Administrative Duties**

Indicate your participation in University administrative activities (indicating your role and contributions).

Department of Music (member)

Admissions, Studies, and Scholarships Committee

(Determining Scholarship Recipients, Curriculum Changes, House keeping)

Concert Committee (Budget, Publicity, Organization of Faculty of Fine Arts Subscription Series Concerts and Events)

Recruitment Committee (winter term 2005) (Honour Band – Budget, Publicity, Organization)

Faculty of Fine Arts (member)

Interdisciplinary Studies Committee (University Wide Ad Hoc Committee) (consultant)

Name C. Marsh

**C. Public Service**

1. Indicate your participation in learned and professional societies (indicate role).

IASPM (International Association for the Study of Popular Music), IASPM – Canada (2006 Conference Organizer and Chair of Programme Committee, Research Project Committee), IASPM – U.S. (member), CUMS (Canadian University Music Society), CACS (Canadian Association for Cultural Studies), SEM (Society for Ethnomusicology), Association for the Advancement of Scandinavian-Canadian Studies, CWSA (Canadian Women’s Studies Association); Regina Folk Festival Association Member; 91.3 FM CJTR Regina Community Radio Member

2. Indicate special honours or recognition received (with dates)

3. Indicate other relevant professional activities (indicate whether local, provincial, national, or international, and give dates).

**Regular Supporter of University and Local Events:**  
Art for Lunch (Coordinated by the Department of Visual Arts)  
Faculty of Fine Arts Lecture Series  
Faculty of Fine Arts Subscription Series  
Regina Folk Festival Concert Series  
New Dance Horizons Production  
U of Regina Playwright Reading Series  
Regina Folk Festival Concert Series  
Regina Folk Festival

**Provincial**  
Saskatchewan Recording Industry Association -Jury Member

**National**  
IASPM-Canada conference organizer

**International**  
Joint Canada and Australia IASPM Conference (member of organizing committee)

4. List other relevant community and public affairs activities in which you participated indicating your role.

Regina Folk Festival (Board Member)  
*Line of Flight* (Producer and Host of weekly radio show on 91.3 FM CJTR)  
*Talk of Town* (Leela Gilday, The Flatland Scratch Seminar and Workshop Series, Dr. Andra McCartney)  
Member of Programming Committee for 91.3 FM CJTR Regina’s Community Radio Station  
CD Reviewer for *Prairie Dog*  
FACTOR Jury Member, Saskatchewan Recording Industry Association

I am attaching to this form \_\_\_\_\_ pages of additional relevant material.

Feb. 13/06  
(date)

C. Marsh  
(signature)