

## Music Department Program Review, 2016

### Key Recommendations

MUSIC DEPARTMENT KEY RECOMMENDATIONS (October 2016)	COMPLETE	GOAL DATE
<b>1. Promotion of Programs</b>		
<ul style="list-style-type: none"> <li>Work with MCO to create a more effective, up to date, accurate and accessible presence on the DC website</li> </ul>		01/17
<ul style="list-style-type: none"> <li>Develop a promotional video to highlight music programs</li> </ul>		04/17
<ul style="list-style-type: none"> <li>Create a music student ambassador position</li> </ul>		11/16
<ul style="list-style-type: none"> <li>Target direct recruiting efforts at secondary schools</li> </ul>	✓ (ongoing)	
<b>2. Enrolment</b>		
<ul style="list-style-type: none"> <li>Promote Basic Musicianship courses as options for students enrolled in Academic Foundations and other non-music programs</li> </ul>	✓ (ongoing)	
<ul style="list-style-type: none"> <li>Promote Music as an AA specialization option and Music courses as elective options for non-program students</li> </ul>	✓ (ongoing)	
<ul style="list-style-type: none"> <li>Welcome all program applicants by email, early in the application process</li> </ul>	✓ (ongoing)	
<ul style="list-style-type: none"> <li>Measure the effectiveness of current recruitment activities by surveying all music students in Fall 2016; respond by focusing on strategies yielding the best results</li> </ul>		11/16
<b>3. Program Relevance and Vitality</b>		
<ul style="list-style-type: none"> <li>With the help of the Faculty Dean, re-constitute the MUSC advisory committee</li> </ul>		11/16
<ul style="list-style-type: none"> <li>Expand UT program to allow greater flexibility in satisfying program requirements</li> </ul>		01/17
<ul style="list-style-type: none"> <li>Develop and gain approval for a Diploma in Music Therapy Foundations</li> </ul>		05/17
<ul style="list-style-type: none"> <li>Strike a committee to explore the viability of an Extended Musicianship Certificate</li> </ul>		11/16
<b>4. FTE Costs</b>		
<ul style="list-style-type: none"> <li>Faculty Dean to work with Finance to implement a fee structure comparable to that in other post-secondary music programs, to offset private lesson instruction costs</li> </ul>		05/17
<ul style="list-style-type: none"> <li>Faculty Dean to work with Finance to develop a more flexible costing model, integrating the Basic Musicianship and UT programs and accounting for UT attrition</li> </ul>		05/17
<ul style="list-style-type: none"> <li>Faculty Dean to work with Finance and the Music department to reconcile workload and credit allocations, to better reflect instructional activity</li> </ul>		05/17
<b>5. Other</b>		
<ul style="list-style-type: none"> <li>Strike a committee to identify why students do not graduate; design strategies and set targets and deadlines for improving graduation rates across all programs</li> </ul>		01/17 05/18
<ul style="list-style-type: none"> <li>Address problem of access to ELLA course content for domestic Basic students who require English language development in order to complete their BM Certificate</li> </ul>		05/17

# External Reviewer's Report: Programs in the Department of Music Douglas College – December 30, 2016

Reviewer: Dr. Susan Lewis, School of Music/Faculty of Fine Arts,  
University of Victoria

## Response to Self-Study Recommendations

### 1) Promotion of Programs and Student Recruitment

Student recruitment and retention is vital for program success---to outfit large ensembles and choirs and complete faculty workloads, to align with budgeting, and to ensure student success.

The Music Department currently engages in a range of recruitment activities: general publicity, face-to-face information events, student performances, individual faculty initiatives, and “indirect recruitment” through alumni testimonials (Review Document, pp. 17–18). There is an awareness that these efforts are insufficient on their own. I would urge the Department as it considers the options below *not* to reduce efforts in these existing strategies.

#### a) Web/Online

Websites remain an important way to promote programs and provide critical information for students as they consider their post-secondary options and navigate their way through graduation at their selected institution. It is very challenging to create a website that is dynamic, exciting, user-friendly, and consistent with central institutional norms (where that is a requirement). As the Music Department considers ways to promote its programs online, I would urge greater profiling of “Alumni Stories” and related evidence of student satisfaction and success. The idea of promotional videos featuring alumni success stories is a good one, though I would caution against lengthy videos that might soon look dated.

#### b) Face-to-Face

High-school and face-to-face recruitment will remain important strategies for music programs. Instructor networks are important means of attracting new students and keeping the pipeline active. There is tremendous opportunity for the Music Department's ensembles to play an active role in this process through engagement with local high schools; this is already well underway and should continue.

c) New Courses geared to Non-Majors

The proposed courses in world and popular music should appeal to students from the Academic Foundations and other non-music programs at Douglas College. This can help fill spaces without increasing the overall cost of delivering these classes.

d) Advisory Committee

I think the idea of reconstituting the MUSC Advisory Committee with the assistance of the Faculty Dean is a good one. Such a committee could serve the following purposes: strengthen the Department's ties to the local arts community; strengthen ties to the local creative economy and film industry; and provide further engagement with external relations that may lead to donor support. It will be important to have clear terms of reference for the Advisory Committee so that role clarity and decision-making processes are transparent.

## **2) Diploma in Performing Arts – Proposed Revisions**

I reviewed with great interest the proposal to revamp the Diploma in Performance Arts program which prepares students for transfer to university BMus programs across the province.

The proposed changes provide for more flexibility and choice in the program with students to select twelve credits from a menu of thirty credits. Whether a student will have the necessary courses for two-years of transfer credit will depend on course selection and the receiving institution. There is a note that "students are advised to check the program requirements of any receiving institutions to which they are considering transferring after completing their music program." This will be important to monitor to ensure that students really do have suitable options at the end of two years.

As Douglas considers offering studio lessons in a wider range of instruments/vocal styles, it will be important to monitor where further instruction in these areas is offered so that transfer students can continue in their chosen instrument/voice. At present, UBC and UVic, for instance, do not offer studio lessons for majors in popular vocal styles and electric guitar; this may present a challenge for UT students in these areas as they look to continue performance studies in a BMus degree.

In all, the proposed revisions add further student choice in areas that I suspect match student demand at Douglas College. The new courses in world music and popular music are refreshing to see. The field of popular music studies is hardly new; there are scholarly societies and journals devoted to this area and papers/articles regularly appear in peer-reviewed journals. The Guidelines for Institutional Members of the Canadian University Music Society (included in

Review Document, Appendix P, pp. 363–71) provide benchmarks of quality assessment in the areas of undergraduate programs (Faculty, Physical Resources, Music Library, Bachelor of Music Degree Programs, and Other Undergraduate Degrees in Music). The recommendations to add popular music and world music options to the UT Diploma program are consistent with these guidelines (Areas of Concentration, Ethnomusicology/Cultural Studies, p. 370).

Offering popular and world music courses as music electives will be attractive to students and offer opportunities for classes that mix music majors and students from other Douglas College programs. Learning outcomes for these courses should align with program goals for the diploma; these courses should reinforce program outcomes and be clearly articulated as such.

It would be advisable to pursue transfer credit options for these courses by reviewing course offerings at other BC institutions. There is a mix of offerings out there in these areas; some institutions offer these courses for BMus credit, while others do not. It is important that Douglas College students are fully aware of what will transfer and what will not.

### **3) Certificate in Extended Musicianship**

The Review Document (p. 47) notes several categories of students who choose to remain at Douglas College after completing two years of coursework. The idea of a new certificate credential is a good one in terms of offering credit or recognition for students doing additional coursework. I support the Department's recommendation to strike a committee to explore this option, and suggest that consultation with other institutions might be beneficial. This kind of certificate might be of interest, for example, to students who have already completed a BMus degree but want further studio/private lessons and related specialized study as they prepare to audition for graduate programs. A certificate of this nature could also appeal to international students who do not meet English-language entrance requirements, but who have strong performance skills.

### **4) Diploma in Performing Arts – Foundation for Music Therapy Studies (Review Document, Appendix S, pp. 394–7)**

This proposal presents a unique opportunity for a defined pathway to enter a Bachelor of Music Therapy program or Bachelor of Arts program at another institution. At present, BC students who wish to pursue a degree in music therapy normally take two years of music courses and then an additional semester(s) of non-music courses required for admission to third-year BMT. The proposed Douglas College BMT pathway is a very good use of resources that strengthens the transfer program across the province and enhances student mobility. The proposal

indicates that the program requires only two new courses to be developed (3 of 60 units); for the most part, students would fill available space in existing courses and would be eligible for private studio lessons for which there is currently underutilized space. It will be important to closely monitor enrollments in the required non-music courses so that there remains sufficient space for this cohort. The required new courses “Popular Guitar-Voice Basics I” will attract students beyond this BMT cohort, while enhancing the profile of the Department and building enrollment in other music courses.

The Music Therapy credential is a valuable asset that aligns with provincial priorities of employment and health initiatives. The expectation of student and industry demand is convincing, though DASCO results are based on a small sample (n=24). It is reasonable to suggest that there will be a growth of employment options for certified music therapists and that this labour demand will increase student demand for these programs. The anticipated student demand is 15-20 students per year; I do not have sufficient data to comment on whether this is realistic. I suspect it will take some marketing efforts to advertise the program. The diploma aligns with the academic and strategic plan for Douglas College in terms of experiential learning, seamless transfer/degree pathways, practical skills, professional alignment, and fulfilling employer needs.

It will be critical for students in the program to receive the appropriate advising and instruction so that entrance to a Bachelor of Music Therapy program will be successful. In particular, strong performance and musicianship skills will be needed for the third-year entrance audition that is required for admission to the BMT program at Capilano University (and other institutions that require an audition on an instrument/voice).

The proposal indicates a commitment to a “new student focus” with program students being assigned to a faculty advisor throughout their studies to ensure they are choosing appropriate courses to meet program goals. It will be important to train faculty advisors and to ensure they have the appropriate time, knowledge, and commitment to take on these roles. This is particularly important in music programs, since central advising is often not the most appropriate resource for specialized programming.

## **5) Music Technology Diploma**

### **a) Industry Contacts**

I encourage the MTD to increase industry contacts and intersections. Moving towards a “work experience” model, where students receive industry training and experience during their studies, would distinguish the MTD even further within the province and

ensure Douglas College remains at the cutting edge of education in music and technology.

b) Facilities

The MTD program is operating at capacity. Douglas College hosts excellent music and technology studios that accommodate a cohort of 26 full-time MTD students. With the expansion of the program to two years, it is necessary to explore options for enhancing or increasing dedicated space for this program.

The students with whom I met expressed the need for better access to studio space and a more flexible method for reserving rooms. I am concerned that with a single cohort of 26 students the facilities are already stretched; the addition of a second year/diploma program doubles the number of students who need to use the music technology facilities. It is good to see the proposed recommendations around increasing space usage (Review Document, p. 57). Summer offerings would seem particularly challenging, given that MTD students may be enrolled in Basic Musicianship classes (not offered during the summer) and need to perform in an ensemble (not offered during the summer).

As the program expands, it is also necessary to review technical resources to ensure that students have appropriate access to technical support and equipment.

**6) Student Ambassador Position(s)**

Student employment opportunities in the arts are offered at post-secondary institutions as work study positions where students assist with auditions, recruitment events, and orientation activities, for instances. I support the Department's recommendation (Review Document, p. 67) to add student ambassador positions to provide opportunities for student employment and training and to build a culture of student engagement.

## **Further Observations and Recommendations**

### **1) Administrative Duties**

The proposed recommendations necessitate a review of the organizational structure of the Department to ensure that adequate resources are in place for coordinator/administrative roles, student advising, and supervision. Coordinators play a key role in developing programming and timetables that give students maximum flexibility, create occasions to mix cohorts, and provide experiential learning opportunities for all students. Current resourcing is stretched and may be unsustainable with the proposed recommendations.

### **2) Learning Outcomes**

The proposed recommendations impact all three programs offered by the Music Department. I encourage the Department to develop clearer means to measure whether learning outcomes are being met. The Review Document makes passing references to learning outcomes, which I understand are provided on course outlines. It will be important for learning outcomes to be reviewed holistically so they align with the new programming outlined in the Review Document.



<p><b>VPA's RECOMMENDATIONS</b></p> <p>In particular, MUSC should focus on the following:</p>	<p>The Department is urged to follow through on the many proposals and recommendations embedded in its review document, heeding the advice of the External Reviewer.</p> <p>I will follow up with the Dean on matters pertaining to attrition and graduation rates, the survey on effective recruitment strategies, and the viability of creating an Extended Musicianship Certificate, in particular.</p> <p>I also recommend that the Department work with the Faculty Dean to build in annual budget amounts towards the eventual cost of replacing pianos, as required.</p>
<p><b>Next scheduled PR (5 – 7 years):</b></p>	<p><b>2022</b></p>



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Vice-President, Academic and Provost