

# Implementation Plan

## 1. Cover memo

Department of Music Year of appraisal 2015

To: Vice-Provost, Teaching and Learning  
From: Faculty Dean  
Faculty of: Fine Arts  
Date: January 9, 2017

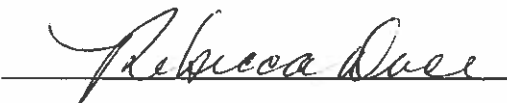
Please find enclosed the finalized Implementation Plan for the Department cited above as part of the academic program appraisals process. This Plan was duly discussed with:

- The Department Chair
- The Dean of Graduate Studies (if applicable)

As mentioned in the Concordia University Academic Program Appraisals Manual, 5<sup>th</sup> edition revised, the Faculty and Department will follow-up on this Plan in two years, when prompted by your office.

Sincerely,

Faculty Dean's name Rebecca Duclos

Faculty Dean's signature 

# Implementation Plan

## 2. Summary

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The Department of Music is a unique and welcoming environment for students with diverse backgrounds and interests who wish to study both traditional and contemporary music practices, and where creativity and collaboration are central to their learning experience. The Department of Music develops musicians, supports musical activities through teaching, research and performances, and fosters the appreciation of the value of music and fine arts in society.

The department is committed to the education of musicians through options and opportunities found in the multidisciplinary context of the Faculty of Fine Arts in general as well as in its focused areas of study. The department offers three specializations: BFA Specialization in Jazz Studies (66 credits); BFA Specialization in Music Performance (66 credits); and the BFA Specialization in Music Composition (66 credits). The department also offers two majors, the BFA Major in Electroacoustic Studies (54 credits) and the BFA Major in Music (54 credits); as well as two minors, the Minor in Electroacoustic Studies (24 credits) and the Minor in Music (24 credits).

### **Key Recommendations**

In order to build on the department's strengths and to address some of the challenges, and as an accompaniment to the recommendations made by the DAC, the EE, and the UAC, the dean's office offers the following specific recommendations. Key points are outlined below – and all are outlined in the table on the following pages.

The department is facing a sustained period of turnover and renewal. This period of change is an opportunity to reshape the department and to consolidate its program offerings to better support activities going forward. Audits, reviews, and planning across all areas are recommended.

Principal among these is a succession plan wherein all members of the department feel invested in all programs. The loss of two faculty members in the performance area raises a particularly urgent question regarding sustainability of this area in the Montreal context. A curriculum committee should be created, and should meet regularly to consider program continuity and leadership succession in light of uneven enrolments across programs and the loss of full-time faculty. A thorough audit of enrolments, recruitment projections and space use is needed. The department must make sure it is using all available spaces optimally and allocating its credits wisely. Every area, including budget, and staff and technician organization, as well as any future requests for capital funding, should be considered. Working groups and committees should be charged with gathering the information and making decisions in concert, keeping each other informed on their progress. For example, the dean's proposed working group would consider the future of the performing arts as a whole, and what synergies and efficiencies might be found in deeper collaboration. The insights from these reviews will affect all areas in the department and help it to make strong decisions about its future.

At this time the department should address any lingering tensions between full and part-time faculty and between programs. As this period of change begins, there is an opportunity to unify

the department, to build relationships and collaboration across long-standing partitions. The department has access to a lot of knowledge and resources via its part-time faculty; including them in audition panels, juries, on department council or curriculum committee, or involving them in any working group or committee charged with the recommended reviews would serve the department well. The department should review all recommendations made by the various appraisal committees in this regard when assessing how best to move forward.

The department should urgently prioritize improving its enrolment numbers. Two recommendations address this: One, an improved relationship with the Office of Student Recruitment as well as with the Faculty's Student Recruitment Officer. The department should work to share knowledge about its programs, facilities, and classroom experience, and collaborate to create a comprehensive CEGEP recruitment plan. Two, investigate the possibility of running foundation courses for new students whose skills might need sharpening prior to the start of their first semester. These two recommendations are meant to support all ongoing efforts the department is making to broaden its appeal to prospective music students. A third possibility, already in discussion, may be growing intake to the Minor in Music, as well as proposing an entirely new Major program in the recording and production arts.

# Implementation Plan

## 3. Recommendations

The Faculty Dean is invited to include a numbered list of recommendations for improvement, as well as a rationale and implementation schedule (an Excel spreadsheet is also available by request to the Appraisal Coordinator).

Recommendations	Prioritized timeline for completion	Responsibility	Dean's comments and resource implications
<p>1. The department is facing a period of full-time faculty departure and renewal. As stated in both the DAC and EE reports, it is important that the department create a responsive succession plan for the coming years, taking into account this shifting faculty contingent, its effects on program stewardship and departmental leadership, student enrolments, and curricular demands.</p> <p>Rationale: Retirements, confirmed and impending, are making assessment critical at this stage. This is also an opportunity to redefine the future of the department, and a time to ask big questions about potential new programs as well as current program sustainability.</p>	2017-18	Department Council, Department Curriculum Committee, support of AD, Academic Affairs; Manager, Student Academic Services	Following recent hiring patterns, the department is encouraged to seek new full-time members with disciplinary breadth in order to facilitate mobility and stewardship across programs.
<p>2. The importance of part-time faculty to the culture and health of the department was expressed in all reports. Means should be sought to continue to include part-time members in all aspects of department life.</p>	2016-17	Department Council, Chair, Department Curriculum Committee	Resource allocation to support part-time faculty engagement on juries and audition panels is available.

<p>Rationale: Part-time faculty have much to contribute to the department and the Faculty. Their professional practice, as well as connections with CEGEPS can only contribute positively to the department and student learning and recruitment. Opportunities for experiential learning with part-time faculty for students should be explored.</p>			
<p>3. The department's curriculum committee, with representation from all programs, should continue to meet regularly to review, among other things, course content, inter-departmental collaborations, enrolments, program requirements, and should consider broadening its mandate to forge links to courses and programs with complementary content in the areas of music and sound production across the Faculty.</p>	2016-17	<p>Department Chair; Department Curriculum Committee; AD Academic Affairs</p>	<p>Erica Howse, Facilitator, Academic and Student Affairs, is a resource.</p>
<p>Rationale: There are several curricular items requiring attention. These include, among others, the skill level of incoming students, the proposed MFA in Performance Creation, any additional new specializations or streams under consideration, the need for greater clarity in the structure of programs, the duplication of content, request for increased credit allocation, and potential for further collaboration across performing arts programs.</p>			
<p>4. Further to Rec. 3, the department should institute curricular mechanisms to ensure that new students have the skills required for, or have the opportunity to meet them prior to, entrance to Music department programs. Alternative curricular pathways for students with varied backgrounds and diverse skill levels should be considered, as should the possibility of instituting better mechanisms for assessment.</p>	2016-17	<p>Department Curriculum Committee; Department Council</p>	

<p>Rationale: There is great diversity in basic levels of musical skill in the pool of applicants admitted to music programs. The capability to admit students who have not yet attained the required skill level, for example in basic ear training and theory, would increase the department's ability to meet, or even increase, its quotas.</p>			
<p>5. The department should conduct a review of enrolments across all programs to assess if the use of facilities is distributed appropriately, as well as to address the issue of enrollment levels in ensemble courses. Further, the department should work with the dean's office to address any issues in existing spaces which affect their usability. The department should research other possible spaces within the Grey Nuns complex or adjacent to the downtown campus, and be creative. Community partners like churches should be considered as possible performance venues. The department is encouraged to work with the Manager, Planning and Facilities, to make capital requests if facilities needs go beyond the current allocation – for example for issues such as soundproofing.</p>	<p>2016-17</p>	<p>Department Chair; AD, Facilities; Manager, Planning and Academic Facilities; Manager, Student Academic Services</p>	<p>TBD</p>
<p>Rationale: There were a number of recommendations in the DAC report regarding facilities. Clearly, it is not ideal for classrooms to serve as venues for public performances. The department should endeavour to use existing classroom space more efficiently, to seek out new spaces for public performance where possible, and make appropriate applications for capital investment.</p>			

<p>6. The department should implement short and long-term recruitment plans. Further, the department should develop a closer relationship with the office of student recruitment as well as university communication services, by inviting the Faculty's student recruitment officer and communications advisor to attend classes or performances, to visit the department's facilities and to develop a CEGEP recruitment plan.</p>		<p>Department Chair; Student Recruitment Officer, Communications Advisor</p>	
<p>Rationale: Numbers of applications, acceptances, and registrations in the Department of Music programs can be improved. Resources exist at the Faculty and university level, of which the department should take full advantage.</p>			
<p>7. The department should continue its good work on improving the gender balance and inclusivity of all programs.</p>		<p>Department Chair; Admissions Counsellors; Student Recruitment Officer</p>	
<p>Rationale: The department correctly identified the issues pertaining to gender balance and inclusivity, particularly within the Electroacoustics program, and has already begun the work to address them.</p>			
<p>8. The Dean will convene a working group consisting of full- and part-time faculty and staff on the future of the performing arts programs. Two of its tasks will be to advocate for the creation of a research reporting tool to better recognize performance-based research and to investigate low-cost venues for public performance.</p>		<p>Full- and Part-time Faculty; Staff; Dean; AD, Research</p>	
<p>Rationale: This is a time of great change for the performing arts departments. It is also an opportunity to redefine the future of the department, and a time to ask big questions about the place of performing arts in the Faculty and the university.</p>			

<p>9.</p> <p>a. There should be a review of the administrative structure supporting the three Performing Arts departments, using the staffing structure of comparable multidisciplinary performing arts units at other institutions as a benchmark, as recommended by the UAC and External Evaluators. The dean's office will work to support the collaboration between the three departments.</p> <p>b. This review should cover an assessment of current staff job descriptions and the division of labour.</p> <p>c. This review should also cover any possibilities for creative scheduling in the performance spaces shared by the three performing arts departments. Perhaps including weekends, intensives, or blended approaches.</p> <p>Rationale: Administrative support has been identified as a priority issue by the DAC reports and External Evaluators for the departments of Theatre, Music, and Contemporary Dance.</p>	<p>Winter / Spring 2017</p>	<p>Department Administrator; Chairs of Theatre, Music, and Contemporary Dance; Director of Administration, Office of the Dean.</p>	<p>This same recommendation appears in the Theatre and Contemporary Dance implementation plans.</p>
<p>10. The dean's office supports the department leading a discussion with other Fine Arts departments to address the issue of proliferation of sound courses across the Faculty. How might these be better linked and made available to interested students across programs?</p> <p>Rationale: There are many areas in the Faculty which include sound as part of their curriculum. An open discussion will help to bring all of the areas together to explore ways to consolidate where it would be helpful.</p>		<p>Dean; AD, Academic Affairs; Department Chair; Department Curriculum Committee</p>	