

# BRITISH COLUMBIA POST-SECONDARY MUSIC FORUM

Annual Meeting  
Capilano University, North Vancouver  
14 May 2010

## Draft Minutes

### In Attendance:

George (Geordie) Roberts	Capilano University
Wendy Grant	
Dennis Esson	
Stephen Williams	
John Glofcheskie, Chair, BCPSMF	Douglas College
Bob Caldwell	
Joy Ollen	
Doug Smith	
Eric Hannan	
Elizabeth Lambertson (recorder)	Kwantlen Polytechnic University
Darren Mahe	Selkirk College
John Roeder, BCCAT System Liaison Person	University of British Columbia
Dorothy Chang	
Alan Dodson	
David Branter	Vancouver Community College
Patrick Carpenter	Vancouver Island University

**Guest:** Raili McIvor, BCCAT Articulation Coordinator

### Regrets:

Simon Fraser University  
University of Victoria  
Trinity Western University

## 1. Welcoming Remarks

Jennifer Moore, Dean of Fine and Applied Arts, welcomed the Forum to Capilano University. She noted that, since attaining university status two years ago, Capilano has embarked on an accreditation process with the Northwest Commission on Colleges and Universities (NWCCU). The hosting of the Forum at Capilano was therefore timely, since the accreditation process has fostered a keen awareness of learning outcomes and assessment standards.

## 2. Participants

### 2.1 Introductions from those present

### 2.2 Regrets from absentees

John Glofcheskie remarked that, as in 2009, regrets had been sent by UVic, and suggested that institutions consider designating a specific person to represent them at the Forum. He also noted that regrets had been sent by Jon Thompson (Trinity Western) and Don MacDonald (Selkirk College). The Vancouver Academy of Music had been invited to attend but had sent no reply. Simon Fraser University had acknowledged the invitation, but had not sent a representative.

### 3. Agenda

#### 3.1 Additions or modifications to draft agenda

The following addition was requested by Joy Ollen:

- 7.4 Flexibility in audition planning

#### 3.2 Approval of the amended agenda

The amended agenda was approved by consensus.

### 4. Minutes of the BCPSMF meeting at Kwantlen Polytechnic University on May 8, 2009

#### 4.1 Corrections and/or amendments :

- Item 5.4 (under “Other details of the discussion”): Correct “Pacific Northwest . . .” to “Northwest Commission on Colleges and Universities” in Grace McNab’s statement, “Capilano has been pursuing accreditation . . .”
- Item 6.5 (VIU institutional report by Patrick Carpenter): Correct “One new course in rhythm skills” to “One new section in rhythm skills.”
- Item 6.6 (VIU report by Patrick Carpenter): Correct “\$60 per hour” to “\$55 per hour.”

#### 4.2 Approval of the 2009 minutes

**Motion: that the amended minutes be adopted.**

Moved by Dave Branter; seconded by Geordie Roberts. **CARRIED.**

### 5. Business Reports

#### 5.1 BCCAT Articulation Coordinator – Raili McIvor (preamble to afternoon session)

John Glofcheskie welcomed Raili McIvor to the Forum and asked her to provide those in attendance with some idea of her role at BCCAT, in preparation for the afternoon session. Ms. McIvor explained that BCCAT is charged with informally overseeing the activities of Articulation Committees within the province; however, knowledge of BCCAT sometimes gets lost over the years, as institutional representation on the committees changes. Articulation Coordinators therefore try to attend Articulation Committee meetings to ensure a continuity of awareness of BCCAT. She came to today’s meeting to remind us that BCCAT is there to help, and to share some news. She will be present during the afternoon discussion of block transfer, since this is a matter of great interest to BCCAT, particularly as it affects students.

#### 5.2 BCCAT System Liaison Person – John Roeder

John Roeder stated that his schedule had not permitted him to attend the 2009 BCCAT meeting [the 2009 Joint Meeting of Articulation Committee Chairs, Subject Liaison Persons, and Institutional Contact Persons], and he therefore had no report. However, he would have something to say regarding the Music Pre-Major agreement [item 9 on the agenda].

#### 5.3 BCPSMF Chair – John Glofcheskie

John Glofcheskie reported that he had attended the 2009 Joint Meeting, held at RiverRock Casino in Richmond on November 6, and that the results of this meeting will be addressed by Raili McIvor in the afternoon session (see 8.3).

He also provided the following information to follow up on item 5.4 in the 2009 BCPSMF minutes:

- He has been in correspondence with the current Chair of the Canadian University Music Society (CUMS), Diana Oye of the University of Lethbridge.
- She has stated in a letter that she believes the Forum and CUMS could and should develop a closer relationship. Currently, BC has only four member institutions in CUMS: UBC, UVic, Douglas College, and SFU. Prof. Oye has asked what tangible steps the Forum can take to develop closer links with CUMS.

John Glofcheskie will continue to be in touch with CUMS so that the Forum can have a higher profile in the role of transfer across Canada. Creating a greater presence for the Forum at the national level will undoubtedly facilitate transfer.

He then suggested that those present give some thought to two items on the agenda for the afternoon: item 10, "Election of BCPSMF Chair," and item 11, "Arrangements for 2011 Meeting." With regard to item 10, he offered to stand for another term as Chair.

#### 5.4 BCPSMF Block Transfer Committee Chair – David Branter

David Branter, Chair of the subcommittee struck at the 2009 Forum meeting to examine all aspects of block transfer, had no report. John Glofcheskie pointed out that the member institutions of the Forum shared responsibility for the inactivity of the committee, since they had not provided any information on "how the agreement is working" [see motion under item 5.6 in the Minutes from that meeting]. Raili McIvor encouraged the Forum in its plans to do an assessment of the block transfer agreement, since members are becoming aware of various problems.

The following is a summary of the discussion that followed:

- John Roeder pointed out that what we have is not a block transfer agreement, but a Flexible Music Pre-Major Transfer Agreement, and explained the difference: block transfer implies a group of courses that must be completed as a whole block in order to be transferred; the Pre-Major Agreement comprises a list of core required courses and their equivalents at various institutions. A student can transfer before completing the Pre-Major, and have his/her courses evaluated on an individual basis.
- Raili McIvor informed the Forum that this year BCCAT had commissioned a report on block transfer agreements and their effectiveness, now published on the website. If the report is useful, the Forum might not need to activate a committee.

John Glofcheskie pointed out that the discussion at last year's Forum meeting was quite open, and some issues quite contentious. We should therefore revisit this item this afternoon, with information obtained from the BCCAT website during the lunch break.

## 6. Institutional Reports

A brief report was given by a representative from each member institution present regarding activities and developments during the 2009-2010 academic year. Representatives took the thematic approach approved at the 2009 BCPSMF meeting and outlined in the agenda. The following reports were presented:

The University of British Columbia: presented by John Roeder (oral report; handout on transfer statistics distributed at meeting)

Vancouver Community College: presented by Dave Branter (oral report; written report handed out)

Camosun College: presented by Mary Byrne (oral report; written report handed out)

Capilano University (Jazz Program): oral report presented by Dennis Esson

Capilano University (UT Program): oral report presented by Geordie Roberts (written report handed out)

Douglas College: oral report presented by Bob Caldwell (written report handed out)

Vancouver Island University: oral report presented by Patrick Carpenter (written report handed out)

Kwantlen Polytechnic University: oral report presented by Elizabeth Lamberton (written report handed out on behalf of Zdenek Skoumal)

Selkirk College: oral report presented by Darren Mahe

John Glofcheskie asked those present if they wanted the institutions to report on each agenda item separately, or whether each institution should report on all pertinent items. The consensus was that it was preferable to have the reports presented institution by institution. The main points follow.

## 6.1 Student application, enrolment and attrition numbers in specific programs

### The University of British Columbia:

- Applications for 2010 are higher than last year.
- Enrollment in 2009-10 was the same as the preceding year; attrition rate was about the same.

### Vancouver Community College:

Enrollment statistics for UT and B.Mus programs, and Dance Diploma, are shown on handout.

- Diploma program: enrollment has been quite stable; retention of first-year students has improved.
- Degree program: There are currently about 20-24 applicants; there is some concern regarding the small size of the class entering third year, but there is a strong number of applications for coming auditions.
- Dance diploma: began in September 2009 with 15 or 16 students; there have been some difficulties in trying to liaise the Dance Diploma with the Music Faculty. Data on the Dance Diploma will be sent to the Forum later.

### Camosun College:

- Enrollment for 2009-2010 in the three programs (Certificate in Music Foundations, Diploma in Music, and Diploma in Jazz Studies) was about the same as last year.
- Diploma in Music enrollment for September 2010 will be small, as a number of accepted students have chosen to attend school in the east. Numbers for the Diploma in Jazz Studies are particularly low, and the first year of this program may not be offered. The Certificate program is essentially full at this time.

### Capilano University (Jazz Program):

- Student application numbers are good, about the same as last year. About 130 will audition, and about 65 will be accepted; however, the top students are choosing to go to eastern schools.

### Capilano University (UT Program):

- There are about 85 applicants for September 2010.

### Douglas College:

- Enrollment in the UT program is up to par; the Basic Musicianship program was over-enrolled this past year, but for next year enrollment (to date) is about 50%.

### Vancouver Island University:

- B.Mus. in Jazz Studies: there were 120 applicants last year; this year there have been 60 applicants to date, and 30 have been accepted. The program has room for 60 but they always accept more because of attrition.
- This year there were 17 students in fourth year; 12 will graduate. 26 second-year students will continue into third year.
- Classical Music program: enrollment declined considerably; there were 20 students in both years of this program.

### Kwantlen Polytechnic University:

- Enrollment in Diploma in 2009-10 down slightly from preceding year, but Certificate Program was full.
- Statistics regarding applications for both programs in Fall 2010 unavailable at this time.
- Retention of first-year students much better than in 2009.

### Selkirk College:

- 128 applications for 58 seats
- Retention: 36 returning students
- They have been asked to bring their numbers down, since their third- and fourth-year students are not continuing their studies in BC, but at Berklee and at Humber College [Toronto].

## 6.2 University transfer statistics to UBC and other institutions in and out of province

### The University of British Columbia:

- Transfer statistics for the past 4 years are shown on handout; statistics for 2010 are similar to those for 2009.
- More international students are coming to UBC, especially to the Opera Program.
- Admission process involves trying to find the best students and the best performers, and looking at the needs of the School of Music in various cohorts (winds, etc.).
- There is a lot of competition across Canada: eastern universities are offering very large scholarships that UBC cannot match. However, UBC's tuition remains relatively low.

### Vancouver Community College

- 12 students will be accepted into the third year of the B.Mus. in September 2010

### Capilano College (Classical Program):

- Students are transferring to UBC, UVic, McGill.
- Some students are going into the Music Therapy program at Cap.

### Vancouver Island University:

- They are seeking to increase the intake of transfer students into their B.Mus. in Jazz Studies, and to this end are working towards agreements with Selkirk and Capilano.

### Kwantlen Polytechnic University:

- Students are transferring to UVic and UBC.

### Selkirk College

- Students are becoming interested in completing their degree at B.C. schools like VIU.
- The Selkirk program has a strong film and composition component, and students are therefore interested in developing these areas.

## 6.3 New courses and/or programs in individual institutions (planned or implemented)

### Vancouver Community College

- Recently implemented *Worldbeat*, a program that offers educational and career development studies to young immigrants.

### Camosun College

- The College's administration has asked the Music Department to reinitiate development of an Advanced Diploma in Studio Pedagogy.

### Capilano University (UT Program)

- They are considering degree development, and possibly tying Years 3 and 4 to the Film and Theatre School. The new Dean comes from the Film School, and is an advocate of music for film.

### Douglas College

- A committee is developing a third-year certificate in Music Technology which they hope to implement in Fall 2011.

### Kwantlen Polytechnic University

- A number of baccalaureate degrees have been implemented since the conferring of university status, and the Music Department has been encouraged to develop a B.M.M.A. (Bachelor of Music in Musical Arts), with a September 2011 implementation date.
- The proposed degree, which would be broader in scope than a traditional B.Mus., is now at the Full Program Proposal stage but has not yet completed the internal approval process.

#### 6.4 Changes in existing program or curriculum offerings

##### The University of British Columbia:

- Changes have been made to aural musicianship; these will be described later by Alan Dodson.
- Significant changes in the teaching of music theory are being contemplated.

##### Vancouver Community College:

- Diploma program is undergoing a complete review, but so far there have been no changes in existing programs or curricula.

##### Douglas College

- Considering revising the Composition course.

#### 6.5 Changes in program designation resulting from the naming of new universities

No changes were reported.

#### 6.6 Changes in program fees for music courses and individual lessons

##### The University of British Columbia:

- No changes in fees. They have talked about adding a \$700/800 fee for music students, but the government would not permit it.

##### Vancouver Community College

- The proposed budget is recommending a 1% increase to tuition fees.

##### Camosun College:

- Has added a \$300 studio lesson fee. Students have not complained about this fee.
- Tuition for international students has been raised.

##### Capilano University (UT Program):

- The per-credit tuition fee has increased a little.

##### Douglas College:

Tuition fees are low at \$85 per credit. No additional individual lesson fee is charged.

##### Vancouver Island University:

- Fees are about \$124 per credit.

##### Kwantlen Polytechnic University:

- Starting in September 2010, there will be a slight increase in tuition, to \$121.15/credit

#### 6.7 Changes in funding of individual programs

##### Vancouver Island University

- There is a small budget cut for 2010/11. There have been budget cuts for the past three years.

#### 6.8 Administrative and/or structural changes in individual institutions

##### The University of British Columbia

- John Roeder will be on sabbatical next year; Dorothy Chang will take over the duties of overseeing undergraduate admissions.

### Vancouver Community College

- Sal Ferreras is now Dean of the VCC School of Music, Dance, and Design.
- It is hoped that the appointment of a new VP Education, Helen Allen, will bring stability.
- A new President, Kathy Kinloch, has also been appointed.
- Tony Koch (jazz guitar and improvisation) retires as of July 2010.

### Camosun College

- The partnership with the Victoria Conservatory of Music is being renegotiated.
- The new President of Camosun, Dr. Kathryn Laurin, has a DMA in choral conducting, which bodes well for the Music Program.

### Capilano University (Jazz Program)

- There is a new Dean of Fine Arts, who has been a very positive force.
- New faculty include Bill Coon, Bradshaw Pack, and Jarred Burrows, all of whom have helped regenerate the program.

### Douglas College

- There is a new VP Education, Dr. Kathy Denton, formerly Dean of the Faculty of Humanities and Social Sciences.
- David Duke resigned from his position as Dean of Language, Literature and the Performing Arts, as of February 28. Until a new dean is selected in 2011, there is an Acting Dean, Katherine Carlson.

### Vancouver Island University

- Patrick Carpenter took over as Chair of the Music Department in January 2010. Collin MacQuarrie, the former Chair, is on leave until September 2010.
- There is an academic plan (called “The Greening of the Campus”) in the works for the University as a whole: about one third of the campus will be razed, and a forest planted. There are plans for a huge building (18-20 stories), and it is hoped that Music will be among the programs located there.

### Kwantlen Polytechnic University

- There have been a number of administrative changes. The Dean of Humanities resigned last summer, and there is an Acting Dean, Mazen Guirguis, who will serve in this capacity until a new dean is chosen in 2011.
- Zdenek Skoumal has remained Chair of the Music Department, since no decision on a new Chair was reached last spring.

### Selkirk College

- Darren Mahe is now Coordinator of the Jazz Studies Program.

John Glofcheskie asked if there were any comments or questions on any of the topics covered in the institutional reports. The following matters were raised:

- What is the best way to advertise to attract students?
  - Patrick Carpenter noted that the VIU Music Department has: (a) posted information on the VIU website; (b) distributed pamphlets at the West Coast Jazz Festival in April; and (c) advertised in the immediate vicinity.
  - Others commented that Facebook and MySpace are useful promotional tools.
- Darren Mahe remarked that the types of students entering music programs are changing: musicians today have different aspirations, and assume different roles in society. Where do young musicians go to prepare for careers in music, and how can we help them?
- Mary Byrne asked if there was a better way to manage the pool of students whose applications to UBC and UVic were unsuccessful. Are these students made aware of the music programs at other institutions?

- John Roeder stated that rejection letters sent out by UBC ask students to consider other post-secondary music programs, but these letters do not name the institutions. It would not be feasible to cite specific institutions, since students have individual needs and career interests. UBC tries to get the letters sent out in mid-April, so students should have enough time to apply elsewhere.
- Mary Byrne remarked that the process seems rather *ad hoc*. Could we somehow manage the BC-wide applicant pool? This would enhance our prospects.

## 7. Presentations/Discussion on Specific Areas of Curriculum and Transfer

### 7.1 Music Therapy Program – Stephen Williams, Capilano University

John Glofcheskie welcomed Stephen Williams, Coordinator of Capilano's B.Mus. Therapy program, and thanked him for being the first representative of the Music Therapy Program to attend a BCPSMF meeting.

Mr. Williams distributed a one-page handout providing essential information on the B.Mus. Therapy program at Capilano, as well as the program's Information and Application Package. He began his presentation by briefly defining the profession of music therapy, and then outlined important aspects of the degree program at Capilano.

What follows is a summary of the essential points of the presentation and the brief question period that ensued.

- The program has existed since 1976, and was the first baccalaureate degree offered at Capilano. It is hoped that a Master's degree will eventually be launched.
- There are 6 music therapy programs in Canada. The Capilano program is the only one on the west coast; the program closest geographically is in Winnipeg, but it is a small program.
- Prerequisites for the Capilano program are listed on the 1-page handout. If students need help figuring out if their courses satisfy the prerequisites, they should e-mail Stephen Williams at <mtherapy@capilano.ca>.
- Since the program and the profession require an interactive approach, it is a good career option for music students with good interpersonal skills.
- The program starts in Year 3. 18 students are accepted, but around 30 applications are received; 45% come from outside BC.
- Applicants are expected to have performance skills on one instrument, functional piano skills, and basic guitar skills.
- Years 3 and 4 focus on the practice and techniques of the profession. Students take 18 credits per semester, so the program is quite intense.
- During Years 3 and 4 the student takes lessons on his/her instrument, but the focus is on guitar, piano, and practical vocal skills, rather than on performance skills. Students must gear their music skills to the needs of the profession.
- After Year 4 there is a 6-month internship. The degree is conferred after the internship.
- Graduates find work in hospitals, long-term care facilities, elementary and high schools, physical rehabilitation centres, drug and alcohol rehabilitation centres, etc.
- A number of alumni work in private practice.

### 7.2 UBC Musicianship Courses – Alan Dodson

John Glofcheskie introduced Alan Dodson, who was invited to describe how aural musicianship has been taught at UBC since the separation of ear training from the theory courses in 2007-08. Prof. Dodson outlined how aural musicianship skills are taught, and then invited questions.

The following is a summary of the presentation and the ensuing discussion:

- UBC has four courses in ear training and sight-singing. Both first- and second-semester courses are offered concurrently during both terms. Students meet in groups of 7, for one hour twice per week.

- Each student does an individual jury and a standard written test (dictation skills).
- Each course can be taken up to 3 times. Some students take all four years of the B.Mus. program to complete these courses; but most finish by third year.
- A “continuation requirement” constitutes an incentive to complete the courses successfully: students are not permitted to take third-year lessons until the first year of aural musicianship has been completed, and cannot take fourth-year lessons until the second year of aural musicianship has been done.
- There has been one change to the final semester of aural musicianship: instead of one harmonic dictation question on the final exam, there are now two aural analysis questions. The first is analysis of chord progressions (identify the key to which the progression is modulating and the sequence type). The second is analysis of 18<sup>th</sup>-century binary form (cadences, sequences, modulations).
- The grading is Pass/Fail, but everything is marked numerically.
- The point of the courses is to cultivate a strong feeling for the connection between notation and sound. The new curriculum is working well.
- The subject matter of theory courses at UBC is tied to the aural musicianship courses, but the aural courses are about a semester behind the theory courses.
- John Roeder addressed transfer implications. Transfer institutions have not been required to adopt the new curriculum, but students should be advised to complete all aural musicianship courses. If their aural musicianship skills are poor when they transfer, they might not be permitted to take third-year lessons. If they have not completed second-year aural musicianship, they could do so at UBC, but their skills would need to be strong. Instructors at UBC can easily assess the skill level of a student because classes are so small.

#### 7.4 Flexibility in Audition Planning

Joy Ollen spoke of the problems experienced at Douglas College regarding the scheduling auditions for first-year applicants. Three or four audition dates had been chosen by the Music Department, and preset audition times were scattered throughout each day. However, some of the audition times ended up with so few students that the department ultimately cancelled these plans and had to schedule auditions individually. She wondered what the practices were at other institutions.

The following is a summary of the discussion of other institutional practices and the use of technology for long-distance auditions:

- VCC: still adheres to multiple specified dates. This has been the practice for years. There are no auditions in July, but for years there has been an audition date in late August.
- Capilano: Certain days are set aside for auditions, and students can pick the most convenient time. There is always a final sitting of the theory placement test in late August, since a lot of students do badly when they write it the first time.
- VIU: Once a lot of applications have been received, a day is set aside for auditions, and this process is repeated when more applications have arrived.
- Selkirk: 4-6 time slots are set aside for auditions. The music faculty are looking at Skype for distance auditions; it has already been tried, and has worked well. Audio and video are both recordable, and the quality is good; there is very little time lag. Skype also makes it possible to do a long-distance interview with the applicant.
- There was some discussion of the use of Skype for auditions. Darren Mahe noted that it was not necessary to purchase special speakers for the Skype auditions; Selkirk had simply used the speakers in their MAC. He also pointed out that the audio quality of Skype auditions was better than that of audition DVDs, since DVD recording technology just uses a microphone (which is not very good) built into the camera. He added that kids seem to be very “tech-savvy,” so they can set up Skype quite well.
- On the subject of technology, Darren added that Selkirk has been looking at ways to track alumni, and felt that the best way was to get on Facebook. Kids use it as a method of communication between themselves, and with faculty; indeed, they use it more than e-mail.
- UBC: used to spread out the auditions over a period of 8 days, but now all the auditions are packed into a week-end or three days. The shorter period makes it easier to assess the relative strengths of the

applicants. Students choose the date, but the time is assigned. On the audition day the student also takes the theory exam, which includes a *viva voce* question (singing back a melody).

In the course of the discussion, another situation requiring flexibility in audition planning was noted: auditions at a receiving institution sometimes conflict with final exams at a transfer institution, with the result that faculty at the latter have to make special accommodations for students unable to write final exams at the appointed time.

- Joy Ollen observed that final exams for students transferring from Douglas College had conflicted with auditions at UVic.
- Elizabeth Lamberton noted that the same problem had occurred for students transferring from Kwantlen.
- Geordie Roberts mentioned that auditions for the Jazz Program at Capilano had conflicted with UBC auditions.

### 7.3 Criteria for Composition Course Transfer and Composition Major Acceptance

John Glofcheskie pointed out that there are two aspects to this agenda item: composition course transfer; and the acceptance of a transfer student into third year as a composition major.

Dorothy Chang described the composition courses at UBC. Her main points were as follows:

- One first-year course (MUSC 107) is required for composition majors. It is a 6-credit (two-semester) course and includes a 2-hour lab as well as a weekly lesson with a TA. Students must write a solo work and an ensemble piece.
- Students not majoring in composition are admitted to this course, but take it as a third-year course.
- The prerequisite for MUSC 107 is a portfolio of compositions. Two years of university-level music theory are highly recommended.
- The course uses the Kostka textbook, so a theory background is important.
- Very few first-year students are admitted to the course. Sometimes they are admitted on a trial basis. Most students, however, wait until third year to take the course.
- Most students wait until third year to declare a composition major.
- MUSC 107 is not required for a major in music theory.

John Glofcheskie then invited other representatives to describe how composition is taught at their institutions. The main points are summarized below:

- Capilano: offers Private Music Instruction in composition. The student has a weekly lesson in composition, but must also have a concentration instrument, so it is like a double major.
- Camosun: has very few composition majors. The student receives one hour of instruction per week, with score study being an important component. A composition major needs to have competency on an instrument, but this is not as important as for a non-composition major.
- Selkirk: a composition major must have a grade of B in music theory, and some kind of portfolio.
- VIU: offers an introductory second-year course in composition, which meets for 3 hours per week. Students write a minimum of 6 compositions during the year, all in different styles, but all based on 20<sup>th</sup>-century techniques. They also present their works in a concert in April. Prerequisites for the course are a computer course, and first-year theory.
- VCC: offers a major in composition. Entrance is by recorded and written material. The college runs a 2-hour course in composition, if enrollment is sufficient; otherwise, composition majors study by individual tutorial (1 hour per week). Prerequisites are a portfolio of works, and a passing grade on the Theory Placement Test.
- UVic: John Roeder informed the Forum that UVic offers a course in composition for majors [205, “Music Composition I”] and a course for non-majors [204, “Music Composition For Non-Majors I”].
- Dorothy Chang asked if there is a need to transfer composition courses? Different courses cover different things.

John Glofcheskie asked if UBC would give transfer credit for 107, given the great diversity of approaches at VCC and VIU. Dorothy Chang responded as indicated below, and further discussion ensued.

- UBC would give credit for 107 if course content is similar. Otherwise, UBC could waive the 107 requirement, and give transfer credit as music electives.
- John Glofcheskie pointed out that there is no advantage to making composition courses transferable, since the portfolio is the important thing for admission as a composition major. The only reason for a student to try to take courses in composition would be to strengthen his/her skills
- John Roeder agreed that there was no real incentive to have 6-credit composition courses at the colleges, because they do not constitute the basis for admission to a composition Major.
- Doug Smith pointed out that Douglas College has “Introduction to Composition I and II,” and private lessons in composition are offered as secondary lessons (i.e., a half-hour weekly lesson).
- Dorothy Chang replied that UBC looks at the student’s portfolio (which should consist of 4-5 works). They look at such things as the instrumentation, and the overall quality of the portfolio, as well as the quality of any recordings. The composition program at UBC focuses on contemporary music, so they look for some 20<sup>th</sup>-century influence. They also expect a certain level of achievement in the student’s academics.
- Dennis Esson concluded that acceptance of a transfer student as a composition major is really done on a case-by-case basis.
- Given UBC’s focus on contemporary music, John Glofcheskie asked what place acoustic music plays in a prospective student’s bid to be accepted as a composition major. Dorothy Chang responded that while experience in electronic music is useful, skill in writing for acoustic instruments is essential.

**LUNCH BREAK (12:15-1:00)**  
**Lunch provided by Capilano University**

**8. Presentation by Raili McIvor, BCCAT Articulation Coordinator**

Raili McIvor began her presentation by providing some context concerning BCCAT and how it relates to the Forum. BCCAT was created in the mid 1980s to oversee all articulation committees, but the committees had long existed. The Council is made up of 14 members representing different sectors of the post-secondary community, all of whom are appointed by the Ministry of Education.

The staff of the Council (consisting of 9 people) is better known to the articulation committees than the members of the Council itself. Recent staff changes include the following: Rob Fleming is the new Executive Director; Finola Finlay is retiring this summer; and there is at present a search for a new Associate Director for Transfer and Articulation.

The Council has standing members devoted to different things: research, articulation, etc. Raili is the liaison between the BCCAT and the standing committees on articulation. She brings issues to the Council, and from the Council to us. Articulation committees must meet every year, and must send minutes to BCCAT. The liaison can provide guidance and advice.

**8.1 The Articulation Committee Companion, 2009 update:**

**<[www.bccat.bc.ca/articulation/companion/index.cfm](http://www.bccat.bc.ca/articulation/companion/index.cfm)>**

The 2009 version of the Companion has been updated, and some finer language used.

**8.2 Institutional Contact Persons (ICPs) at Articulation Committee Meetings**

A lot of people don’t know that there’s a person dedicated to articulation issues at each institution. One idea that arose from the Joint Meeting in 2009 is to invite the ICP from the host institution to attend Forum meetings. The ICP could give a presentation on how Course Outlines are processed. The ICP can learn from our meetings and get a sense of the problems that we encounter. John Glofcheskie reminded the Forum that a list of ICPs had been included in a handout distributed at the 2009 BCPSMF meeting. The list is also on the BCCAT website, under “About Us” and then “Committees.”

### **8.3 2009 Joint Meeting of Articulation Committee chairs, Subject Liaison Persons, and Institutional Contact Persons: <[www.bccat.bc.ca/jam/JAM2009Summary.cfm](http://www.bccat.bc.ca/jam/JAM2009Summary.cfm)>**

BCCAT had noticed a “disconnect” between the administrative side of transfer credit matters, and the academic side. For that reason, in 2009 they tried having a joint meeting of Articulation Committee Chairs, Subject Liaison Persons, and Institutional Contact Persons. The joint meeting format was an overwhelmingly popular idea, because it provided a chance to meet colleagues on both sides of transfer issues.

### **8.4 Pending and Expired Requests in the Transfer Credit Evaluation System (TCES) (See addendum for list of Pending Requests in Music as of May 11, 2010)**

One thing that came from the Joint Meeting was an awareness that there isn't a lot of understanding regarding how courses get published in the BCCAT Transfer Guide. Raili therefore described the articulation process, explaining that a course is published in the Guide only after articulation has been established. There is now a one-year time limit: if a course has not been articulated within a year of the date of submission to BCCAT, it will be dropped from BCCAT's list.

John Glofcheskie directed the Forum's attention to the addendum on the last page of the Agenda: a list of music courses pending articulation as of May 11, 2010. He encouraged those present to check the list and make sure requests for articulation were being dealt with.

Mary Byrne, who had been unable to attend the 2009 BCPSMF meeting, had been informed by John Glofcheskie that many Camosun courses were on the 2009 “pending” list distributed at the meeting, and asked him to send her a copy of the list. Raili assured the Forum that, if requests for an extension on the one-year time limit were legitimate and serious, course outlines could simply be re-submitted.

Various problems pertaining to transfer credit evaluation were then discussed.

- Patrick Carpenter remarked that the Music Department had had difficulty with clerks at VIU approving transfer courses for credit without checking with the department. Raili responded that different institutions have different customs. Anyone wishing to know about the procedure should check with the transfer credit representative at their institution.
- John Glofcheskie asked if pursuing the transferability of a course is a dual responsibility of the sending and receiving institutions. Raili stated that it is indeed a shared responsibility. For assistance, you can always contact the ICP at your institution; and if the Course Outline has already been sent to another institution that has not responded, you can contact the ICP at that institution, or someone known to you from Forum meetings.
- Dave Branter described transfer credit problems that arose between VCC and UVic when an articulated course switched from one number to multiple numbers, without any change in content. Raili stated that there is a protocol for handling a course that remains unchanged apart from the switch to multiple numbers.

### **8.5 Best Practice for Course Outlines: <[www.bccat.bc.ca/outlines/index.cfm](http://www.bccat.bc.ca/outlines/index.cfm)>**

Raili reminded the Forum that a Course Outline should include transfer information that is relevant to students. At the very least, it should include the URL for BCCAT, or, if there is room, specific transfer information.

### **8.6 New Transfer System Member Institution: Athabasca University, Alberta**

Raili informed the Forum that Athabasca University has now officially been included in BCCAT, becoming the first member institution from Alberta. If Athabasca has a music program, they should be contacted and invited to send a representative to the next BCPSMF meeting. Alberta has adopted a similar policy of expanding their transfer system to include B.C. institutions.

## 9. Open Discussion on Block Transfer and the Music Pre-Major Transfer Agreement (handout)

John Glofcheskie observed that, in light of the morning's discussion of agenda item 5.4, the name of the subcommittee struck at the 2009 BCPSMF meeting should be changed from "Block Transfer Committee" to "Music Pre-Major Transfer Agreement Committee." He then distributed a handout on the Music Pre-Major Transfer Agreement (printed from the BCCAT website), and invited John Roeder, a member of the subcommittee that prepared the agreement, to provide a brief description of its purpose.

John Roeder remarked that the agreement was intended to clarify and simplify the process of transfer. Such an agreement was decided upon partly because of different credit allocations for core music courses at different institutions. The subcommittee had therefore identified several categories of knowledge and skills that were deemed significant.

However, the version of the agreement on the BCCAT website has many inaccuracies, principally the following:

- A lot of course numbers are now out-of-date.
- There are now additional receiving institutions.
- The statement, "By a notation on his/her transcript, a student is recognized by the sending institution as having satisfied the requirements of the Music Pre-Major" is incorrect, since it has not been possible to put such a notation on transcripts.
- The statement, "Other music courses and non-music courses outside the core requirements will be assessed and accredited on an individual basis" is inaccurate, since ALL courses outside the core requirements must be assessed in this way.

John Roeder concluded that the Music Pre-Major Transfer Agreement can only serve as an advising document for students at transferring institutions. Students should go down the list of core requirements and make sure they have taken these courses.

Raili thanked John Roeder for pointing out the problems in the document found on the website (the version published in 2003). She added that she had looked at the program-specific guides on the BCCAT website ([www.bctransferguide.ca](http://www.bctransferguide.ca)), and thought the one for music was an updated version. John Roeder suggested that we check the website.

While arrangements were made to gain wireless internet access, discussion of the Music Pre-Major continued. The main points of the discussion are summarized below.

- What would happen if UBC or UVic changed their history or theory curriculum? Would the colleges be required to change, or would the document still be binding? Dave Branter responded that it is binding only year by year.
- Raili McIvor concurred that the document is supposed to be updated every year, and that everything published in the document should be a guarantee of transfer credit. One of the problems is that we can't guarantee that everything in the document is accurate.
- John Roeder suggested that a subcommittee could be put in place for the purpose of updating the document. Mary Byrne pointed out that, the more institutions are involved, the more complicated and time-consuming it becomes to keep the document up-to-date and to make sure problems are recognized and mediated.

John Roeder was able to access the document on the <bc.transferguide.ca> website, and noted that many pages needed to be updated. Some of those present questioned whether it was worth spending time on updating the document. Raili McIvor pointed out that one of the ideas behind flexible pre-majors is to have a guide that shows students what they need to take in order to transfer successfully. She informed the Forum that Jennifer Orum is BCCAT's expert on flexible pre-majors, and suggested the document be further discussed with Ms. Orum and a member of BCCAT's administrative staff present.

There ensued further discussion of what to do with the document. The main points are as follows.

- Dave Branter suggested we either table this agenda item, or keep the document up-to-date. He perceived it as a very useful and time-saving tool.
- John Roeder declared his reluctance to leave the document on the website, because it is not up-to-date. He urged that it either be updated right away, or removed from the website and replaced when updating had been completed. He pointed out that it was useful to help students, and to help music faculty show their administration the role of individual music courses in articulation.
- John Glofcheskie remarked that the definition of the music pre-major is useful. This could be kept, and the rest deleted. Dave Branter supported this idea.
- Raili McIvor suggested that a disclaimer could be added to the first page, stating that all grids are currently being revised.
- John Roeder stated that the wording of the first page needs to be altered, because the document is not a transfer agreement, just a guide.

John Glofcheskie summarized the options discussed as follows:

- (a) scrap the document entirely;
- (b) maintain part of it; or
- (c) work hard to keep it updated.

He suggested the committee originally struck to deal with the issue in 2009 (David Branter, John Roeder, Patrick Carpenter, Darren Mahe (replacing Don MacDonald), and himself as BCPSMF Chair) meet to discuss these options. There was some support for this idea, and further discussion ensued as those present considered who should be in attendance at the meeting, and what should be decided:

- Raili McIvor pointed out that Jennifer Orum has done special meetings for this kind of thing.
- John Glofcheskie asked those present if the subcommittee should be reactivated and hold a special meeting next fall for the purpose of considering the document.
- John Roeder agreed with this suggestion, urging that the document be removed from the website, and that the subcommittee should meet with Jennifer Orum, and make sure that both UBC and UVic would be represented at the meeting.
- Dave Branter suggested that the subcommittee make a recommendation regarding what to leave on the website, and that the recommendation should be made by the end of June.

**Motion: That the designated committee be empowered to decide what to do with the link on the BCCAT website by the end of June.**

Moved by John Roeder; seconded by Mary Byrne. **CARRIED**, with 1 abstention.

John Glofcheskie was asked to clarify the membership of the subcommittee. He suggested that David Branter continue as Chair. Subcommittee members John Roeder and Patrick Carpenter indicated their willingness to continue in this capacity; Mary Byrne would join the committee, and John Glofcheskie would be the contact person *ex officio*. Raili McIvor will be the BCCAT contact for the committee. John Glofcheskie asked if someone from UVic should be engaged for the meeting; Dave Branter said that he would be in touch with a couple of UVic faculty members, and would ensure that UVic was represented. John Glofcheskie added that the UVic representative did not have to be a member of the subcommittee, but should be advised of the problems that needed to be addressed at the meeting.

## 10. Election of BCPSMF Chair

### 10.1 Nominations

John Glofcheskie asked if anyone present was interested in either standing for election as Chair, or nominating someone for this position. No nominations were forthcoming.

**10.2 Motion: that John Glofcheskie continue for a second term as Chair of the BCPSMF.**

Moved by David Branter; seconded by Dennis Mahe. **CARRIED** unanimously.

## **11. Arrangements for 2011 meeting**

### **11.1 Offers to host the 2011 meeting**

David Branter offered to host the 2011 meeting at VCC. John Glofcheskie expressed his thanks.

He also noted with appreciation that Jon Thomspson (who had been unable to attend today's meeting) had made the same offer on behalf of Trinity Western University.

### **11.2 Decision on place and date**

As VCC is more centrally located than TWU, it was decided for the sake of Forum representatives coming from Vancouver Island that the next meeting would take place at VCC. John Glofcheskie suggested that the meeting again be held during the second week of May, on Friday the 13<sup>th</sup>. However, John Roeder pointed out that the week earlier (May 6) would be better for the universities, since faculty tend to disperse and become involved in their summer research travels in early May. As no decision on a date could be reached at the meeting, John Glofcheskie asked Forum members to keep both May 6 and May 13 open.

### **11.3 Suggestions for major transfer topic or professional development activity**

John Glofcheskie remarked that this agenda item had already been addressed in the course of the meeting.

### **11.4 Merits of inviting publishers' representatives for book display**

John Glofcheskie explained why the publishers' representatives who had set up book displays at the 2009 meeting had declined his invitation to do so at today's meeting. He asked if those present thought that it was important to try to have such displays at the 2011 meeting. No strong opinions on this subject were expressed.

## **10. Expression of thanks to our hosts at Capilano University**

John Glofcheskie extended thanks to Geordie Roberts for making the local arrangements for the meeting.

## **11. Adjournment**

The meeting adjourned at 3:15 p.m.