

Final Assessment Report for the 2021-2022 Cyclical Program Review of the Bachelor of Music Therapy (BMT) and Master of Music Therapy (MMT) Programs

INTRODUCTION

In accordance with Laurier's Institutional Quality Assurance Procedures ([Policy 2.1](#)), this Final Assessment Report provides a summary of the review process for the Bachelor of Music Therapy (BMT) and Master of Music Therapy (MMT) programs within the Faculty of Music, prepared by the Quality Assurance Office, along with an identification of strengths of the program(s) under review authored by the Dean of the Faculty of Music and the Interim Dean of the Faculty of Graduate and Postdoctoral Studies. All recommendations made by the external review committee in their report are listed, followed by a summary of the programs' response, and the relevant decanal responses. Recommendations prioritized are listed in the Implementation Plan, with those not being prioritized for implementation noted as well.

The Final Assessment Report is reviewed and approved by the Vice-Provost: Teaching and Learning and the Provost and Vice-President: Academic. Following completion of the Final Assessment Report, it is approved by the Program Review Sub-Committee and Senate Academic Planning Committee. Approval dates are listed at the end of this report. Final Assessment Reports are submitted to Senate as part of an annual report on cyclical reviews, and to the Ontario Universities Council on Quality Assurance for information. Final Assessment Reports and Implementation Reports are posted on the public-facing page of the [Quality Assurance Office](#) website.

The Implementation Plan for the recommendations prioritized in the Final Assessment Report can be found at the end of this report. Units will submit their first Implementation Report two years following approval of the Final Assessment Report at Senate. The Implementation Report will include comments from the unit on actions taken toward the completion of recommendations, comments from the relevant Dean(s) related to the progress made, and comments from the Program Review Sub-Committee, which is responsible for approving the Implementation Report and deciding if further reports are required. The Senate Academic Planning Committee will also approve the Implementation Report.

SUMMARY OF REVIEW PROCESS

The Music Therapy cyclical review included the Bachelor of Music Therapy and Master of Music Therapy programs in an augmented self-study. Both programs had been last reviewed concurrently in the 2014-2015 review cycle.

The Self-Study was authored by Dr. Carolyn Arnason, Dr. Heidi Ahonen, and Dr. Elizabeth Mitchell, all of whom had or have program coordination responsibility in the Music Therapy programs. In addition to the Self-Study (Volume I), the programs also submitted a copy of faculty curricula vita (Volume II), a volume of course syllabi,

and a list of proposed external reviewers (Volume III). A draft of the Self-Study was reviewed by the Quality Assurance Office, the Dean of the Faculty of Music and Interim Dean of the Faculty of Graduate and Postdoctoral Studies prior to submission of the final version.

Following Laurier's IQAP, the external review committee for the review consisted of two external reviewers from outside the university, and one internal reviewer from Laurier but outside of the unit. The review committee was selected by the Program Review Sub-Committee on September 30, 2021, and a virtual external review was scheduled by the Quality Assurance Office during March 8-10, 2022.

The review committee consisted of **Dr. Kristine Lund** from Martin Luther University College, **Dr. Brian Abrams** from the Cali School of Music at Montclair State University, and **Dr. Teresa Lesiuk** from the Frost School of Music at the University of Miami. External reviewers from outside of Canada were selected for this particular review due to the small size of the field of Music Therapy and the necessity of meeting arm's length requirements. During the virtual external review, the review committee met with the following individuals and groups:

- Dr. Anthony Vannelli, Provost and Vice-President: Academic and Dr. Mary Wilson, Vice-Provost: Teaching and Learning
- Dr. Cynthia Johnston Turner, Dean of the Faculty of Music
- Dr. Douglas Deutschman, Associate Vice-President and Dean: Faculty of Graduate and Postdoctoral Studies
- Dr. Elizabeth Mitchell, Bachelor of Music Therapy Program Coordinator (opening and closing meetings)
- Dr. Heidi Ahonen, Master of Music Therapy Program Coordinator (opening and closing meetings)
- Bachelor of Music Therapy undergraduate students
- Master of Music Therapy graduate students
- Music Therapy full-time faculty and instructors
- Ms. Renée Ellis, Senior Administrative Officer in the Faculty of Music
- Ms. Emily Carruthers, Experiential Placements Coordinator and Music Therapy Supervisor, and Music Therapy Clinical Supervisors
- Ms. Charlotte Innerd, Head of Collections and Acquisitions, and Mr. Greg Sennema, Music Liaison Librarian
- Ms. Sally Heath, Manager: Academic Program Development and Review and Ms. Jessica Blondin, Executive Assistant

The review committee submitted their completed report on April 13, 2022. The executive summary from the report, and its recommendations, are provided below.

External Reviewers' Report Executive Summary

Based upon conversations with key stakeholders, several virtual tours, and review of self-study and other program documents, the Review Committee finds the Music Therapy programs at Wilfrid Laurier University (WLU) to be of exceptionally high quality, academically, artistically, clinically, and in their emphasis upon remaining up-to-date and honoring the principles of diversity, equity, and inclusion. The programs demonstrate substantial strengths and operations that have consistently resulted in impact on regional, national, and global levels. These findings align congruently with the international reputation these programs bear.

The key stakeholders involved in these programs consist of undergraduate and graduate students, full-time faculty, part-time faculty, clinical supervisors, professional staff, and administration.

Students of both programs are clearly engaged and invested in their respective programs, and enthusiastically acknowledge the numerous strengths of the programs and concomitant pre-professional opportunities for artistic, academic, and clinical development these programs afford them. Simultaneously, students of both programs have voiced a number of constructive suggestions for future consideration and program improvement.

The current two full-time, core faculty, who have maintained strong professional identities and reputations both within and beyond WLU, are actively engaged professionally via instruction, scholarship, and service. Both faculty are unequivocally invested in their programs, and in providing quality mentorship for students—and it is clear that both faculty are in genuine need of additional support resources in order to fulfill what they take to be their professional responsibilities and to ensure the future quality and ongoing development of the programs.

The programs employ an engaged community of part-time faculty to provide instruction across the curriculum not otherwise addressed by full-time faculty, as well as an impressive cadre of clinical supervisors composed of capable, experienced professionals who have contributed substantively to student development toward their professional careers.

The team of professional staff, employed both specifically by the Music Therapy programs and by the School of Music in general, have effectively helped to provide a solid foundation for the programs' infrastructures, and to facilitate daily and longer-term program operations, all in synergy with the School of Music and (more generally), with the university.

Members of the Administration, including Vice President Academic, Associate Vice President for Teaching and Learning, and the Dean of the Faculty of Music, are all supportive of the Music Therapy programs, and seem to recognize the alignment between the roles of these programs and the mission/vision of the school and university as a whole. Likewise, they all appear committed to identifying and accessing the resources the programs need in order to thrive and grow.

As for facilities and resources, physical facilities, including offices, practice rooms, concert halls, and labs, while not expanding beyond their current scope at the moment, have been maintained well. Moreover, the programs maintain an active, working relationship with the Library, and include mechanisms for working with the Library staff in order to help keep the Library holdings pertaining to music therapy relevant and updated.

RECOMMENDATIONS AND RESPONSES

The External Reviewers' Report included seven areas of recommendations, organized by the corresponding sections of the self-study. All recommendations have been listed verbatim below, followed by a summary of the units' response, and the decanal responses.

Recommendation #1: Overall Vision Statement and Program Objectives

While the WLU's mission and vision clearly acknowledges the significance of Diversity, Equity, and Inclusion (DEI) and cultural humility in all programs across the university, we recommend that guiding DEI principles be more thoroughly and explicitly integrated across the undergraduate and graduate music therapy curricula. For example, we recommend that MU368, Music, Culture, and Community, be offered in a Fall term early on in the course sequence so that the DEI principles the course embodies can resonate throughout the remainder of the curriculum. We further recommend additional support specifically for the Undergraduate Program Director in the communication of DEI principles. This can take the form of a faculty workshop or course offered by Laurier's Teaching and Learning Centre (i.e., Dr. Mary Wilson), or from the DEI Office (i.e., Dr. Barrington Walker). We believe it important for faculty to learn together in this area on an ongoing basis.

We further recommend, based upon student feedback, that more skills in verbal therapy techniques be incorporated into the clinical training elements of the programs, so that students will be better equipped to converse with clients verbally more confidently and better grounded in therapeutic intention.

BMT Response: During the 2021-22 academic year, BMT Coordinator Dr. Elizabeth Mitchell, re-wrote course descriptions for all BMT courses; specific reference to diversity of musical styles and anti-oppressive practice was added to the academic calendar descriptions for MU158, MU453, and MU464, in addition to the content already covered throughout MU368. This will assist with the recommendation to more thoroughly and explicitly integrate EDI content across the BMT curriculum. For example, these new course descriptions will help to ensure that this essential material is included in the course syllabus, regardless of the instructor hired to teach the course. In addition, the rubrics used for hiring Contract Teaching Faculty have been updated, so as to, for several courses, give preference to applicants with demonstrated commitment to EDI values in their work. Please also see the clarifying comments included above regarding the recommendation that Dr. Mitchell attend faculty workshops/courses.

We appreciate the spirit of the recommendation to move MU368 into the fall semester, and agree that this would ensure that EDI principles are set as a foundation for further study. Such a move would require considerable curricular re-structuring, due to required courses that students take in the fall of 3rd year that must coincide with the beginning of the first placement. Such re-structuring is thus not feasible without even greater program reform. However, we feel that with the integration of EDI values in other courses, for example MU158, students will now have an introduction to this essential topic from the outset of their time at Laurier. Recommendation #3, which involves a pre-clinical course for BMT students, is also relevant here; a pre-clinical course in 2nd year would be a fitting opportunity for EDI principles to be integrated earlier within the BMT program.

In response to student feedback, in 2020-21, Dr. Mitchell added a verbal counselling textbook and course module to MU453. Dr. Mitchell will continue to actively seek out ways to continue to integrate verbal counselling skills throughout more of the BMT program. She will look into the possibility of adding more material surrounding this topic to MU352 (“Principles of Music Therapy”), so that MU453 can then reinforce these skills and build more advanced skills.

MMT Response: In order to incorporate the teaching of verbal counseling skills into the MMT program, the MMT Coordinator, Dr. Ahonen has developed a new course: *MU611: “Developing Clinical Music Psychotherapy Skills IV: Verbal Counseling.”* This course helps the students to develop a balanced and integrated theoretical and practical approach to verbal counseling with a focus on skills development and students’ integration of their learning into their clinical work. Students begin to develop their own verbal counselling style by learning and practicing active, accurate, and attentive listening, awareness of non-verbal communications, encouragers, rapport building, therapeutic environment. Students learn a wide variety of verbal interventions such as reflecting, repeating, paraphrasing, clarifying, summarizing, perception checks, empathetic statements, and focusing. They also learn therapeutic questions such as lineal, circular, strategic, and reflexive questions, solution-focused brief therapy interventions, and person-centred therapy techniques. A special focus will be on a trauma story assessment, narrative exposure therapy techniques, and Yalom’s group interventions, and verbal interventions needed for in-take interview and assessment. Students also learn therapeutic interventions for silences in therapy and they learn how to react on difficult group situations. After practicing the applications of various verbal counseling skills, students are now prepared to integrate a variety of techniques into their clinical practicum. Course materials include lectures, readings, clinical case examples, video observation/analysis, demonstrations, and class role-playing. This course is closely linked and integrated to students’ developing clinical work in concurrent Music Psychotherapy Placement I (MU603). By the end of this course, students will be able to:

- develop the verbal counseling skills needed to conduct in-take interview and assessment, to practice various music psychotherapy approaches, and provide verbal counseling when needed.
- develop their own verbal counselling style by learning and practicing active, accurate, and attentive listening, awareness of non-verbal communications, encouragers, rapport building, therapeutic environment.
- apply different verbal interventions such as reflecting, repeating, paraphrasing, clarifying, summarizing, perception checks, empathetic statements, or focusing.
- apply therapeutic questions such as lineal, circular, strategic, and reflexive questions/
- apply solution-focused brief therapy interventions.
- apply person-centred therapy techniques.
- apply trauma story assessments.
- apply narrative exposure therapy techniques.
- apply Yalom’s group interventions.
- recognize the therapeutic value of silences in therapy and apply applicable therapeutic interventions.
- to react therapeutically on difficult group situations.
- integrate a variety of techniques into their clinical practicum.

- define the music psychotherapy techniques and interventions, comparing them within a framework based upon established psychotherapeutic practices and verbal counseling skills on psychodynamic, humanistic-existentialistic, cognitive-behavioral, and brief-therapy theories.
- integrate the theories and develop eclectic techniques in order to meet their clients' needs.
- Integrate knowledge of how human problems develop and how their issues can be understood differently based on the viewpoint of the therapist's theoretical orientation.
- Adapt specific interventions for working with traumatized individuals and deepen their skills on risk assessment.

This course will launch Winter 2023.

To ensure DEI principles as the foundation of MMT program, Dr. Mitchell has developed a new course: *MU509: "Music Psychotherapy, Diversity, and Social Justice."* This course explores equity, diversity, and inclusion as related to the practice of music psychotherapy in a variety of contexts. Through investigation of intersectionality theory and anti-oppressive frameworks, students learn how systemic forces of oppression, power, privilege, and social injustice impact clients' and communities' health and wellbeing and affect the therapeutic process. Students learn to integrate knowledge of human diversity into their practice and adapt their clinical approach to best serve clients from diverse backgrounds. Students explore the barriers that affect access to therapeutic services and explore frameworks of cultural competency and cultural humility, applying these to their developing perspectives on music psychotherapy. Students engage in critical reflection surrounding personal experiences, identities, values, worldviews, and attitudes and learn how these factors influence the psychotherapeutic relationship and musicking practices. The musical medium is explored as an ecological artform that is always embedded in context and culture. Through identifying and interrogating structures in psychotherapy practice that may contribute to oppression towards marginalized clients, students explore the ways in which music psychotherapy can be interconnected with social justice. By the end of this course, students will be able to:

- integrate knowledge of human diversity into clinical practice and adapt their clinical approach based upon clients' diverse needs and backgrounds
- explain how systemic forces of oppression, power, privilege and social injustice impact clients and the therapeutic process
- understand the contextual and systemic factors that facilitate or impair human functioning
- integrate knowledge of the psychological significance of spiritual, moral, social, emotional, cognitive, behavioural, sexual, gender, and biological development
- recognize barriers that affect access to therapeutic services
- identify and utilize culturally appropriate resources for music psychotherapy practice
- communicate respectfully and non-judgementally and in a manner appropriate to client's developmental level and socio-cultural identity
- utilize the concept of intersectionality to critically reflect upon experiences, values, perspectives, biases, and privilege and how these intersect with music psychotherapy
- identify and critically interrogate structures in psychotherapy practice that may contribute to and/or perpetuate oppression towards marginalized clients
- develop and articulate an awareness of the safe and effective use of self in the therapeutic relationship and process that recognizes the embeddedness of context and culture within music.

The new course will launch Fall 2022.

Music Decanal Response: In addition to the new course, I see evidence of integrating DEI (I) principles in many of the existing music therapy courses and concur that Drs. Ahonen and Mitchell are committed to this work.

FGPS Decanal Response: The program has responded directly to the recommendation with the listing of two new courses: one that addresses skill development in verbal therapy techniques (MU611) and the other addresses inclusion of EDI principles at the foundation of the MMT program (MU509). The former course was also requested based on student feedback. I note that these two new courses were listed in the Self-Study. MU611 will replace a course based in Social Work (SK621) and MU509 will also replace a course in Social Work (SK621), and thus I suspect that the new courses will cater more closely to the needs and interests of graduate students in the MMT program. I support the program's suggested actions.

Recommendation #2: Admission Requirements

While we recognize the WLU music therapy program's efforts to expand beyond the white/western tradition and canon, we do recommend considering ways of pluralizing musical admission standards that take into account potential growth as a student across various music(s), such as Classical, Jazz, Singer/Songwriter, DJ/Remixer, etc., in line with WLU's institutional value of expanding inclusion and diversity in student population, and of developing a greater capacity to serve diverse communities.

As one extension of the recommendation above, we further recommend that the University hire additional faculty and contract teaching faculty with diverse musical backgrounds in order to support the pluralization of musical standards.

As another extension of the above, we recommend that the programs define some common set of minimal musical standards across a diverse range of musicianship(s), in line with upholding expectations of artistic excellence, long associated with the WLU music therapy program tradition.

BMT & MMT Response: Both programs are already admitting students from diverse musical backgrounds. The requirements for the MMT audition were changed several years ago in order to invite applicants from a wide range of musical backgrounds. For the BMT program, in 2018, the Faculty of Music approved a motion that students entering the BMus through the "Community Music" stream would be able to audition for and gain entrance into the BMT program. This prompted changes to the BMT admission requirements and led to students from diverse musical backgrounds being admitted to the program. Neither program any longer requires a background in Western Classical music. When people audition from different musical backgrounds, we conduct an individualized evaluation of their musicality and musical skills.

We agree with the recommendation to define a common set of minimum musical standards. For the sake of transparency and clarity for future students, we will create a list of minimum musical standards required upon entry to both programs. We will update our audition rubric forms, program webpages, and academic calendars accordingly, so that these minimum requirements are communicated effectively to students.

We agree with the recommendation that the university hire additional faculty and contract teaching faculty with diverse musical backgrounds in order to support the pluralization of musical standards. We feel that this lack of faculty representation is a major barrier within the BMT and MMT programs in terms of fully embodying our EDI values. Importantly, since the review took place, a new tenure-track professor in music therapy has been secured. Dr. Demian Kogutek, who will commence his role in July 2022, is specialized in guitar, blues, jazz and digital music, and he will bring this content into his clinical improvisation teaching. Songwriting is already included in the curriculum of both the BMT and MMT programs and will continue to be integral. We also plan to continue to offer, and further develop, workshops on different topics, such as jazz improvisation, hip-hop/rap, dj/remixing, for clinical musicianship classes, and will bring in guest speakers with specialties in these areas.

Music Decanal Response: This work is ongoing and the entire Faculty of Music is meeting this challenge.

FGPS Decanal Response: The program identifies the importance of admitting students from diverse backgrounds, which is actively pursued, and has proposed to act upon the recommendation to define a set of minimum musical standards for entry to programs. Further, the program has a new tenure-track professor that will enhance offerings, and plans to offer workshops and bring in guest speakers to diversify content. I support the program's suggested actions.

3. Recommendations Related to Curriculum

Recommendation #3A: Undergraduate Program Curriculum

The undergraduate program is quite thorough, rigorous, and well organized. In addition to the strengths already evident in the curriculum, we recommend (a) the inclusion of a music psychology and/or music therapy *pre-clinical* course; (b) a hand-drumming or percussion-centered course; (c) develop a rubric to be utilized by clinical supervisors in order to organize and better ground the process of delivering ongoing feedback on student development across competencies—note that the rubric should provide a numeric outcome and allow for narrative comments addressing clinical skill development (e.g., vocal and instrumental skills, clinical facilitation, professionalism).

BMT Response:

- (a) In the past, Laurier did offer a music psychology course; this has not been offered for many years. The possibility of re-instating this course will be examined, recognizing that there would very likely be interest outside of the music therapy program as well. The BMT Coordinator and Experiential Placements Coordinator have begun discussing ideas for a 2nd year pre-clinical course; these discussions will continue, and the Faculty of Music academic advisor and Associate Dean of Curriculum & Planning will also be consulted surrounding possible curricular changes.
- (b) At this time, it is difficult to see a place in the BMT program for an entire course devoted to hand-drumming or percussion techniques, without simultaneously removing other content. However, we wholeheartedly agree with the importance of this content, and will seek to add material into MU364 and MU464 surrounding percussion techniques, and will bring in guest lecturers on this topic. We will also

promote the current percussion techniques course in the Faculty of Music (MU201) as a highly recommended elective.

- (c) We are conscious of the request to add more paperwork to the clinical supervisors' workload. These Contract Teaching Faculty members are paid an hourly wage that only reflects their direct contact time with students/clients; the paperwork that is already required by the job goes *far* above and beyond contracted working hours. Recognizing that supervisors already do have a clear rubric in the form of the midterm/final course evaluation form, it will henceforth be communicated to supervisors that they are expected to provide students with feedback in each of the competencies as reflected on the already-existing forms, on a weekly basis. Students are already required to take notes at supervision meetings and submit these notes, in order to provide documentation of the meeting and demonstration of their understanding of feedback. We will ensure that these processes are being followed. As is noted in the reviewers' report, it is quite possible that the majority of the issues with feedback in clinical supervision are arising from only one supervisor. The BMT Coordinator will continue to solicit feedback from students regarding their experiences in placements/internships, so that any possible performance issues within supervisors can be identified.

Music Decanal Response: I agree with the department's response. In meeting with Drs. Ahonen and Mitchell and Emily Carruthers, I echoed this recommendation on more robust feedback (verbal or written) from clinical supervisors. Some are better than others apparently, but all will be coached.

Recommendation #3B: Graduate Program Curriculum

The graduate program, like the undergraduate program, is quite rigorous, multifaceted, and artistically/academically rich throughout the course sequence. Given this acknowledgement of current curricular strengths, we recommend: (a) the integration of more psychotherapy-specific clinical training contexts; (b) incorporation of verbal counseling skills earlier on during the clinical training process; (c) for the Case Study and Assessment courses, more instructor lecture and instructor-led process built into the course syllabus design (student-led learning should be retained, but there needs to be a better balance of student-led versus instructor-led learning); (d) greater integration of digital technologies, including digital music song compositions and improvisation, across the curriculum—and, in so doing, mobilizing existing technology available in the research lab.

MMT Response:

- (a) The MMT Coordinator, Dr. Ahonen has already reviewed and re-written the entire MMT curriculum to address the better integration of psychotherapy-specific training context. The new course descriptions and learning plans clearly align with the CRPO competencies and each theoretical course will be integrated with a music psychotherapy practicum course. Each syllabus will be reviewed Fall -22 to ensure the CRPO competencies will be taught. The usage of current psychotherapy-related textbooks will be updated.
- (b) The new verbal counseling course has been developed and it will be offered on the 6th level so that it will be available for all the 1-year MMT students. The course will be offered in the Winter-semester 2022-23

but we will modify the course calendar. *Starting Fall 2023, the course will be offered during the Fall-semester.* This way students can integrate their learning with the practicums MU603, MU604 and MU610.

- (c) Both MU503 (Assessment) and MU602 (Case Study) courses' content descriptions and learning goals have been modified. The MMT Coordinator will discuss with the instructor in the beginning of the term to ensure the course syllabus incorporates a clear balance between instructor-led theoretical lecturing, experiential learning, and student-led processing/reflection.
- (d) The new Music Therapy tenure-track hire will add digital music resources into the clinical improvisation teaching contents. The CIMTR digital improvisation research lab (Mathlab, logic software, Music Therapy Toolbox) continues to be closely integrated with the MMT teaching (it had to be closed during the COVID-19 period).

Music Decanal Response: New courses are being offered and a new F-T faculty hire will help with integration of digital technologies.

FGPS Decanal Response: The program has provided detailed responses to address the specific curriculum recommendations. I support the program's suggested actions.

Recommendation #4: Approaches to Learning Assessment

Both programs clearly demonstrate a keen interest in student growth and development, and in providing resources and feedback designed to support this principle. Given what the Committee has gleaned, we believe the process of assessing and delivering feedback can be further strengthened. Specifically, in line with the recommendation for the undergraduate program in III above, we recommend that clinical supervisors provide weekly written feedback, via a rubric that assesses such competencies as musical skills, therapy facilitation, and professional skills—further, for optimal support of students via continuity and triangulation, said feedback should be provided to the respective program coordinator (or other official).

BMT Response: As noted above in our response to recommendation #3, we are reticent to add more paperwork to the clinical supervisors' workload, recognizing that these Contract Teaching Faculty members are paid an hourly wage that only reflects their direct contact time with students; the paperwork that is already required by the job goes far above and beyond their contracted work. Supervisors already do have a clear rubric in the form of the midterm/final course evaluation form. At the supervisors' orientation session, which will be developed for fall 2022, it will be communicated to supervisors that they are expected to provide students with feedback in each of the competencies as reflected on the already-existing forms, on a weekly basis. We already have a mid-term evaluation process in place, wherein supervisors inform the BMT program coordinator of successes and challenges within the placement in each of the required areas of competency.

MMT Response: Student feedback is crucial, and it will help us to review and develop the MMT program every year. Currently, students are asked to evaluate each course – (they can do it anonymously). Currently, the MMT Coordinator asks students to provide feedback after each semester and reflect their learning experience. This

feedback can also be provided anonymously. Students are encouraged to brainstorm ideas for constructive development of the program.

Music Decanal Response: I agree with the programs' response. Asking clinical supervisors (contract teaching faculty) to do more on a weekly basis is problematic.

FGPS Decanal Response: The program response appears to focus on course feedback provided by students, but I don't believe that is what is being referred to. Rather, it is more extensive feedback provided to students that is being recommended, if I understand correctly. I note that in the Self-Study, students in the MMT program "receive weekly supervision from experienced clinical supervisors... (p. 46)", so it seems that weekly feedback is taking place to some degree. Nonetheless, the recommendation of weekly formal written feedback does seem like an excessive burden to place upon clinical supervisors, but perhaps something more reasonable could be considered that would be of benefit to students (e.g., twice per term?).

Recommendation #5: Utilization of Resources

The music therapy programs at WLU are generally well resourced, and—perhaps even more notably—the coordinators and other stakeholders have mobilized the extant resources in particularly meaningful, efficient ways. In order to continue strengthening utilization of resources, the Committee suggests that (a) the graduate program coordinator be provided with one course relief in order to complete the rigorous application for program approval with CRPO; (b) the clinical administration staff position, currently part-time, be expanded to full-time, in order to help sustain clinical placement demands, while further supporting faculty in their international scholarship endeavors; (c) greater financial resources to be allocated to the library for procurement of literature relevant to music therapy, in forms that include both physical and electronic media; (d) the volume of university committee service expected of each faculty member be re-evaluated, as it currently appears too great and may represent a barrier to the faculty's capacities to produce scholarship as readily as may otherwise be possible; and (e) the programs more fully mobilize existing technology available in the research lab (already noted above, in section III).

BMT & MMT Response:

- (a) The MMT Coordinator, Dr. Ahonen appreciates the reviewers recognizing the importance and the amount of work involved in conducting the rigorous application for program approval with the CRPO. *She suggests having the 2-year MMT program's CRPO application as her main Sabbatical Project (anticipated Fall -23).* This would allow her to incorporate the curriculum changes of 2022-23 and the student feedback into the new CRPO application. The 1-year "Music Psychotherapy Field" CRPO application should not take place until the 2-year program has been recognized by the CRPO. If the 2-year program application is successful, *the MMT Coordinator (or the person who will conduct the application) is proposed to receive 1 course release to conduct the 1-year "Music Psychotherapy Field" CRPO application Fall -24.*
- (b) We agree with the recommendation that the Experiential Placements Coordinator become a full-time position.

- (c) We fully agree with the recommendation that greater financial resources be allocated to the library.
- (d) Both the BMT and MMT Coordinators understand that 2020-21 and 2021-22 academic years have been exceptional in their service demands, due to the COVID-19 pandemic, multiple retirements, the cyclic review, the APC/PTAC demands, and developing two new courses. There was a substantial workload for Dr. Mitchell during 2020-21 associated with writing the BMT portion of the self-study document during a Limited Term Appointment with a high teaching load. In addition, the MMT Coordinator, Dr. Ahonen planned the PhD program (in collaboration with Dr. Willingham) and re-wrote the entire MMT curriculum, incorporating CRPO competency-specific learning goals and developing of the two 1-year MMT program fields. *We trust that in the future, committee and administrative duties will be more balanced, allowing time for faculty members' individual research.* As the reviewers stated, the music therapy programs have a very small number of faculty members but are required to be represented on several University Committees – therefore, *we will discuss different strategies for decreasing the amount of Music Faculty committee work.*

In relation to service demands are the demands of MRP supervision for MMT students. Presently MU609 (the Major Research Paper) is not allocated to any full-time faculty workload, nor are CTF hired for it. The MMT coordinator, Dr. Ahonen monitors and evaluates the course, creates the syllabus, brainstorms topics and research proposals with all graduate students, and then assigns each student to a full-time faculty research supervisor. From there, FT faculty members provide research supervision through fall/winter/spring semester, including assisting with methodological development, Research Ethics Board applications, and reviewing drafts and final copies. In 2021-22, with two FT faculty members, this meant 8 supervisions per faculty member. *We propose that in the future, FT faculty provide research supervision for no more than 3-4 MMT students, and that CTF are hired to supervise additional students.*

- (e) The CIMTR improvisation research laboratory will continue to be an integral part of MMT students' research process. Students are encouraged to join lab projects and develop their own projects. Research and Teaching Assistants have been hired for the lab initiatives. In past, before the Covid-19 restrictions, there were regular workshops at the lab for all students including BMT students. We will continue these workshops as the Covid-restrictions/safety protocols allow.

Music Decanal Response: Faculty of Music resources are limited. We have hired a new full-time faculty in Music Therapy which we hope alleviates some of these stressors, including service work. The experiential placements coordinator, Emily Carruthers, also teaches (as CTF), so she is essentially full-time. I'm sure the library would love greater resources.

FGPS Decanal Response: It is very generous for Dr. Ahonen to offer to complete the CRPO application during her sabbatical. The faculty should be commended for their dedication to extensive service demands during the past two years, as listed in (d), but I would expect that at least some of the more intensive activities (e.g., development of PhD program) should soon, if not already, dissipate. The plan to restrict and distribute MRP supervision appears to be a needed and reasonable approach (especially given the very large and impressive(!) number of supervised MRPs reported in the Self-Study – Table 11). However, because CTF can only potentially attain Associated Graduate Faculty Status, graduate students completing MRPs will still require lead supervision by a faculty member with Regular Graduate Faculty Status. Nonetheless, CTF can potentially take on a

considerable amount of the supervising activities. Dr. Ahonen may want to consider seeking support from staff at the Library and Writing Services to assist graduate students with the development of their research proposals, and to lessen the burden on her.

Recommendation #6: Quality Indicators

While there are already numerous indications of quality evident in the WLU music therapy programs, we would like to offer the following recommendations for continuing to improve and deepen the quality indicators of the programs:

Recommendation #6A: Faculty Quality Indicators

We recommend that (a) the service requirement for the undergraduate music therapy coordinator be lowered to 20% during tenure-track to allow for greater resources allocated toward research/scholarship; and (b) the graduate music therapy coordinator be afforded one course release per term, to afford space and time for developing the new PhD program, while continuing to run the research center, to uphold teaching quality, to advise students, to perform institutional service duties, and to complete the CRPO application process successfully.

BMT and MMT Response:

- (a) The BMT Coordinator appreciates the reviewers' concern for her workload, and has already discussed this concern with Dean Cynthia Johnston-Turner. It is noted here that, in addition to the large amount of committee service that has been required during the 2021-22 academic year, Dr. Mitchell is also, like Dr. Ahonen, supervising eight master's students in their Major Research Papers. This supervision load, in addition to the committee work, have rendered it nearly impossible to focus on her own research as a junior faculty member. The BMT coordinator does not receive any course relief, despite also needing to monitor and evaluate practicum courses (MU363, MU455A, MU455C, MU458A, and MU459B). Dr Mitchell will continue to discuss workload concerns with the Dean and hopes to be less implicated in the work of the Appointments and Promotion Committee (APC) for the rest of her time as a tenure-track member. Please see above, item 5d, for a proposal regarding the MRP supervision, that will assist both Dr Mitchell and Dr. Ahonen in achieving manageable workloads.
- (b) As already stated, the MMT Coordinator, *Dr. Ahonen suggests to have the 2-year MMT program's CRPO application as her main Sabbatical Project, Fall -23*. This would allow her to incorporate the curriculum changes of 2022-23 and the student feedback into the new application. The 1-year "Music Psychotherapy Field" CRPO application should not take place until the 2-year program has been recognized by the CRPO. *If the 2-year program application is successful, the MMT Coordinator (or the person conducting the application) is proposed to receive 1 course release to complete the 1-year "Music Psychotherapy Field" CRPO application on Fall -24*. To clarify, as current MMT Coordinator, Dr. Ahonen receives 1 course release. As the CIMTR director, she receives another one. However, in addition to her two-course load, she monitors and evaluates all the MMT practicum courses: *Fall: MU603, Winter: MU504, MU604, Spring/Summer: MU508, MU610*. As MU609 is not allocated to FT faculty workload, Dr. Ahonen evaluates that course also. She creates the syllabus, brainstorms topics and research

proposals with all graduate students, and then assigns them to supervisors. FT faculty members provide research supervision through fall/winter/spring semester, read drafts and final copies. In 2021-22, with two FT faculty members, this meant 8 supervisions per faculty member. *We propose that in the future, FT faculty provide research supervision for no more than 4 MMT students, and that CTF are hired to supervise additional students. It is also proposed that in future (with 3 FT music therapy professors) the administrative/coordination duties will be more balanced.*

Dr. Ahonen, who developed the PhD Program in collaboration with Dr. Willingham also hopes to receive a reasonable course release/honorarium per term to perform the administrative duties/teach/supervise at the PhD program. *It is proposed that in future the new (third) Music Therapy FT takes over the MMT coordinator's administrative duties and Dr. Ahonen continues as the CIMTR director/Ph.D. coordinator.*

Music Decanal Response: Upon my arrival to the university in 2021, I reviewed the committee structure and changed it to be more efficient. Many of the committees are a result of the Collective Agreement.

FGPS Decanal Response: As I understand, the course release recommended is already in place. As per my previous response, the proposed re-distribution of research supervising responsibilities is needed and reasonable with the caveat that faculty members with Regular Graduate Faculty Status will be required for lead supervision. The program recognizes the need for more equitable distribution of administrative responsibilities among MMT faculty. I support the program's suggested actions.

Recommendation #6B: Undergraduate Student Quality Indicators

We recommend that the WLU Development office works to expand the current array of awards/scholarships for BMT students.

BMT Response: We agree with this recommendation, but the implementation of it is outside the control of the program itself. We will ensure that the Development Office is aware of this recommendation from the review committee and the context in which it was made

Music Decanal Response: The development office is working on this but there are other areas that also need support.

Recommendation #6C: Graduate Student Quality Indicators

We recommend that the graduate program consider limiting the number of annual student acceptances, while the institution provides greater support for international students, in the form of financial scholarships and funding.

MMT Response: We have already limited the intake target to 12 domestic students. In future, the target of 1-year students should ideally be limited at 2 and never exceed 4. The international students should be provided

more financial support possibilities, scholarships or other funding; however, this is not a program-level decision, but an institutional one.

Music Decanal Response: I note that this year, Dr. Ahonen took on several international students. I hope that this does not negatively impact workload.

FGPS Decanal Response: Seeking additional funding for international graduate students is a common theme among programs. I encourage the program to promote the OGS for competitive international graduate students (although there are very few available). See: <https://students.wlu.ca/registration-and-finances/graduate-funding-and-awards/external-funding.html>. If there is interest in increasing the number of international graduate students, research grants secured by faculty will be an important source of funding.

Recommendation #7: Quality Enhancement

In line with the suggestions for developing quality indicators, above, the committee recommends annual educational events for all clinical music therapy supervisors in order to support their ongoing professional development and capacities to cultivate student pre-professional knowledge, skills, and abilities.

BMT & MMT Response: We plan to organize a clinical supervisors' workshop at the beginning of the Fall semester. This could be organized using Zoom in order to make attendance more accessible for those with work commitments outside of Kitchener-Waterloo. Supervisors will receive a payment for their participation, and the Dean has already indicated her support of this. We plan to launch this professional development workshop in Fall 2022 and hold these sessions yearly.

Music Decanal Response: I agree with the programs' suggested actions in response to this recommendation.

FGPS Decanal Response: This sounds like an excellent initiative.

PROGRAM STRENGTHS

Dean of the Faculty of Music: The Music Therapy programs have both a national and international profile and an excellent reputation.

Dean of the Faculty of Graduate and Postdoctoral Studies: As recognized by the reviewers, the MMT program is rigorous and has strengths in its experiential curricular offerings, research opportunities and placements/internships. As indicated by the Dean of the Faculty of Music, the program is well known nationally and internationally.

OPPORTUNITIES FOR IMPROVEMENT AND ENHANCEMENT

Dean of the Faculty of Music: There are a few areas that could further improve the quality of our Music Therapy programs, such as:

- Better coordination of robust and ongoing feedback to students from on-site observers and practitioners.
- The program is highly prescriptive and leaves little to no room for students to explore electives. This is partly the fault of rigorous requirements of accreditation, but I wonder what more we can do internally to ease this.
- Junior faculty are burdened with more service than senior member.

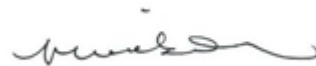
Dean of the Faculty of Graduate and Postdoctoral Studies:

- The response to recommendations makes it clear that more equitable distribution of service responsibilities and ensuring a more reasonable workload with respect to research supervision are important avenues to pursue for faculty members, although I recognize the challenges in achieving both given the small number of faculty members.
- As recognized by the program, achieving recognition by the College of Registered Psychotherapists of Ontario will be an important priority to enhance recruitment.

SIGNATURES

Dr. Mary Wilson

September 12, 2022



Dr. Heidi Northwood

September 19, 2022



Approved by Program Review Sub-Committee:

December 1, 2022

Approved by Senate Academic Planning
Committee:

March 21, 2023

Submitted to Senate (for information):

April 12, 2023

Implementation Report Due Date:

April 12, 2025

RECOMMENDATIONS PRIORITIZED FOR IMPLEMENTATION AND ACTION PLAN

The following Implementation Plan was created by the Dean of the Faculty of Music and the Interim Dean of the Faculty of Graduate and Postdoctoral Studies as part of the Decanal Response.

| Recommendation to be Implemented | Responsibility for Implementation | Responsibility for Resourcing (if applicable) | Anticipated Completion Date | Additional Notes |
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| <p>1. Overall Vision Statement and Program Objectives</p> <p>While the WLU's mission and vision clearly acknowledges the significance of Diversity, Equity, and Inclusion (DEI) and cultural humility in all programs across the university, we recommend that guiding DEI principles be more thoroughly and explicitly integrated across the undergraduate and graduate music therapy curricula. For example, we recommend that MU 368, Music, Culture, and Community, be offered in a Fall term early on in the course sequence so that the DEI principles the course embodies can resonate throughout the remainder of the curriculum. We further recommend additional support specifically for the Undergraduate Program Director in the communication of DEI principles. This can take the form of a faculty workshop or course offered by Laurier's Teaching and Learning Centre (i.e., Dr. Mary Wilson), or from the DEI Office (i.e., Dr.</p> | <p>Heidi Ahonen, Elizabeth Mitchell, Demian Kogutek</p> | <p>N/A</p> | <p>Fall 2023 and Ongoing</p> | |

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| <p>Barrington Walker). We believe it important for faculty to learn together in this area on an ongoing basis.</p> <p>We further recommend, based upon student feedback, that more skills in verbal therapy techniques be incorporated into the clinical training elements of the programs, so that students will be better equipped to converse with clients verbally more confidently and better grounded in therapeutic intention.</p> | | | | |
| <p>2. Admission Requirements</p> <p>While we recognize the WLU music therapy program's efforts to expand beyond the white/western tradition and canon, we do recommend considering ways of pluralizing musical admission standards that take into account potential growth as a student across various music(s), such as Classical, Jazz, Singer/Songwriter, DJ/Remixer, etc., in line with WLU's institutional value of expanding inclusion and diversity in student population, and of developing a greater capacity to serve diverse communities.</p> <p>As one extension of the recommendation above, we further recommend that the University hire additional faculty and contract teaching faculty with diverse musical</p> | <p>See above</p> | <p>We have hired a new FT faculty member with diverse skills</p> | <p>On-going</p> | |

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| <p>backgrounds in order to support the pluralization of musical standards.</p> <p>As another extension of the above, we recommend that the programs define some common set of minimal musical standards across a diverse range of musicianship(s), in line with upholding expectations of artistic excellence, long associated with the WLU music therapy program tradition.</p> | | | | |
| <p>3A. Undergraduate Program Curriculum</p> <p>The undergraduate program is quite thorough, rigorous, and well organized. In addition to the strengths already evident in the curriculum, we recommend (a) the inclusion of a music psychology and/or music therapy <i>pre-clinical</i> course; (b) a hand-drumming or percussion-centered course; (c) develop a rubric to be utilized by clinical supervisors in order to organize and better ground the process of delivering ongoing feedback on student development across competencies–note that the rubric should provide a numeric outcome and allow for narrative comments addressing clinical skill development (e.g., vocal and instrumental skills, clinical facilitation, professionalism).</p> | <p>Elizabeth Mitchell</p> | <p>See notes above</p> | <p>See notes above</p> | |

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| <p>3B. Graduate Program Curriculum</p> <p>The graduate program, like the undergraduate program, is quite rigorous, multifaceted, and artistically/academically rich throughout the course sequence. Given this acknowledgement of current curricular strengths, we recommend: (a) the integration of more psychotherapy-specific clinical training contexts; (b) incorporation of verbal counseling skills earlier on during the clinical training process; (c) for the Case Study and Assessment courses, more instructor lecture and instructor-led process built into the course syllabus design (student-led learning should be retained, but there needs to be a better balance of student-led versus instructor-led learning); (d) greater integration of digital technologies, including digital music song compositions and improvisation, across the curriculum—and, in so doing, mobilizing existing technology available in the research lab.</p> | <p>Heidi Ahonen</p> | | <p>On-going</p> | |
| <p>4. Approaches to Learning Assessment</p> <p>Both programs clearly demonstrate a keen interest in student growth and development, and in providing resources and feedback designed to support this principle. Given what the Committee has gleaned, we believe</p> | <p>See above + Emily Carruthers</p> | | <p>Fall 2022</p> | |

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| <p>the process of assessing and delivering feedback can be further strengthened. Specifically, in line with the recommendation for the undergraduate program in III above, we recommend that clinical supervisors provide weekly written feedback, via a rubric that assesses such competencies as musical skills, therapy facilitation, and professional skills—further, for optimal support of students via continuity and triangulation, said feedback should be provided to the respective program coordinator (or other official).</p> | | | | |
| <p>5. Utilization of Resources</p> <p>The music therapy programs at WLU are generally well resourced, and—perhaps even more notably—the coordinators and other stakeholders have mobilized the extant resources in particularly meaningful, efficient ways. In order to continue strengthening utilization of resources, the Committee suggests that (a) the graduate program coordinator be provided with one course relief in order to complete the rigorous application for program approval with CRPO; (b) the clinical administration staff position, currently part-time, be expanded to full-time, in order to help sustain clinical placement</p> | <p>See above</p> | | | <p>We hope, with the additional F-T faculty member, these recommendations can be met.</p> |

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| <p>demands, while further supporting faculty in their international scholarship endeavors; (c) greater financial resources to be allocated to the library for procurement of literature relevant to music therapy, in forms that include both physical and electronic media; (d) the volume of university committee service expected of each faculty member be re-evaluated, as it currently appears too great and may represent a barrier to the faculty's capacities to produce scholarship as readily as may otherwise be possible; and (e) the programs more fully mobilize existing technology available in the research lab (already noted above, in section III).</p> | | | | |
| <p>6A. Faculty Quality Indicators</p> <p>We recommend that (a) the service requirement for the undergraduate music therapy coordinator be lowered to 20% during tenure-track to allow for greater resources allocated toward research/scholarship; and (b) the graduate music therapy coordinator be afforded one course release per term, to afford space and time for developing the new PhD program, while continuing to run the research center, to uphold teaching quality, to advise students, to perform institutional service</p> | <p>See above</p> | | | <p>See above</p> |

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| duties, and to complete the CRPO application process successfully. | | | | |
| <p>6B. Undergraduate Student Quality Indicators</p> <p>We recommend that the WLU Development office works to expand the current array of awards/scholarships for BMT students.</p> | Kathryn Jeffrey | Development | On-going | |
| <p>6C. Graduate Student Quality Indicators</p> <p>We recommend that the graduate program consider limiting the number of annual student acceptances, while the institution provides greater support for international students, in the form of financial scholarships and funding.</p> | Heidi Ahonen | | On-going | |
| <p>7. Quality Enhancement</p> <p>In line with the suggestions for developing quality indicators, above, the committee recommends annual educational events for all clinical music therapy supervisors in order to support their ongoing professional development and capacities to cultivate student pre-professional knowledge, skills, and abilities.</p> | Heidi Ahonen, Elizabeth Mitchell, Demian Kogutec, Emily Carruthers | | Spring 2023 | |