

# MANAGEMENT REPORT

2015-16 [right margin: UPV Quality]

calidadUPV

Master of Music – Contemporary  
Performance (Production  
Concentration)

Berklee College of Music, Valencia  
Campus

Objective.

The objective of the present document is to:

- Present a quantitative and qualitative analysis of the functions and results of the degree program
- Re-establish degree program goals, in response to the principal indicators
- Indicate changes made to the program to improve student learning and analyze the results of those changes
- Define objectives and actions to improve the program

Academic director of the degree: Casey Driessen, Program Director, MM-CPPD

Members of the Academic Committee of the Degree:

Name	Type	Category	Position
	PDI/PAS		Chair/secretary/member, etc.
Casey Driessen	PDI	Professor	Program director, Full-time
Eric Alberich	PDI	Professor	Assistant Dean/Faculty, Full-time
Peter (Zebbler) Berdovsky	PDI	Professor	Faculty, Part-time
Ben Cantil	PDI	Professor	Faculty, Full-time
Drew Cappotto	PDI	Professor	Engineer/Faculty, Full-time
Alejandro Cuadrado	PAS	Librarian	Librarian, Full-time
Neil Diercks	PDI	Professor	Faculty, Part-time
Jon Forsyth	PDI	Professor	Faculty, Part-time
Stine Glismand	PAS	Administrator	Manager, International Career Center, Full-time
Nacho Marco	PDI	Professor	Faculty, Part-time
Sergio Martínez	PDI	Professor	Faculty, Part-time
Victor Mendoza	PDI	Professor	Faculty, Full-time
Celia Mur	PDI	Professor	Faculty, Part-time
Polo Orti	PDI	Professor	Faculty, Part-time
Paul Pacifico	PDI	Professor	Faculty, Part-time
Yoel Páez	PDI	Professor	Faculty, Part-time
Olga Roman	PDI	Professor	Faculty, Part-time
Perico Sambeat	PDI	Professor	Faculty, Part-time
Isreal Sandoval	PDI	Professor	Faculty, Part-time
Mariano Steimberg	PDI	Professor	Faculty, Part-time
Liz Teutsch	PDI	Professor	Director/Faculty, Full-time
Javier Vercher	PDI	Professor	Faculty, Part-time
Chris Wainwright	PDI	Professor	Engineer/Faculty, Full-time
Gary Willis	PDI	Professor	Faculty, Part-time
Brian Zalmijn	PDI	Professor	Faculty, Part-time

1. Analysis of the function and results of the degree

1.1. Quantitative indicators of the degree management system

**Level 1. Activity indicators**

Category	Indicator	Defined goal	Result academic year 2015-16
Teaching activity	Weighted teaching activity indicator	n/a	80%
	Doctorate PDI rate	n/a	0%
	Full-time PDI rate	n/a	30%
Research activity	Weighted research activity indicator	n/a	20%
Demand	Enrollment rate	n/a	80%
	Supply and demand rate	n/a	277.5%

**Level 2. Results indicators**

Category	Indicator	Defined goal	Result academic year 2015-16
Teaching	Graduation rate	n/a	100%
	Attainment rate	n/a	98%
	Dropout rate	n/a	0%
	Efficiency rate	n/a	103%
Internationalization	Number of exchange students received	n/a	n/a
	Number of enrolled students who have done an academic exchange	n/a	n/a
	Percentage of graduate students who have done an academic exchange	n/a	n/a
Alternative definition of internationalization	Percentage of international students, students from countries other than Spain	n/a	91%
Employability	Number of enrolled students who have done internships at a company	n/a	0
	Percentage of graduate students who have done internships in companies	n/a	9.4%

**Level 3. Satisfaction indicators**

Category	Indicator	Defined goal	Result academic year 2015-16
Faculty	Average satisfaction of the faculty with the management of the degree	n/a	96%

Students	Average satisfaction of the students with the management of the degree	n/a	76%
	Average satisfaction of the students with the teaching provided in the degree	n/a	88%
Graduates	Average satisfaction of graduates with the education received	n/a	100%

### 1.2 Analysis of the quantitative results of the degree

The results of each of the indicators for the degree defined in the System of Quality Management of Official Degrees of UPV [Universidad Politecnica de Valencia] are analyzed below

#### Level 1. Activity indicators of the degree

##### 1. Teaching activity:

The Academic Committee of the Degree sees the results as favorable as Berklee College of Music is a teaching institution, rather than a research institution. The work of the faculty is concentrated on teaching. Faculty meet together regularly to discuss teaching, pedagogy, student success and satisfaction. These discussions enable faculty to focus on students and to strengthen teaching, as well as to make improvements in the curriculum as necessary. That 80% of faculty time is devoted to teaching is very positive for the institution and for the students.

##### 2. Research activity:

Berklee is a teaching college rather than a research institution. This is a performance program and the emphasis is on performance practice and on artistic research. All of Berklee faculty in this program are engaged in performance and/or artistic research. This is important to their being up-to-date in their profession. They are active performers and understand well the music industry today. Many Berklee faculty in the MM-CPPD program perform regularly in Valencia and around the world. Casey Driessen, the director of the program, for instance, just released his third album, one that grew out of his many live performances. Saxophonist Perico Sambeat is considered one of the best musicians in Spain and is performing continuously, across Spain and Europe. Vibraphonist and composer Victor Mendoza is a leading international artist in the Latin jazz and world percussion spheres, has won many awards and continues to tour and perform. That the program is led by performing faculty means that students have many opportunities to perform, in Valencia and beyond, often joining their faculty on stage. It also means that Berklee is able to offer students the latest insights to the industry. Faculty are evaluated each year based on their teaching, professional/research/creative work, and college service. Faculty in the MM-CPPD department are engaged in creative work and professional service vital to the future of the music industry. They understand the world of musical performance today and are able to prepare students well for their careers.

3. Demand:

The demand for the MM-CPPD is very good, with a supply-demand rate of 277.5% and an enrollment rate of 80%. In 2015-16, the program had 111 applications. Of those, 32 students enrolled for the 40 student spots. Note that the number of students that the program is able to accommodate has changed from the 20 stated in the Confirmed Report. There are now 40 possible seats. This change is appropriate as the program's capacity has expanded, due to increased physical space and increases in the number of faculty. This number of students provides for a more vigorous and diverse cohort. The demand for the program is strong and is expected to continue to grow, as the program itself becomes more established.

Level 2. Indicators of the results of the degree.

1. Teaching:

The graduation rate is 100%. All of the 32 students who began the program completed. The degree attainment rate is very high—98%. Most students were able to earn the credits they attempted. The efficiency rate is 103%. This rate is not because students are repeating failed courses. Students are allowed to enroll in courses above those required for the degree. This provides an opportunity for students to explore an area of interest.

2. Internationalization:

This category does not apply to Berklee as the institution is an international school. Berklee's internationalization is very high: 91% of students are from countries other than Spain. Students in the MM-CPPD program come from Colombia, Czechoslovakia, Ecuador, France, Greece, India, Italy, Korea, the Netherlands, the United Kingdom and the United States, as well as Spain.

3. Employability:

Employability has been achieved at a high level. Berklee has a strong focus on preparing students for careers. The International Career Center at the Berklee campus in Valencia is dedicated to providing students expert guidance, cutting-edge resources, and professional development experiences. Students work with advisors to build a career plan. They engage in meetings with the industry. Graduates are working in more than 25 different countries across five continents. Most graduates of the MM-CPPD program choose to launch their own performing careers, touring with their bands around the world. Others have gone on to earn additional master or doctoral degrees, especially in pedagogy or in musicology.

### 3. Employability, continued:

Students participate in important music industry conferences and festivals, where they interact with professionals and industry leaders. These conferences and festivals include: Musikmesse in Frankfurt; The Great Escape UK, in Brighton; Midem, in Cannes; and SONAR in Barcelona.

Berklee students also engage in regular performances in Valencia, throughout Spain and throughout Europe. Weekly, students perform “The B Jam Sessions” at Radio City in Valencia, a series presented by LiveXmusic; students perform in the regular outdoor concert series Berklee sponsors at the Palau: “Un Lago de Conciertos,” and students perform in the major commencement concert, also outside, in July.

The program requires students to develop a business plan for their performing career and to learn how to record and produce their own music.

Students’ theses show their preparation to be performing musicians. All students complete a creative project that involves performing and recording. Some students also complete a research project. Examples include:

- “Guerilla Tactics for Guitar Improvisation: A Non-jazz Approach,” in which a student wrote his own instructional book, derived from his own research on positive and negative experiences learning jazz guitar in a conservatory.
- “Balkan Meets Berklee,” in which a student wrote and recorded an EP of Balkan folk songs, blending elements of other genres to bring the songs to the present age.
- “Inclusion through Performance,” in which a student not only performed and recorded his original music, but also developed a thesis that explored musical performance as a form of inclusion, especially as it relates to people with special needs. The thesis presents a brief historical overview of the inclusivity of music and then traces the development of society’s reactions to people with special needs.

All of these projects prepare students for work as contemporary musicians.

1. Faculty:

Faculty satisfaction with the management of the degree is very high—96% are satisfied or very satisfied. Faculty are engaged and committed to students.

2. Students:

The average satisfaction of students with the management of the program is 76%, and 88% are satisfied with the teaching provided in the program.

3. Graduates:

The average satisfaction of graduates of the program with the management of the program is 100%.

1.3. Analysis of the scope/level of competencies

The acquisition of specific skills and knowledge are evaluated throughout the program by faculty, advisors, and industry experts. As well, the scope of knowledge for both specific and general skills are evaluated by assessments specified in the educational guidelines of each class.

The program prepares students to succeed as contemporary performers . Students learn to

- Synthesize the harmonic and stylistic practices associated with their chosen area of performance;
- Synthesize the skills required of performers in a variety of contemporary music settings;
- Perform music in contemporary musical styles;
- Create and improvise music;
- Develop strategies for producing and marketing their performance projects;
- Synthesize their artistic identity, vision, and intent in performance work; and
- Apply technology to recording and distributing music.

Students reach these program competencies, first, through their course work. Students study in private lessons and ensembles each semester. Students also complete required and elective courses in performance, production, entrepreneurship, music theory, pedagogy, songwriting and more. These all contribute to students’ development as performers and to their preparation not only to make music but to be able to support themselves financially while doing it.

Students also reach these competencies through their participation in professional performance events and festivals, as mentioned above, and through their own leadership and organizing of production and performance projects.

Additionally, students master these competencies by completing their own unique thesis projects, which are overseen and guided by a committee led by a faculty member and staffed with other faculty and/or industry leaders. These creative and research thesis projects help students learn the program contents and competencies and develop as individuals ready to lead as contemporary performers.

#### 1.4. Analysis of the actions proposed in previous reports

(NOTE: There were no previous reports. This is the first annual report. This summarizes actions taken.)

Academic Year	Improvement action implemented	Status	Results obtained	Observations
2013-14	Increased number of full-time faculty: the number of full-time faculty was increased from 2 to 6	Complete	Students have more access to consistent well qualified faculty. Full-time faculty are able to devote more time to students and their work.	This has strengthened teacher/student interaction.
2013-14	Increased number of part-time faculty: the number of part-time faculty increased to 13	Complete	Students have more access to consistent well qualified faculty. Permanent part-time faculty are able to devote more time to students and their work.	Part-time faculty have become more involved in student thesis projects.
2013-14	Increased number of student spots in the program from 20 to 40	In process	This has expanded the program’s ability to meet demand and serve more students. It has also increased the diversity of the student body.	In some years, including 2015-16, finding 40 qualified students to enter the program has been challenging.



Management Report MM-CPPD, Berklee College of Music, Valencia Campus

				Admissions processes are being refined.
2013-16	Added and continue to increase the number of performance opportunities for students, including "The B Jam Sessions" and "Un Lago de Conciertos"	In process	These performance opportunities provide students professional experience. Students perform at and produce the events.	This is very empowering for students and helps them apply their classroom work to real life experiences. Every effort is being made to expand these opportunities.
2013-14, and 2015-16	Program name change	Complete	After the first year it ran, this program's name was changed to "Master of Music Contemporary Performance" rather than "Contemporary Studio Performance." After review, the Academic Committee of the Degree decided that the word "studio" in the original title was extraneous, confusing, and was not translating correctly to an international audience. In 2015, "Production Concentration" was added to the name to differentiate this program from the Master of Music in Contemporary Performance offered on Berklee's Boston campus. That one is called MM-Contemporary Performance (Global Jazz Concentration). The words "Production Concentration" highlight the recording and production components of the program's curriculum as well as the recording facilities available on the Berklee Valencia campus.	This has been a helpful change with recruitment.
2013-16	Ongoing curriculum review and revision: changes to required courses, career preparation, and thesis project	In process	From 2013-2016, the required curriculum changed in several significant ways. The first required course, the Masters Performance Forum, was changed from PS-520 to PS-522 and a second level was added: PS-622 Masters Advanced Performance Forum. It was found that students benefit from more time together, sharing performance projects and being critiqued by professionals, as they are in the forum. The required business course, PS-530 Performing Musicians in the Global Economy was revised (in collaboration with Global Entertainment and Music Business faculty) to PS-533 The Artist as a Startup, in response to	At Berklee, curriculum revision occurs annually, led by the Academic Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and

			<p>student feedback about the course content. This course now focuses on students' business plans for their own performance careers. Additionally, in line with the program's updated focus on production, the original production course, PS-520 Production Concepts for the Contemporary Musician, was updated with a new number and a second level with more advanced production work was added: PS-522 Production Concepts for the Contemporary Musician and PS-624 Applied Advanced Production Projects. Private instruction courses numbers and titles changed to remove "Recording Projects" since those are now covered in the two levels of production courses. Private instruction courses were also recalculated as 3 ECTS each because of this curricular change and focus primarily on performance and technical skills. A similar title change was made to PS-695 Culminating Experience: specific project types were removed from the title to allow for more student flexibility. A zero ECTS advising course was added on student schedules, as well as GS-503 Career Preparation, a 2 ECTS course for required career counseling and planning. (See the curriculum grid in Appendix A.)</p>	<p>aligned with student learning.</p>
2013-16	<p>Ongoing curriculum review and revision: changes to elective courses</p>	<p>In process</p>	<p>Elective course offerings were revised primarily in response to the newly introduced Master of Music in Music Production, Technology, and Innovation program, which started in fall 2013. By 2016, three Music Production, Technology, and Innovation courses opened up to Contemporary Performance (Production Concentration) students: MTI-511 Music Technology for the Writer, MTI-543 Music Video Production, and MTI-613 Electronic Dance Music Composition. Music business electives were reduced from two to one, primarily because the revised course content of the required business course (PS-533 The Artist as a Startup) negated the need to offer specialized music business courses to</p>	<p>At Berklee, curriculum revision occurs annually, led by the Academic Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and aligned with student learning.</p>

			<p>performance students. Other electives, such as SW-565 Lyric Writing, and additional Performance Studies (PS) courses were added in response to course development and student interest. Electives offerings are intended to be flexible and respond to student interest. Students are also able to enroll in an optional internship (2 ECTS) after they complete their master's degree studies, as well as a research course (GS-510 Principles of Music Research). (See the curriculum grid in Appendix A.)</p>	
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1.5. Analysis of complaints and objections of the interest groups

Not applicable.

1.6. Analysis of the latest evaluation reports of ANECA [Agencia Nacional de Evaluación de la Calidad y Acreditación (National Quality Evaluation and Accreditation Agency)]/AVAP [Agència Valenciana d'Avaluació i Prospectiva (Valencian Evaluation and Planning Agency)]

ANECA/AVAP has not yet visited campus to evaluate this program.

1.7. General qualitative analysis of the function of the degree

1. Strengths of the degree:

ANECA/AVAP has not yet visited campus to evaluate this program. Strengths of the degree include the quality of the content, the professional level of the instructors, and the international prestige. An additional strength includes the professional facilities in which students complete their studies. The principal indicators of the Degree, Graduation Rate, Dropout Rate, Efficiency Rate, and Rate of Attainment are also strong. The focus on self-sufficiency and career skills is an advantage over most performance programs. As well, the integration with the MM-MPTI and MA-GEMB programs enhances student skills and learning. The program provides excellent preparation for an independent performing artist.

2. Weaknesses:

ANECA/AVAP has not yet visited campus to evaluate this program. Berklee is working to ensure compliance with ANECA criteria.

2. Proposals and improvements

2.1. Revision of goals established for indicators of the System of Quality Management of Official Degrees of UPV

Level 1. Activity indicators

Category	Indicator	Current goal	Proposed goal
Teaching activity	Weighted teaching activity indicator	80%	80%
	Doctorate PDI rate <sup>1</sup>	0%	0%
	Full-time PDI rate	31.6%	33%
Research activity	Weighted research activity indicator	20%	20%
Demand	Enrollment rate	80%	75%
	Supply and demand rate	277.5%	280%

Level 2. Results indicators

<sup>1</sup> In this program, it is most important that faculty have experience as performers and are well-connected professionally. The faculty in this program are that. Berklee will make an effort to seek doctorally prepared faculty when new positions open. As well, we will support completion of advanced education by existing faculty.

Category	Indicator	Current goal	Proposed goal
Teaching	Graduation rate	96.9%	95%
	Attainment rate	98%	95%
	Dropout rate	0%	5%
	Efficiency rate	101%	100%
Internationalization	Number of exchange students received	n/a	n/a
	Number of enrolled students who have done an academic exchange	n/a	n/a
	Percentage of graduate students who have done an academic exchange	n/a	n/a
Alternative definition of internationalization	Percentage of international students, students from countries other than Spain	91%	90%
Employability	Number of enrolled students who have done internships at a company	0	0
	Percentage of graduate students who have done internships in companies	9.7%	15%

Level 3. Satisfaction indicators

Category	Indicator	Current goal	Proposed goal
Faculty	Average satisfaction of the faculty with the management of the degree	96%	96%
Students	Average satisfaction of the students with the management of the degree	76%	85%
	Average satisfaction of the students with the teaching provided in the degree	88%	90%
Graduates	Average satisfaction of graduates with the education received	75%	85%

Justification of the new goals set out

These goals show our intention to continue to excel in key areas, especially in graduation rate and in student satisfaction with the management of the degree. They reveal the commitment of the program to provide a high level education.

2.2. Objectives and actions to improve the degree

As a result of the analysis in the previous sections and the areas of improvement detected, the following objectives to improve the degree are defined, as well as the actions to be carried out in order to achieve them.

Proposed	Improvement action	Status	Motivation
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academic year			
2016-17	Survey students in greater detail to learn more about the aspects of the management and teaching of the degree with which they are dissatisfied; and work to resolve their dissatisfaction	In process	To increase student satisfaction
2016-17	Limit the number of extra courses in which students may enroll	In process	To increase efficiency
2016-17	Submit to ANECA the necessary reports to attain approval of changes made to the degree	In process	To update the Confirmed Report so that Berklee is in alignment with ANECA requirements
2016-17	Publish required documentation on the website to be in compliance with ANECA requirements	In process	To meet requirements and increase transparency for students
2016-17	Participate in UPV SGIC quality system	In process	To improve quality and align with ANECA standards

### 2.3. Suggestions for improving the Internal System of Quality Management of Degrees

Optionally, evaluate and propose suggestions for improving the quality assurance system of degrees.

None at this time.

**APPENDIX A:**

**Academic Year 2016-17**

**Master of Music – Contemporary Performance (Production Concentration)**

**Courses by Semester**

	Semester 1	Semester 2	Semester 3	Semester 4 (optional)
<b>Required Courses (3 credits/6 ECTS each unless otherwise noted)</b>				
PS-619 Masters Performance Forum	X			
PS-622 Masters Advanced Performance Forum		X		
PS-532 The Artist as a Startup		X		
PS-522 Production Concepts for the Contemporary Musician	X			
PS-624 Applied Advanced Production Projects		X		
PIMM-550 Private Instruction 1 (3 ECTS)	X			
PIMM-600 Private Instruction 2 (3 ECTS)		X		
PIMM-650 Private Instruction 3 (3 ECTS)			X	
ENDS-550 Contemporary Ensemble (1 credit/1 ECTS; take 3 times)	X	X	X	
<b>Electives: Choose any two (3 credits/6 ECTS each unless otherwise noted)</b>	X	X		
<b>Technology/Business/Production Electives</b>				
MTI-511 Music Technology for the Writer				
MTI-543 Music Video Production				
MTI-613 Electronic Dance Music Composition				
MB-615 Digital Marketing and Social Media Management				
<b>Music/General Electives</b>				
AR-511 Contemporary Arranging				
ET-511 Contemporary Ear Training				
HR-511 Contemporary Harmony				
PS-621 Topics in Improvisation				
PS-631 Performance Pedagogy				
SW-565 Lyric Writing				
<b>Optional Research Elective (3 credits/6 ECTS)</b>		X		
GS-510 Principles of Music Research		X		
<b>Advising (0 credits/0 ECTS)</b>	X	X	X	
GS-500 Master's Advising	X	X	X	
<b>Career Preparation (1 credit/2 ECTS)</b>		X		
GS-503 Career Preparation		X		
<b>Optional Internship (1 credit/2 ECTS)</b>				X
GS-595 Graduate Internship				X
<b>Culminating Experience (6 credits/6 ECTS)</b>			X	
PS-695 Culminating Experience			X	
<b>Total credits: 40/41 with internship)</b>	13	17	10	1 (optional)
<b>Total ECTS: 62/64 with internship)</b>	22	30	10	2 (optional)