

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

# Visitors' Report

## San Francisco State University

San Francisco, CA  
Les Wong, President  
Cyrus Ginwala, Director  
School of Music Site Visit:  
February 25–27, 2018

Lawrence R. Mallett, University of Oklahoma, Team Chair  
Laurence J. Paxton, University of Hawaii at Manoa, Team  
Member

**Degrees for which renewal of  
Plan Approval and Final Approval for Listing are sought:**

Bachelor of Arts in Music (History/Literature, Performance/Ensembles,  
Theory/Practice)

Bachelor of Music in Composition  
Bachelor of Music in History/Literature  
Bachelor of Music in Instrumental  
Performance  
Bachelor of Music in Jazz

Bachelor of Music in Piano  
Performance  
Bachelor of Music in Voice  
Performance  
Bachelor of Music in Music Education

Master of Arts in Music  
Composition  
Master of Arts in Music History  
Master of Arts in Music Education

Master of Music in Chamber Music  
Master of Music in Conducting  
Master of Music in Solo Classical Performance



## **DISCLAIMER**

The following report and any statements therein regarding compliance with NASM accreditation standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors' Report, and any Optional Response to the Visitors' Report submitted by the institution.

## **OPTIONAL RESPONSE**

It is strongly recommended that each institution submit an Optional Response to the Visitors' Report, which may be used to correct (1) errors of fact, (2) conclusions based on such errors, and (3) any documented changes made in the program since the on-site review. In particular, information in the Optional Response should address noted issues of apparent noncompliance, such as those included in Section P. of this report, and any areas where the provision of further information has been deemed advisable by the institution. [Format for optional response at: <https://nasm.arts-accredit.org/accreditation/accreditation-materials/procedures/optional-response/>]

## **ACKNOWLEDGMENTS**

The visit was made at the request of the School of Music at San Francisco State University. The visitors observed classes and rehearsals, listened to a student recital, examined instructional facilities and the library, examined student transcripts, interviewed students, conferred with administrators and met with members of the faculty and staff. The visitors wish to express their appreciation to the administration, faculty, staff and students for their professional attention and courtesy throughout the visit.

### **A. Purposes**

San Francisco State University (SFSU) is a public university located in San Francisco, California and is part of the 23-campus California State University (CSU) system. The university has a School of Music that operates within the College of Liberal and Creative Arts. The School of Music adopted a new undergraduate statement of mission in 2016 that describes clear goals that encourage the development of prodigious musical skills and values, such as musical expression, technique, repertoire, and successful performances. This training complements the liberal arts component of the undergraduate degrees to provide a comprehensive education. The mission of the School of Music is clear and concise (see Self-Study, p. 5) and is in alignment with the mission of the College and with the mission of the University.

The institution appears to meet NASM standards regarding purposes.

### **B. Size and Scope**

The visiting team had difficulty evaluating the actual number of students enrolled at the time of this visitation. The number provided in the Self-Study (p. 9) was 248 for 2015. The number provided in the Heads Report (given to the visitors on site) was 112 for 2016. The Dean's Office and current records provided by the School of Music itself had widely fluctuating numbers as well. It should be noted that the HEADS Report was not supplied in the MDP. The visitors strongly recommend that the institution provide the required Heads Reports in its Optional Response.

Reply:

## HEADS Report Attached

Nonetheless, it is very apparent that enrollment has dropped significantly during the last three years. It was noted in the Self-Study and onsite that strict budgetary restrictions have negatively affected hiring of replacement faculty and keeping qualified part-time faculty. This has negatively affected the course offerings and their rotation in which the music program wishes to offer them.

### Reply:

We dispute the assertion that “onsite that strict budgetary restrictions have negatively affected hiring of replacement faculty and keeping qualified part-time faculty.” While we are concerned about low enrollment in the BM, MM and MA degrees, TOTAL enrollments in the dept are rising. We have taken pro-active steps to address BM, MM and MA enrollments, following our three-day retreat in May 2018. Beginning in Fall 2017, we removed the audition requirement from the BA. This year, we will remove emphases from the BA. We also began individual advising appointments with each incoming major. Subsequent enrollments in first- and second-semester lower division core courses have increased as a result:

### Enrollments by semester:

		F 16	F17
130	RUDIMENTS OF MUSIC THEORY	19	32
150	CONCERT MUSIC	98	124
201	CLASS PIANO I	9	19
202	CLASS PIANO II	13	14
221	EAR TRAINING & MUSICIANSHP I	7	24
222	EAR-TRAIN+MUSICIANSHP II	15	19
231	CONTRAPTL ANALYSIS & SYNTHESIS	13	30
232	DIATON ANALYS+SYNTHESIS	12	32

There is, at this time, no apparent long-term semester plan of course offerings available. This puts an academic burden on the students and affects their ability to graduate in a timely manner.

Reply:

Although it has not happened in recent years, state budgeting sometimes requires us to cancel classes just before the semester begins. We have found that it is better to meet with students during advising, to plan for subsequent semester enrollments, rather than publishing a list of course rotations, which can change, depending on state funding for a particular semester. Advertising, and then cancelling classes, has would have a negative effect on morale.

Regarding the Graduate Program, there is documentation that the enrollment is low in both the Master of Music degree and especially in the Master of Arts degrees (see Self-Study, p. 13). With these challenges, it is not clear how the institution shall maintain sufficient enrollment to support the specific programs offered (see *NASM Handbook 2017-18*, Standards for Accreditation II.B.1.a.(1) and (2)).

Reply:

Graduate program enrollment across the university has been consistently low since the end of the recession. In response, we are working with the Office of Graduate Studies to make the following changes:

--Elimination of emphases within graduate degrees and replacing them with certificates in a each of the former emphasis areas. A student who completes the graduate core and the coursework formerly in the emphasis area, will earn a certificate, in addition to the graduate degree. This has the advantage of meeting the state-mandated E.O. 1071, which stipulates that subprograms (options, concentrations, special emphases, and similar) need to represent less than 50 percent of the major requirements, as well as allowing us to list the former emphasis areas (now certificates) on the transcript.

--Discontinuing the MA degree and moving all the former emphases areas from the MA to the MM (now as certificates). This has the advantage of coding all music graduate students under one degree, thus increasing enrollments.

## C. Finances

Finances for the institution and the School of Music begin on p. 14 of the Self-Study. The institution, as a member of CSU, derives its budget from the California legislature and from student fees. Individual CSU campuses are not funded at the same per student rate due to formulas based on historical enrollment data and the year in which the campus was opened. Once the CSU has apportioned funds to the campus, the Provost allocates the budget to the College and, in turn, to the School of Music.

State budget allocations have decreased for many years, resulting in the loss of faculty and staff.

Reply:

It is true that our staffing levels are below what they should be. For a department which produces live concert events, there is no doubt that we need one additional full-time 'student-and-faculty-facing' staff member.

Reply (cont'd)

It is true that the number of full-time faculty is much lower than it was decades ago. However, comparison of recent years shows that the number of FT faculty, while lower than optimal, is steady. Note that, effective in AY 17-18, 4 of the 5 FT Lecturers participate in dept governance

as part of their load.

Year	Full Prof	Assoc Prof	Asst Prof	FT Lecturer
2005	7	3	5	2
2015	7	3	2	5

A substantial decrease in music major enrollment during these same years has highlighted concern for the future and direction of the School of Music. The current resources available to the School of Music do not appear to meet the needs of the School of Music for the projected period of accreditation (see *NASM Handbook 2017-18*, Standards for Accreditation II.C.1.a.–c.). In addition, evidence of past and potential long-range fiscal and financial planning is not apparent (see *NASM Handbook 2017-18*, Standards for Accreditation II.C.1.g.).

Reply: It is not clear what evidence was found to support the assertion above, that “The current resources available to the School of Music do not appear to meet the needs of the School of Music for the projected period of accreditation (see *NASM Handbook 2017-18*, Standards for Accreditation II.C.1.a.–c.).” Indeed, the school has scholarship endowments in excess of \$1,000,000. The School of Music faculty meets each Tuesday during the semester from 12:40-2:00 p.m. In addition to regular department business, topics of long range planning are discussed, including the inter-relationship between curriculum, budget and student success. In addition, the faculty held a three-day retreat on student success in May 2018 - this was scheduled and completed after the NASM site visit. The retreat concluded with a set of long- and short-term deliverables, with due dates. Dates are reviewed and progress reports are given at each faculty meeting, until the goals are reached.

Until relatively recently, the CSU campuses were restricted in their efforts to engage in development practices. The institution has restructured its development office (see Self-Study, p. 21). The College of Liberal and Creative Arts now has two Development Officers, and the School of Music has been increasing its development activities.

## **D. Governance and Administration**

### **1. Overall Effectiveness**

There is a Master Plan for Higher Education for the entire State of California in their public higher education system. The structure of governance is determined by this plan. SFSU is part of the CSU System. Their trustees authorize the granting of degrees, budgets, human resources, admission standards, etc.

The School of Music is administratively housed in the College of Liberal and Creative Arts with a Dean. The Director of the School of Music is chosen from the faculty of the School of Music and is managed directly by the Dean and Associate Dean of the College. The Director is appointed for a three-year period that is renewable. There is a review of the Director in the third semester by faculty, staff, and students so they may give quantitative feedback on the Director’s performance.

This review is overseen by an elected committee, which reviews the submitted information and presents it to the Director for consultation and plans for improvement. From interviews conducted by the visitors, the current Director has the respect and support of the faculty, staff, student body, and the Dean.

## **2. Policy-Making**

The faculty at SFSU is under a Collective Bargaining Agreement. Therefore, their policies for retention, tenure, and promotion are clearly outlined under this agreement as indicated in the Self-Study (p. 26).

However, all the other policies for the School of Music are vague. It is stated in the Self-Study (p. 26) that the by-laws in which the School of Music and the faculty are governed are under development.

Standing committees and their responsibilities to the School of Music are unavailable for review. It is unclear how the governance and administrative relationships within the School of Music, including the process by which they function and interrelate, are stated clearly in written form (see *NASM Handbook 2017-18*, Standards for Accreditation II.D.1.b.).

The Director of the School is the de facto head of the unit though, organizationally, is differentiated from faculty by release time, and summer stipend. The Director supervises staff and has some signatory authority on accounts. Standing Committees, currently by agreement, but soon to be enshrined in by-laws, are Scholarship, Curriculum and Retention, Promotion and Tenure (RTP). RTP structure and operation is dictated by university policy, in compliance with the Collective Bargaining Agreement. Other committees meet regularly and act in advisory capacity to the music faculty

## **3. Music Executive's Load and Responsibilities**

The Director's workload is as follows: 6 wtus for chair duties, 3 for teaching, 3 for scholarship , 3 for service

- Teaching – 20%
- Creative Activities – 20%
- Administrative Matters, Fundraising – 40%
- Service – 20%

This workload seems adequate for the size and scope of the School of Music and its programs. However, due to the recent budgetary restrictions and the restructuring of development on campus, the institution may wish to consider allowing more time for the Director to fundraise and adjust the percentages accordingly.

## **4. Communication**

Communication in the School of Music takes place in a number of forms, including one-on-one meetings, social media, email, and group communications. Communications with the upper administration seem to be effective. There is also a weekly faculty meeting for disseminating information concerning educational and faculty concerns.

The visitors noted from the student meeting that they felt communication in the School of Music was sparse and not scheduled on a regular basis, such as student convocations, student

representation as a group with the faculty and the Director, etc. Therefore, it is unclear to the visitors how the School of Music provides communication among all components of the unit (see *NASM Handbook 2017-18*, Standards for Accreditation II.D.1.c.).

Following the site visit, the Director met with student representatives and is facilitating the creation of a School of Music Student Council, which met as recently as 9/15/18. Communication between faculty and the Director occurs frequently by email and in weekly faculty meetings. Communication between Director and Staff occurs in weekly staff meetings and by email. Communication between Director and Students happens through 'open door' policy in the Director's office and through the moodle-based learning management system, and a closed Facebook group.

## **E. Faculty and Staff**

The School of Music has 12 full-time tenure-track, 5 full-time lecturers, and 25 part-time faculty (see Self-Study, p. 35). Teaching loads for full-time faculty (calculated by CSU) are 15 weighted teaching units (WTU) with the expectation that faculty teaches 9–12 WTU each semester and provides service to the institution of 3 WTU. The music faculty appears to be well credentialed and extremely competent. The visitors observed outstanding teaching throughout the School of Music. Faculty policies for appointment, advancement, and development are working effectively.

Faculty morale is good, but budget reductions, the loss of faculty and staff, and a decreasing music major enrollment (see Section C., above) have taken a toll on faculty attitudes. There appears to be an adequate number of faculty in relation to purposes, curricular offerings, and size and scope, but the distribution of the full-time faculty and their areas of expertise present challenges to current curricular offerings. Also, there is increasing concern regarding the School of Music's ability to continue its current offerings (and for the projected period of accreditation) due to continuing budget issues, loss of faculty and staff, and decreasing music major enrollments (see Section C.). It is not clear how the institution will maintain music faculty and staff that will continue to enable the specific educational programs offered to accomplish their purposes (see *NASM Handbook 2017-18*, Standards for Accreditation II.E.1.a.(1)).

Reply: We dispute the assertion that "loss of faculty" are a matter of concern or will affect our ability to continue our current offerings. We are advocating for a FT Staff position and, in the interim, have established a student internship, which is now providing us with twenty additional hours of staff time per week. The single specific area of concern, which we continue to address, is the enrollment in the B.M. There is no doubt that the evolution of the field and the profile of music student applicant will continue to challenge the institution to provide the resources that meet student need and enable student success. This is reflected in the distribution of full-time faculty and their areas of expertise. This was, in fact, a major topic during the May 2018 retreat.

The School of Music has 3 full-time staff members: an Academic Program Office Coordinator (APOC), a technician, and a piano technician. All three are extremely competent in their positions. While the technician and piano technician are busy with full loads and responsibilities, the position of APOC appears to be overworked (see duties, Self-Study, p. 30). There were three staff members with these duties a few years ago. The recent loss of two staff positions caused their duties to be assumed by this one position. The result has been detrimental to the School of Music. For example, there appears to be no/very little tracking of current music majors. The visitors experienced difficulty determining the actual number of music majors in the School of Music and were unable to determine the actual number of students on a specific

degree program. It is not clear how staff support is provided commensurate with the expectations of the institution (see *NASM Handbook 2017-18*, Standards for Accreditation II.E.8.a.).

Reply: We dispute the accuracy of the statement “There were three staff members with these duties a few years ago. The recent loss of two staff positions caused their duties to be assumed by this one position. The result has been detrimental to the School of Music. For example, there appears to be no/very little tracking of current music majors.” As stated above, we continue to advocate for another FT staff position, but it has, in fact, been nearly a decade since we had three staff members referred to above. To address tracking of music majors, we have implemented a number of new practices: each incoming student meets with the chair for advising, prior to their first semester; the university is implementing campus-wide advising software, which will allow us to track students inside and outside of their major activities; students who, after taking placement exams in LD core (theory, sight-singing and keyboard skills), are exempted from certain courses, will now have those courses placed on their transcript, reducing the need for internal tracking of progress through the LD core.

#### Facilities, Equipment, Technology, Health, and Safety

The School of Music is housed in the Creative Arts building, constructed in the early 1950s when the campus was moved to its current location. The building has received no/very few improvements since that time. In addition, the School of Music has lost considerable square footage over the past few years. This is a major concern of the faculty and students. Several music faculty share offices. The visitors were told that the School of Music was the only academic unit on campus where faculty shares offices. This should be confirmed in the Optional Response. Private consultation/advising between faculty and students is jeopardized under this arrangement. It is unclear how adequate space is allotted to the School of Music for the effective conduct of its functions (see *NASM Handbook 2017-18*, Standards for Accreditation II.F.1.b.).

Reply: We dispute the accuracy of the statement that “the School of Music was the only academic unit on campus where faculty shares offices.” A quick survey of other depts in our college indicates that, in at least one other department in the college, TT faculty share offices. The campus is in a space crunch, which will be alleviated somewhat by the additional Creative Arts Building, now under construction. There is only one instance in which two Full-Time Music faculty are sharing an office.

Basic equipment in the School of Music appears adequate. The piano inventory is sufficient and well maintained. Technology in the building is modest. Fully integrational smart classrooms are almost non-existent, with the exception of the electronic music studio housed in the adjacent Fine Arts building. The Keyboard Lab is a functional and well-used room with 32 stations.

Knuth Hall is the School of Music’s performance space. It is an excellent auditorium where the visitors heard the student recital. However, it does not appear to be accessible to the School of Music in the mornings, due to campus use and/or general education classes. Since this is a critical classroom/space for the School of Music, this restriction creates a hardship for faculty and students in the preparations for their performances. It is not clear how the institution is providing appropriate auditoriums for rehearsals, recitals, and concerts (see *NASM Handbook 2017-18*, Standards for Accreditation II.F.1.a.). The band and choral rooms need an upgrade in lighting and cosmetic improvements. Lighting in both rooms is less than adequate. Room 150 cannot be used due to leakage from the roof (see *NASM Handbook 2017-18*, Standards for Accreditation II.F.1.g.).

Reply: We dispute the assertion that “[Knuth Hall] does not appear to be accessible to the

School of Music in the mornings, due to campus use and/or general education classes.” While, in an ideal world, we would wish to have 24/7 access to the performance space, it is currently available to us from 11 a.m.-midnight each weekday.

The documentation provided by the Self-Study regarding health and safety does not appear to meet NASM standards. Specifically, how all faculty, staff, and students are provided basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention (see NASM *Handbook 2017-18*, Standards for Accreditation II.F.1.i.). Information is also absent in the Management Documents Portfolio. The institution is asked to submit this documentation in its Optional Response prior to Commission review.

Reply: We are providing health and injury prevention in several ways:

- as a component of the new website redesign (in progress)
- campus health and safety week <https://erm.sfsu.edu/content/safetyweek>
- as part of our thrice-weekly student sessions. in the current semester, we have a 3-part series on mindfulness for musicians

## **F. Library and Learning Resources**

The music collection is administered by the Music Librarian and is housed in the J. Paul Leonard Library located near the Creative Arts Building. The Music Librarian welcomes music faculty input on acquisitions and is in contact with them on a regular basis. The Music Librarian is also available by faculty request to teach library instruction sessions to the music majors. The Library has effective media equipment along with DVD, tapes, laser discs, CDs, LPs, and audio cassettes. Print collections of music and scores are impressive and further materials may be procured on their online catalog. The Library also has arrangements with other entities outside the University, one of which is CSU+—a consortium of twenty-three CSU libraries throughout California that SFSU shares borrowing privileges. This service is free to faculty, staff, and students. Another source for materials may be found through ILLiad, another free interlibrary loan service, which includes worldwide service. There are also connections within the community such as the San Francisco Performing Arts Library and the Beethoven Center at San Jose State University. The Music Library is also home to a special collection—The De Billis Collection. This collection contains instruments, scores, manuscripts, recordings, and artifacts relating to Italian culture. Allocations for the Music Library are distributed by the percentage of FTE in the discipline, number of faculty in the School of Music, and other factors.

## **G. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints**

### **1. Recruitment, Admission, Retention**

Recruitment appears to be a challenge for SFSU and the School of Music. With twelve full-time faculty members, it would seem problematic for them to do all the recruiting for the School of Music. However, it may not be realistic to expect the part-time faculty to commit to a sustained regimen of recruitment along with their varied teaching loads. The School of Music uses effectively their faculty in master classes, seminars, adjudicators, and facilitating workshops. Invitations to high schools to visit on campus for a number of musical events, notably the Menuhin competition for young chamber musicians, are excellent recruitment undertakings. Printed recruitment materials would seem to be of assistance at these endeavors. The visitors were told there was a “pamphlet” of some kind that was created in the recent past. It was not available in the submitted materials. Therefore, the visitors could not review it. The website does not appear to be used convincingly to highlight and describe many of the musical activities that the School of Music undertakes throughout an academic year (student interviews, video highlights, campus life, music library resources, etc.). All of these would aid the recruitment process. Recruitment activities could emerge to be a significant opportunity for the School of Music. Since recruiting tools were not available to the visiting team for review, it is not clear how and what overall strategies are used for recruitment (see *NASM Handbook 2017-18*, Standards for Accreditation II.H.1.a.).

Reply: The School of Music meets the standards above in the following ways: the website and print materials are updated regularly with current information. Applicant inquiries are contacted by email/phone or in person, with links to application information and the university’s “prospective student” website: <http://future.sfsu.edu/>

Admissions procedures appear clear in the Self-Study for both undergraduate and graduate students. What is not clear is where the audition information is clearly published. When an undergraduate student is interested in majoring in music, the student receives a letter from the School of Music informing them of their placement tests, which are required for both the Bachelor of Music and Bachelor of Arts degrees (see Self-Study, p. 51). However, the Self-Study refers to an audition process slated for four dates in the spring and one date in December. The dates appear on the website but not in an easily accessible tab. Furthermore, if a student declines the audition for the Bachelor of Arts degree, the School of Music cannot track the area of emphasis/track they are

entering. This lack of clarity could be confusing to a potential student. The institution is encouraged to use its website to contain the complete information for admission.

Reply: Emphasis areas, in the CSU, are actually cohorts of *suggested* courses, grouped around interest areas. Students may earn a BA without completing a specified “emphasis”. As such we are moving to eliminate the use of the word “emphasis” and encourage students to meet regularly with an adviser, to craft an academic plan appropriate to their area of interest, which meets the degree requirements for the BA.

The process for graduate admissions seems far more streamlined with the use of CSU application form, which explains all the necessary information needed for acceptance to the School of Music. The graduate application is sent to the Graduate Office that oversees its content and then forwards it to the School of Music for review. The TOEFL score is clear if it is needed. Also, the entrance tests for the School of Music are plainly explained.

Retention at SFSU appears a challenge because of its metropolitan location and its high cost of living. The Self-Study indicates a steady drop over the years in retention and that the CSU System is initiating an agenda statewide to improve retention rates (see Self-Study, pp. 55–57). Even so, it appears that the School of Music could study its retention policies for improvement. The visitors were given a colored coated spreadsheet of all of their declared music majors. The names were highlighted in red for students who had possibly failed a class or did not attain the required minimum grade of “C.” It was not evident that there is a policy in place where these at-risk students are contacted and advised on how to continue their degree program. It also appears that students who are not on campus at this present time or semester are not being consistently tracked for information on why they are not registering. This tracking effort would be an opportunity to give academic advice to the students on how to continue successfully with their music degree. Therefore, the policies are not clear for retention (see NASM *Handbook 2017-18*, Standards for Accreditation II.H.1.f.(2) and (3)).

Reply: All majors, whether currently enrolled or not, are tracked reviewed annually for progress toward degree by both the Director’s office and the Associate Dean for Student Affairs. In cases where students have not enrolled recently, or remained on academic probation, they are contacted with an invitation to respond and meet with an advisor. They must complete paperwork and an in-person meeting before re-enrolling.

## **2. Record Keeping**

The system currently in place at the School of Music for student record keeping appears to be efficient. All records are electronically stored so that any student or advisor may access them when needed.

Applied students’ repertoire lists are recorded and kept by the applied teacher. The file also contains all the pertinent administrative records regarding the students’ progress and advancement to the many academic levels in their degree program. The graduate records are also complete with the appropriate documentation of the degree and its progress. Such items as recitals, theses, dissertations, etc., are all kept in the student’s record.

## **3. Advisement**

The Self-Study states that just recently the full-time faculty has assumed the duties of one-on-one advising for all undergraduates and graduate students. This is a positive step taken by the faculty and should be commended. This extra student contact will help with retention and fill in the gaps of students who might be wavering or not completely in line with their degree program. The students are now encouraged to meet with their advisor once a semester. The faculty has updated the

advising sheets to make them clearer to the student and easier for them to track their own progress. The graduate students are also advised by full-time faculty in their particular area.

#### **4. Student Complaint Policy and Its Effectiveness**

The Self-Study states that the university maintains a Student Counseling Center where career and psychological services are available. However, there does not appear to be any information about the School of Music and its policy dealing with student complaints, student evaluations of courses, and changing of applied teachers if requested. This information does not appear on the website as well. Therefore, it is not clear how the School of Music processes these student matters (see *NASM Handbook 2017-18*, Standards for Accreditation II.I.1.b.(13)).

Reply: We agree that information regarding “student complaints, student evaluations of courses, and changing of applied teachers” is not readily available on the School of Music website and we will incorporate this into our ongoing web redesign. The university maintains a webpage for students who seek to initiate complaints (<https://vpsaem.sfsu.edu/content/student-concerns-and-complaints>) - clearly this is not easily accessible enough for students who engage through the School of Music webpage, but it is part of the redesign process we are now undertaking.

The university maintains a webpage for students who seek information on course evaluations <http://sete.sfsu.edu/> Clearly this is not easily accessible enough for students who engage through the School of Music webpage, but it is part of the redesign process we are now undertaking.

The School of Music website does not address procedures for changing of applied teachers - we can add this information though, in most cases, there is only one contracted faculty member per instrument (violin and voice are the only exception).

#### **H. Published Materials and Websites**

SFSU publishes an annual bulletin online containing many of the NASM-required published materials. The School of Music depends heavily on the newly updated website. The new website is attractive and user friendly. The faculty pictures and biographic information is informative as well. Yet, it appears this site is a work in progress. The visitors noticed inaccurate information still on the site. For example, the visitors understand that there are now only three tracks in the newly revamped Bachelor of Arts, yet on several pages the older policy of four tracks is still listed. Only in one place were the visitors able to find the new three-track version.

Reply: In response to a system-wide Executive Order, we will be removing all tracks (called “emphases” in the CSU) from the bulletin and replace them with suggested cohorts of courses related to interest areas.

In the Self-Study (p. 64), it states, “For current students all the degree requirements, class descriptions, catalogs, bulletins, and advising resources can be easily found.” The visiting team could not locate class descriptions, catalogs, and bulletins under the tab “student resources.” It seems the student must go to the overview section of the degree to locate much of this information.

Reply: This information is listed on the School of Music Website, but not under “student resources” We will address this in our above-referenced web redesign process.

Nor could the team find a School of Music mission statement, rules and regulations for conduct, grievance and appeals, and assessment goals.

Reply: The School of Music’s approved mission statement is as follows: “ The School of Music

promotes the practice, understanding and enjoyment of music in the university, offering a broad array of educational opportunities with specialization in performance, composition, teaching, musicology, ethnomusicology, and music technology.”

The university maintains a webpage for students who seek information on rules and regulations for conduct (<https://conduct.sfsu.edu/>)- clearly this is not easily accessible enough for students who engage through the School of Music webpage, but it is part of the redesign process we are now undertaking. Likewise, student grievance and appeals are handled through the same process as student complaints, mentioned above.

The university maintains a webpage for students who seek information on assessment (<https://air.sfsu.edu/assessment/>)- clearly this is not easily accessible enough for students who engage through the School of Music webpage, but it is part of the redesign process we are now undertaking.

In the overview section of the degree component there are links to university-wide procedures, but the visitors could not locate a catalogue of class’s link.

Reply: Catalog of classes are listed on the School of Music page: <http://music.sfsu.edu/b-music> under “Course Descriptions and Degree Requirements” link.

In the degree section for the Bachelor of Music, the visitors understood there is a “junior” qualifying exam to be taken before moving on to the senior year and the culminating recital. In the program sheet it does not describe what this exam entails. For example, is it the same for all Bachelor of Music areas? The Bachelor of Music in Composition degree is vague as well. Is there a final project in the senior year? It is possible that some of this information is on the site, but the visitors had trouble locating it. The website could be a better recruiting and advertising tool for the School of Music. The School of Music is encouraged to enhance their “about us page” to advertise all the fine performances and academic work that is occurring. Also, the School of Music might add information about all the valuable community ties that the program offers. The events page could highlight upcoming events to aid with concert attendance. With the above-mentioned concerns, however, it is not clear how the School of Music’s materials and website comply with NASM standards (see *NASM Handbook 2017-18*, Standards for Accreditation II.I.1.a., b.(1), (9), (10), and (13); II.I.1.g. and j.).

Reply: The School of Music is revising its web content to make revisions suggested above.

### **I. Branch Campuses, External Programs, Use of the Institution’s Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (*if applicable*)**

Not applicable.

### **J. Community Involvement; Articulation with Other Institutions**

The School of Music is commended for its strong ties with the community and its artistic organizations. The School's ensembles performing in area schools and within the community, which enhances the School's reputation and recruitment activities. The Alexander String Quartet, as a collaborative effort with San Francisco Performances, makes it another visible outreach for the School. The Morrison Chamber Music Series is a wonderful opportunity to bring the community on to campus. The Afro-Cuban ensemble performing at various cultural groups in town appeals to a different segment of the public in the community. The same is true as well when choir concerts take place in local churches. The faculty serving on local boards of various community groups is an excellent use of their expertise. These are only a few of the documented community services that are mentioned in the Self-Study. As stated in Section I. above, these connections could be more visible on the website to highlight the vitality of faculty and students.

### **K. Non-Degree-Granting Programs for the Community (if applicable)**

Not applicable.

### **L. Review of Specific Operational Standards for (1) Free-Standing Music Institutions of Higher Education and/or (2) Proprietary Institutions (if applicable)**

Not applicable.

### **M. Programs, Degrees, and Curricula**

#### **1. Credit Hours**

##### **a. Definitions and Procedures**

##### **(1) Definition of Credit and Methods of Assigning Credit**

##### **(2) Publication of Definitions and Policies**

##### **(3) Procedures Used to Make Credit Hour Assignments**

##### **(4) Means Employed to Ensure Accurate and Reliable Application**

The Self-Study (p. 68) articulates the institution's definition of a credit hour.

However, (1) the publication of these definitions and policies,..

Reply: Definition and Policies are published in the university bulletin:

<http://bulletin.sfsu.edu/policies-procedures/grading/>(

2) the procedures used to make credit hour assignments,

Reply: Credit Hours are assigned based on the classification of the course according to CSU guidelines: [https://www.calfac.org/sites/main/files/file-attachments/epr\\_76-36.pdf](https://www.calfac.org/sites/main/files/file-attachments/epr_76-36.pdf)

and (3) the means employed to ensure accurate and reliable application appear to be absent.

Reply: The University ensures accurate and reliable application of credit hour assignments through the classification system above, and audits performed on the class schedule by Enrollment Management.

## Procedures of Free-Standing Institutions

Not applicable.

### **b. Evaluation of Compliance**

The institution does not appear to comply with NASM standards for (1) the awarding of credit, (2) the transfer of credit, or (3) the published policies regarding the awarding of credit (see NASM *Handbook 2017-18*, Standards for Accreditation III.A.2.–4.).

Reply: Definition of a Semester Unit can be found here: <http://bulletin.sfsu.edu/policies-procedures/grading/>

Info on transfer units can be found here: <http://bulletin.sfsu.edu/undergraduate-admissions/transfer-students/>

### **c. New, Experimental, Atypical Formats or Methods**

Not applicable.

## **2. Specific Curricula**

### **a. General Content and Competency Standards**

As noted on the title page of the Self-Study and the title page of the Visitors' Report, the institution offers the undergraduate degrees Bachelor of Arts in Music, Bachelor of Music, and the graduate degrees Master of Arts in Music, and the Master of Music. Some degrees appear to meet NASM standards and some do not. See below in Section b. for this narrative.

Some discrepancies appear in the title of some of the degrees throughout the Self-Study and the curricular charts. However, in consultation with the Director of the School of Music, the degrees listed on the title page of this Visitors' Report and the manner in which the degrees are listed below (Section b.) are accurate.

The visitors met with the Director of the School of Music to discuss the curricular charts that were submitted in the Self-Study. The visitors were given an updated set of undergraduate curricular charts at the time of the visit. However, the Director was strongly encouraged to submit updated curricular charts for all undergraduate and graduate degrees and their areas of emphasis/concentration on the official NASM curricular charts accessed online with the submission of the Optional Response.

## **b. Individual Curricula**

### Baccalaureate Programs

#### **Degree Title: Bachelor of Arts in Music (Theory/Practice)**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** The curricular chart outlining this area of emphasis (as submitted in the Self-Study and to the visitors) does not appear to indicate that the degree meets NASM standards (see *NASM Handbook 2017-18*, Standards for Accreditation IV.C.2.c.).
  - Reply: The School of Music has removed emphases from the BA degree
- (3) **Title/Content Consistency.** The title does not appear appropriate for the program (see (2), directly above).
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the intended degree.
- (5) **Development of Competencies.** Could not be determined for the area of emphasis (see (2), above).
- (6) **Overall Effectiveness.** Could not be determined for the area of emphasis (see (2), above).

Reply: All emphases within the BA will be eliminated within the next year.

#### **Degree Title: Bachelor of Arts in Music (History/Literature)**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** The curricular chart outlining this area of emphasis (as submitted in the Self-Study and to the visitors) does not appear to indicate that the degree meets NASM standards (see *NASM Handbook 2017-18*, Standards for Accreditation IV.C.2.c.).
- (3) **Title/Content Consistency.** The title does not appear appropriate for the program (see (2), directly above).
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the intended degree.
- (5) **Development of Competencies.** Could not be determined for the area of emphasis (see (2), above).

- (6) **Overall Effectiveness.** Could not be determined for the area of emphasis (see (2), above).

Reply: All emphases within the BA will be eliminated within the next year.

**Degree Title: Bachelor of Arts in Music (Performance/Ensembles)**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** The curricular chart outlining this area of emphasis (as submitted in the Self- Study and to the visitors) **does not appear** to indicate that the degree meets NASM standards (see *NASM Handbook 2017-18*, Standards for Accreditation IV.C.2.c.).
- Reply: The School of Music has removed emphases from the BA degree
- (3) **Title/Content Consistency.** The title **does not appear** appropriate for the program (see (2), directly above).
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the intended degree.
- (5) **Development of Competencies.** Could not be determined for the area of emphasis (see (2), above).
- (6) **Overall Effectiveness.** Could not be determined for the area of emphasis (see (2), above).

Reply: All emphases within the BA will be eliminated within the next year.

For the following Bachelor of Music degrees, the CSU system mandates no more than 73 credits may be in music courses.

**Degree Title: Bachelor of Music in Composition**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** It is not clear that the curriculum requires a senior project/presentation or how fully realized performances of student original compositions are presented (see *NASM Handbook 2017-18*, Standards for Accreditation VIII.C.1. and IX.C.3.c.).
- Reply: Requirement for senior presentation will be added to the bulletin
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** With the exception of (2) directly above, evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** With the exception of (2) above, the effectiveness of the curriculum appears to meet stated objectives and NASM standards.

**Degree Title: Bachelor of Music in History/Literature**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.**
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.

**Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.

- (4) **Development of Competencies.** With the exception of (2) above, evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (5) **Overall Effectiveness.** With the exception of (2) above, the effectiveness of the curriculum appears to meet stated objectives and NASM standards.

**Degree Title: Bachelor of Music in Instrumental Performance**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** The curriculum and curricular chart in the Self-Study appear to meet NASM standards.
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** With the exception of (2) above, evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** With the exception of (2) above, the effectiveness of the curriculum appears to meet stated objectives and NASM standards.

**Degree Title: Bachelor of Music in Jazz**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** The curriculum and curricular chart in the Self-Study appear to meet NASM standards.
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** With the exception of (2) above, evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** With the exception of (2) above, the effectiveness of the curriculum appears to meet stated objectives and NASM standards.

**Degree Title: Bachelor of Music in Piano Performance**

- (7) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (8) **Curriculum.** The curriculum and curricular chart in the Self-Study appear to meet NASM standards.
- (9) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (10) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (11) **Development of Competencies.** Evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (12) **Overall Effectiveness.** The effectiveness of the curriculum appears to meet stated objectives and NASM standards.

**Degree Title: Bachelor of Music in Voice Performance**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** The curriculum and curricular chart in the Self-Study appear to meet NASM standards.
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** With the exception of (2) above, evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** With the exception of (2) above, the effectiveness of the curriculum appears to meet stated objectives and NASM standards.

**Degree Title: Bachelor of Music in Music Education**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** The CSU system offers a four-year degree in music education. Upon completion of the four-year degree students may elect to enter the fifth-year credential program through the Secondary Education Department's Single Subject Credential Program. It is not clear how the four-year curriculum meets the NASM standards for (a) a senior project or presentation in the major area, or (b) study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization (see *NASM Handbook 2017-18*, Standards for Accreditation VIII.B.4., and VIII.C.1.).

Reply

Prospective music teachers at San Francisco State University receive a well-rounded education in music history and literature. A three-course sequence examines the rich

history of the Euro-American musical traditions. MUS 550 Music from the Middle Ages to 1750 explores the early period in what is commonly referred to as classical music traditions. Periods studied include early music, the renaissance and baroque eras. MUS 551 Classic and Romantic Music builds on the historical knowledge gained in MUS 550 and concentrates on the historical periods most familiar to the concert-going public in the United States. Both the classic and romantic periods are examined. MUS 552 20<sup>th</sup> Century Music completes the required three-course history sequence. In MUS 552 the music and composers of the past century along with contemporary era are studied. In each of the three courses the influence of various vernacular and popular musics during a given period on the music of the era is noted. These courses also examine Euro-Western art music with reference to the many social and cultural realities which influenced its creation. Religious, political and philosophical undercurrents are examined. Building on skills acquired in the music theory and ear training and musicianship sequences, critical listening skills and analysis of compositional forms are emphasized with attention to the cultural origins of those forms. Changes in the social structure and technological advances over time are examined for their effects on the development of art music.

The social-cultural and socio-political context in which music is created is a central topic within all of the music history sequence of courses and is the organizing principle of MUS 542GW Music in Culture and Context. Prospective teachers gain understanding of the roles musicians and composers play in various cultures and during discrete historical periods. In each of these courses, particular attention is paid to the contributions of women composers and music creators from diverse cultural groups, whenever possible. The understanding gained by prospective music teachers in the program about these matters forms a strong foundation for their own decisions about using a broad range of music in the various teaching and learning situations they may encounter. Understanding these issues also sensitizes them to how and when music can be presented, and the need to honor the traditions and context in which the music was not only created, but also in which it is appropriately used.

Prospective teachers must complete MUS 542GW Music in Culture and Context. This course examines music not only as an art form in select cultures, but also as a sociological phenomenon used to transmit culture and values within a society. Music education majors gain the ability to compare and contrast the various ways music functions in different societies. Although grounded in Euro-Western art music, the music theory sequence of courses also use non-Western, vernacular or popular music examples to demonstrate various techniques when appropriate.

Prospective music teachers gain additional experience with folk music and music of other cultures through their study in MUS 601 Music for Children. Repertory for this course is drawn from the large body of music typically included in general music classrooms in California. Materials used for instruction in the courses is chosen for its usefulness in building K-6 students' aural and literacy skills in elementary general music classroom contexts.

## Reply

Prospective teachers in the single subject preparation program in music at San Francisco State have both formal and informal opportunities for early field experiences in schools. To ensure that all prospective teachers in the program have at least a one semester formal, structured field experience course, all music education students are required to enroll in MUS 608 Early Field Experience. In this course, students have both observation and tutoring experiences in area schools, organized and guided by a

faculty member in the preparation program. In compliance with policies of the California State University System, prospective teachers enrolled in Music 608 are required to complete 45 hours of either observations or tutoring. These 45 hours are completed in a variety of music classrooms. Students report on their early field experiences and engage in dialogue during class sessions about their work in area schools. Students are encouraged to take this course as early as possible in their undergraduate program. Completion of this course is also a requirement for admission to the music education upper division coursework. In addition, a majority of the prospective teachers in the program work as aids in local schools, tutoring students on instruments and voice, and in small group settings.

Students in the program begin a portfolio of artifacts in MUS 608 that includes documentation of their early field experiences. The portfolio also documents course work that is completed. In subsequent courses, students add to the portfolio and present when they meet with their academic adviser each year. As part of that portfolio process, the prospective teachers add reflections from other educational experiences with schools and students. Included in the completed portfolio are a letter and resume from the student describing themselves. This portfolio also includes certification of competencies, letters of recommendation, statement of the student's education philosophy, a statement of teaching goals, and CBEST scores. The remainder of the portfolio includes documents, lesson plans, student-designed assessments, projects created for use in teaching situations and other material required by the major adviser. The portfolio is part of the recommendation process when students seek admission to the credential program.

- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.

- (5) **Development of Competencies.** With the exception of (2) above, evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** With the exception of (2) above, the effectiveness of the curriculum appears to meet stated objectives and NASM standards.

#### Graduate Programs

##### **Degree Title: Master of Arts in Music Composition**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** According to the curricular chart provided in the Self-Study (p. 86), the degree appears to meet NASM standards.
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** Evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** The effectiveness of the curriculum appears to meet stated objectives and NASM standards.

##### **Degree Title: Master of Arts in Music History**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** According to the curricular chart provided in the Self-Study (p. 92), the degree appears to meet NASM standards.
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** Evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** The effectiveness of the curriculum appears to meet stated objectives and NASM standards.

##### **Degree Title: Master of Arts in Music Education**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** A curricular chart for this degree program was not provided in the Self-Study or to the visitors. A curricular chart for this degree program, on the official NASM curricular chart form, should be submitted with the Optional Response. Based on the narrative in the Self-Study (p. 84), the degree appears to meet NASM standards.

However, this should be confirmed by the curricular chart.

- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** Evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** The effectiveness of the curriculum (see (2), above) appears to meet stated objectives and NASM standards.

#### **Degree Title: Master of Music in Chamber Music**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** Based on the curricular chart provided in the Self-Study (p. 87), the degree appears to meet NASM standards.
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** Evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** The effectiveness of the curriculum appears to meet stated objectives and NASM standards.

#### **Degree Title: Master of Music in Conducting**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** Based on the curricular chart provided in the Self-Study (p. 89), the degree appears to meet NASM standards.
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** Evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** The effectiveness of the curriculum appears to meet stated objectives and NASM standards.

### **Degree Title: Master of Music in Solo Classical Performance**

- (1) **Status.** Submitted for Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum.** Based on the curricular chart provided in the Self-Study (p. 91), the degree appears to meet NASM standards.
- (3) **Title/Content Consistency.** The degree title appears to be appropriate for the program.
- (4) **Student Work.** The visitors could not determine how many students were in this program. The quality of work from those students observed appeared to be appropriate for the degree.
- (5) **Development of Competencies.** Evaluating and ensuring the development of requisite competencies and institutional requirements appear to meet NASM standards.
- (6) **Overall Effectiveness.** The effectiveness of the curriculum appears to meet stated objectives and NASM standards.

### **3. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements**

#### **Baccalaureate Programs**

A review of representative undergraduate transcripts (Bachelor of Arts and Bachelor of Music) for all degree programs was completed onsite by the visitors and found to be in compliance with NASM standards. The visitors verified consistency with program requirements.

#### **Graduate Programs**

A review of representative graduate transcripts (Master of Arts and Master of Music) for all degree programs was completed onsite by the visitors and found to be in compliance with NASM standards. The visitors verified consistency with program requirements.

### **4. Performance**

The visitors observed ensemble rehearsals and applied lessons throughout the visit. The student recital that was presented during the visit featured performers from the full range of undergraduate and graduate degree offerings. The quality of musicianship, technical expertise, and presentation ranged from good to very good.

### **5. Music Studies in General Education**

The School of Music offers several music courses for non-music majors. Also, the Women's Chorus and the Men's Chorus are open to all students without audition, and other ensembles are open to all students by audition. Music course offerings to non-music majors may be an opportunity that could be enhanced by the School of Music.

## **N. Music Unit Evaluation, Planning, and Projections**

### **1. Evaluation, Planning, and Projections Development**

The School of Music apparently does not have a long-term evaluation, planning and development strategy, except for a periodic internal university program review. It is important for the School of Music to discuss and examine such issues as program strengths and weaknesses, finances current

and projected, outside resources (fund raising), and changing demographics to be able to sustain the program into the future. A strategic plan will help the School of Music when addressing academic and sustainability issues with the upper administration. A strategic plan will help engage the community with fund-raising and artistic support. A strategic plan will support recruitment and a vision for future incoming students. These discussions are not easy and take significant objectivity to form a path forward. It is not clear how the institution prepares itself for evaluation, planning and projection development (see *NASM Handbook 2017-18*, Standards for Accreditation II.L.1.a.(1), (3), and (5)).

Reply: Our current process is multi-pronged. Our faculty meets weekly, either together or in sub-committees; we participate in the university assessment process (<https://air.sfsu.edu/assessment>) and we hold periodic retreats, the most recent of which was held on three afternoons in May 2018. Planning and projection development is a topic during all three of these. Long-term planning procedures will be discussed in earnest, following the completion of the by-laws

## **2. Completeness and Effectiveness of Self-Study**

The School of Music is commended for having the entire full-time faculty involved with the Self-Study and its content. The study addresses the issues outlined in it with broad strokes. A more comprehensive study with more specificity would have explained the School of Music with more clarity. The visitors strongly recommend that the School of Music submit the Optional Response to help shed light on many of the questions raised in this Visitor's Report.

## **O. Standards Summary**

1. It is not clear how the institution will maintain sufficient enrollment to support the specific programs offered (see *NASM Handbook 2017-18*, Standards for Accreditation II.B.1.a.(1) and (2)).
2. The current resources available to the School of Music do not appear to meet the needs of the School of Music for the projected period of accreditation (see *NASM Handbook 2017-18*, Standards for Accreditation II.C.1.a.–c.).
3. Evidence of past and potential long-range fiscal and financial planning is not apparent (see *NASM Handbook 2017-18*, Standards for Accreditation II.C.1.g.).
4. It is not clear how the governance and administrative relationships within the School of Music, including the process by which they function and interrelate, are stated clearly in written form (see *NASM Handbook 2017-18*, Standards for Accreditation II.D.1.b.).
5. It is not clear how the School of Music provides communication among all components of the unit (see *NASM Handbook 2017-18*, Standards for Accreditation II.D.1.c.).
6. It is not clear how the institution will maintain music faculty and staff that will continue to enable the specific educational programs offered to accomplish their purposes (see *NASM Handbook 2017-18*, Standards for Accreditation II.E.1.a.(1)).
7. It is not clear how staff support is provided commensurate with the expectations of the institution (see *NASM Handbook 2017-18*, Standards for Accreditation II.E.8.a.).
8. It is not clear how adequate space is allotted to the School of Music for the effective conduct of

its functions (see *NASM Handbook 2017-18*, Standards for Accreditation II.F.1.b.).

9. It is not clear how the institution is providing appropriate auditoriums for rehearsals, recitals, and concerts (see *NASM Handbook 2017-18*, Standards for Accreditation II.F.1.a.).
10. It is not clear how all instructional facilities (band room, choir rooms, and Room 150) are safe and meet the standards of health codes (see *NASM Handbook 2017-18*, Standards for Accreditation II.F.1.g.).
11. It is not clear how all faculty, staff, and students are provided basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention (see *NASM Handbook 2017-18*, Standards for Accreditation II.F.1.i.).
12. It is not clear how and what overall strategies are used for requirements (see *NASM Handbook 2017-18*, Standards for Accreditation II.H.1.a.).
13. The policies for retention are not clear (see *NASM Handbook 2017-18*, Standards for Accreditation II.H.1.f.(2) and (3)).
14. It is not clear how the School of Music processes student complaints and other student grievances (see *NASM Handbook 2017-18*, Standards for Accreditation II.I.1.b.(13)).
15. It is not clear how the School of Music's materials and website comply with NASM standards (see *NASM Handbook 2017-18*, Standards for Accreditation II.I.1.a., b.(1), (9), (10), and (13); and II.I.1.g. and j.).
16. It is not clear how the institution prepared itself for evaluation, planning and projections development (see *NASM Handbook 2017-18*, Standards for Accreditation II.L.1.a.(1), (3), and (5)).
17. It is not clear how the institution complies with NASM standards for (a) the awarding of credit, (b) the transfer of credit, or (c) the published policies regarding the awarding of credit (see *NASM Handbook 2017-18*, Standards for Accreditation III.A.2.–4.).
18. It is not clear how the degree Bachelor of Arts, Emphases in Theory/Practice, History/Literature, and Performance/Ensembles meets the NASM standard for an emphasis area (see *NASM Handbook 2017-18*, Standards for Accreditation IV.C.1.c.).
19. It is not clear how the degree Bachelor of Arts, Emphasis in History/Literature meets the NASM standard for an emphasis area (see *NASM Handbook 2017-18*, Standards for Accreditation IV.C.1.c.).
20. It is not clear how the degree Bachelor of Arts, Emphasis in Performance/Ensembles meets the NASM standard for an emphasis area (see *NASM Handbook 2017-18*, Standards for Accreditation IV.C.1.c.).
21. It is not clear how the degree Bachelor of Music in Composition meets the NASM standard for a senior project/presentation or how fully realized performances of student original compositions are presented (see *NASM Handbook 2017-18*, Standards for Accreditation VIII.C.1., and IX.C.3.c.).
22. It is not clear how the degree Bachelor of Music in Music Education meets the NASM standards for (a) a senior project or presentation in the major area or (b) study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization (see *NASM Handbook 2017-18*, Standards for Accreditation

VIII.B.4., and VIII.C.1.).

## **P. Overview, Summary Assessment, and Recommendations for the Program**

### **1. Strengths**

- a. Excellent full- and part-time faculty who care about their students and exhibit outstanding teaching.
- b. A student body of music majors who are passionate about their education and the School of Music.
- c. The diversity, inclusion, and accommodation within the School of Music.
- d. A relatively new Director who has the confidence of the faculty.
- e. A relatively new Dean who has the confidence of the faculty and the Director.
- f. An alumni base that includes quality and quantity.
- g. Music Library
- h. A location that affords outstanding cultural opportunities.

### **2. Recommendations for Short-Term Improvement**

- a. The creation of a Student Advisory Council to assist and advise the Director.
- b. The creation of a Faculty Advisory Council to assist and advise the Director.
- c. Explore offering more general education courses for the non-music major.
- d. Create more campus outreach activities to promote the School of Music to the University at large (for example, chamber ensembles).
- e. Create more recruiting activities in the community and strategic locations within the state that could attract and matriculate music majors (for example, chamber ensembles).

### **3. Primary Futures Issues**

The most critical issue facing the School of Music is the culmination of budget reductions, the loss of faculty and staff, and the decreasing number of music majors. This confluence of major concerns was brought forth by students, faculty, staff, and the administration. The Self-Study (p. 156) articulates it clearly: "...how can we serve the music student of the twenty-first century and how our curricular offerings might improve to achieve this, given the facilities, budget and traditional curriculum we now offer." The School of Music should come together to discuss its current situation and develop and execute a strategic plan that will ensure the future success of the School of Music. Difficult questions will need to be asked and answered, and difficult decisions will need to be made. Many music programs in higher education around the country are facing these same questions and circumstances. However, budget reductions, the loss of faculty and staff, and a decreasing music major enrollment create an even more critical situation for the School of Music at SFSU.

Reply: A recent survey, commissioned by SFSU, indicates that the perception of the University, even among our own employees and students, is still colored by the stressful and widely publicized effects of the recession, even though conditions have largely stabilized. Admittedly much work remains to be done, especially on the BM. What is clear (and was so before the recession) is that the School of Music must adapt to serve the talented students who are coming to us, many of whom have prepared for entry into the major through non-traditional channels.

While the budget, faculty, and enrollments deserve continuing attention, we are pleased to report that the issues facing the School of Music are not critical (see “E. Faculty and Staff”), as evidenced by the impressive achievements of our recent alumni. Revisions to the BA (see “B. Size and Scope” above), implemented between the time the self-study was submitted and the site visit was conducted, have resulted in increasing enrollments, as documented elsewhere in this response. In the last two years, we have revised or created an unprecedented number of courses. Additionally, a new data-driven approach to strategic planning and the three-day faculty retreat in May 2018, from which we developed several short- and long-term curricular goals, will continue this reflective and results-oriented approach.

#### **4. Suggestions for Long-Term Development**

In addition to 3. directly above, alumni relations and development activities are critical for the enhancement of the School of Music. Many of these activities take a relatively long period of time to exhibit any real productivity, but the School of Music cannot ignore the potential benefits for future generations of music majors at the institution.