

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Visitors' Report

Weber State University

Ogden, Utah

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Department of Performing Arts

February 24-26, 2022

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Degrees for which Renewal of Plan Approval and Final Approval for Listing is sought.

Bachelor of Arts in Music

Bachelor of Music Education (Choral, Instrumental)

Bachelor of Music in Pedagogy (Piano Pedagogy, String Pedagogy)

Bachelor of Music in Performance (Instrumental, Keyboard, Vocal)

Degree for which Plan Approval is sought:

Associate of Science in Sound Production/Recording

Bachelor of Music in Performance and Pedagogy (Instrumental Pedagogy, Instrumental

Performance, Keyboard Pedagogy, Keyboard Performance, Vocal Pedagogy, Vocal Performance)

Programs for which renewal of Basic Listing is sought.

Piano Preparatory Program

Strings Project

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.

ACKNOWLEDGMENTS

The visitors wish to express their sincere thanks to the administration, faculty, and staff of the music area for their cooperation during the visit. In particular, the visitors wish to express their gratitude to Carey Campbell, Daniel Jonas, Amanda Sowerby, and the staff of the music unit for their helpfulness and their gracious and thoughtful hospitality.

A. Purposes

The mission statement for Weber State University, found on the University's website, differs from the statement quoted in the Self-Study, page 3 (see <https://weber.edu/accreditation/mission.html>). Revised in 2021, the Mission Statement for Weber State University reads:

“Weber State University provides transformative educational experiences for students of all identities and backgrounds through meaningful personal connections with faculty and staff in and out of the classroom. The university promotes student achievement, equity and inclusion, and vibrant community relationships through multiple credentials and degree pathways, experiential learning, research, civic engagement, and stewardship”

Mission statements for the Linquist College of Arts and Humanities and Department of Performing Arts are found in the Self-Study, pages 5-6. The music area has not created a mission statement, but rather lists three objectives (see Self-Study, p. 6). The visitors observed that these objectives are not precisely reflective of the mission statements of the University's various units. There is no mention of equity and inclusion, for example, or the value of “entrepreneurially-minded artists” (see Department of Performing Arts Mission Statement, Self-Study, p. 5). The visitors urge the music area to develop a mission statement to “guide and influence decision-making, analysis, and planning, including each of these as they shape and fulfill relationships among curricular offerings, operational matters, and resources” (see *NASM Handbook 2021-22*, Standards for Accreditation II.A.e.(6)). The visitors are unclear that “the overall purposes of the music unit must have a viable relationship to the purposes of the institution as a whole” (see *NASM Handbook 2021-22*, Standards for Accreditation II.A.1.c.).

The music unit appears to maintain an appropriate number of faculty and other resources, sufficient advanced courses in music appropriate to major areas of study for degrees offered, and program-appropriate requisite ensemble experience at an advanced level.

Though the visitors make suggestions in Section Q. of this report regarding long-range planning for the music unit, prospects for sustaining the programs of the music unit during the projected term of accreditation appear solid.

B. Size and Scope

At the time of the visit, the music area lists 228 majors enrolled (see Self-Study, p. 6). However, total numbers from the curricular charts in Section II indicate substantially fewer majors (see Self-Study, Section II):

Bachelor of Music in Performance and Pedagogy, Keyboard Performance Emphasis.....	8
Bachelor of Music in Performance and Pedagogy, Keyboard Pedagogy Emphasis	8
Bachelor of Music in Performance and Pedagogy, Instrumental Performance Emphasis (Strings)	8
Bachelor of Music in Performance and Pedagogy, Vocal Performance Emphasis.....	9
Bachelor of Music in Performance and Pedagogy, Vocal Pedagogy Emphasis	3
Bachelor of Music in Performance and Pedagogy, Instrumental Performance Emphasis (WBP)	8
Bachelor of Arts in Music.....	85
Bachelor of Music Education, Instrumental Emphasis.....	19
Bachelor of Music Education, Choral Emphasis.....	12
	Total: 160

It is unclear to the visitors from the Self-Study, and from the HEADS reports, what the total unit’s enrollment is. Institutional demographics as of January 14, 2022, indicate 128 majors (see MPD, pp. 185-87). The visitors suggest that the music unit supply accurate, verifiable data regarding the number of music majors in the Optional Response.

During the visit, the visitors noted that there appear to be sufficient student enrollment in the various instrumental and vocal ensembles offered by the unit. The visitors also note that there does not appear to be an active enrollment management plan regarding ensemble enrollments.

The music unit employs 12 full-time tenure/tenure-track faculty, two full-time non-tenure track faculty, and “over 30 part-time faculty” (see Self-Study, p. 6) representing diverse specializations. The faculty roster appears to be sufficient for the size and scope of the music program. The visitors were unable to obtain *curriculum vitae* for part-time faculty members and suggest the unit include this information in the Optional Response. The number and distribution of music faculty appears sufficient to staff the curricular offerings of the unit.

The music unit offers sufficient advanced courses in music appropriate for the major areas of study, and there is requisite ensemble experience at an advanced level sufficient to support the degree and program levels offered.

Overall, however, is not clear to the visitors that the Self-Study meets the NASM standard, “Institutions are expected to demonstrate a positive and functioning relationship among the size and scope of music programs, the goals and objectives of these programs, and the human, material, and

fiscal resources available to support these programs” (see *NASM Handbook 2021-22*, Standards for Accreditation II.B.2.a.).

C. Finances

The annual budget consists principally of the “Education and General Expense Fund” funded by the state legislature and student tuition (see Self-Study, p. 7). Additional funds are provided by:

- Student Fees (used for music productions, see Self-Study, MDP I.C., p. 98)
- Course Fees (primarily the Applied Music Fee, currently \$320/semester)
- Performance Revenue, and
- Return from the Department’s endowment applied to the music unit.

The music unit receives an allocation between \$320,000 (FY18) to \$426,000 (FY 20) annually for scholarships, combining support from foundations, annual giving, and endowments. At the student meeting it appeared to the visitors that more than 80% of the student enrollment receive support from music scholarships. It is clear to the visitors that scholarship funding is an essential component in unit’s operation.

The Self-Study relates that “long-range financial planning is limited...to annual, rather than a multiple-year plan” (see Self-Study, p. 9). The Music Area Coordinator reports a positive relationship with the College’s development officer, as well as concern that individual faculty within the unit can bypass the Department Chair and the Music Area Coordinator to seek development support for projects that do not necessarily reflect the unit’s strategic interests. It does not appear to the visitors that the music executive has satisfactory authority and flexibility in using the budget in ways in which to benefit optimally the priority needs of the unit (see *NASM Handbook 2021-22*, Standards for Accreditation II.C.2.b., “Fiscal and financial planning, especially for the long-term, should be correlated with current and evolving purposes and content of the music unit and its programs”). The visitors note this is a guideline, not a standard.

Funding appears adequate to support the music unit’s purposes and the current size and scope of its curricular and other programs. However, the Self-Study does not quantify financial data for income and expenses beyond the expansive budget descriptions on pages 7-9: the Music Unit does not seem to have considered fiscal implications in its long-term planning. The institution may wish to review the guideline “Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the music unit and its programs in accordance with applicable NASM standards for the projected period of accreditation” (see *NASM Handbook 2021-22*, Standards for Accreditation II.C.1.c.).

D. Governance and Administration

1. Overall Effectiveness

The music unit is one of three units in the University’s Department of Performance Arts, along with theater and dance. The Department of Performance Arts has a Chair, occupied at the time of the visit in an interim position by the Associate Dean of the College of Arts and Humanities. The music unit is administered by two faculty members: the Music Area Program Coordinator, and the Associate Chair of the Department of Performance Arts (see Section IV, MDP.D, p. 96). Each position carries a three-year term.

The music unit is administrated by a Music Area Program Coordinator, and an Associate Chair of the Department of Performance Arts. The Associate Chair's appointment is at the discretion of the Chair of the Department of Performance Arts. Both are 10-month employees. The Associate Chair carries a teaching load comprising 43% (0.5 FTE) of their total responsibility (see 2020-21 HEADS, Self-Study, pp. 128-129); the Music Area Program Coordinator carries a teaching load comprising 50% (0.75 FTE) of their total responsibility (see 2020-21 HEADS, Self-Study, pp. 129-130).

As stated in the Self-Study, MDP.I.D.4 (pp. 96-97), the music unit identifies four independent areas of administrative responsibilities:

- Strings
- Keyboard
- Vocal
- Music Education

Faculty assigned as “sub-area heads” (see Self-Study, p. 10) appear to have responsibility for advising, auditions, managing adjuncts within their areas, and determining applied area studio assignments within their areas. It is unclear to the visitors the extent to which these areas administer the delivery content (e.g., curriculum, scholarship allocations, enrollment limits, etc.).

The culture of the music unit appears to engage in shared decision-making. Music faculty meet monthly, and five standing committees provide opportunities for faculty participation in the governance of the unit:

- Faculty Promotion and Tenure Committee
- Faculty Advisory Committee (formulates departmental policies for consideration by the general faculty of the Department)
- Curriculum Committee
- Scholarships and Awards Committee (“...solicits nominations for annual honor awards from the general faculty and provides a slate of nominees that is reviewed, revised, and approved by the Department faculty. The committee provides an annual review of all music students holding talent-based scholarships and reviews all newly admitted students for talent-based awards. Following its reviews, the Committee forwards its recommendations to the Department Chair, who is charged with the final responsibility for making award offers and managing the various scholarship funds.”); (see MDP, p. 335)
- Faculty Salary Committee (advises the Chair on matters of selective salary adjustment for represented (Unionized) members of the faculty).

Per University procedures, elections for departmental committees are by secret paper ballot or electronic ballot, listing all eligible nominees. Music faculty serve on various College and University committees beyond the Department, and appear, in general, to be active and contributing members of the larger University community.

Students are advised by a full-time undergraduate advisor (staff position) and graduate officer (faculty assignment).

It is unclear to the visitors from the materials, and in conversations with full- and part-time faculty members, how long-range planning is proposed and reviewed by the collective faculty. It is not clear to the visitors that “the music unit shall ensure that appropriately qualified individuals are involved and appropriate information is available to accomplish the goals and

scope of each evaluation, planning, and projections project” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(2)).

2. Policy-Making

The faculty at Weber State University abide by a Collective Bargaining Agreement. Policies for retention, tenure, and promotion are clearly outlined under this agreement as indicated in the Self-Study. Faculty governance appears to be understood and functioning appropriately, and faculty participate in various levels of policy-making. Within the music unit there appears to be a tradition of faculty involvement in the decision-making process, with faculty coordinators for the various areas, standing committees, and administrative appointments.

3. Music Executive’s Load and Responsibilities

As noted above, the unit has one executive and carries the title of Music Area Program Coordinator. The Department has a Chair as well as an Associate Chair, currently occupied by a member of the music faculty.

The Music Area Program Coordinator and Associate Chair appear to share responsibilities including academic appointments, scheduling, personnel reviews, equipment purchases, fund-raising. At the same time, a great deal of autonomy and authority appears to be delegated to individual heads of areas.

The visitors noted with concern that the administrative personnel in the unit —Music Area Program Coordinator and Associate Chair— seem not to exercise authority with regard to managing junior faculty assignments within certain areas, nor to be in communication regarding student placement. It was not clear to the visitors that “The music executive’s responsibilities shall be clearly delineated, and executive authority shall be commensurate with responsibility” (see *NASM Handbook 2021-22*, Standards for Accreditation II.D.1.b.(2)).

4. Communication

Communication in the music unit takes place in several forms, including one-on-one meetings, social media, email, and group communications. Communication with the upper administration appears to be effective. There is a monthly faculty meeting for disseminating information concerning educational and faculty concerns.

The visitors noted from the student meeting that students felt communication in the unit was sparse and not scheduled on a regular basis, such as student convocations, or student representation as a group with the faculty and the administration. It is unclear to the visitors how the Music Unit “...provides mechanisms for communication among all components of the unit” (see *NASM Handbook 2021-22*, Standards for Accreditation II.D.1.c.).

It is unclear to the visitors from the materials, and in conversations with full- and part-time faculty members how long-range planning is proposed and reviewed by the collective faculty. “The music unit shall ensure that appropriately qualified individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(2)).

E. Faculty and Staff

In 2021-22 the music unit reports 12 full-time faculty (including the Associate Chair and the Music Area Program Coordinator), and 38 part-time faculty (see Self-Study, p. 12, and Appendix A). All full-time faculty hold terminal degrees (Doctor of Musical Arts, Doctor of Philosophy, Doctor of Education). The number and distribution of music faculty appears sufficient to staff the curricular offerings of the unit at the undergraduate level. The unit offers sufficient advanced courses in music appropriate for the major areas of study, and there is requisite ensemble experience at an advanced level sufficient to support the degree and program levels offered.

The unit is well served by a collection of part-time faculty who appeared to the visitors during the visit, anecdotally, to be qualified by virtue of professional experience, academic credentials, and strong records of performance and service. The specialties of the various part-time performance faculty are distributed so that appropriate expertise and experience is available for the various instruments/voice studios. However, the visitors were unable to obtain *curriculum vitae* for part-time faculty members and suggest the unit include this information in the Optional Response.

Applied teaching loads are roughly equivalent to NASM's 5:3 guideline (see Self-Study, p. 13):

“Major/minor lessons, 45 minutes - 3 students = 2 hours credit;
“Non major/minor lesson, 30 minutes - 3 students = 1 hour credit”

The unit also offers a two-hour applied lesson, weighted at 1.3 WTU. The visitors were informed these are rarely offered.

Teaching credit for major ensembles are weighted appropriately and generously: Five hours for Band, Choir and Orchestra. Three hours for smaller ensembles. Four hours for opera during production. In the pursuit of equity in assignment, the visitors suggest reviewing the load discrepancy between large ensemble credits and opera.

Faculty also receive assigned time for administration: Area heads receive one hour per semester. Faculty performing in the Faculty String Quartet also receive one hour per semester release time (see Self-Study, pp. 13-14).

The normative teaching load for full-time faculty at Weber State is 24 hours per year. “Faculty members are expected to assume other professional responsibilities such as advising students, maintaining office hours, performing public service, engaging in research and other scholarly activities and serving on committees” (see Self-Study, p. 13 https://www.weber.edu/ppm/Policies/4-6_FacWorkLoad.html). The institution appears to meet NASM standards regarding faculty and staff loads.

At the time of the visit, a single office staff position assists the Program Coordinator, the Chair, and the Associate Chair. A staff position with budgetary responsibilities had recently left the Department; during the visit, tentative plans were made to upgrade the current single staff position to include budgeting responsibilities, and to hire a new, entry-level administrative assistant. The visitors note that the current staff person is extremely capable and plays a central role in the on-going functioning of the Department and its units. However, owing to the excessive workload required of this staff member, it is unclear to the visitors that “Support staff shall be provided commensurate with the music unit's purposes, size, and scope, and its degrees and programs” (see NASM *Handbook 2021-22*, Standards for Accreditation II.E.8.a.).

A third staff member, a sound recording and technology specialist, appears to function as much as faculty than staff. This position also serves as the Area Head for the Sound Production/Recording

Minor and the Associate of Science in Sound Production/Recording program and teaches an online general education course as well as group and individual guitar lessons.

F. Facilities, Equipment, Technology, Health, and Safety

One of the strengths of the music unit is its beautiful and highly functional facility. The music facilities in the Val A. Browning Center for the Performing Arts, located in the center of the Weber State University campus, serves the unit well. Built in the early 1960s, the Browning Center was remodeled in the late 1990s. The facility includes four performing and recital halls – seating 1408, 272, 125, and 90 persons, respectively – an instrumental ensemble room, a choral ensemble room, and four classrooms (50 person capacities). With the exception of the instrumental ensemble room and the two small recital halls, these spaces are shared among the Department of Performing Arts – with dance and theater – as well as a University-based performing arts presenting organization responsible for the professional performance venues. The music unit has 21 practice rooms – about 2/3rds of which have Steinway/Boston keyboards – as well as a Yamaha digital piano lab, and two exceptional recording facilities. The music unit shares an administrative suite with the Department, maintains its own ensemble library, rehearsal, and practice rooms, and shares several attractive performance spaces, plus the lobby, box office and associated spaces. A discussion of the facility may be found in a link in the Self-Study, page 17.

Of special note are the music unit’s recording and music technology facilities, which are both beautiful from an aesthetic point of view and highly functional in use and disbursement of equipment. A new, sonically isolated recording studio consists of control/mixing room and an isolation booth. Plans are in place to renovate the small recital space adjacent to recording studio to provide a digital connection to the equipment. The music unit is encouraged to consider expanding their degree offerings to promote and take advantage of their significant and continuing investment in audio technology.

The music unit is aware of NASM standards regarding the obligation of institutions to ensure that music students “be fully apprised of health and safety issues, hazards, and procedures inherent in practice, performance, teaching and listening both in general and as applicable to their specific specializations” (see NASM *Handbook 2021-22*, Standards for Accreditation II.F.1.i.). The unit is fortunate that teaching, performance, and rehearsal spaces appear to be accessible, safe, and secure and designed with good-to-excellent acoustics. The visitors saw evidence of good teaching that was mindful of issues relative to hearing, vocal, and musculoskeletal health, and injury prevention.

G. Library and Learning Resources

The Self-Study provides an excellent overview and detail of library and learning resources (see Self-Study, pp. 19-24). The music collection is integrated into the main university library, the Stewart Library. As the Self-Study notes, the Stewart Library has been recently renovated and is furnished with the equipment and technology expected of a comprehensive library.

The librarian responsible for music also is responsible for social sciences. Although the individual does not have any degrees in music, the individual does take an active role in music research to identify appropriate titles to add to the collection in addition to requests that are made by individual faculty. The librarian has taken a particularly active role in adding materials that address diversity, equity, and inclusion as it relates to music. With the addition of an excellent recording studio in the Browning Center, the librarian has also focused on adding materials focused on sound recording.

Similar to many academic libraries, the library stresses online databases and digital holdings. Given the demographics of Weber's student population, the focus on digital holdings accessible through the internet is logical and student-serving. The Self-Study notes an extensive and broad collection of database subscriptions that seem to serve student and faculty needs. The library has a small annual budget for acquiring new physical holdings. It strives to maintain its current online database and digital subscriptions.

The librarian conducts training with students to help them navigate and use online databases as well as how to find physical holdings. During the COVID shutdown, the library instituted curbside delivery of physical holdings upon student and faculty request, and it is continuing that service even after the university has gone back to mostly normal operations. The librarian noted that before COVID, in-person use of the facility was high. Current in-person usage is much lower.

It appears NASM standards regarding music library and learning resources are being met.

H. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints

1. Recruitment, Admission, Retention

The music unit undertakes a typical range of recruiting activities, including outreach to the community and state and hosting of festivals and special events on campus. Admission and scholarship requirements are posted online and advertised in a variety of ways. Some performance faculty are active recruiting international students. The Self-Study lists a number of ensemble activities and ensemble hosting events, perhaps in compensation to offset the large number of applied studios staffed by part-time instructors.

Admission requirements are clearly listed on the unit's website and appear appropriate to curricular purposes. Weber State maintains an open admissions policy and the music unit meets NASM standard for admission and auditions (see *NASM Handbook 2021-22*, Standards for Accreditation V.D.1.: "Some institutions have open admission policies. In such cases, auditions and evaluations associated with the decision about degree candidacy must occur no later than the end of the first half of the degree program").

However, as noted above, the music unit's mission statement unit does not appear to align with the mission of the university, particularly with regards to diversity and access. The visitors note that an alignment with the College and University missions could increase the enrollment of Hispanic students and could help overall enrollment in the unit.

Retention by the unit can be difficult to track, given that many students are enrolled part-time or may take semesters off from time to time for family and work commitments. The difference in enrollment numbers by unit and programs also points to issues with retention and documentation. While jury procedures are listed in the Student Handbook, it is not clear to the visitors that overall retention policies are clearly defined and published for faculty and students (see *NASM Handbook 2021-22*, Standards for Accreditation II.H.1.f.: "Student retention policies must be: (1) Appropriate to the purposes of the institution's curricular programs; (2) Clearly defined; (3) Published for students and faculty; and (4) Applied with rigor and fairness").

2. Record Keeping

Students and faculty have access to an online degree auditing system that gives them current progress towards their degree. The University securely stores student transcripts and other records electronically. The Department administrative assistant indicated that internal music records (jury evaluations, programs, etc.) were mostly stored in paper form. It appears to the visitors that records are being maintained in accordance with NASM standards.

3. Advisement

The unit supplies graduation maps/degree plans for each program to help students plan their studies. Students are assigned a music faculty member as their advisor, and students also have access to staff advisors at the college level.

The Self-Study notes that the “dual-layered system” works if students are proactive (see Self-Study, p. 25). Students in the student meeting noted that the College staff advisors were not always effective at understanding and advising for music degrees, and that music faculty advisors did not always reach out to them. It appears to the visitors that advising implementation could be improved to meet NASM *Handbook 2021-22* Standards for Accreditation II.H.1.j. “Advising must address program content, program completion requirements, potential careers or future studies, and music-specific student services consistent with the natures and purposes of music degrees and programs being offered. Institutions must provide students with written documents and advising that describe all requirements and the purposes of their programs.”

4. Student Complaint Policy and Its Effectiveness

The University’s student complaint policy is clearly stated on its website and separated into types of issues. The Self-Study notes the student complaints are first made to the “professor in question, then the music area head...” up through normal leadership hierarchy (see Self-Study, p. 26). The Music Handbook for students does not list a complaint process. Most students in the student meeting were unfamiliar with the formal process for complaints, including Title IX complaints.

I. Published Materials and Websites

The Lindquist College marketing specialist updates the music unit website. The unit indicated that the Department website would be undergoing an overhaul/redesign. The College marketing office also handles print and electronic marketing. The website does not appear to link to the student handbook, which is now stored online. Degrees listed match catalog listings. However, the visitors noted that more and different degrees are listed on the website and catalog than are listed on the NASM institution accreditation page (https://www.weber.edu/PerformingArts/music_degrees.html).

J. 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.

K. Community Involvement; Articulation with Other Institutions (*if applicable*)

The music unit does not have any formal partnerships with community organizations. As for articulation, Weber State belongs to the Utah System of Higher Education (USHE). USHE manages

articulation between member institutions, with credits generally being transferrable from any member institution to Weber State.

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

The music unit operates a String Project and a Piano Preparatory Program for the Ogden, UT, community. Both have a well-documented web presence with clear statements of purpose, directions for student registration, calendar, tuition, and personnel. Titles are consistent with content and programmatic focus.

The String Project is briefly described in the Self-Study on pg. 27, and publicized on the institution's website — <https://www.weber.edu/wsustringproject> and

https://weber.edu/wsustringproject/Copy_of_aboutus.html. Chartered by the National String Project Consortium, the String Project is directed by a part-time faculty member who receives one unit per semester for this administrative responsibility (Self-Study, pg. 14). A faculty member listed as the String Project's Master Teacher no longer appears to be affiliated with the institution.

It is not clear to the visitors that "Functional principles in the NASM standards for purposes and operations (see Standards for Accreditation II.) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total music effort, and shall support the achievement of educational results as specified by programmatic purposes." (NASM 2021-22 Handbook, Standards for Accreditation, III.K.1.c). The visitors were unable to assess student work during the visit, so were unable to determine if the institution meets NASM 2021-22 Handbook, Standards for Accreditation, III.K.1.e.

The Piano Preparatory Program is briefly described in the Self-Study, pg. 27, and well-publicized on the institution's website — <https://www.weber.edu/pianopreparatory/default.html>. A full-time faculty member administers the program; it is not clear from the Self-Study if this faculty member receives assigned time for this work (Self-Study, pg. 141) or the precise responsibilities. The visitors were unable to assess student work during the visit, so were unable to determine if the institution meets NASM 2021-22 Handbook, Standards for Accreditation, III.K.1.e.

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

Not Applicable.

N. Programs, Degrees, and Curricula

1. Credit Hours

a. Definitions and Procedures

(1) Definition of Credit and Methods of Assigning Credit

The definition of credit and methods of assigning credit are defined on the institution's website, <https://www.weber.edu/IR/Kdef.html>: "A unit of measure representing an hour (50 minutes) of instruction over a 15-week period in a semester or trimester system or a 10-week period in a quarter system. It is applied toward the total number of hours needed for completing the requirements of a degree, diploma, certificate, or other

formal award,” and appears to meet the requirements in the *NASM Handbook 2021-22*, Standards for Accreditation III.A.2., 3., and 4.

(2) Publication of Definitions and Policies

The application of transfer credit from other Utah public institutions of higher learning is described in the Self-Study, page 26, and on the institution’s website for which the link is provided in the Self-Study: <https://ushe.edu/utah-transfer-guide/> and appears to meet the requirements in *NASM Handbook 2021-22*, Standards for Accreditation III.A.2., 3., and 4.

[https://catalog.weber.edu/content.php?catoid=19&navoid=6787&hl=regulations&returnto= see “Transfer Students”](https://catalog.weber.edu/content.php?catoid=19&navoid=6787&hl=regulations&returnto=see%20Transfer%20Students)

Institutional publications for current definitions and methods and transfer credit policies appear consistent *NASM Handbook 2021-22*, Standards for Accreditation III.A.4.

(3) Procedures Used to Make Credit Hour Assignments

Credit hour assignment is not specifically addressed in the Self-Study; discussion is typically found in the Instructional Programs Portfolio, Section II A.1. The visitors suggest addressing all aspects of “Credit and Time Requirements” be included in the Optional Response.

(4) Means Employed to Ensure Accurate and Reliable Application

See above.

(5) Procedures of Free-Standing Institutions

Not Applicable.

b. Evaluation of Compliance

The institutional definitions and music unit practices seem to comply with NASM standards and are in range of commonly accepted practices in music units. No anomalies were observed.

c. New, Experimental, Atypical Formats or Methods

Not Applicable.

2. Specific Curricula

a. General Content and Competency Standards

The Instructional Programs Portfolio in the Self-Study (pp. 28-90) provides information on how NASM standards for undergraduate and graduate programs are met. The Weber State University catalog lists 14 separate and distinct undergraduate degrees in music; the Self-Study lists three degrees on the title page, and nine separate and distinct degrees in Section II.B. (Instructional Programs, Specific Criteria, Self-Study, pp. 31-87). This variance in number, title, and – to an extent – content of degrees offered at Weber State created confusion for the visitors, confusion that was shared by students and some faculty as well.

Section N of the Self-Study is a compilation of assessments authored individually and discretely by the Sub-Area Heads of the various areas of the Music Unit. With the exception of the Bachelor of Arts in Music and the Bachelor of Music in Music Education, degrees are not reviewed as they appear in the institution's catalog. Rather, as this note from the Self-Study, pg. 31, describes, "Although they are discrete degrees, the BM in Keyboard Performance and the BM in Keyboard Pedagogy are considered together as the "Keyboard Program" in what follows, authored by the head of the Keyboard program." The discrepancies between the degrees currently and actually offered by the Music Unit and the degrees enumerated in the Self-Study created considerable confusion for the visitors.

b. Individual Curricula

Baccalaureate Programs

Degree Title: Bachelor of Arts in Music

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The curricular table for this degree is found in the Self-Study under the heading Specific Curricula Information; Bachelor of Arts in Music, page 73. The curriculum appears to meet the criteria for similar degrees and curricula as stated in the *NASM Handbook 2021-22*, Standards for Accreditation IV.C.2. "In order to be designated a major in a liberal arts program, music is normally accorded no less than 30% of the curriculum." Also, "Baccalaureate degrees meeting "liberal arts" degree standards normally requiring between 30% and 45% music content are listed as Bachelor of Arts in Music or Bachelor of Science in Music" (see *NASM Handbook 2021-22*, Standards for Accreditation IV.C.4.). The content percentages meet or exceed those recommended. Required courses follow the pattern observed in other similar music degree programs examined by this observer. Transcripts reviewed indicated that students consistently meet all degree requirements.
- (3) **Title/Content Consistency** – The title is consistent with the defined degree/program content.
- (4) **Student Work** – Visits to classes, lessons, rehearsals, and the specific recital presented for the visitors were observed. In particular, the student recital presented was at a high level.
- (5) **Development of Competencies** – Students appear to achieve appropriate competencies as evidenced by transcripts, observed classes, lessons, the student recital for the visiting team, an ensemble performance, and ensemble rehearsals. Classes, rehearsals, and lessons attended evidenced appropriate levels of competency demonstrated by students. For example, students in wind/band and choral ensembles were performing at a high level of competency and responding appropriately to direction from conductors; students in applied lessons evidenced advanced technique and musicianship skills on their instrument; and students in the prepared recital consistently demonstrated appropriate levels of skill in technical and musical facets of their performances.

Degree Title: Bachelor of Music in Performance (Instrumental, Keyboard, Vocal)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing

- (2) **Curriculum** – The Self-Study does not include a curricular chart for this degree. According to NASM’s 2008 publication, *Procedures for the Self-Study Document: Format A*, the institution is asked to “Please ensure that the title used in the curricular table is identical to that used on the title page of the Self-Study, and throughout all current or projected institutional documents.” The visitors are unable to assess the curriculum of this degree since it is not present in the Self-Study or in the institution’s catalog.
- (3) **Title/Content Consistency** – It is unclear to the visitors that the degree/program title is appropriate for and accurately reflect degree/program content.
- (4) **Student Work** – The visitors observed lessons, rehearsals, and a Convocation that included four students who self described as pursuing the Bachelor of Music in Performance, Keyboard emphasis. The performance levels of the students ranged from very good to excellent.
- (5) **Development of Competencies** – It is unclear to the visitors that the competencies for this degree are met.
- (6) **Overall Effectiveness** – The visitors are unable to assess the overall effectiveness of this degree.

Degree Title: Bachelor of Music Education (Choral, Instrumental)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** The curriculum appears to meet NASM standards. The program consists of a musicianship and performance area with 48 credits (40%), 13-15 credits in the major area of music education (11-13%), 36 credits in professional education (30%) and 29 credits in general studies (24%), leaving zero credits in electives. While NASM recommends 10-15% electives, institutions have the prerogative to offer few or no electives. Because this program includes K-12 certification, it is quite understandable that the curriculum does not leave space for electives.
- (3) **Title/Content Consistency** – The Self-Study title and NASM listing appear to agree. It appears that the degree/program titles are appropriate for and accurately reflect degree/program content.
- (4) **Student Work** – Music education students were observed in choral conducting class and in the general music education class. Video links to student practicum teaching and conducting a high school choir were also provided. Student teachers appeared to be well prepared. One music education student performed in the Student Convocation. It appeared that there were sufficient opportunities for students to develop skills in conducting and musical leadership.
- (5) **Development of Competencies** – Overall, the curriculum appears to meet NASM standards. The visitors noted that music education students complete six semesters of applied lesson, rather than seven or eight, and the same number of semesters involved with large ensembles. It was not clear to the visitors that the curriculum meets the standard that “Functional performance abilities in instruments appropriate to the student’s

teaching specialization are also essential” (see NASM *Handbook 2021-22*, Standards for Accreditation IX.0.3.b.(3)).

- (6) **Overall Effectiveness** – It appears that the program is quite effective overall, demonstrating excellent collaboration between the Jerry and Vickie Moyes College of Education and the Music Unit.

Degree Title: Bachelor of Music in Performance and Pedagogy (Keyboard Performance)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** The program consists of a major area with 33 credits (27%), supportive courses in music with 37 credits (31%), general studies 44 credits (37%), and electives at 6 credits (5%; Self-Study, pp. 33-34). Studies in the major area and supportive courses in music, including electives, total 64% of the curriculum, extremely close to 65% as suggested in NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.a. This degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental) degree (THEA 1033, FIN 1010, HLTH 2400, a dance course; see Self-Study, p. 36). Commentary in the Self-Study relates the “large percentage of general education classes” as a weakness to be addressed; the music unit might consider addressing this seeming contradiction in the Optional Response. The curriculum appears to meet NASM standards.
- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.
- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Keyboard) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – Students are required to enroll in a total of two units of large ensemble, and two units of small ensemble. Consequently, the visitors note the relatively low number of credits required in the degree that meet the standard for “solo and ensemble performance in a variety of formal and informal settings” (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.3.c.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are seventeen students enrolled in the Bachelor of Music in Performance, Piano Performance degree (see Self-Study, pp. 110-111). The curricular table lists the eight majors (see Self-Study, pp. 31-32).

Degree Title: Bachelor of Music in Performance and Pedagogy (Instrumental Performance)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774)
Transcripts are not available.
- (2) **Curriculum** – The program consists of a major area with 35-40 credits (29-33%), supportive courses in music with 32 credits (27%), general studies 37 credits (31%), and electives at 11-16 credits (9-13%). The curriculum appears to meet NASM standards. However, it was not clear to the visitors why identical large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Instrumental Performance track) (see Self-Study, pp. 33, 48).
- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.
- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Instrumental) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – Overall, the curriculum appears to meet NASM standards.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are sixteen students enrolled in the Bachelor of Music in Performance, Instrumental Performance degree (six with unspecified instruments). The curricular table lists the eight majors. It appears that the program is effective overall, with excellent performance faculty, full ensembles, essential classes in literature and pedagogy, and a satisfactory variety of required performance contexts (solo, chamber, and ensemble). Expectations for performance levels and recitals were appropriately high.

Degree Title: Bachelor of Music in Performance and Pedagogy (Vocal Performance)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774)
Transcripts are not available.
- (2) **Curriculum** – The program consists of a major area with 41-44 credits (34-37%), supportive courses in music with 32 credits (27%), general studies with 46 credits (38%), and zero electives. Study of diction appears to be missing in the curriculum; according to the Self-Study, “Requiring language study is not the same as acquiring sufficient diction skills; recommend at least 2 courses in diction, perhaps as many as 4 for studying German, Italian, French and English” (see Self-Study, p. 216). It does not appear that the curriculum meets the NASM standard, “For performance majors in voice, the study and use of foreign languages and diction appropriate to the course of study are essential.”

NASM *Handbook 2021-22*, Standards for Accreditation IX.A.3.c.). It was not clear to the visitors why large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Vocal Performance track).

It was not clear to the visitors why this degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental) (THEA 1033, FIN 1010, HLTH 2400, a dance course; see Self-Study, p. 36).

- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.
- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Vocal) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – With the exception of the study of diction mentioned above, the curriculum appears to meet NASM standards.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are nineteen students enrolled in the Bachelor of Music in Performance, Vocal Performance degree (six with unspecified instruments). The curricular table lists the nine majors. It appears that the program is effective overall, with excellent performance faculty, full ensembles, essential classes in literature and pedagogy, and a satisfactory variety of required performance contexts (solo, chamber, and ensemble). Expectations for performance levels and recitals were appropriately high.

Degree Title: Bachelor of Music in Performance and Pedagogy (Keyboard Pedagogy)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&pooid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** The program consists of a major area with 33 credits (27%), supportive courses in music with 37 credits (31%), general studies 44 credits (37%), and electives at 6 credits (5%; Self-Study, pp. 33-34). Studies in the major area and supportive courses in music, including electives, total 64% of the curriculum, extremely close to 65% as suggested in NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.a. This degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental) degree (THEA 1033, FIN 1010, HLTH 2400, a dance course; see Self-Study, p. 36). Commentary in the Self-Study relates the “large percentage of general education classes” as a weakness to be addressed; the music unit might consider

addressing this seeming contradiction in the Optional Response. The curriculum appears to meet NASM standards.

- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.
- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Keyboard) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – Students are required to enroll in a total of two units of large ensemble, and two units of small ensemble. Consequently, the visitors note the relatively low number of credits required in the degree that meet the standard for “solo and ensemble performance in a variety of formal and informal settings” (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.3.c).
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are seventeen students enrolled in the Bachelor of Music in Performance, Piano Performance degree (see Self-Study, pp. 110-111). The curricular table lists the eight majors (see Self-Study, pp. 31-32).

Degree Title: Bachelor of Music in Performance and Pedagogy (Instrumental Pedagogy)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** – The program consists of a major area with 35-40 credits (29-33%), supportive courses in music with 32 credits (27%), general studies 37 credits (31%), and electives at 11-16 credits (9-13%). The curriculum appears to meet NASM standards. However, it was not clear to the visitors why identical large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Instrumental Performance track) (see Self-Study, pp. 33, 48).
- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.

- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Instrumental) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – Overall, the curriculum appears to meet NASM standards.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are sixteen students enrolled in the Bachelor of Music in Performance, Instrumental Performance degree (six with unspecified instruments). The curricular table lists the eight majors. It appears that the program is effective overall, with excellent performance faculty, full ensembles, essential classes in literature and pedagogy, and a satisfactory variety of required performance contexts (solo, chamber, and ensemble). Expectations for performance levels and recitals were appropriately high.

Degree Title: Bachelor of Music in Performance and Pedagogy (Vocal Pedagogy)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** – The program consists of a major area with 41-44 credits (34-37%), supportive courses in music with 32 credits (27%), general studies with 46 credits (38%), and zero electives. Study of diction appears to be missing in the curriculum; according to the Self-Study, “Requiring language study is not the same as acquiring sufficient diction skills; recommend at least 2 courses in diction, perhaps as many as 4 for studying German, Italian, French and English” (see Self-Study, p. 216). It does not appear that the curriculum meets the NASM standard, “For performance majors in voice, the study and use of foreign languages and diction appropriate to the course of study are essential.” NASM *Handbook 2021-22*, Standards for Accreditation IX.A.3.c.). It was not clear to the visitors why large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Vocal Performance track).

It was not clear to the visitors why this degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental) (THEA 1033, FIN 1010, HLTH 2400, a dance course; see Self-Study, p. 36

- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.

- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Vocal) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – With the exception of the study of diction mentioned above, the curriculum appears to meet NASM standards.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are nineteen students enrolled in the Bachelor of Music in Performance, Vocal Performance degree (six with unspecified instruments). The curricular table lists the nine majors. It appears that the program is effective overall, with excellent performance faculty, full ensembles, essential classes in literature and pedagogy, and a satisfactory variety of required performance contexts (solo, chamber, and ensemble). Expectations for performance levels and recitals were appropriately high.

Degree Title: Associate of Science in Sound Production/Recording

- (1) **Status** – Plan Approval
- (2) **Curriculum** — This degree is not included in the Self-Study, but appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=10239&returnto=6775) The curriculum consists of 23 units of MUSI courses, all relating to sound production and recording. The visitors were unable to fully evaluate this degree, and suggest that the unit provide an evaluation of this minor/associate degree in an Optional Response..
- (3) **Title/Content Consistency** – This degree is not included in the Self-Study, but appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=10239&returnto=6775). A 23-unit degree, the curriculum is 19% of a 120-unit bachelor degree, thus satisfying the NASM *Handbook* stipulation that “normally...coursework in a minor [is] at least 12%” of the total curriculum (see NASM *Handbook* 2021-22, Standards for Accreditation IV.C.2.c.).
- (4) **Student Work** – Although the visitors did not formally evaluate syllabi or student work in this degree, two students in the Sound Production/Recording Associate Degree program demonstrated the use of the Music unit’s new recording studio. The visitors were impressed with the student’s knowledge of equipment in the studio.
- (5) **Development of Competencies** –The visitors were unable to evaluate the development of competencies in this degree.
- (6) **Overall Effectiveness** – The visitors were unable to evaluate the overall effectiveness of this degree.

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

A review of available representative undergraduate transcripts and Self-Study curricular charts for all degree programs was completed onsite by the visitors. Transcripts for the Bachelor of Music in Performance (Keyboard, Instrumental) appeared to meet all applicable NASM standards.

A complete examination on-site of representative undergraduate transcripts and the Self-Study curricular charts found the program appears to be in compliance with NASM standards, with apparent non-compliance concerns identified separately below in Section P.

4. Performance

The NASM student recital that was prepared for the on-site visit allowed the visitors an opportunity to observe a wide range of degree programs in which the performing student musicians were enrolled. The student performers were mostly performance majors, with one student majoring in “piano pedagogy” and another in music education. Performance majors in flute, violin, viola, cello, voice, guitar, and piano performed. The range of student talent, based on visitor observations, is average to excellent. In several instances, the visitors assessed the student performances to be outstanding. Music unit faculty members are to be commended for maintaining high standards for their students in performance-related endeavors throughout the entire curriculum and in their instruction offered.

5. Music Studies in General Education

The music unit currently offers seven courses on various historical and thematic approaches to music for general education (General University Requirement) credit. Mixing synchronous online with in-person courses, the fall '21 Class Schedule included five sections each of Introduction to Music and of Introduction to Rock and Roll, three sections each of Introduction to Jazz and Music of World Cultures, the Arts & Civilizations, and Music in Religion. Some courses appear to have quite low enrollments, from three to seven students, while one reached capacity at 100 student (see Self-Study, pp. 100-101). The Department Chair makes teaching assignments for general education (see Self-Study, p. 101).

Music theory classes are reserved for music majors, but the music unit does offer a music fundamentals class intended for non-majors who lack a background in music notation. Non-major students may enroll in applied music lessons, and participate also in any ensemble, based on their ability to play or sing. Enrollment numbers were not provided for these activities.

The music unit offers a music performance minor and a music studies minor program that enrolls approximately 30-50 students per year (see Self-Study, pp. 6, 89, 185). The offering of courses, ensembles and minor programs appear to be in alignment with the unit’s purposes and to its size and scope.

O. Music Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

Evaluation, planning, and projection is discussed in the Self-Study on pages 91-95. Within the music unit evaluation, planning and projection are seen as taking place during an annual Fall retreat, followed by monthly faculty meetings to “address subsets of these issues on an as-needed basis, and also include discussions of event planning, facilities, marketing, and equipment” (see Self-Study, p. 91).

While the Self-Study suggests a variety of means of evaluation, planning and projection in the music unit and University, the visitors saw little evidence of long-range planning or projection for the music unit. It remains unclear if the music unit meets the NASM standard that: “The music unit shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.) and that “evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocation to accomplish the purposes established” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(6)).

2. Completeness and Effectiveness of Self-Study

The Self-Study (Format A) was well-written and remarkably concise, sometimes perhaps excessively so. Some additional information was provided during the visit, some should be addressed in the Optional Response. The Self-Study appears to be a comprehensive and accurate reflection of the music unit without, as noted, accounting for the Associate Degree in Sound Production/Recording and minor in Sound Production/Recording’s contribution to Weber State’s music educational offerings. The site visit itself was well-managed.

P. Standards Summary

1. It is not clear that “the overall purposes of the music unit [has] a viable relationship to the purposes of the institution as a whole” (see *NASM Handbook 2021-22*, Standards for Accreditation II.A.1.c.).
2. It is not clear that the institution “demonstrates a positive and functioning relationship among the size and scope of music programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs” (see *NASM Handbook 2021-22*, Standards for Accreditation II.B.2.a.).
3. It is not clear that “Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the music unit and its programs in accordance with applicable NASM standards for the projected period of accreditation.” (see *NASM Handbook 2021-22*, Standards for Accreditation II.C.1.c.).
4. It is not clear that “the music unit [ensures] that appropriately qualified individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(2)).
5. It was not clear that “The music executive’s responsibilities [are] clearly delineated, and executive authority [is] commensurate with responsibility” (see *NASM Handbook 2021-22*, Standards for Accreditation II.D.1.b.(2)).
6. It is unclear whether the music unit “...provides mechanisms for communication among all components of the unit” (see *NASM Handbook 2021-22*, Standards for Accreditation II.D.1.c.).
7. It is unclear that “Support staff [is] provided commensurate with the music unit’s purposes, size, and scope, and its degrees and programs” (see *NASM Handbook 2021-22*, Standards for Accreditation II.E.8.a.).

8. It is not clear that overall retention policies are clearly defined and published for faculty and students such that: “Student retention policies must be: (1) Appropriate to the purposes of the institution’s curricular programs; (2) Clearly defined; (3) Published for students and faculty; and (4) Applied with rigor and fairness” (see *NASM Handbook 2021-22*, Standards for Accreditation, II.H.1.f.).
9. It is not clear that “Advising [addresses] program content, program completion requirements, potential careers or future studies, and music-specific student services consistent with the natures and purposes of music degrees and programs being offered” or that the institution is providing [students] with written documents and advising that describe all requirements and the purposes of their programs” (see *NASM Handbook 2021-22*, Standards for Accreditation II.H.1.j.).
10. Regarding the String Project, it is not clear to the visitors that “Functional principles in the NASM standards for purposes and operations shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total music effort, and shall support the achievement of educational results as specified by programmatic purposes.” (*NASM Handbook 2021-22*, Standards for Accreditation, III.K.1.c).
11. Regarding the String Project and the Piano Preparatory Program, the visitors were unable to assess student work during the visit. It is not clear if the institution meets *NASM Handbook 2021-22*, Standards for Accreditation, III.K.1.e.
12. It is not clear that “For performance majors in voice, the study and use of foreign languages and diction appropriate to the course of study are essential” (see *NASM Handbook 2021-22*, Standards for Accreditation IX.A.3.c.).
13. It is not clear that “Functional performance abilities in instruments appropriate to the student’s teaching specialization are essential” (see *NASM Handbook 2021-22*, Standards for Accreditation IX.0.3.b.(3)).
14. It is not clear that “The music unit [evaluates, plans], and make projections consistent with and supportive of its purposes and its size and scope” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.).
15. It is not clear that “evaluation, planning, and projection [is] pursued with sufficient intellectual rigor and resource allocation to accomplish the purposes established” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(6)).

Q. Overview, Summary Assessment, and Recommendations for the Program

1. Strengths

- A well-qualified faculty who are devoted teachers, including a significant pool of talented part-time faculty.
- Good students who are satisfied with the individualized attention provided by the music unit.
- Music executives (Music Area Program Coordinator, Associate Chair of the Department of Performance Arts) who are deeply committed to the music unit.
- Well populated ensembles and high level of performance.

- Strong relationships with Jerry and Vickie Moyes College of Education and K-12 schools in the region.
- Good community engagement through the String Project and Piano Preparatory programs.

2. Recommendations for Short-Term Improvement

- Explore the potential of the Sound Production/Recording minor and the Associate of Science Sound Production/Recording degrees to enhance and/or expand degrees offered within the Music Unit.
- Consider the creation of a Student Advisory Council to assist and advise the Music Area Program Coordinator and faculty.
- Explore expanding and offering more general education courses for the non-music major.
- Increase student recruitment activities in the community and strategic locations within the state that could attract and matriculate music majors (for example, chamber ensembles tours);
- Consider developing a carefully detailed enrollment model that will allow for satisfactory coverage of all ensemble needs within the studio capacities available;
- Review/clarification of the music unit's mission/vision statement.

3. Primary Futures Issues

- Review and simplify student progression toward graduation within the music major by clarifying degree requirements and achieving more consistency in elective choices for all degrees.
- Review self-governance and administrative systems and practice within the music unit and consider enacting unit by-laws to clarify and codify roles of faculty, staff, and administrators, improving the capacity for student recruitment, admissions, scholarships, and retention.
- The decreasing music major enrollment articulated in the Self-Study narrates a situation that the faculty of the Music Unit should come together to discuss, develop, and execute a strategic plan that will ensure the future success of the unit. 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.

4. Suggestions for Long-Term Development

- Engage in a comprehensive strategic planning process, one that acknowledges the strengths of the music unit in terms of location, size, and administrative support, and also acknowledges the challenges of the state budget, the cost of expansion, and the need to energetically support the mission of the University and the program.
- Recognizing that alumni relations and development activities are critical for the enhancement of the music unit, increase coordinated advancement activities to benefit the long-range planning in support of the viability of the unit. Many of these activities take a relatively long period of time to exhibit any real productivity, and the unit cannot ignore the potential benefits for future generations of music majors at the institution.