

National Association of Schools of Music

SELF-STUDY

Data presented for consideration by the
NASM Commission on Accreditation

by

Youngstown State University
One University Plaza
Youngstown, Ohio 44555
(330) 742-3636

A. Degrees for which Final Approval is being sought:

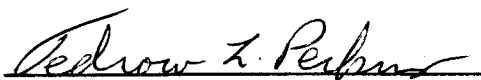
Bachelor of Arts in Music.
Bachelor of Music in Applied Music.
Bachelor of Music in Composition.
Bachelor of Music in Music Education.
Master of Music in Applied Music.
Master of Music in Music Education.
Master of Music in Theory-Composition.
Master of Music in Music History and Literature.

The data submitted herewith are certified correct to the best of my knowledge
and belief.

1/12/01

(Date)

Tedrow Perkins, Interim Director
(Name and Title of Reporting Officer)



(Signature)

2. Achieving the functions required by these standards need not change the basic goals and objectives of degree programs.

NASM recognizes and supports a wide variety of goals and objectives for professional degree programs in schools and departments of music. As institutions review their priorities and projections, some will decide to make significant change in the goals and objectives of specific programs, or perhaps for all programs. In other words, an institution may decide to go far beyond what these standards require in any or all three areas. This is the prerogative of the institution. However, it is entirely possible for institutions to meet these standards in their degree programs without major changes of goals or objectives.

3. Meeting these standards does not necessarily mean establishing new courses.

In applying these standards, institutions are encouraged to develop a clear understanding of the functions sought before determining methods to be used. Given the need to keep undergraduate credit requirements within reasonable limits, it may be useful to begin by studying the extent to which these functions are already being met in current courses and programs. If a particular function is not being met, whether measured against the baseline competencies required in the standards or against the music unit's requirements that exceed that baseline, then consideration might be given to where competency development can be addressed within existing curricula. Such a review may or may not lead to the conclusion that new courses are needed.

4. There are many ways to meet these standards.

It has just been stated that many course and curricular structures can be used to fulfill these three standards. By the same token, there are an infinite number of specific approaches that can be used. Music units are urged to be creative in matching their specific approaches to goals and objectives for specific programs. The standards do not presume to state which approach among many an institution should choose. How much time is spent on what, specific areas of emphasis within bodies of content, order and sequence, and evaluative mechanisms are all the responsibility of the music unit. To meet the standards, an institution must demonstrate how its decisions about all of the matters discussed in this paper produce baseline competence in these three areas.

5. The standards focus on artistic and intellectual content.

In all its standards, NASM seeks to focus on artistic and intellectual issues associated with the preparation of music professionals. The membership of the Association approves standards based on careful assessments of the competencies needed by practicing musicians. It is understood that standards are placed into effect by the actions of individuals and institutions, each of which reflects a particular mix

of philosophical views on all subjects that make up the context for musical activity. The standards do not take sides in philosophical conflicts, but rather state goals for professional competence. They are centered in knowledge and skills development, not in action on behalf of courses or specializations within the profession.

6. The standards on history and repertory encourage creative local solutions.

Taken together, standards D.1 and D.2 and the accompanying explanation provide an extraordinary range of possibilities. Each music unit is responsible for using available resources to address the goals of breadth and depth. Self-assessment may reveal the need for additional resources or changes in the way resources are used, but the key goal is work with and exposure to a large body of music. Creativity at the local level will necessarily be the key to achieving this goal, and no two institutions will do so in the same way.

7. The standards may be a catalyst for faculty development.

As an institution reviews its programs against the standards, needs in faculty development may appear. Such a result is consistent with the interest of NASM members to promote responsible, cost-effective evolution and innovation.

8. The standards promote rigor and high achievement in individual music units.

The standards are intended to serve as a foundation for individual music units as they determine what students should know and be able to do in various courses and at the completion of the professional undergraduate degree in music. All music units constantly engage questions of whether specific material should be studied in-depth or as part of a survey, presented for purposes of acquaintance, suggested for future attention, or left alone. Issues of rigor are critical to ensuring that such decisions develop student competence.

9. The standards encourage growth and development on local timelines.

The field of music, including work in professional preparation, continues to evolve. Overall, instant change is rare. Although these standards restate old goals for changing times, music units will continue to search for answers about education and training in musicianship, repertory and history, and technology. In the course of this process, some units will make large-scale, time-specific changes. Others will manage change in a more developmental way. Therefore, the standards do not promote instant conversion to any particular approach, but rather promote thoughtful change reflecting needs in the preparation of future professionals. Meeting these standards involves demonstrating that these basic needs are being met more than providing evidence of change, whether instant or developmental.

Music units working with standards issues, either specifically or comprehensively, may find benefit from reviewing sets of questions provided in an NASM publication entitled *The Assessment of Undergraduate Programs in Music*.

Music units with further concerns about the intent of these standards are invited to call the NASM National Office staff at 703-437-0700.

Multiple Approaches

NASM does not promote a particular approach to this composition and improvisation standard. It does not require or even suggest that a separate class be offered. Many institutions are developing these basic competencies in theory and analysis courses; others, through class piano; still others, in assignments associated with the area of specialization. Some institutions use music education courses as the vehicle, and so on through the whole spectrum of solutions that one would expect from a highly creative group of people and institutions engaged in a highly creative field. There are also the multiple connections between improvisation and the musical practices of various cultures. The Association takes no position about the time frame for developing these competencies, nor about genres that may be used as a basis for study. Improvisation does not mandate jazz. Composition does not mandate classical. In the standard, both words are free agents. Each institution chooses its own content, approach, time frame, and evaluation methods.

Long-Term Effort

As composition and improvisation standards have evolved, there continues to be general agreement that building this competency both in students and in the work of music units represents a long-term effort worth undertaking for the good of the field. The Association understands that instant change on a matter of this kind is not possible, that the pace of change and improvement will vary from music unit to music unit, and that there will be much experimentation both within and among institutions. However, it is equally understood that if, over time, all institutions work to address the standard and thus build composition and improvisation competencies in their students, the capacities of all graduates will be enlarged for service to the field, its patrons, and its future students. It is important to note in this context that the music portion of the *National Voluntary K-12 Standards for Arts Education* includes composition and improvisation. The music teaching community as a whole seems to be in common accord on the importance of this competence to musical understanding and development. Each NASM institution is encouraged to develop a long-range approach, perhaps developing a set of staged aspirations for defining *rudimentary* and *basic* in terms of expected achievements for its graduates.

Approaching the Standard

As is the case with all NASM standards, the goal is to focus on the development of student capabilities, not to set bureaucratic requirements for the operation of music units. Since accreditation is based in large part on the mission, goals, and objectives developed by each institution, perhaps the best place to start is by determining present goals and objectives for student competence in composition and improvisation—in other words, starting with the *what* and the *why* before proceeding to the *how*. Often, when *what* and *why* questions are answered thoroughly, the *how* questions answer themselves.

Music units with further concerns about the intent of these standards are invited to call the NASM National Office staff at (703) 437-0700.

Basic Level

The standard calls for competence at a basic or introductory level developed through academic studies, performance, exposure to a variety of live or recorded performances, and other means. The most appropriate way to assure meeting this standard is to begin with the music unit's goals for knowledge, skills, breadth, and depth at a basic level, and then determine how various requirements and experiences will fulfill those goals. This ends-before-means priority seems to produce a better result than the reverse.

Multiple Approaches

NASM does not promote a particular approach to this history and repertory standard. It does not require or even suggest that separate classes be offered for various components of whole. Institutions work toward basic competencies in a variety of ways. They are placing their efforts in survey music history classes, ethnomusicological studies and courses, ensembles, concert attendance requirements, music education methods courses, musicianship and theory sequences, applied music repertory, composition and improvisation experiences, etc., or in various mixtures of these.

Local Efforts and Evolving Contexts

Electronics and transportation have improved and advanced communication and cultural interchange among the peoples of the world. Future professional musicians and teachers will work in evolving local, regional, national, and global contexts different than that of their predecessors. Although the professional life of each musician is normally focused on one or two aspects of the field, understanding basics about the whole normally facilitates and enriches work with various parts. Clearly, the whole of music history and repertory includes all cultural traditions. The Association takes no position concerning values that should be held about various musics of the world any more than it expresses a preference for one composer over another or one musical work over another. Such valuing is individual and institutional matters. As is the case with all content, institutions and teachers are expected to bring a wide range of perspectives, aspirations, and values to their work with curricula, course work, and students. However, the establishment of this standard by the NASM membership indicates that acquaintance with a breadth of musical material is a common need.

In establishing this standard, members of the Association understood that the development of competency in individuals produces the basis for enriching other competencies, for the development of artistic and intellectual freedom, and for the advancement of individual work. Because of its basic and contained goal, this standard neither discourages nor prevents an institution, curricular program, or individual from maintaining a focus on a particular musical tradition. It does not ask for a change of goals about focus, but rather articulates goals for breadth of background knowledge.

Approaching the Standard

As is the case with all NASM standards, the purpose is to emphasize the development of student capabilities, not set bureaucratic requirements for the operation of music units. Since accreditation is based in large part on the mission, goals, and objectives developed by each institution, perhaps the best place to start is by determining present goals and objectives for student competence in repertory and history—in other words, starting with the *what* and the *why* before proceeding to the *how*. Often, when *what* and *why* questions are answered thoroughly, the *how* questions answer themselves.

Music units with further concerns about the intent of these standards are invited to call the NASM National Office staff at (703) 437-0700.

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MAY 25 2001

Per.....

Dana School of Music
Youngstown State University
One University Plaza
Youngstown, Ohio 44555

Dr. David Sweet, President
Tedrow L. Perkins, Acting Director

Date of Visit February 19 - 21, 2001

Optional Response

B. Size and Scope

Page 1, paragraph 4 – “This view, however, is inconsistent with the information...”

The Visitors' Report states that the faculty are of the opinion that increased enrollments will generate additional faculty allocation, whereas the administration is saying that that is not likely. The low levels of funding from the state for the University have made it difficult to predict any increased revenues in the near future. With financial support tied to enrollment and the University enrollments low, it is understandable that the administration would not promise additional faculty positions. Even if enrollments in the Fine and Performing Arts grow, there is a cost to increasing enrollments in music that is not shared by other disciplines.

Dana's faculty has been fighting to keep positions intact these past ten years. Dana went from 28 full time faculty members to 25. The faculty had been given the impression in recent years that it would not be impossible to increase the number of full-time faculty members provided that enrollment increased. The enrollment did increase, but the faculty positions did not come back. Now, every faculty position has to be considered on its own merits without the comfort that a position vacated will be automatically replaced. The statement from the current administration is probably very accurate, but the faculty still believes that it has a right to expect replacement of some of the faculty members lost over the last decade.

Since the NASM Visit, the administration has agreed to one full-time tenure track position to replace a vacancy in the jazz area due to retirement and to one full-time one-year temporary position in the area of theory due to retirement. The administration has also renewed two temporary positions, the one in guitar and the one in music ed/instrumental.

C. Finances

Page 2, paragraph 3 – “We were also informed that because of the lack of an equipment budget in the unit, virtually all of the percussion teaching studio equipment has been supplied and is owned by the faculty member in that area, without which instruction would be extremely compromised.”

Since the visit, the University has recently purchased \$50,000.00 worth of percussion equipment to assist Dr. Schaft in the percussion studio. To say that there is “an inconsistency of budgetary practice” is not inaccurate.

Page 2 paragraph 4 – “In response, the Dean reported he is currently assisting in addressing this need through a reallocation of his office staff resources, ...”

Since the visit, the Dean has secured funding and has rearranged job descriptions to provide secretarial support for marketing, program preparation, and printing.

D. Governance and Administration

Page 4, paragraph 1 – “The Dana School for some time has assumed a 12-student minimum enrollment was university policy for graduate level classes.”

Classes with less than twelve students have had to be justified. Certainly the administration cannot afford to let classes exist with two or three students; providing classes for graduates only will prove a challenge for the administration since it is a financial issue. It remains to be seen whether the school can afford to provide 50% of a student’s curricula with graduate only classes and with what kind of enrollments.

Page 4, paragraph 2 – “Most of the senior administrative structure at YSU is in transition.”

Since the visit a new Provost will soon to be hired and a search for the Dean of the College of Education is to be reopened shortly. With luck, that position will be filled by December. The new President has been very supportive of the Dana School and gives every indication that Dana will not be diminished by this administration.

Page 5, paragraph 2 – “The Director of the Dana School has maintained a one-half teaching load (or higher!) for as long as anyone can remember.”

The Interim Director intends to maintain a load that is more in keeping with the recommendation of the Visitors’ Report in the future, ie., one-third teaching load.

O. Program, Degrees, Curricula

Page 12, paragraph 1 - “It is not clear that the following NASM standards are being met:”

New general education requirements have recently been adopted. The Bachelor of Arts degree requires general education courses in the categories Natural Science and in Artistic and Literary Perspectives. Although not strictly stated, a student is required to take a course in the arts outside of the major, so students do gain an understanding of and experience in art forms other than music. The natural science requirement should provide an acquaintance with experimental methods of the physical and biological sciences. Finally, the compositional process is addressed in theory class through the harmonization of melody and composition projects in the second year of theory.

Page 13, paragraph 2 - “It is not clear that the following NASM standards are being met in all five areas or emphasis (Instrumental; Jazz; Organ; Piano; Vocal):

> There is an expectation of ensemble experience throughout the program...”

With the Piano emphasis, ensemble experience is gained through a chamber music requirement. The Organ emphasis includes only two years of ensemble experience. Compositional skills are developed through undergraduate theory and improvisational skills are obtained in the applied lessons.

Page 14, paragraph 4 - “*Bachelor of Music in Music Education*
This program is being presented for Renewal of Final Approval. It is not clear that the following NASM standards are being met:

> Expectation of performance study and ensemble experience throughout the program”

Students in the Music Education program enroll for ensembles every term except for the term in which student teaching occurs. Dana has been providing pedagogy (performance study) for those students who need it, by allowing those students to sign up for an appropriate methods class.

> “In the vocal emphasis, students are able to use at least one instrument as a teaching tool...”

All education majors, except for keyboard majors, must take two years of class piano. This requirement should provide vocal music education majors with enough skills to use the piano as a teaching tool.

Page 15, paragraph 2 - “*Graduate programs:*

There are two concerns that relate to all graduate music curricular options. It is not clear that the following standards are being met:

At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.”

Classes with less than twelve students have had to be justified. Certainly the administration cannot afford to let classes exist with two or three students; providing classes for graduates only will prove a challenge for the administration since it is a financial issue. It remains to be seen whether the school can afford to provide 50% of a student’s curricula with graduate only classes and with what kind of enrollments.

Page 15, paragraph 2

“A comprehensive review is required.”

A comprehensive review is required in each of the degrees. For both the Theory and History degrees the review is a thesis and an oral defense. For the Performance degree the review is a fifty-minute recital and recital document. For the Music Education degree the review consists of a comprehensive written examination.

National Association of Schools of Music

An Advisory for Music Faculty and Administrators: NASM Standards – Technology

The NASM *Handbook* contains the following standard for all professional undergraduate degrees in music—all degrees carrying the title Bachelor of Music, and all undergraduate degrees concerned with teacher preparation that lead to certification as a specialist music teacher, either as part of the baccalaureate degree, or immediately after in a master's program.

NASM Handbook 1999-2000, page 79, item VII.E:

E. Technology

Students must acquire:

1. A basic overview understanding of how technology serves the field of music as a whole.
2. Working knowledge of the technological developments applicable to their area of specialization.

This Advisory addresses issues beyond those considered in the document entitled *Notes for Music Faculty and Administrators: Standards for Composition/Improvisation, Repertory/History, and Technology in Undergraduate Professional Degrees in Music* (December 1999). This Advisory and the *Notes* can be read in conjunction or separately.

Educational Goals for E.1.

The major purpose of this standard is to ensure that students graduating as professional musicians and music teachers understand how technology works in the field of music as a whole. The educational goal is an overview understanding of how technology supports the major fields of musical endeavor: composition, performance, analysis, teaching, research, etc. For example, at a basic level, a music education major should understand how technology is used in the field of composition, and a composition major should understand how technology is used to support music teaching and learning.

Multiple Approaches to E.1.

Study and laboratory experience are the primary means for obtaining this fundamental competence. Separate courses are not required, although some institutions may wish to pursue that option. More typically, students gain comprehensive understanding through a variety of means in various classes and experiences.

(continued on reverse)

Ted-

I had an idea for a new class - General Education -

Understanding Music - it could be a combination of 1520 and 2621 and class piano. Students would learn the fundamentals of music as well as do some listening and learn a little about playing an instrument. The old 521 course was similar to that without the listening component. I think it might attract a different audience than 2621 since it would be more "hands-on" and would enroll those people who always wanted to know how to play the piano. We could probably use a GA to teach it, especially once it was established. Let me know what you think.

D.F.

A handwritten signature in black ink, appearing to be the initials 'D.F.' with a stylized flourish.

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NASM Visitors' Report

Youngstown State University

Dana School of Music
Youngstown, OH 44555

Tedrow Perkins, Interim Director

Dates of Visit: February 19-21, 2001

Ronald D. Ross, Louisiana State University, Team Chair
Jerry Luedders, California State University-Northridge, Team Member

Degrees currently listed in the NASM *Directory* for which Renewal of Final Approval is sought:

Bachelor of Arts in Music
Bachelor of Music in Accompanying
Bachelor of Music in Applied Music
Bachelor of Music in Composition
Bachelor of Music in Music Education
Master of Music in Applied Music
Master of Music in Music Education
Master of Music in Music History and Literature
Master of Music in Theory-Composition

INTRODUCTION

The visitors thank Youngstown State University for the hospitalities extended during this important process. We acknowledge the interim Director of the Dana School of Music, Dr. Tedrow L. Perkins, his staff, the faculty, and the music students for being open and candid during the visit. We welcomed and benefitted from the involvement of Joseph Edwards, longtime Director of the Dana School and currently the Interim Dean of the College of Education; George McCloud, Dean of the College of Fine & Performing Arts; and Darla Funk, interim Assistant Director. A special thanks goes to Carol Marsh, secretary in the Dana School, for last minute and high-quality assistance with on-the-ground details of the visit itself.

The Dana School of Music quite wisely sought the services of a pre-visit consultant. Robert L. Cowden visited the YSU campus in 1999 and prepared a thorough Consultation Report. The current visitors found their own observations congruent with those of Dr. Cowden, so much so that the latter's report is occasionally quoted in the document that follows.

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.

Ronald D. Ross, Visiting Team Chair
Jerry Luedders, Visiting Team Member

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A. MISSION, GOALS, AND OBJECTIVES

The mission section of the Self-Study (hereafter, S-S) is divided as follows: Mission and Goals (page 1), followed by six sections under a common heading: Goals and Purposes. These six sections are: The Integration of Teaching, Scholarship and Service; Teaching and Learning; Access and Diversity; Research and Scholarship Activity; Connections with the Community; and Institutional Environment. In the aggregate, these statements give the reader a sense of history of the Dana School of Music and a detailed list of aspirational objectives. The visitors found it helpful to re-read this section after the visit, confirming that the Dana School's goals and objectives are entirely appropriate for this unit at this time in its development. We would take issue, however, with the assertion that "The Mission and Goals Statement is narrowly focused" (S-S, p. 7). There seems to be no single mission statement that has been revealed.

That being said, the unit appears to be generally effective in accomplishing the various aspects of its stated mission. The visitors agree with the statement that "[T]he Dana School has maintained a strong tradition of excellence in the field of music education . . ." (S-S, p. 2). Other components of the program are noteworthy, too, and will be so chronicled in the Report that follows.

B. SIZE AND SCOPE

Music major enrollment in the Dana School is approximately 300 undergraduate students and 50 active graduate students (as reported in the S-S, page 7). The totals on the curriculum sheets (Appendix IV) are 294 undergraduate and 30 graduate. There are 26 full-time faculty and approximately 20 part-time faculty. The approximate total faculty FTE is not known. The visitors are able to extrapolate that the student-faculty ratio appears to fall within acceptable norms.

Some studios have ample numbers of majors while others seem to be underpopulated. Some upper division students commented that some studios had recently grown so large that opportunities for a variety of learning and performance experiences had been limited for them. Other students noted that they were playing in most of the institution's ensembles. The Dana School has neither developed a strategic plan nor an enrollment management plan. When one of the visitors raised this as a question, most faculty expressed substantial concern about any effort that may limit enrollment in any manner. They believe that continued growth will generate additional faculty allocation and other operating resources from the university. This view, however, is inconsistent with the information received from the Dean and Provost, who indicated that any appreciable new faculty teaching capacity would be unlikely, regardless of growth in music majors.

The visitors were unable to observe graduate classes while on site. We also encountered difficulty confirming the graduate enrollment. The interim Director, at the request of the on-site visitors, provided additional charts intended to clarify enrollments in classes intended only for graduate students. Those data are attached to this Report. The size or the configuration of the graduate program may be a concern. In the meeting with students, several graduate students reported they had not taken any classes in which the enrollment was limited to graduate students, except for courses taken as independent study.

C. FINANCES

Finances are described in the S-S on pages 8-9. More detailed budget forms appear in Appendix II. The nature, completeness, and adequacy of financial resources were difficult to assess. Additionally, there appeared to be an inconsistency of budgetary practice with the budget data reported in the past three HEADS Reports. For example, the HEADS reports indicated no allocation for and no purchases of equipment in 2000-01, and budgets of \$16,000 in 1999-2000 and \$708 in 1998-99. However, several faculty reported purchases of the following instruments within the same time period: professional model baritone saxophone, contrabassoon, bass flute, and an English horn.

We were also informed that because of the lack of an equipment budget in the unit, virtually all of the percussion teaching studio equipment has been supplied and is owned by the faculty member in that area, without which instruction would be extremely compromised.

The S-S notes the need for additional secretarial staff in the Director's Office. Faculty indicated this need as one of their highest priorities. In response, the Dean reported he is currently assisting in addressing this need through a reallocation of his office staff resources, specifically to assist with marketing, printed program preparation, and printing. This special assistance does not appear to be reflected in any of the budgetary sources provided in the S-S.

The music executive appears uniformly to have the confidence of the faculty and the respect of the administration, but it was not clear the extent to which the current music executive is involved in the budget development process.

a. *Baccalaureate programs*

Aside from concerns about the availability of unified comprehensive budget documents, it is the visitors' view that the operating budget from all sources is at least minimally adequate to meet the needs of the current baccalaureate programs.

b. Graduate programs

Most graduate students appear to hold some form of a stipend as teaching or graduate assistantship.

D. GOVERNANCE AND ADMINISTRATION

1. Overall Effectiveness

The Dana School of Music is a constituent unit in the College of Fine and Performing Arts. The Director of the Dana School reports to the Dean of the College of Fine and Performing Arts, who in turn reports to the Provost. During the 2000-01 academic year, the longtime Director of the Dana School, Joseph Edwards, is serving as dean of the College of Education. Assistant Director Ted Perkins has stepped up to the position of Interim Director. Darla Funk, the graduate coordinator, is also filling in as Assistant Director.

The visitors were pleased to meet with the Provost, the Interim Provost-Designate, and a representative from the Office of Institutional Research during the exit interview. We held a separate meeting with the Dean of the College of Fine & Performing Arts, a meeting that was also attended by the Interim Director of the Dana School. The institution's governance structure seems to serve the Dana School's ability to pursue and carry out its current mission, goals and objectives. The dean is aware of the needs and aspirations of the Dana School and apparently conveys same effectively to the upper administration. The Provost's Office was admirably well informed of many front-burner issues emanating from the Dana School faculty and students.

Shortage of office support staff is a critical issue for the music unit. There is only one secretary serving almost 50 full- and part-time music faculty—including the Director and Assistant Director—plus a number of student and graduate teaching assistants. In addition, there are over 25 music ensembles for which administrative support needs to be provided. There is evidence of energetic and enthusiastic workers who shuttle in and out of the music office throughout the day. But, their involvement in no way compensates for the lack of additional needed full-time, adequately trained secretarial assistance. Consultant Robert L. Cowden put it succinctly in his October 1999 report (page 11): "The Dana School of Music is a highly public arm of the university, perhaps one of its best public relations entities. In addition, it has a large and highly successful recruitment program both on- and off-campus, the results of which benefit the entire university. These activities require staff support to be carried out appropriately." We wholeheartedly agree.

As is often the case, clarification of policies is a welcome byproduct of an accreditation visit. One such instance occurred during our meeting with the Provost and Provost-Designate. The Dana School for some time had assumed a 12-student minimum enrollment was university policy for graduate level classes. In order to generate this number, undergraduate students were encouraged to register for many of the graduate classes. By following this practice, the Dana School finds itself in noncompliance with an NASM standard for graduate education (see page 15 of this Report). And in the final analysis, the Provost informed us there was no such requirement to meet a 12-student minimum enrollment.

Most of the senior administrative structure at YSU is in transition. There is a relatively new president; the provost left on or about February 26 to assume a presidency in Missouri; the interim provost will likely remain in his position only six months, until a “permanent” provost is chosen; and, as was mentioned above, the “permanent” director of the Dana School is on loan to the College of Education as its dean. Stability in the academic administration is thus a hard-sought commodity at YSU. It is thus difficult to engage in meaningful long-range or strategic planning given these conditions. Despite this unsettledness, the unit appears to have found ways to negotiate an effective and mutually supportive relationship with senior level administrative officials. The visitors are hopeful the Dana School will continue to find ways to cope with these challenges.

2. Policy-making

The faculty and staff at YSU are unionized. Department chairs are not in the union. Decision-making is described (S-S, p. 10) as participatory, involving representation from the faculty to the director and dean. There is apparently a strong and active faculty committee structure at work at the Dana School (S-S, p. 13).

a. Baccalaureate programs

Undergraduate curricular and educational policies emanate from individual faculty and are channeled through the Curriculum Committee. There is adequate faculty involvement at all stages of these developments. No concerns about faculty/staff salary or promotion/tenure issues surfaced during our visit. Policy-making at the undergraduate level appears to be well understood by the faculty and quite effective.

b. Graduate programs

Graduate curricular and educational policies emanate from individual faculty and are channeled through the Graduate Committee. There is adequate faculty involvement at all

stages of these developments. No concerns about faculty/staff salary or promotion/tenure issues surfaced during our visit. Policy-making at the graduate level appears to be well understood by the faculty and quite effective.

3. Music Executive's Load and Responsibilities

The Director of the Dana School has maintained a one-half teaching load (or higher!) for as long as anyone can remember. In practice, this amounts to a six-hour commitment for the fall and spring semesters, and four hours for the summer term. The visitors feel this teaching load is excessive, given the scope and complexity of administering the Dana School. It is therefore not clear the institution is complying with the NASM standard allowing "sufficient time and staff for the music executive to execute the required administrative and/or teaching duties" (2001-02 NASM Handbook, page 60). We noted that many faculty members agree with that assessment, feeling the Director needs to devote more time to administrative duties. When discussing this issue with the Provost and Interim Provost-Designate, we learned that this relatively heavy teaching load was not a requirement set by the administration but a practice "fallen into" by past directors of the Dana School. It seems the Directors found it difficult to refuse teaching opportunities; put differently, they are so dedicated to teaching that they regularly agree to what has to be termed overload teaching status when combined with their administrative duties.

The visitors recommend the Director consider a three-semester (one course) load as normal and desirable in the future, allowing more time to address the management, planning, and administrative challenges of the job. It is our experience that a one-course load is typical for administrators of units of this size.

4. Communication

Communication by faculty with the Director, the Director with the Dean, and both with the Provost appears to be generally good.

E. FACULTY AND STAFF

The music faculty and staff appear to work well together. They seem to enjoy a genuinely high degree of collegiality and demonstrate substantial respect for one another. Most faculty evidence a sincere commitment to their students, to each other, to the institution, and to the profession.

The faculty appear to possess the appropriate credentials for their respective teaching assignments. Most full-time faculty hold terminal degrees. Additionally, a substantial

number of faculty have earned broad reputations as performers and teachers, extending well beyond the state and region in some instances.

The S-S, pp. 14-15, provides general information about faculty salaries. The faculty at Youngstown State University are represented by an effective union that has been very successful in negotiating on behalf of the faculty. Faculty and staff salaries appear to be higher than at comparable institutions. It was the opinion of a number of faculty that their competitive salaries may explain why there are limited resources for operating expenses.

The majority of faculty are full-time tenure track appointments. With the exception of guitar, all standard studio and classroom specialties appear to be met by full time faculty. Recent institutional budget reductions have resulted in less funds for part-time faculty appointments. The S-S, page 15, notes that the portion of the total instructional budget allocated to part-time faculty members is 5.8 percent. Graduate teaching assistants provide additional instruction, as supplement to that left unmet by the full or part-time faculty.

F. FACILITIES, EQUIPMENT, AND SAFETY

The facilities and equipment utilized by the music department are described in the S-S, pp. 29-33. The Department of Music is housed in the Bliss Fine Arts Building, which also houses the theater department, an art gallery and the administrative offices of the Dean. Most teaching and administrative functions take place in this three-story building, which contains appropriately equipped studios, offices, classrooms, practice rooms, a technology lab, a piano laboratory, and a well-equipped double reed room.

Although only approximately 20 years old, portions of the music building have been recently and attractively remodeled. Unrenovated portions are in need of immediate attention. Thermostats were found dangling from the wall in several places, hall clock works are missing, and some practice rooms had holes in the walls. The unrenovated parts of the building are also in need of paint.

This juxtaposition of spaces that vary greatly in quality is in evidence in a newly created rehearsal room currently used to rehearse two jazz ensembles and combos. Opulent in comparison to the other rehearsal space, this area has been designed with several contiguous adjacent rooms, as a studio recording facility. Although the installation of infinitely variable acoustical panels reflects that substantial care and thought went into planning for this facility, it is not clear how, in a unit with no reported equipment budget, this facility can be adequately equipped and kept current. The other rehearsal facility has low ceilings and “leaks” sound to adjacent areas.

The Dana School of Music has an impressive array of pipe organs and harpsichords. There are two Schlicker organs, two large Flentrop organs, and a Flentrop portative organ. The Recital Hall houses the largest of the pipe organs. It is on a track system that allows it to roll forward and back, on and off stage. The Recital Hall has good acoustics for organ and choral and vocal singing. It is less functional, acoustically, for instrumental or ensemble performances. It would be desirable to treat the Recital Hall with variable acoustics, which would increase its versatility. Since the room was acoustically designed as a choral/organ space, however, it is important to ensure that the current acoustical condition is retained as additional acoustical treatments are considered.

There are two nine-foot concert grand pianos on the recital hall stage and another nine-foot concert grand in a performance space in the student union.

The climate control systems in the music building seems fully functional. A large elevator serves the building. Except for the tiered instrumental rehearsal room, the entire facility appears to be ADA compliant. The inventory of equipment is fundamentally adequate for the current curricula. There are adequate numbers of pianos for instruction and performance. However, the pianos in classrooms and practice rooms tested by the visitors evidenced the need for more regular tuning and maintenance.

Although music facilities rarely, if ever, fulfill every faculty member's level of expectation, the music facilities at Youngstown State University must be considered good by most standards. The facility's storage capacity for some programs is enviable.

G. LIBRARY

The library at Youngstown State University is described extensively and thoroughly in the S-S pp. 19-23. The Maag Library is a large, spacious and well-lighted facility. It appeared to have been built in the 1970s. There are multiple seating configurations for study and research and an easy to use online catalog. The Multimedia Center provides individual listening facilities, which are equipped with the capacity to play back CDs, cassettes, records, laser discs, and videotapes. The Maag Library also houses several multiple platform open computer rooms, microform readers and has extensive systems of electronic access to periodicals, *RILM Abstracts*, and other research data bases. It is a member of OhioLink, a consortium of Ohio libraries, which provides online access to a consolidated database of total holdings.

The reference materials, collection of circulating books and materials, the CD and other media collections were all carefully reviewed. The collections are more than adequate to support the degree programs currently offered at Youngstown State University. The

