

The University of West Florida  
College of Arts, Social Sciences and Humanities  
Dr. Grier Williams School of Music

Bylaws Ratified

4/11/24

I. NAME

The school, a division of Fine and Performing Arts, within the College of Arts, Social Sciences and Humanities shall be known as the Dr. Grier Williams School of Music

II. MISSION AND PURPOSE: MISSION STATEMENT

**Mission**

The primary mission of the Dr. Grier Williams School of Music is to promote the musical arts by providing our students with a quality, individualized music education at the baccalaureate level, by producing meaningful and diverse experiences in performance, education, composition, scholarly research, and service to the university, Pensacola region, state, and beyond. We strive to create a nurturing musical environment for music majors, minors, and participants from the greater university community, by instilling the highest standards of musical skill, expression, and professionalism, acknowledging that music is essential to the human condition; that music promotes creativity; that music champions inclusiveness, diversity and understanding in a global society; and that music uplifts the human spirit.

**Goals**

Offer outstanding undergraduate programs in music that provide students with the comprehensive knowledge, skills, and experiences to be successful and sophisticated creators, performers, educators, scholars, and consumers of music.

1. Cultivate and sustain regional, state, national and international collaborations and partnerships with professional and educational organizations.
2. Promote inclusiveness and diversity in curricula; performances; scholarly research and creative activities.
3. Provide a wide range of quality performances, workshops, clinics, master classes and music camps to students, music educators, and the general public.
4. Prepare students for graduate studies and fulfilling careers
5. Instill in students a passionate belief in the transformative potential of the arts.

### III. FACULTY GOVERNANCE

- A. Eligibility for participation in governance activities: All tenured faculty, faculty serving in tenure-earning lines, and visiting faculty on “hard” lines are eligible to participate in governance activities within the School of Music. The School reserves the right to allow adjunct faculty voting privileges when the subject in question is relevant to the teaching area of that particular faculty.
- B. Eligibility for participation in faculty personnel decisions: All tenured faculty are eligible to participate in collaboration with the director in faculty personnel decisions within the School of Music’s Final decisions regarding the hiring/dismissal of faculty personnel shall be the responsibility of the director and the Dean of the College of Arts, Social Sciences, and Humanities.

### IV. SCHOOL OFFICERS

The director of the School of Music shall assume leadership of the school, being responsible to the Dean of the College of Arts, Social Sciences and Humanities as well as to the faculty of the school. The director shall be responsible for sharing any and all decisions made at levels other than the school level, which directly affects the school, its faculty, and its programs.

### V. SCHOOL MEETINGS

The faculty and director shall meet regularly throughout each semester. Agendas, announcements, and orders of business shall be made in writing as deemed necessary by the director. Voting procedures shall be as outlined in section III of this document. Minutes shall be kept by the school office administrator and kept on file for future reference. Parliamentary procedures shall be employed in all matters requiring an official tabulation of voting by faculty and shall be utilized at the discretion of the director.

### VI. COMMITTEES

Committees may be formed at the request and discretion of the director to study feasibility of certain projects, etc. However, the responsibilities of such committees cease with the completion of the assigned study.

### VII. CRITERIA, STANDARDS, AND PROCEDURES

A. **Evaluation Criteria:** Faculty will be evaluated annually in the areas of Teaching, Scholarly and Creative Activities, and Service. All faculty members are expected to conduct themselves according to the policies set forth in the UWF Professional Standards of Conduct and the UWF Collective Bargaining Agreement. Faculty members should meet or exceed the School of Music standards for quality and quantity in their Teaching, Scholarship and Creative Activities, and areas of Service. The following ratings will be used in the Evaluation Process:

- Exceeds Expectations: Exceeds Department standards for professional performance in

quality or quantity or both.

- Meets Expectations: Meets Department standards for professional performance.
- Does Not Meet Expectations: Does not meet Department standards for professional performance
- Unsatisfactory: Disregard or failure to address remediation efforts by the university to provide correction or assistance for performance that does not meet expectations, or performance involving incompetence or misconduct as defined in the collective bargaining agreement and applicable university regulations and policies.

**B. School of Music Standards for Evaluation:** Faculty members shall be evaluated according to the following standards in the areas of Teaching, Scholarship and Creative Activities, and Service Activities:

1-A. Classroom Teaching:

- a. Organization and planning of courses
- b. Evidence of careful preparation through quality of syllabi, course outlines, etc.
- c. Effective testing procedures compatible with student learning outcomes
- d. Effective teaching compatible with student skills and student learning outcomes
- e. Overall positive student evaluations. The majority of student evaluations are rated good, very good or excellent.
- f. Evidence of scholarship and currency in subject area
- g. Contribution to the overall teaching effectiveness of the school
- h. Innovation and use of new teaching techniques
- i. Adherence to the standards of professional behavior in dealing with students
- j. Availability and willingness to help students and colleagues

2-B. Applied Teaching:

- a. Organization and planning of individualized lessons which reflect the repertoire and technical requirements for each discipline as well as addressing the individual needs of each student
- b. Evidence of current knowledge and scholarship in the applied area
- c. Evidence of student success in jury exams, competitions, student performances, and service in the community
- d. Evidence of student success in Advancement Exams
- e. Evidence of student success in acceptances to further study (i.e., graduate schools, conservatories, masterclasses, etc.)
- f. Evidence of respect from peers in the field (i.e., requests to adjudicate competitions, perform for teacher organizations, present masterclasses, etc.)
- g. Positive student evaluations
- h. Contribution to the overall teaching effectiveness of the school
- i. Innovation and use of new teaching techniques
- j. Adherence to the standards of professional behavior in dealing with students
- k. Availability and willingness to help students and colleagues

3-C. Ensemble Teaching:

- a. Organization and planning of rehearsals, sectionals, and concerts
- b. Evidence of current knowledge and scholarship in the field
- c. Evidence of overall success of ensemble performance through concerts
- d. Evidence of quality through literature presented, intonation, balance, and programming
- e. Evidence of respect from peers in the field
- f. Overall positive student evaluations. The majority of student evaluations are rated good, very good or excellent.
- g. Contribution to the overall teaching effectiveness of the school
- h. Innovation and use of new teaching techniques
- i. Adherence to the standards of professional behavior in dealing with students
- j. Availability and willingness to help students and colleagues
- k. Evidence of building the ensemble(s)

2. Scholarly and Creative Activities:

- a. Evidence of ongoing scholarly and creative projects in the faculty member's area(s) of expertise (music education, performance, composition, etc.) Such evidence can be demonstrated by the quality and frequency of performances, performance venues, recordings, publications, performances and/or publication of compositions or arrangements, and honors received for these efforts
- b. Evidence of peer respect in the field of expertise
- c. Evidence of ongoing musical growth
- d. Evidence of musical collaboration with colleagues and other professionals in the field

3. Service: School, University, Community, and Professional

- a. Participation in School, college, and university committees
- b. Participation in professional organizations at the regional, national, and/or international level
- c. Participation in community organizations
- d. Timely return of job-related reports, data, and other information requested by the school, college, or university
- e. Recruitment, program articulation, and professional advising of Music Majors, Minors, and prospective students

4. Tenure and Promotion Guidelines: The UWF Guidelines for Tenure and Promotion are available through the Office of the Provost and are distributed annually to all faculty in the yearly "Division of Academic Affairs Policies and Procedures for: Tenure, Promotion, Annual Evaluation and Post-Tenure Review" document. It is the responsibility of the director to inform a faculty member when he or she is eligible to apply for tenure or promotion, which is generally understood to occur at the end of five years of service.

The same criteria utilized for the Annual Evaluation process will be employed in the procedures for both Tenure and Promotion. Specific criteria for tenure and promotion established by the school are as follows:

1. Tenure or promotion in the School of Music will not be granted without evidence of meeting expectations in teaching.
2. To be granted tenure, a faculty member must meet expectations in all three categories.
3. To be promoted to Associate Professor, a faculty member must meet expectations in all three categories.
4. To be promoted to Professor, a faculty member must exceed expectations in at least one category, and meet expectations in the remaining two categories.
5. For Post-Tenure Review, the University of West Florida adheres to Florida Board of Governors' Regulation 10.003, as well as Article 11 of the Collective Bargaining Agreement, in all matters relating to post-tenure review. Additionally, the School of Music endorses the University standard that post-tenure review criteria should consider the faculty member's performance holistically over the five-year post-tenure review period and not solely over the period of a single annual assignment or evaluation. The aggregate of the faculty member's performance over this time period will be assessed to determine their rating: Exceeds Expectations, Meets Expectations, Does Not Meet Expectations, Unsatisfactory.
6. When a faculty member is on sabbatical, the expectation is for them to focus their time and energy on their sabbatical project(s). During the sabbatical period, the member is excused from other assessment activities, i.e. teaching and/or service. Thus, the absence of or limited activities in the excused assessment categories during a sabbatical period merits an assessment of "meets expectations."

### C. Clarification of Evaluation Ratings by Area

1. **Teaching** In this performance area, the ratings in the performance categories -does not meet expectations or unsatisfactory - do not facilitate favorable tenure or promotion decisions. A faculty member should be evaluated on the following areas of teaching:
  - Quality of syllabi, course student learning outcomes and course content
  - Teaching awards and other accomplishments related to teaching
  - Quality of teaching philosophy
  - Effectiveness of assessment practices
  - Evidence of student support practices
  - Evidence of respect for students and their rights
  - Pedagogical enhancement activities that improve learning
  - Participation in professional development activities that improve teaching
  - Effectiveness of career advising/mentoring, and student supervision
  - Effectiveness of special teaching assignments
  - Student evaluation data
  - One additional exemplar of teaching (Ex. Peer evaluation of teaching, reviews or publicity regarding student performances etc.)

a. **Exceeds Expectations:** Demonstrates unusually high degree of quality in teaching as shown by the following indicators that build upon indicators for excellence. In general, performance at this level exceeds school expectations.

Indicators:

1. Leadership evident in the promotion of high-quality teaching
2. Leadership evident in the promotion of high-quality curriculum development
3. Teaching awards honor high caliber of performance
4. Student evaluation data document clear statistical exceptionality as indicated by a minimum of a 66% yearly average of all reported sections taught on each of items 10 (command of the subject), 11 (overall assessment of instructor), and 12 (overall rating of course organization) on the Student Assessment of Instruction. If an instructor teaches more than one section of the same course in a semester, the instructor may choose to report only one of those sections.
5. Narrative statements emphasize powerful impact on learner or transformative learning experiences
6. Student support practices lead to distinguished student success - Ex. students go to graduate school, employed, win competitions, active at competitions and conferences, active in scholarly and creative/professional activities, receive honors
7. Additional exemplar of teaching demonstrates the promotion of high-quality teaching

Implication: Performance at this level easily justifies favorable tenure and promotion decision.

b. **Meets Expectations:** Demonstrates consistent high-quality teaching with positive outcomes for students as reflected by the indicators below. In general, meeting expectations may be achieved by meeting some or all of the standard expectations for faculty who are successful in tenure and/or promotion decisions.

Indicators:

1. Assessment practices enhance student learning and contribute to school needs
2. Student learning outcomes and course content routinely provide evidence of continuous improvement effort
3. Pedagogical practices facilitate optimal learning conditions
4. Student support practices facilitate optimal student development
5. Appropriate standards of academic integrity promoted, including respect for students and their rights
6. Participates voluntarily in professional development activities to improve teaching quality and flexibility
7. Teaching philosophy provides foundation for coherent course planning and activities.
8. Career advising/mentoring, and student supervision practices are **executed with expert skill**
9. Special teaching assignments (e.g., honors, capstone, general education) **are executed with expert skill**
10. Student evaluation data document a consistently positive impact on learning as indicated by a minimum of a 56% yearly average of all reported sections taught on each of items 10 (command of the subject), 11 (overall assessment of instructor), and 12 (overall rating of course organization) on the Student Assessment of Instruction. If

an instructor teaches more than one section of the same course in a semester, the instructor may choose to report only one of those sections.

11. Syllabi outlines are comprehensive, clear, and indicate appropriate performance expectations
12. Additional exemplar of teaching demonstrates the promotion of quality teaching with little concern

Implication: Performance at this level justifies favorable tenure and promotion decision.

**c. Does Not Meet Expectations:** Demonstrates some positive teaching outcomes but produces major areas for concern that have a moderately negative impact on students and their learning typically reflected by a combination of several of the indicators below. In general, teaching performance is moderately below the school norms.

Indicators:

1. Assessment practices show some difficulty in supporting student learning and meeting school needs
2. Student learning outcomes and course content reflect limited continuous improvement effort
3. Some pedagogical practices need attention
4. Some student support practices need improvement
5. Occasional challenges related to academic integrity, including disrespect for students and their rights
6. Does not participate regularly in teaching development activity
7. Teaching philosophy not evident in course planning
8. Career advising/mentoring, and student supervision practices need improvement
9. Special teaching assignments (e.g., honors, capstone, general education) could be executed with greater competence
10. Student evaluations document areas of moderate concern
11. Syllabi need to provide clearer and more appropriate expectations
12. Additional exemplar of teaching demonstrates an area or areas of concern

Implication: Some remediation is necessary. Change will need to be substantial to qualify for tenure and promotion.

**d. Unsatisfactory:** Demonstrates serious problems in attaining success in teaching role as reflected either by (1) a combination of many of the negative indicators (see below), or, (2) behaviors that produce substantial negative outcomes on students and their learning. In general, teaching performance is well below the school norms.

Indicators:

1. Assessment practices are inadequate to support student learning and school needs
2. Student learning outcomes and course content reflect no continuous improvement
3. Pedagogical practices are unsound
4. Student support practices are unsound
5. Chronic academic integrity concerns identified including evidence of disrespect for students and their rights
6. Shows no interest in acquiring further teacher developmental experiences
7. Teaching philosophy poorly articulated or expressed in course activities and planning

8. Career advising/mentoring, and supervision of students scholarly or creative activities yields negative results
9. Special teaching assignments (e.g., honors, capstone, general education) avoided or poorly executed
10. Student evaluations document consistent and substantive problems
11. Syllabi fail to establish clear and relevant expectations
12. Additional exemplar of teaching demonstrates an area or areas of major concern

Implication: Requires major remedial work.

**2. Scholarly and Creative Activities:** Scholarly and Creative Activities in the area of Music may be divided into three categories: Performance, Publication, and Other Activities. These activities include, but are not limited to the following:

**Performance:**

1. solo recitals
2. collaborative recitals
3. solo performances with an orchestra, band, choir or other ensemble
4. performances as an ensemble musician in an orchestra, band, choir, or chamber ensemble
5. performances as a conductor of an orchestra, band, choir, or chamber ensemble
6. performances in an operatic role
7. premieres of new compositions
8. performances of compositions by an orchestra, band, choir, or chamber ensemble
9. live or taped performances in radio and/or television
10. lecture recitals
11. performances as producer of an opera, musical, or other staged genre

**Publication**

1. publication of a composition
2. publication of a scholarly article
3. publication of a book, textbook, or other materials related to the field
4. publication of program notes
5. publication of a review of a published work
6. production of an album as producer and/or sound engineer
7. production of a professionally released album as composer, conductor, or performer

**Other Activities**

1. presentation of a paper at a convention
2. moderation of a panel discussion at a convention
3. presentation of a master class
4. serving as an adjudicator for a competition
5. presentation of clinic at music festivals or schools
6. organization and/or delivery of: workshops, festivals, or professional service/development seminars



In keeping with the School of Music mission, faculty members are encouraged to maintain a scholarly and creative activity agenda within their discipline apart from the classroom. In evaluating scholarly and creative activities, consideration of both the level and scope of attainment is appropriate. Evaluation of Other Assigned Duties shall be appropriate to the nature of those duties. In the case of area coordinators, ensemble directors, or other individuals who may be assigned administrative or other special duties by the Dean, and particularly where these responsibilities may exceed those that have been specifically assigned, performance in these areas will be given the weight that would otherwise have been assigned to the teaching/research/service that was displaced.

Indicators of achievement include, but are not limited to:

1. Professional presentation, circulation, publication and/or exhibition of original creative activity in appropriate and significant outlets which garner evaluations, adjudications, reviews and/or honors by regionally or nationally respected peers or organizations in the discipline of Music
2. Formal evaluations/adjudications of creative output by regionally or nationally respected peers in the discipline of Music
3. Solicited and unsolicited letters of support from regionally or nationally respected peers in the discipline of Music familiar with the faculty member's creative output
4. Presentations given at professional meetings, conferences and workshops
5. Reviews of music performances by the director

The scope of an activity may be divided into three categories: Local, Regional, and National/International. It is important to note that it may be possible for regional, national and international activities to occur in the local area. The following is a representative, though not exhaustive demarcation of the categories: (NOTE: the following examples focus on performance or lecture/masterclass presentation, but do not list examples for publication)

### **Local**

1. Faculty recitals, and concerts on campus or within the region that are not independent of the University of West Florida
2. Collaborative, solo, or ensemble performances presented in conjunction with faculty recitals or with major ensemble performances
3. Lectures/presentations/clinician/adjudicator to local organizations, e.g. "Leisure Learning," "Music Study Club," "Pensacola Symphony/Opera," "Solo and Ensemble Festivals," "PMTA," "Azalea Trace," etc.
4. Conducting, directing, or producing concerts/events within the community serving a local audience base or organization
5. Commissions, compositions, arrangements completed for local and/or University solo or ensemble performances that are not part of a regional or national conference or performing arts series
6. Recording projects and/or broadcast of live or edited performances for local radio/TV broadcast (WUWF, WSRE) and non-commercial album release
7. Publication (either collaborative or individual) of a scholarly article, book, program notes, etc., on the local level, i.e. for the university, or organization with audience demographics within the local area

## **Regional**

1. Guest Solo and/or collaborative recitals on concert series or guest artist series within the southern region
2. Collaborative solo or ensemble performances presented in conjunction with faculty recitals or with major ensemble performances
3. Lectures/presentations/clinician/adjudicator to regional organizations, e.g. “FMTA,” “State/Regional NATS conferences,” “All-County/All-State,” “District and Regional MET Competitions,” etc.
4. Conducting, directing, or producing concerts/events within the region, serving a regional audience base or organization, professional or academic (this may include additional performances of major ensembles beyond the basic curriculum standard of the ensemble course as a guest concert series performance or tour)
5. Commissions, compositions, arrangements completed for regional, professional and/or university solo or ensemble performances that are part of a regional conference, dedication or performing arts series
6. Recording projects and/or broadcast of live or edited performance for regional radio/TV broadcast and/or regional commercial album release
7. Publication (either collaborative or individual) of a scholarly article, book, program notes, etc., on the regional level, i.e. for an organization with audience demographics within a regional area

## **National/International**

1. Guest Solo and/or collaborative recitals on concert series or guest artist series with a National and/or International reputation, e.g. Carnegie Hall, Kennedy Center, Tanglewood Festival, Aspen Festival, etc.
2. Collaborative, solo, or ensemble performance presented with a National professional orchestra, band, chorus, opera, concert series, and/or recital series
3. Lectures/presentations/clinician/adjudicator to National organizations, e.g. “MTNA National Conferences/Competitions,” “National NATS conferences/competitions,” “National Federation of Music Clubs conferences/competitions,” “National MET Competitions,” “International conferences,” etc.
4. Conducting, directing, or producing concerts/events serving a National and/or International audience base or organization, professional or academic (this may include additional performances of major ensembles beyond the basic curriculum standard of the ensemble course within a national/international guest concert series performance or tour)
5. Commissions, compositions, arrangements completed for National/International, professional and/or university solo or ensemble performances that are part of a National or International conference, dedication or performing arts series
6. Recording projects and/or broadcasts of live or edited performance for national/international radio/TV broadcast and/or national/international commercial album release
7. Publication (either collaborative or individual) of a scholarly article, book, program notes, etc., on the national/international level, i.e. for an organization with audience demographics extending to national or international scope

A rating of **EXCEEDS EXPECTATIONS** in the category of Scholarly and Creative Activity may be indicated by:

1. Consistent positive formal evaluations, adjudications, reviews and/or honors by regionally or nationally/internationally respected peers or organizations in the discipline of Music
2. Presentation of work at national/international professional venues
3. Letters of support from nationally/internationally respected peers in the discipline of Music
4. Publication of original work in nationally/internationally recognized, peer reviewed journals or music publishers
5. Presentation of original work (scholarly work, workshops, demonstrations) at national/international conferences

A rating of **MEETS EXPECTATIONS** in the category of Scholarly and Creative Activity may be indicated by:

1. Positive formal evaluations, adjudications, reviews and/or honors by regionally or nationally/internationally respected peers or organizations in the discipline of Music
2. Presentation of work at national professional venues
3. Letters of support from regionally respected peers in the discipline of Music
4. Publication of original work in nationally recognized journals or music publishers
5. Presentation of original work (scholarly work, workshops, demonstrations) at regional conferences

A rating of **DOES NOT MEET EXPECTATIONS** in the category of Scholarly and Creative Activity may be indicated by:

1. Formal evaluations, adjudications, reviews and/or honors by regionally or nationally respected peers or organizations in the discipline of Music which reflect the lack of understanding of a particular section in the faculty member's area of expertise
2. Presentation of work at local venues
3. Letters of support from members of the local community
4. Publication of work in local publications
5. Presentation of original work (scholarly work, workshops, demonstrations) at local venues

A rating of **UNSATISFACTORY** in the category of Scholarly and Creative Activity may be indicated by:

1. Formal evaluations, adjudications, reviews and/or honors by regionally or nationally respected peers or organizations in the discipline of Music which are consistently negative
2. No professional work in the discipline of Music outside of departmental activities
3. No evidence of respect from peers in the discipline of Music
4. No record of Publication
5. Little to no Presentation of original work (scholarly work, workshops, demonstrations) at any venue

3. **Service:** Service is broadly defined, and should include a wide range of services including, but not limited to, the following:

- Service on university, college, and school governance
- Public lectures, performances, masterclasses, or exhibitions
- Service as school director
- Unremunerated consultancies
- Service to the university and department through recruitment-related activities
- Service to the university in the form of travel to and from remote campuses locations
- Advising student organizations
- Service to academic organizations
- Service to professional organizations
- Service on editorial review boards
- Community outreach activities related to one's discipline

In general, service is most valuable when it provides synergy between the service activity and the faculty member's area of expertise. Faculty will vary in their execution of a service plan. Although there is no requirement about the balance of service activities that faculty should select, there is an expectation that the faculty member will function effectively as a school citizen, assisting in completing the work of the department's programs.

Service is essential to accomplish the various objectives of a regional comprehensive university. School directors should advise new faculty about the necessity of service and how these activities can be incorporated strategically into their work assignments without compromising the quality and attention afforded to their respective teaching duties. With regard to new-hires, careful consideration should be given before assigning service-related duties; at the outset of employment--particularly in the first 2-3 years--such duties are generally a lesser priority than the other two areas (teaching and scholarly and creative activities).

With regard to Service, in keeping with the University's regional comprehensive mission and vision, at least an excellent rating in the evaluation of a faculty member's service is required for tenure and promotion. Receipt of the ratings in performance categories **-does not meet, and unsatisfactory-** do not facilitate favorable tenure or promotion decisions.

a. **Exceeds Expectations:** Demonstrates high degree of skill in service contributions as shown by the indicators below that build upon indicators for excellence. In general, service contributions exceed the standards of excellence of the school.

Indicators:

1. Scope and effort level exceed school standards
2. Colleagues view contributions to school as very effective
3. Leadership demonstrated in targeted arenas of service (e.g., holds elected office; collaborates skillfully and innovatively)
4. Service agenda exceeds regional comprehensive university mission
5. Service contributions represent strategic decisions that effectively balance demands from the discipline, school, campus, and community
6. Wide external recognition (local, regional, national or international audiences) or awards achieved for quality of service contributions
7. Community service, if applicable, provided significant and measurable impact; service

provides excellent synergy between the faculty member's area of expertise and the service functions

8. Problems solved proactively through vigorous contributions
9. Maximizes the level of service commitments in an effective way, without compromising the quality of teaching and scholarly and creative activities.

Implication: Performance easily qualifies for favorable tenure and promotion decisions.

**b. Meets Expectations:** Demonstrates satisfactory execution of service contributions as shown by the indicators below. In general, service contributions meet the standards of the department.

Indicators:

1. Scope and effort level meet school standards
2. Colleagues view contributions to school as effective
3. Leadership emerging in targeted arenas of service (e.g., holds elected office; collaborates skillfully and innovatively)
4. Service agenda well suited to regional comprehensive university mission
5. Service contributions represent strategic decisions that balance demands from the discipline, school, campus, and community
6. Potential shown for wide recognition inside and outside of the university
7. Community service provides excellent synergy between the faculty member's area of expertise and the service functions
8. Problems solved proactively through contributions
9. Maintains the level of service commitments in an effective way, without compromising the quality of teaching and scholarly and creative activities.

Implication: Performance at this level qualifies for favorable tenure and promotion decisions.

**c. Does Not Meet Expectations:** Demonstrates only minor tangible progress in service contributions as shown by the indicators below. In general, service is moderately below school norms.

Indicators:

1. Scope and effort level do not meet school standards
2. Colleagues view contributions to school as ineffective
3. Appropriate arenas for service identified and explored (e.g., elected office; collaborations)
4. Exploring a service agenda that reflects reasonable expectation for rank
5. Minimal contributions made in service role
6. Occasionally participates actively and constructively in service activities within the school, without extending beyond the university
7. Community service provides limited, tangential synergy between the faculty member's area of expertise and service functions.
8. Rarely recognizes the need to solve problems proactively through contributions
9. Significant over-commitment to service spreads faculty time and energy too thinly to facilitate effectiveness; or significant under-commitment to service leaves this component lacking

Implication: No support for tenure or promotion

d. **Unsatisfactory:** Demonstrates serious problems in fulfilling appropriate service role for faculty as shown by the indicators below. In general, service is well below the school norms.

Indicators:

1. No noticeable scope or effort level
2. Colleagues view contributions to school as nonexistent
3. No leadership in arenas of service (e.g., elected office; collaborations)
4. No apparent service agenda
5. Service activity nonexistent or very poor in quality, producing a potentially adverse impact on the goals of the relevant organization
6. Does not participate actively and constructively in service activities within the school
7. Community service, if any, does not in any way provide synergy between the faculty member's area of expertise and the service functions
8. Does not recognize the need to solve problems proactively through contributions
9. Commits to various service, but does not follow through

Implication: No support for tenure or promotion

#### **D. Considerations Unique to the Discipline of Music:**

1. In general, many, if not most, of our activities outside of teaching can be considered Creative Activities as well as Service Activities. Faculty must determine where to place an activity for clarity of evaluation. For example, faculty whose teaching assignment includes directing an ensemble should enter that activity under Teaching. Any other activities of the ensemble that take place beyond the educational goals of the course and scheduled performances, which are part and parcel of the course requirement, would allow for that activity to be considered under Scholarly and Creative Activities instead of Teaching.
2. Activities outside of the teaching assignment which receive remuneration shall be assigned to the area considered most appropriate by the faculty member, but may not be assigned to two areas. For example, faculty members who may be employed by a regional symphony, play an important role in their position, which serves as both Creative Activity and Service. However, only one area may benefit from this endeavor.
3. Activities should be identified by type in the faculty member's evaluation dossier (i.e., departmental, university, community, regional, national, etc.).

#### **E. Additional Policies and Procedures:**

1. Annual Salary Increase Recommendations: The director and Dean shall review together the annual evaluation of each faculty member. The recommendation shall be made by the Dean and the director concerning salary increase recommendations. Recommendations are subject to UFF / BOT agreements regarding such matters.

2. Allocation of Summer Supplemental Lines: Each academic year, the director will request summer course teaching preferences from full-time faculty, and courses shall be assigned based on the following guidelines:
  1. Should the departmental full-time faculty demand for supplemental summer teaching assignments exceed the supply of available courses in a given summer, the director will prioritize allocation of supplemental summer teaching assignments to the full-time faculty who have taught the fewest number of summer courses over sequentially compared previous summers.
  2. Full-time faculty members and full-time visiting instructors and professors receive priority for supplemental summer teaching assignments.
  3. Following the initial allocation of supplemental summer teaching assignments, no summer course or courses of a full-time faculty member will be reallocated to another faculty member without an open discussion with the full-time faculty member to whom the course or courses were initially assigned.
  4. The salary amount a faculty member receives for teaching a summer course or courses shall not be a consideration in the prioritization or allocation of supplemental summer teaching assignments.
  5. Summer courses can only be taught by qualified music faculty.
  6. Summer courses are primarily offered in a 100% online model.
  7. In the case of courses where the faculty member developed specialized, original course content, priority for teaching the course is given to the faculty member that developed the course for online delivery.
  8. In the case of a “master” course, where course material is widely available or duplicated for multiple faculty to teach, an online course will fall into the regular course rotation.
  9. Summer courses taught in a face-to-face modality on campus must be courses that have a strong likelihood of filling to summer course minimums.
3. Allocation of Paid Overload Appointments: Overload teaching appointment exists only as student demand correlates with off-campus designated teaching areas. In general, only service courses will be considered for overload teaching appointments and will be based on the needs of particular majors at pre-approved locations, or as the need arises at branch campuses.
4. Outside Requests for Use of School Resources: All outside requests for use of school Resources are handled through the office of the Director of the Center for Fine & Performing Arts. All requests are passed through the director of the school and any appropriate faculty members for approval. Any official contracting that is needed is completed through the University's Reservations & Operations department with approval from the General Counsel's office. Income received is used to maintain and improve the spaces and equipment within the School of Music.
5. Requests for Release Time: Requests for release time in the areas of research, faculty development, curriculum development, and service activities should be submitted to the Dean at least two semesters prior to the planned activity. It shall be at the discretion of the Dean and the director of the school whether such release time should be granted. UFF / BOT. Agreements regarding this issue are in discussion at the present time.

6. Policies Regarding Office Hours: Each faculty member is required to post his / herschedule for each semester on the door of his / her office. In addition, a copy of this schedule for each semester must be given to the School Office Administrator. Students must readily see when faculty members are available and how to contact them should the need arise.

7. Procedures for Making Annual Work Assignments: The input from the faculty of the school, shall assess the needs of the director and Dean, together with input from the faculty of the school, shall assess the needs of the school, college, and university at least two months prior to the beginning of an academic year or summer term. Following this assessment, the director will prepare a letter stating the assignment for the academic year or summer term for each faculty member. This letter shall be forwarded to the faculty member for approval and signature, then forwarded to the director and Dean for approval and signature. The original shall be kept on file in the Dean's Office in the faculty member's personnel file, and in the school in the faculty member's file. A third copy will be given to the faculty member for his/her files.

8. Mentoring of Tenure-Track Faculty: New faculty in tenure-earning positions shall be mentored by Dean and director. Each shall have the responsibility of insuring that the mentored faculty is informed as to progress towards tenure.