

**University of Utah
School of Music
RPT Policy
Retention, Promotion and Tenure
November 2008 Revision**

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REVISION

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University of Utah
School of Music
A Statement of Policy
Concerning Appointment, Retention, Promotion and Tenure
Revised April 2008

The School of Music is an academic unit within the College of Fine Arts. Guidelines in this document are established in concert with related documents of the College of Fine Arts and the University Regulations. All faculty are expected to become familiar with these documents. This RPT Policy for the School of Music becomes effective for academic year 2008-2009. Faculty members who are in tenure acquiring appointments prior 2008-2009 will have the choice, upon consultation with the RPT chair and the director of the School of Music, of following the six-year probationary period prescribed in this updated RPT policy or continuing in the seven-year track found in the old guidelines.

I. PURPOSE

- A. The School of Music's intention is that training for solo and ensemble performance, individual creative activities, historical and theoretical studies, concert and recital opportunities, and elective courses be integrated, giving each student, regardless of emphasis, a balanced and comprehensive approach to musical understanding and musicianship. The faculty of the School of Music assumes the responsibility of making students aware of this unity in the curriculum and strives to point out the relevance of each part to the whole.

The standards for yearly faculty review as set forth in these procedural guidelines and the appropriate University policies are intended to insure the maintenance of a quality faculty and activity appropriate to the School and University mission(s).

- B. In order to carry out these goals School of Music faculty members are selected as musicians reflecting outstanding achievement, or promise of such, in the areas of teaching (academic and/or private), individual performance, conducting, creative work (composition and/or theoretical), and/or research.

The faculty makes available its expertise and knowledge through workshops, presentations, performances, publications, and leadership roles in professional and community musical organizations.

II. DEFINITION OF FACULTY ACTIVITIES

A. Teaching

Teaching represents the most important single function of the School of Music. It is expected that each member of the faculty will excel in Teaching. Professionalism in Teaching and the ability to stimulate students to achieve at the highest levels possible are important attributes of the faculty member. Specific to annual faculty merit

evaluation, “Teaching” refers to activities within the UofU School of Music only, and includes:

Instructional activities: 1) courses/directed studies carrying load credit, 2) courses/labs/directed studies carrying no credit, 3) special studies/theses or dissertation supervision, and 4) conducting/coaching/performing as part of teaching assignment.

Activities directly related to instruction: 1) class preparation, 2) class assessment/grading, 3) proficiency examinations/juries, 4) individual help to students, 5) attending concerts.

Activities closely related to instruction: 1) recruiting and retention, 2) new course development, 3) program development, 4) grant activities related to teaching, 5) other activities approved by the Director.

B. Research/Creative Activity

1. Definition of Research/Creative Activity in Music

Research/Creative Activity is a most important means for faculty to establish credibility and gain respect within the professional and academic worlds. Furthermore, research and/or creative activities can be a significant contributor to the ongoing professional development of faculty throughout their academic careers. It is expected that each member of the faculty will pursue Research/Creative Activities appropriate to his/her field(s) of specialization. For academic faculty, whose area of specialization is music history, music theory, and music education, these activities closely resemble, but are not limited to, traditional research common in other academic disciplines. For performance faculty and composers, Research/Creative Activity includes performances and other creative activities as defined later in this document. Recognizing that some faculty may overlap these broader categories, the following non-prioritized lists are examples and/or evidence of Research/Creative Activity:

Publication: 1) book, 2) article in a refereed (panel or editor) professional journal, 3) chapter in a book, 4) edition of a musical score, 5) recording/video, 6) review of book or music, 7) computer software, and 8) editor or significant contributor to editorial staff of journal or other professional publication. Electronic publications are recognized as being appropriate.

Composition/Arrangement: 1) creation of new musical works, 2) performance by a major musical organization or soloist, 3) performance at another university, at an established arts organization, or at a festival, 4) publication/recording of composition/arrangement, 5) local performance.

Performance/Conducting: Public performance or recording of music relevant to a faculty member’s assignment within the School of Music is appropriately defined as Creative Activity.

Professional Presentations: 1) Presentations intended to deliver instructional methodologies, philosophies, or techniques, 2) teaching activities at other universities, schools, or conservatories outside the local area.

It is not uncommon for some faculty to have Research/Creative Activity in more than one of the designated categories. Although the primary specialization is most important, Research/Creative Activity in a secondary specialization will be recognized. Faculty members are evaluated on both quantity of work and quality of the publication/performance/presentation venue. Sphere of influence (location, nature of audience) and critical reviews will be recognized. Also considered is the faculty member's teaching load. More productivity in Research/Creative Activity is expected for faculty with 3:2 equivalent teaching loads than for faculty with 3:3 or higher teaching loads.

2. Expectations for Achievement

Research/Creative Activity and publication are essential for faculty positions in music history, music theory, and music education. Both quantity and quality are to be considered, but special emphasis is placed on quality and originality. Work in progress also will be assessed. The research/publication accomplishments should be significant contributions to scholarship and a steady record of productivity is essential. Refereed publications are given the most credit, although non-refereed publications also may be considered. It is understood that some faculty in music history, music theory, and music education assignments perform, write, edit, compose, consult, produce professional recordings, and participate in a wide variety of other professional activities.

Studio faculty, ensemble conductors/directors, and composers may also pursue activities that resemble traditional research. However, each faculty member's primary efforts should be directed toward those activities expected in the area of his/her assignment. Grants, commissions, citations, reviews and/or other awards specific to the support or recognition of Research/Creative Activity may be indicators of successful production in this category. Prestige and/or scope of the publication or presentation venue are important contributing factors in determining the significance of Research/Creative Activity. Faculty members will be evaluated according to their assignment as follows (non-prioritized lists):

Composition

Research/Creative Activity in composition consists of 1) the writing of new compositions, 2) significant re-arrangements of existing works, 3) performance of compositions/arrangements by external or internal group or entity, 4) recorded or printed publication of composition or arrangement, and 5) presentations at colloquia. Research/Creative Activity in jazz composition consists of the above and may include significant arrangements of existing works for jazz ensembles or studio orchestras.

Conducting/Music Directing

Research/Creative Activity for conductors may take many forms according to the assignment of the faculty member and needs of the School of Music. In no order of importance, these can include: 1) guest conducting/directing appearances, 2) performances at professional conferences with U of U student ensembles, 3) pedagogical presentations at colleges, high schools, workshops, seminars, and conferences, 4) recordings with significant distribution network relevant to genre, 5) scholarly publications such as articles, text books, editions, and arrangements, and 6) music director/conductor/coach of non-university ensemble. Whereas conducted performances of university ensembles on campus are considered Research/Creative Activity for faculty conductors/directors, these activities in and of themselves do not exclusively satisfy expectations with regard to this aspect of a faculty member's productivity.

Music Education

Research/Creative Activity in Music Education is a broad-based, categorical term involving a myriad of activities including lecturing/presenting, publishing, and performing. Considerations as to the significance of any activity is based on the following criteria: a) impact or projected impact on the School of Music; b) impact or projected impact on music education; and c) quality of work. The summary below lists some common examples of research in music education. It is meant to add clarity to the review processes and activities appear in no particular order of importance: 1) Lecturer/Presenter at conferences, clinics, workshops; public schools, rehearsal clinics; 2) Publication – works made public including print publication (books, chapters, articles, etc.), electronic publication, computer software, recordings, performances, presentations, video/audio; 3) Performance including solo performance, group performance, and guest conducting.

Music Theory

Research in music theory consists of the regular research into and analysis of bodies of musical literature. Evidence of such research consists of 1) new books and articles, 2) course texts, 3) chapters, 4) dictionary/encyclopedia entries, book reviews, music reviews, work as editor of book or journal, CD liner notes 5) conference presentations, 6) instructional software, and the like.

Musicology

Bearing in mind that the goal is to establish a national reputation or at least to be able to show that one can compete with success at the national level, publications (in order of importance) would be 1) Books (original research), 2) Articles (original research), 3) CDs (based on scholar's original research) and 4) Editions of Music (evaluated on how much editing was involved). Other Mediums (textbooks, videos, dictionary/encyclopedia entries, book reviews, music reviews, work as editor of book or journal, and CD liner notes) will be evaluated on a basis of how much original research was involved. Program notes are typically not a vehicle for musicological research. Unless the author can show that his/her program notes contain substantial new findings, those

program notes will be evaluated in the category of Service. The venue to be acknowledged in musicology would be the refereed publication at a national level.

Studio Faculty

Research/Creative Activity for studio faculty may take many forms according to the assignment of the faculty member. In no order of importance, these can include: 1) performer at major venues, festivals, universities, conservatories, conventions, workshops, and meetings; 2) master class at major venues, festivals, universities, conservatories, conventions, workshops, and meetings; 3) lecturer or presenter at a festival, convention, workshop or association meetings; 4) author of books, articles, performance editions, annotated anthologies, or methodologies; 5) arranger or composer; and 6) publication of audio/digital recordings. In addition to the general performance area criteria listed below Jazz Studies performance faculty must demonstrate skill and growth in jazz improvisation, style, technique, and creativity.

3. Interdisciplinary and Other Non-Traditional Engagement

Faculty members in all specializations are encouraged to pursue and participate in interdisciplinary endeavors and other non-traditional research/creative activity. These activities will be evaluated according to the same achievement expectations as for other research/creative activities (as defined in the second paragraph of II.B.2. of this document).

Such activity can include, but is not restricted to, service-learning, community-based research, action research, and other work leading to meaningful contributions to scholarship, the Academe, and/or the profession. Service-learning is a teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities.

Community-based research takes place in community settings and involves community members in the design and implementation of research endeavors. Action research is defined as inquiry or research in the context of focused efforts to improve the quality of a related organization and its performance.

Because expectations for interdisciplinary and other non-traditional research activities may not always be clearly defined and/or recognized, faculty members should discuss their planned work with the director in advance. If the director has concern about the relevance of the proposed activity, s/he may consult with the faculty member's area chair, or other knowledgeable individuals, and offer an opinion in writing.

C. Service

All faculty are expected to make significant service contributions toward the greater welfare of the University, the profession, and the public at large. Following are examples of service activities typical for music faculty:

Departmental, College, University Service: 1) area chair, 2) committee chair/project chairman, 3) committee member, 4) graduate committee work including contribution to theses/dissertations, 5) advisement, 6) departmental recruitment activities, and 7) performance in support of the departmental objectives/activities.

Professional Associations: 1) member; 2) officer; 3) referee for a journal or member of an editorial board; and 4) chair/member of a committee.

Clinics/Workshops/Presentations: 1) local/area music organizations and public schools, 2) hosting/organizing symposia, clinics, recitals, and guest artists, and 3) other non-pedagogical events.

Conference Attendance: Participation/attendance at clinics, workshops, or conventions, which contribute to the professional development of the faculty member.

Professional Service: 1) host/organizer of symposia, clinics, workshops, guest artist series, etc.; 2) member/officer in community arts organization.

Public Service in a Professional Capacity: 1) member of community arts organization, 2) performance/lecture at service club, 3) performance with church music programs, 4) recital/chamber music performance in public schools, 5) miscellaneous performances on campus, and 6) other.

Performance: 1) community/religious service, 2) recruiting activity, and 3) other performance of a service nature.

Adjudication: All levels.

Public Service in a Non-professional Capacity: 1) participation in activities not specifically tied to musical/artistic expertise in which the faculty member is seen as a representative of the University or School of Music, and 2) other community or charitable endeavors of a service nature.

III. DESCRIPTION OF STANDARDS

Below are minimum expectations for faculty job performance. In carrying out their duties in teaching, research/other creative activity and service, faculty members are expected to demonstrate the ability and willingness to perform as responsible members of the faculty, as defined in the Code of Faculty Rights and Responsibilities (University Policy 6-316). In deliberations relative to promotion and/or tenure, evidence of growth in all of the categories of the above criteria should be of primary concern.

A. Criteria For Teaching

1. Meets class regularly and punctually.
2. Schedules office hours and meets scheduled appointments.
3. Demonstrates a current knowledge base for each course taught.
4. Demonstrates a methodology and pedagogy that adequately convey the knowledge base defined by the course objectives and course requirements as listed in each course syllabus.
 - a. Objectives should be stated in the course syllabus, demonstrating clarity of instructor's expectation and all major objectives should be met.
 - b. For applied music, student progress shall be considered in evaluating achievement. Student progress should be demonstrated in jury examinations degree recitals, and student ensembles.
 - c. Demonstrated organizational skill is essential.
 - d. Actively participates in recruitment where appropriate and demonstrates satisfactory retention of students.
5. Creates a fair and clearly stipulated evaluation system capable of adequately measuring and demonstrating each student's achievement in the course.
6. Receives acceptable student evaluations.
7. Teaches load that is at least average according to the School of Music Workload Policy, and the number of students in applied studio is appropriate.
8. Respects the dignity of students and their rights as persons.

B. Criteria for Research/Creative Activity

1. Research/Creative Activity as defined under "Expectations" is ongoing and steady.
2. Research/Creative Activity reinforces the teaching of the faculty member.
3. Research/Creative Activity is recognized to be of high quality as determined by external peer review.

C. Criteria for Service

1. The faculty member provides departmental and/or college or university service consistent with normal faculty workload expectations and assignments.
2. The faculty member is a member of her/his appropriate professional organization(s).

D. Faculty Ranks

Faculty appointments and subsequent promotions are made with academic rank according to the accomplishments and contributions of individuals throughout their career. Below are minimum expectations for appointment in or promotion to academic ranks that are recognized by the University.

1. Assistant Professor

The title of assistant professor is given to a person of proven ability and acceptable experience who preferably holds a doctor's degree or its equivalent in professional

experience and who has demonstrated special ability as a teacher and as a performer, conductor, composer, scholar, or clinician. Probationary faculty members appointed as assistant professors must demonstrate appropriate progress toward tenure in order to be retained at mid-probationary period Formal Reviews.

2. Associate Professor

The title of associate professor is given to a person who has met the requirements for appointment as an assistant professor and who has established (1) an unequivocal record of excellence in teaching, (2) a significant record of creative professional activity or research, (3) a commendable record of service, and (4) a meaningful engagement within the national musical community as an outstanding performer, conductor, composer, scholar, or clinician. Tenure-eligible faculty members are usually reviewed for promotion concurrently with their tenure reviews. Under unusual circumstances, tenure-eligible faculty members may request a review for promotion earlier than the year of the mandatory tenure review. Except in extraordinary circumstances, when specific and persuasive justification is provided, faculty will not be evaluated for promotion to the rank of Associate Professor until they have completed five years of service in the rank of Assistant Professor.

3. Professor

The title of professor is given to a person who has met the requirements for appointment as an associate professor and who has established (1) a sustained and unequivocal record of excellence in teaching, including work with advanced students, (2) a sustained and distinguished record of creative or professional activity or research, (3) an exemplary record of service, and (4) a sustained and expanding reputation of excellence among his/her peers, both within and beyond the state of Utah, as an outstanding performer, conductor, composer, scholar, or clinician. Except in extraordinary circumstances, when specific and persuasive justification is provided, faculty will not be evaluated for promotion to the rank of Professor until they have completed six years of service in the rank of Associate Professor.

E. Expectation for Tenure

Probationary faculty in the rank of assistant professor should make achievements comparable to those expected for promotion to the rank of associate professor in order to receive tenure.

In the event that a person is appointed at the rank of associate professor without tenure, the subsequent conferral of tenure requires that the faculty member has provided convincing evidence that they will continue to achieve the standards expected of an associate professor and is likely to achieve the standards expected for promotion to the rank of professor. Whereas such appointments without tenure would normally involve a faculty member needing to establish a record of teaching excellence at this institution before tenure could be considered, the candidate having already demonstrated such achievement in a previous appointment(s), other factors can contribute to appointment at a more senior rank without tenure. In any case, considerations regarding credit for prior service and/or a modified probationary tenure track should be clearly articulated at the time of appointment

or prior to a Formal Review for tenure commencing. The maximum allowable probationary period for faculty members appointed at ranks higher than assistant professor shall conform to University Policy 6-311.

IV. COMPONENTS FOR REVIEW

All procedural matters relative to retention, promotion and tenure are governed by University Policies 6-303 and 6-311. All details outlined in this document that are specifically related to the unique characteristics of an academic music unit are intended to conform strictly to University policies.

A. RPT Committee Formation

The School of Music RPT Committee shall be responsible for conducting RPT reviews each year. Discussion and voting shall be restricted to those who constitute the committees as specified below:

1. Retention – All tenured faculty members are eligible to participate in the consideration of, and to vote on, recommendations in individual cases on matters of retention. All non-tenured regular faculty members of higher rank than that held by the candidate for retention are eligible to participate in deliberations but may not vote.
2. Promotion – All regular faculty members of equal or higher rank than that proposed for the candidate for promotion are eligible to participate in the consideration of, and to vote on, recommendations in individual cases on matters of promotion.
3. Tenure – All tenured faculty members are eligible to participate in the consideration of, and to vote on, recommendations in individual cases on matters of tenure.

B. The Tenure File

Proper preparation and completeness of tenure files are essential for the uninterrupted progress of RPT reviews in all the stages of the pretenure probationary period. The structure for the file is envisioned as a cumulative notebook that grows throughout a faculty member's probationary period. The faculty member and the director of the School of Music share responsibility for materials contained in tenure file.

1. Faculty member responsibility – Faculty are responsible for submitting 1) a current *Curriculum Vitae* (see Attachment A) for each review and 2) samples of Research/Creative Work.
2. School of Music responsibility – The director of the School of Music is responsible for supplying the following documents that stay in the file throughout the probationary period: 1) past and current reports from faculty visitations, 2) summaries of student course evaluations from every semester, 3) previous reports and responses from administrative, informal, and formal

reviews, 4) SAC reports (from Formal Reviews only), 5) written administrative reprimands (if any), and 6) copies of all Annual Faculty Reports..

3. Optional materials – according to University Policy 6-311 anyone may submit letters or other materials to be included in the tenure file. The faculty member under review will be entitled to see these materials and submit a written response to be included in the tenure file.

Tenure files are confidential and are only available for review by the probationary faculty member, members of the departmental RPT committee, the director of the School of Music and any staff members assigned to maintain the collected materials. Files remain in the School of Music office at all times.

One week prior to the RPT meeting tenure files will be closed. No additional materials will be added except for any response from the faculty member under review regarding materials in the file (other than letters the faculty member has waived the right to see).

C. **External Reviews**

Formal reviews for final tenure and/or promotion shall include external reviews by qualified evaluators from outside of the University. The purpose for external evaluation of faculty performance is to obtain commentary on a faculty member's achievements compared with those generally expected within the greater academic musical community. Members of the departmental RPT committee will consider external reviews as part of their overall assessment of the achievements of candidates being reviewed. Although external reviewers may comment on achievements specific to teaching and professional service, of paramount importance will be those on the quality of research/creative activity. A faculty member undergoing a Triggered Formal Review may elect to include external reviews as a component of the review if the quality or quantity of research/creative activity has been called into question in an earlier review. Below is the procedure for obtaining external evaluations for formal reviews:

1. The faculty member being reviewed will submit a list of up to ten (10) individuals that s/he feels would be appropriate to serve as external reviewers. S/he may also submit a list of individuals that should not be contacted because of professional bias or other reason. Reviewers with close personal ties to the faculty member or with other potential conflicts of interest should be avoided so that these letters can be viewed as credible assessments.
2. The director of the School of Music will contact individuals in the order that is on the list of preference until two (2) have agreed to serve as external reviewers. Therefore, these two external reviewers constitute the choices of the faculty member being reviewed.
3. The director of the School of Music and the appropriate area coordinator of the faculty member being reviewed will each identify two (2) candidates to serve as external reviewers. These individuals may or may not be from the

list submitted by the faculty member being reviewed. The director of the School of Music is responsible for soliciting evaluations from external reviewers.

4. The identities of all external reviewers will remain anonymous unless the faculty member being reviewed chooses to retain access to such review (University Policy 6-303, III.D.9.). All six (6) external letters will become a part of the confidential RPT evaluation file.

D. Faculty Peer Observation of Instruction

For all RPT reviews (Administrative, Informal, and Formal) peer observation of instruction will be included. The RPT chair and the director of the School of Music together will request a minimum of three (3) members of the RPT committee to visit courses taught by the individual being reviewed. The visitors will submit reports as described in Attachment B. These reports will become a part of the candidate's tenure file, and a copy given to the candidate.

E. Student Course Evaluations

For all RPT reviews (Administrative, Informal, and Formal) student course evaluations will be considered. Compilation reports for all courses taught in the School of Music are kept on file in the Music Office. Copies of these reports for probationary faculty members will become part of the tenure file.

F. SAC Report

For Formal RPT Reviews only, the director shall notify the CFA representative to the Student Senate and the School Student Advisory Committee (SAC) of the upcoming review and request that the SAC submit written recommendations with respect to each candidate to be considered, stating as specifically as possible the reasons for each recommendation. The SAC shall be given at least three weeks to prepare its recommendations, which must be submitted on University approved forms. Upon failure to report after such notification and attempts by the director to obtain the reports, the SAC's recommendations shall be deemed conclusively waived and their absence shall not thereafter be cause for complaint by faculty members appealing an adverse decision.

V. REVIEWS AND PROCEDURES

A. Reviews

1. Administrative Review

The purpose of the Administrative Review is to provide, in an informal setting, an evaluation of the progress toward tenure of the faculty member and for the director of the School of Music and the faculty member's area coordinator to contribute to that process by serving as mentors. The director of the School of Music, the faculty member's area coordinator and the RPT Committee chair conduct the review jointly. The Administrative Review would normally take place near the

end of the spring semester of the faculty member's first year of service.
Preparation for the review is as follows:

- a. The faculty member shall prepare a curriculum vita as prescribed in attachment A.
- b. The director of the School of Music shall provide all available course evaluation information for the purpose of this meeting.
- c. Faculty peer observation of teaching is required per guidelines set forth in paragraph IV.D. of this document.

The director of the School of Music, the appropriate area coordinator, and the RPT Committee chair shall meet together and prepare an Administrative Review Report. As a committee, these individuals will then meet with the faculty member being reviewed to discuss the substance of the file with the purpose of making recommendations to the faculty member toward preparing for the Informal Review to be held the following year. The Administrative Review Report, written by the director of the School of Music, becomes a part of the faculty member's permanent file. The faculty member may submit a response within seven (7) days of receipt of the summary report and that will also become a part of the faculty member's permanent file. The Administrative Review Report and the faculty member's response (if any) shall be forwarded to the dean of the College of Fine Arts.

2. Informal Review

The purpose of the Informal Review is to assess the progress of probationary faculty in the tenure acquiring process. For Informal Reviews, members of the departmental RPT committee will examine materials contained in the Tenure File and assess whether or not probationary faculty members are making adequate achievement toward receiving tenure as defined in Section III of this document. Informal Reviews are conducted annually after the first year of appointment during the fall semester of academic years in which a mid-probationary retention or final tenure Formal Review is not conducted. The full RPT Committee as defined in Section IV.A. conducts the Informal Review.

- a. The faculty member and the director of the School of Music shall be responsible for assembling the tenure file as prescribed in paragraph IV.B. of this document.
- b. Faculty peer observation of teaching is required per guidelines set forth in paragraph IV.D. of this document.
- c. The tenure file and other faculty observations will be the basis of the Informal Review.
- d. The Informal Review shall be conducted according to the procedural guidelines in Section V.B of this document. The report of the results of the Informal Review is forwarded to the director of the School of Music who prepares an independent written evaluation of the faculty member. The

RPT Committee report and the report of the director of the School of Music are forwarded to the candidate who may submit a written response within seven (7) days. The reports and the any response from the candidate are subsequently forwarded to the dean of the College of Fine Arts. Informal Reviews are typically conducted during the fall semesters of the faculty member's second, third, and fifth year of pretenure probationary service (Section VI.A.).

- e. In all cases of Informal Reviews, a favorable vote by the RPT Committee and subsequent favorable endorsement by the director of the School of Music will result in continuation of the faculty member in their probationary appointment according to the schedule of reviews as prescribed in Section VI of this document.
- f. In all cases of Informal Reviews, when substandard progress is identified by either an unfavorable vote by the departmental RPT Committee and/or a negative recommendation by the director of the School of Music, a "Triggered Formal Review" will be required. In Triggered Formal Reviews the faculty member shall prepare the appropriate material for a formal review as outlined in Section IV.B. The Formal Review is to be initiated and conducted according to the provisions of Section V.A.3., no sooner than 30 days and no later than six weeks from the time of notification of the faculty member of this action.

3. Formal Review

The purpose of the Formal Review is to make a detailed and comprehensive assessment of the work and productivity of faculty members being reviewed. For Formal Reviews, members of the departmental RPT committee will examine materials contained in the Tenure File and consider achievement as defined in Section III of this document. All aspects of a candidate's work shall be closely scrutinized. For mid-probationary Formal Reviews, consideration as to whether or not probationary faculty members are making adequate progress toward achieving tenure will be assessed. For Formal Reviews for final tenure, consideration as to whether or not minimum standards for achieving tenure have been met will be the basis for review. For Formal Reviews for promotion, consideration as to whether or not the minimum thresholds of expectations for the desired rank have been achieved will be the basis for review. A minimum of two (2) Formal Reviews, a mid-probationary review and one for final tenure consideration, are required for probationary faculty on the normal pretenure probationary track. Additional Triggered Formal Reviews may be mandated by an unfavorable vote in an Informal Review. The full RPT Committee as defined in Section IV.A. conducts the Formal Review.

- a. The faculty member and the director of the School of Music shall be responsible for assembling the tenure file as prescribed in paragraph IV.B. of this document.
- b. Faculty peer observation of teaching is required per guidelines set forth in paragraph IV.D. of this document.

- c. SAC shall prepare a report and recommendation to the RPT Committee as prescribed in paragraph IV.F. in this document.
- d. For Formal Reviews for final tenure and/or promotion, evaluations from individuals external of the University shall be solicited as prescribed in paragraph IV.C. of this document.
- e. The tenure file and other faculty observations will be the basis of the Formal Review.
- f. The Formal Review shall be conducted according to the procedural guidelines in Section V.B of this document. The report of the results of the Formal Review is forwarded to the director of the School of Music who prepares an independent written evaluation of the faculty member. The RPT Committee report and the Report of the director of the School of Music are forwarded to the candidate who may submit a written response within seven (7) days. The reports and the candidate's response are subsequently forwarded to the dean of the College of Fine Arts. Subsequent reviews will include those of the College RPT committee, the academic vice president, and in controversial cases the University Promotion and Tenure Advisory Committee (UPTAC). Formal Reviews are typically conducted during the fall semesters of the faculty member's fourth, and sixth year of pretenure probationary service (Section C.4.a).
- g. In all cases of Triggered Formal Reviews the faculty member shall prepare the appropriate material for a formal review as outlined in Section IV.B. The Formal Review is to be initiated and conducted according to the provisions of paragraph V.A.3., no sooner than 30 days and no later than six weeks from the time of notification of the faculty member of this action. A faculty member undergoing a Triggered Formal Review may elect to include external reviews as a component of the review if the quality or quantity of research/creative activity has been called into question in an earlier review.
- h. A faculty member may be terminated from their probationary appointment if the results of a Formal Review are negative. In such cases, the faculty member will be entitled to remain on the faculty for one academic year beyond the year in which a decision for termination has been made.

B. Procedures for the RPT Meeting

1. By a majority vote of those present, the RPT Committee may invite the director of the School of Music to participate in the RPT meeting. As the director is required to make an independent recommendation, s/he may attend and participate but not vote.
2. The agenda for the meeting should list the faculty members being reviewed commencing with the lowest ranked faculty with the least service, so that committee members may be excused as those faculty of higher rank are discussed.

3. The meeting shall be run by the RPT chair and conducted in accordance with Robert's Rules of Order. A quorum of two-thirds eligible voting members of the School RPT Committee is required. Absent members unable to attend because of formal leave of absence or physical disability shall not be counted in determining the number required for a quorum.
4. Absentee Voting – Whenever practical, the director of the School of Music shall advise all members on leave, or otherwise absent, of the proposed action and shall request their written opinions and votes. (Policy and Procedures 9-5.1 Section 2.B.4). Absentee ballots and comments should be sent to the RPT chair in advance of the RPT meeting. Faculty casting votes in absentia should review tenure files of candidates being considered.
5. All RPT votes will be by secret ballot and the committee chairperson shall:
 - a. Ask a committee member to assist the secretary in making a tally of the votes, so that the committee chairperson can announce the results of the voting. The committee secretary must record the count of the vote inasmuch as it is required in the departmental report.
 - b. Disclose at the meeting absent members' written opinions and include their votes in the collective total in the written report of the meeting.
 - c. Instruct all Committee members present that all proceedings are confidential and that under no circumstance is anyone to reveal the content of the discussions or the results of the voting.
6. In the event of a majority or unanimous unfavorable vote in an Informal Review, the process is automatically terminated and the procedures for a Triggered Formal Review commenced as described in section V.A.2.e.
7. All committee votes and deliberations are personnel actions and should be treated with confidentiality in accordance with policy and law.

C. Process Subsequent to the RPT Meeting

1. Actions subsequent to the RPT meeting

After the RPT meeting has been completed, the chairperson of the departmental RPT committee is responsible for informally communicating the vote total and recommendation of the committee to probationary faculty being reviewed.

A summary report of the meeting, signed by the committee secretary and bearing the written approval of the committee chairperson, shall be compiled and made available for inspection by the committee members. The report should contain a synopsis of the discussion clearly articulating strengths, concerns, and suggestions that were identified in the deliberations. It is most important that faculty members being reviewed receive constructive commentary regarding issues of concern so that this information might be used to improve achievement in subsequent reviews.

After allowing an inspection period of not less than two days nor more than five days, and after such modification as the committee approves, the secretary shall forward the summary report to the director of the School of Music and the candidate, along with a list of all faculty members present at the meeting.

2. Action by the Director of the School of Music

- a. Recommendations. After studying the tenure file and RPT committee report of each candidate, the director of the School of Music shall prepare his/her written recommendation(s) for each candidate. Included should be a thorough rationale explaining each recommendation.
- b. Notice to the faculty member. Prior to forwarding the file, the director of the School of Music shall send an exact copy of his/her evaluation to the candidate.
- c. Candidate's right to respond. The candidate shall have the opportunity at this time, but not the obligation, to add a written statement to his/her tenure file in response to the summary report of the School of Music RPT and /or the evaluation of the director of the School of Music. Written notice of this option shall be included with the copy of director's evaluation that is sent to the candidate. If the candidate chooses to add such a statement to the file, that statement must be submitted to the director of the School of Music within seven (7) days, except in extenuating circumstances, of the date upon which the director's evaluation is delivered to the candidate. If the candidate submits a written response within this time limit, the director shall add the candidate's statement to the tenure file without comment.

D. Additional Provisions

1. The director of the School of Music shall convene the regular faculty in the spring semester each year for the purpose of electing a chairperson of the RPT Committee for the following academic year. All faculty members of the rank of professor, associate professor, assistant professor shall be entitled to vote. Only the tenured members of the faculty are eligible for election as RPT Committee chairperson. The director of the School of Music is not eligible for election as chairperson of the RPT Committee. The newly elected chairperson shall coordinate with the current chairperson for the passing of necessary information and documentation to assure a smooth transition for the work of the RPT Committee in the following year.
2. It is left to the discretion of the faculty to determine in any given year the advisability of electing separate chairpersons for the various committees (Promotion, Retention, Tenure) or a single person who would act as chairperson for all committees. When someone other than a full professor is elected to chair a Promotions Advisory Committee, a second chairperson *pro tem* shall be selected from the full professors of the School of Music to officiate during the promotions procedures for which an assistant or associate professor would not qualify.

3. Prior to the fall semester the director of the School of Music shall perform the following duties:
 - a. Advise all faculty who are to be considered for review, both formal and informal, of this fact in writing and advise them of the date all files should be completed and available for review by the faculty. Send each person to be reviewed information on the compilation of the review file. Each faculty member to be reviewed shall be given at least six weeks in which to complete his/her file.
 - b. Set date and time of RPT meeting(s) that are consistent with the above paragraph and with the College RPT deadline and announce these to the faculty.
 - c. Inform the Student Advisory Committee of the following:
 - i. Date of the School of Music RPT meeting
 - ii. Names of faculty undergoing Formal Reviews and needing a SAC Report
 - iii. SAC Reports for review candidates must be based primarily upon previous student course evaluations available from the director of the School of Music.
 - iv. SAC must use the University designated forms to record their recommendation(s) to the faculty RPT Committee.
4. Two weeks prior to the RPT meeting, the RPT chairperson shall:
 - a. Remind all faculty of the date and time of the RPT meeting in a written memo. Emphasized should be the need for all RPT Committee members to become familiar with all review files that are to be available for examination one week before the RPT meeting.
 - b. Check with faculty to be reviewed as to the progress and success of their collation of materials to constitute their review files.
 - c. Ascertain that all review files have been submitted by the announced deadline and are available in the School of Music office for faculty examination. Invite RPT committee members to begin reviewing files.
 - e. Check with the director of the School of Music to be sure that faculty peers have carried out class visitations, the SAC has been advised of the deadline to submit their report, and that any required external reviews have been solicited and have been received or are expected.
 - f. Appoint a secretary from the membership of the RPT Committee to compile thorough notes of the deliberations and vote totals, and to write a summary report of the proceedings. Multiple secretaries may be appointed if more than one candidate is being reviewed. Reports are to be signed by the Secretary with a verifying signature of the chairperson of the RPT Committee.

- g. Determine before the meeting begins what constitutes a quorum, according to rank, for each candidate up for review. Have on hand at the meeting the names of all faculty according to rank.
- h. Invite faculty not able to attend the RPT meeting to submit comments and votes for presentation at the meeting. Such comments and/or votes should be directed to the RPT chair.
- i. Prepare tenure ballots for all candidates being reviewed.

VI. **Pretenure Probationary Period Review Schedules**

A. Normal Pretenure Probationary Period

The normal pretenure probationary period for junior faculty in the School of Music is six (6) years. During the normal pretenure probationary period, the School of Music schedule for administrative, informal, and formal reviews is as follows:

Academic Year 1: An Administrative Review shall be held in the spring semester of the first year of a faculty member's appointment for the purpose of assessing progress and assisting the faculty member to prepare for the upcoming Informal Review. The purpose of the Administrative Review is one of mentoring as well as assessment.

Academic Year 2: An Informal Review shall be held in the fall semester according to a timetable established by the College of Fine Arts.

Academic Year 3: An Informal Review shall be held in the fall semester according to a timetable established by the College of Fine Arts.

Academic Year 4: A Formal Review shall be held in the fall Semester according to a timetable established by the College of Fine Arts. This is regarded as a crucial year in the career of the faculty member as s/he progresses toward achievement of tenure.

Academic Year 5: An Informal Review shall be held in the fall semester according to a timetable established by the College of Fine Arts.

Academic Year 6: A Formal Review shall be held in the fall semester for the purpose of consideration of the awarding of tenure and promotion to the rank of associate professor. The Review shall be held according to a timetable established by the College of Fine Arts.

B. Exceptions to the Normal Pretenure Probationary Period

1. Accelerated Pretenure Probationary Period for New Faculty

Credit for prior service. When a candidate has prior relevant experience, in most cases including research and teaching, such experience may be credited as the equivalent of a specified number of years toward fulfillment of the probationary period. A request for credit for prior service shall be made at the time of appointment or before a review for tenure commences. The departmental RPT committee (by majority vote), the department chair, and the dean must agree as to the number of years credited for prior service. From one to five years of prior service may be recognized. Notwithstanding any recognition of prior service, the candidate may choose to use the full normal pretenure probationary period, but only prior to a Formal Review for tenure commencing.

New faculty bringing two (2) or more years toward tenure from a previous appointment(s) will undergo an Administrative Review in their first year of appointment and Informal Reviews in subsequent years prior to final consideration for tenure unless the pretenure probationary period extends beyond four (4) years. All probationary faculty must receive a Formal Review no later than the fourth full year of service. Formal Reviews shall be held in the fall semester of 1) the fourth year for the purpose of retention and/or 2) the final year for the purpose of consideration of the awarding of tenure.

2. Extraordinary Progress Toward Tenure

When a candidate believes s/he can demonstrate achievement of the tenure standards in less than the normal probationary period, that candidate may seek permission for an early tenure review. To support an award of tenure prior to the final year of the probationary period, evidence in the file should demonstrate that the candidate unequivocally meets the tenure standard. The candidate must obtain approval from the director of the School of Music and the RPT chair to be reviewed earlier than the final year of the normal probationary period. If the candidate has served fewer than five years if appointed initially as an assistant professor, or fewer than three years if appointed initially as an associate professor or professor, then the candidate must obtain additional approvals from the dean and senior vice president to begin the review.

VII. Promotion Consideration for Tenured Faculty

A tenured faculty member may request consideration for promotion at any time. Nonetheless, except in extraordinary circumstances, when specific and persuasive justification is provided, tenured faculty will not be evaluated for promotion until they have completed five years of service in an academic rank.

ATTACHMENT A

CURRICULUM VITAE

Format for RPT Reviews

I. NAME

II. EDUCATION/PREPARATION/TRAINING

(Information in this section should be listed by institution, location, degree earned, master teacher, or other acknowledged level of artistry or achievement.)

III. HONORS/PRIZES/AWARDS

(List scholarships, fellowships, honor societies, etc.)

IV. WORK HISTORY/EXPERIENCE

(List in reverse chronological order, beginning with the most recent faculty appointment/promotion.)

- A. Dates
- B. Rank
- C. Department
- D. Position

V. TEACHING RESPONSIBILITIES/ASSIGNMENTS

A. Beginning with most recent assignments, list courses taught by

- 1. Semester and year
- 2. Course number and title
- 3. Number of students

B. Development of new courses

- 1. Semester and year
- 2. Course number and title

C. Graduate students supervised

(Include here each student's name and degree level, thesis or dissertation title, and date of degree.)

D. Independent study students supervised

(Include here when appropriate instrumental and/or vocal students, or other performing ensembles.)

E. Advising duties

**VI. RESEARCH/PUBLICATIONS/CREATIVE WORKS/INVITED LECTURES/
PERFORMANCES/CLINICS**

VII. UNIVERSITY, PROFESSIONAL, AND PUBLIC SERVICE

- A. University committees
- B. College committees
- C. School of Music committees
- D. Professional societies

E. Public service (Service on advisory committees, organizing or taking part in community special projects. etc.)

ATTACHMENT B

FACULTY VISITATIONS

I. FORM TO BE SENT BY DIRECTOR OF THE SCHOOL OF MUSIC TO FACULTY DESIGNATED TO PARTICIPATE IN THIS EVALUATION

The School of Music hereby solicits your services, in connection with our promotion-retention-tenure function, to help evaluate the teaching of _____ for Fall semester of 200_. I ask that you please observe one _____ during this semester and give your written evaluation (signed) to Michelle Addison for inclusion in the departmental file of the faculty member named above. Your results may be in the form of a letter or in outline form. You should contact Professor _____ to determine possible times for your visit. I have included a list of suggested guidelines for faculty visitations from the SoM RPT document for you to use in your observation report.

You should file your written evaluation no later than _____.

Thank you kindly for this very valuable and important service. Please see me or the SoM RPT chairperson for any further guidelines regarding these observations.

Yours truly

(signed)
Director, School of Music

Enclosure: Evaluation Criteria

II. FORM TO BE SENT TO FACULTY MEMBER BEING EVALUATED

Some of your colleagues in the School of Music faculty have been requested to visit your classes during the fall semester for the purpose of evaluating your teaching to be used in connection with your upcoming review conducted by the School of Music RPT committee. Those designated to carry out this evaluation function will be contacting you soon to schedule a visit to one of your classes.

Thank you for your cooperation.

Yours truly

(signed)
Director, School of Music

ATTACHMENT C
SUGGESTED GUIDELINES FOR FACULTY VISITATIONS

Criteria affecting retention and the awarding of tenure are similar. It is recommended that faculty observers give the utmost care in evaluating a faculty member on the following points and then setting them forth as clearly as possible in writing. The School of Music solicits the utmost honesty and objectivity in its evaluations, notwithstanding that there always will be a certain amount of subjectivity apparent.

I. TEACHING ABILITY (CLASSROOM)

- A. Does the instructor create confidence in his/her knowledge of the subject?
- B. Does the instructor demonstrate good methodology in presentation of material?
- C. Does the instructor use examples and/or illustrations to clarify material?
- D. Does the instructor stimulate interest in the subject?
- E. Does the instructor demonstrate an appealing teaching personality to the class?
- F. Is the instructor sensitive to class needs of discipline, understanding, participation, etc.?
- G. Is the instructor prepared to answer questions effectively?
- H. Does the instructor demonstrate effective class planning and carrying out of plans in terms of objectives and accomplishments?
- I. Are all students treated fairly and with respect and dignity?
- J. Other.

II. REHEARSAL/CONCERT ORGANIZATION REHEARSAL

- A. Does the conductor demonstrate effective rehearsal techniques?
- B. Is the pace of the rehearsal such that rehearsal time is used effectively?
- C. Was much accomplished in the rehearsal observed?
- D. Does the conductor possess and demand high but realistic standards of musicianship and performance for the organization?
- E. Are all student participants treated fairly and with respect and dignity?
- F. What appears to be the level of morale of the organization?
- G. Is there evidence of good rapport between conductor and performers?
- H. Is the ensemble discipline conducive to productive rehearsing?
- I. Other.

III. PRIVATE LESSONS

- A. Does the instructor make efficient use of lesson time?
- B. Is the student treated fairly with respect and dignity?
- C. Is the instructor able to identify specific needs or problems of the student and offer constructive methodologies for solving or addressing them?
- D. Does the instructor possess and demand high but realistic standards of musicianship and performance for the students?
- E. Is the material covered in lessons appropriate for the overall technical and musical development of the student?
- F. Does the instructor effectively communicate expectations to the student?
- G. Does the instructor effectively demonstrate performance ideas in the lesson?
- H. Does the instructor have good rapport with the student?
- I. Other.