

POLICY
Revised August 16, 2005

School of Music Policy
Annual Faculty Merit Review

Annual faculty review is the process used by the School of Music in developing recommendations made to the College of Fine Arts regarding salary increases for faculty. The only purpose of this document is to articulate guidelines for the annual review of “regular faculty” in the School of Music with regard to salary increases tied to meritorious job performance. *Part I: Activity Definitions* deals with general responsibilities and expectations for the three job components considered in this annual faculty review. *Part II: Criteria for Evaluation* describes minimum job performance expectations. *Part III: Merit Evaluation Process* outlines procedures and guidelines for annual faculty merit review.

All faculty in the School of Music who attain a “satisfactory” rating or higher are considered to be performing meritoriously and qualify for annual merit-based salary increases. Furthermore, if University guidelines allow, job performance ratings for any year(s) in which funding is not available for merit-based faculty salary increments will be considered in the subsequent year that such increases are funded.

PART I

ACTIVITY DEFINITIONS

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, 4) graduate committee work including contribution to theses/dissertations, and 5) performance/conducting/coaching as part of teaching assignment.

Activities directly related to instruction: 1) class preparation, 2) class assessment/grading, 3) proficiency examinations/juries, 4) student recitals/previews, 5) individual help to students, 6) 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.

RESEARCH/CREATIVE ACTIVITY

DEFINITION

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 fields 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. The following 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.

When a faculty member has teaching assignments in two or more different areas within the School of Music, Research/Creative Activity in his/her primary specialization is most important. Research/Creative Activity in a secondary specialization will be recognized. It is not uncommon for some faculty to have Research/Creative Activity in more than one of the designated categories. 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 Research/Creative Activity productivity is expected for faculty with 3:2 equivalent teaching loads than for faculty with 3:3 or higher teaching loads.

EXPECTATIONS

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, 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:

Composition

Research/Creative Activity in composition consists of 1) the regular 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 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) organizing symposia, 7) 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, 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 an international level with international distribution. The American journals and publishing companies of any consequence have international distribution. Research is any relevant activity leading to publication, including presentations at conventions.

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. 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.

SERVICE

Departmental, College, University Service: 1) area chair, 2) committee chair/project chairman, 3) committee member, 4) advisement, 5) departmental recruitment activities, and 6) 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 convention 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: 1) in a professional capacity, and 2) in a non-professional capacity.

PART II CRITERIA FOR EVALUATION

Below are minimum expectations for meritorious job performance. The faculty member will receive at least a “Satisfactory” rating if she/he does all of the following:

CRITERIA FOR TEACHING

- A) Meets class regularly and punctually.
- B) Schedules office hours and meets scheduled appointments.
- C) Demonstrates a current knowledge base for each course taught.
- D) 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.
 - 1) Objectives should be stated in the course syllabus, demonstrating clarity of instructor’s expectation and all major objectives should be met.
 - 2) For applied music, demonstrated student progress shall be considered in evaluating achievement of objectives. Progress should be demonstrated in jury examinations and degree recitals.
 - 3) Demonstrated organizational skill is essential.
 - 4) Actively participates in recruitment where appropriate and demonstrates satisfactory retention of students.
- E) Creates a fair and clearly stipulated evaluation system capable of adequately measuring and demonstrating each student’s achievement in the course.
- F) Receives acceptable student evaluations.
- G) 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.
- H) Respects the dignity of students and their rights as persons.

CRITERIA FOR RESEARCH/CREATIVE ACTIVITY

- A) Research/Creative Activity as defined under “Expectations” is ongoing and steady.
- B) Research/ Creative Activity reinforces the teaching of the faculty member.
- C) Research/Creative Activity is judged to be of high quality.

CRITERIA FOR SERVICE

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

PART III MERIT EVALUATION PROCESS

Annual Faculty Report

In the spring semester, each faculty member will submit an Annual Faculty Report to the director of the School of Music according to the announced schedule of evaluation. The report should be in the standard format found in the appendix of this document.

Failure on the part of any faculty member to submit an Annual Faculty Report may result in denial of a salary increment.

Weighting of Faculty Activity

In order to make the most accurate and fair evaluation given the disparate types of activities and job descriptions of the faculty, relative weighting of the three faculty activities should be made in accordance with the needs of the School of Music and the interests of the individual faculty member. Each faculty member may, in consultation with the director, agree on relative weighting of each of the three evaluative faculty activities. The ranges of percentage weightings are:

Teaching	50-75%
Research	15-40%
Service	10-20%

Weightings are adjustable on a yearly basis and are reflective of faculty members' workloads. While these weightings may be negotiated with the director, faculty members are reminded that the university expects some contributions from all faculty members in each of the areas of evaluation. **The weightings used for merit evaluation purposes do not alter a faculty member's teaching load nor do they impact the normal expectations set for tenure and promotion.**

Director Guidelines for Annual Faculty Evaluations

In evaluating the achievement of each faculty member, essential is the assessment of each faculty member's work as regards: 1) its impact or projected impact on the School of Music (including students, faculty, programs, and activities), 2) its impact or projected impact on the faculty member's discipline, and 3) the quality and originality of the work. The director will assign a rating to each activity (Teaching, Research/Creative Activity, and Service) for each faculty member in accordance with expectations defined in Part II: Criteria for Evaluation. These expectations are considered minimum thresholds of achievement for the rating "Satisfactory."

If a faculty member exceeds the minimum standards in any category, the director may assign higher ratings of "Above Satisfactory," for significantly higher levels of achievement, or "Outstanding," for extraordinary achievement. Faculty members will also be given an overall evaluation rating based on the ratings and percentages of the three (3) faculty activities. Faculty who do not meet the minimum expectations for a "Satisfactory" rating will receive a rating of "Unsatisfactory." Faculty who receive an overall rating of "Unsatisfactory" in a given year will be ineligible for a salary increment for that year.

Written Annual Faculty Evaluation

The director of the School of Music shall produce a written Annual Faculty Evaluation that provides a brief written rationale for the rating given each faculty activity. Faculty will have the opportunity to discuss their Annual Faculty Evaluation with the director if they so choose.

Salary Increments

After overall ratings have been determined for all faculty and before Annual Faculty Evaluations have been distributed to faculty, the director must consult with the SoM Advisory Committee before setting salary increments (lump sum or percentage) for each merit level. Whereas it is ultimately the director's responsibility to set merit levels and make recommendations to the dean of the College of Fine Arts, the Advisory Committee will be able to consider, discuss, and make recommendations to the director regarding how best to reward faculty with available resources for salary increments.

The amount of salary increment for each level of merit (Satisfactory, Above Satisfactory, and Outstanding) will be determined according to 1) instructions given by the central administration specific to salary increments for faculty, 2) total amount of money allocated for faculty salary increments within the department, and 3) other factors as determined by the director or the Advisory Committee. In years with raise allocations of less than 2%, unless otherwise prohibited by instructions from the Central Administration, the faculty will vote as to whether or not tiered merit raises would be replaced by an across the board percentage or lump sum raise for all SoM faculty.

Disputes

Any dispute that arises regarding annual faculty evaluations will be addressed first with the director of the School of Music. If the dispute cannot be resolved between the faculty member and the director then a faculty member may address concerns directly to the dean of the College of Fine Arts. The decision of the dean will be final.

Appendix – Format for Annual Faculty Report

ANNUAL FACULTY REPORT

For the period January 1, 200x through December 31, 200x

This report is to be used by the director of the School of Music in developing recommendations for salary increases.

Faculty members should list all relevant activities and delete all listings of activities that are not relevant.

The same activity should not be listed in multiple places in the document.

FULL NAME

ACADEMIC RANK

DEPARTMENT School of Music

ADMINISTRATIVE TITLE

SCHOOL/COLLEGE College of Fine Arts

I. BRIEF DESCRIPTION OF TEACHING, RESEARCH/CREATIVE WORK AND SCHOLARLY INTERESTS.

Teaching –

Research/Creative Activity –

Scholarly Interests –

II. TEACHING

A. Instructional activities

1. Courses/directed studies carrying load credit.
2. Courses/labs/directed studies carrying no credit.
3. Special studies/theses or dissertation supervision.
4. Graduate committee work including contribution to theses/dissertations.
5. Performance/conducting/coaching as part of teaching assignment.

B. Activities directly related to instruction

1. Class preparation.
2. Class assessment/grading.
3. Proficiency examinations/juries.
4. Student recitals/previews.
5. Individual help to students.
6. Attending concerts.

C. 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.

D. Student honors, awards, and accomplishments

E. Other honors and awards

III. RESEARCH/CREATIVE ACTIVITY

A. Publication

1. Book.
2. Article in a refereed 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.

8. Editor or significant contributor to editorial staff of journal or other professional publication.
9. Electronic publications.
10. Citation/review by another author

B. 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.
6. Citation/review by another author

C. Performance/Conducting

1. Public performances of an artistic nature.
2. Recorded performances of an artistic nature.
3. Other performances not included in Service.
4. Citation/review by another author

D. 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.
3. Citation/review by another presenter

E. Honors, grant, contracts, and commissions

IV. SERVICE

A. Departmental, College, University Service

1. Area chair
2. Committee chair/project chairman.
3. Committee member.
4. Advisement.
5. Departmental recruitment activities.
6. Performance in support of the departmental objectives/activities.

B. Professional Associations

1. Member.
2. Officer.
3. Referee for a journal or member of an editorial board.
4. Chair/member of a committee.

C. 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.

D. Conference Attendance

E. Professional Service

1. Host/organizer of symposia, clinics, workshops, guest artist series, etc.
2. Member/officer in community arts organization.

F. 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.
6. Other.

G. Performance

1. Community/religious service.
2. Recruiting activity.
3. Other performance of a service nature.

H. Adjudication

I. Public Service

1. In a professional capacity.
2. In a non-professional capacity.