Central Washington University

Department of Music

Faculty Performance Standards

Reappointment, Tenure, Promotion, and Post-Tenure Review

PREAMBLE

Mission   The Department of Music is a community of artists, scholars and educators dedicated to achieving the highest standards of musical knowledge, performance and teaching. The department is committed to preparing students for careers in music, providing the opportunity to become literate, skilled, knowledgeable and confident music educators, performers and practitioners, able to influence and enrich the musical lives of the communities in which they serve. The department provides opportunities for the general student to study music as an essential part of a liberal arts education and engage in artistic experiences, serves as a leader for K-12 music education and provides opportunities for the general public to experience music performances of the highest quality in a broad range of styles and genres.

Vision   The Department of Music will be recognized and respected for its challenging curriculum and supportive environment, for the excellence of its student, ensemble and faculty performances, and for the fulfillment of its motto: "Where Teaching is a Performing Art."

Core Values   As a community of practicing musicians and scholars, we believe that the department's mission is best realized when we:

- Hold each student's greatest good as our primary concern
- Provide models of the highest ethical and moral standards
- Deem outstanding teaching to be the most important attribute of the faculty
- Implement a rigorous curriculum in each degree program
- Regard each degree program as equally valid, with no program intrinsically superior to any other
- Create an intellectually and emotionally safe environment in which students can learn, develop and mature
- Respect and embrace diversity in all its forms
- Respond creatively and thoughtfully to the inevitable changes of the fluid society in which we live

Faculty and Staff Qualifications – Standards

- The institution shall maintain faculties and staff whose aggregate individual qualifications enable the music unit and the specific educational programs offered to accomplish their purposes
- Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence for the subjects and levels they are teaching
- All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively
- Faculty members teaching graduate-level courses must represent the professional standards to which graduate students aspire in specific fields and specializations
- It is essential that a significant number of faculty members teaching graduate-level courses be active in presenting their work to the public and to peers in their fields as professional composers, performers, scholars, or practitioners

ARTICLE 1.0 – POLICIES

1.1   University Performance Standards for reappointment, tenure, promotion, and post-tenure review are located on the Faculty Relations website (https://www.cwu.edu/provost/). Consult the Provost Calendar for information on schedules and deadlines: https://www.cwu.edu/provost/schedules-and-calendars

1.2   The policies and procedures for reappointment, tenure, promotion, and post-tenure review are outlined in the Collective Bargaining Agreement (CBA). Evaluation Cycles and eligibility issues are also found in the CBA. The CBA can be found on the Faculty Relations website: (https://www.ufcentral.org/).

1.3   College Performance Standards can be found on the "Faculty Staff Resources" link on the CAH website (http://www.cwu.edu/arts/). The CAH Handbook, also found on the same website, contains information on procedures for compiling RTP and PTR dossiers (Professional Records). Faculty members are expected to familiarize themselves with the information included in University and CAH documents, and the CBA.

1.4   Department-specific Policies and Expectations. The success of the department and its programs depends on the recruitment of talented music students in a highly competitive environment. Success in recruitment is directly tied to the reputation of the department in the state and northwest region, particularly with regard to the state and regional secondary school music community. This reputation is primarily developed through the teaching, conducting, performing, and service activities of individual faculty members, by the performing quality of its ensembles and by the connections established with members of that community. This factor is acknowledged in a rubric that guides considerations for reappointment, tenure, promotion and post-tenure review.

        Faculty members are expected to establish a positive "presence/reputation" in the state, in the northwest region, or nationally, and this presence should be recognized in an increasingly wider sphere as his/her career proceeds. The expectations outlined below for each level of evaluation are based on these assumptions. A presence/reputation can be established in any one or more of the three areas of teaching, scholarship/creative activity or service, though it should be noted that minimum requirements for Scholarship/Creative activity must be satisfied even if the presence/reputation is established primarily through activities in either one or both of the other two areas.

1.5   **Guidelines for Reappointment**

        1.5.1   Progress toward establishing a presence/reputation in music at the state level

        1.5.2   Record of positive contributions to the department and its mission through teaching, scholarly and creative activity, and service

        1.5.3   Achieving standards required for tenure and promotion to associate professor

1.6   **Guidelines for Tenure and Promotion to Associate Professor of Music**

1.6.1   Establishment of positive presence and/or impact in music at the state level

1.6.2   Demonstration of progress toward establishing a presence in music in the Northwest region

1.6.3   Record of positive impact and ongoing contributions to department and its mission through teaching, scholarly and creative activity, and service

1.6.4   Record of potential leadership in assisting the department in its mission and activities

1.6.5   Areas of weakness noted in previous formal evaluations have been successfully addressed

1.7   **Guidelines for Promotion to Full Professor of Music**

1.7.1   Establishment of positive presence and/or impact in the Northwest region

1.7.2   Demonstration of progress toward establishing a presence at the national level

1.7.3   Record of positive impact on department and of ongoing contributions to department and its mission through teaching, scholarly and creative activity, and service

1.7.4   Record of leadership in department and college or university activities

1.8   **Discipline-specific Standards**

The music department is composed of a diverse group of specialties with different activities and goals; the activities in the areas of teaching, scholarship, and service appropriate to each specialty are described in Appendices as follows:

Appendix A: Evaluation policies, criteria and required documentation for instruction
Appendix B: Evaluation policies, criteria and required documentation for scholarship
Appendix C: Evaluation policies, criteria and required documentation for service

ARTICLE 2.0 – REAPPOINTMENT

Performance toward tenure and promotion is reviewed through the reappointment process, as defined in the CBA. Probationary faculty are reappointed when they demonstrate a pattern of development in the areas of teaching, research/creative activity, and service that indicates they are making clear progress toward tenure. For the reappointment evaluation cycle, see CBA: (https://www.ufcentral.org/)

2.1   **Teaching**

Candidates for reappointment must demonstrate a positive performance record in the area of teaching, appropriate to the instructional responsibilities as identified on the workload and faculty activities forms. Any areas of weakness noted in previous formal evaluations should have been addressed. Information regarding evaluation guidelines and required documentation for teaching can be found in Appendix A.

2.2   Scholarship

Candidates for reappointment will have a record of achievement during the probationary period that meets expectations according to the schedules for instructional areas described below. Information about required documentation and scholarship activities appropriate to the various instructional areas, along with examples of activities that meet Category A and Category B standards as defined in University, College, and Department Performance Standards are found in Appendix B.

2.2.1 All faculty are required to produce an average of one Category B activity per year of review.

2.2.2 Faculty in applied music, ensemble direction, and composition are required to produce an average of one Category A activity per year of review.

2.2.3 Faculty in history, theory, and music education are required to produce an average of one Category A activity for every two years of review.

2.3   Service

Examples of service activities common to all areas and those appropriate for each area of instruction are described in Appendix C. Workload units for department service can also be found in Appendix C.

2.3.1 Reappointment expectations include substantive service to the department and some service to the college or university.

2.3.2 Professional responsibilities for faculty members include service department standing and ad hoc (e.g., search) committees, regular attendance at department faculty meetings and retreats, and participation in college and university faculty development events.

2.4.3 Faculty members are expected to contribute in some way to the university campus community. During the probationary period, substantive participation in one cross-campus activity, e.g., committee, faculty senate, or special event, is required every two years.

ARTICLE 3.0 – TENURE AND PROMOTION TO ASSOCIATE PROFESSOR

3.1   Tenure and/or Promotion in Rank

Tenure is the right to continuous appointment at the University with an assignment to a specific department in accordance with the provisions of CBA. The tenure decision is based upon faculty performance and the potential for future contributions to the university. A positive tenure review requires a pattern of productivity that promises sustained contributions in all three areas of faculty performance throughout a career and is based on the benefits to the University of entering into the commitment to tenure. For an Assistant Professor, tenure is awarded with promotion to Associate Professor.

In the case that a candidate for promotion to Associate Professor does not yet possess the

terminal degree, and it is required for promotion in the original contract, the DPC and Chair reviews should assess the whether the degree will be conferred within one year of promotion and address this in their reviews. If the terminal degree is not required for promotion in the original contract, it cannot be treated as a requirement for promotion.

Conditions related to hiring are independent of progress toward promotion. For example, completion of a dissertation, as a condition of hiring, cannot be used as evidence toward promotion; however, further scholarly products based on the dissertation may be considered.

3.2   Teaching

Candidates for tenure and promotion to the associate professor rank must have established a consistent record of effective teaching and assessment appropriate to his/her instructional responsibilities as identified on workload forms. The instructional record must have successfully addressed any areas of weakness noted in previous formal evaluations, demonstrated a willingness to address improvement of teaching and an ability to meet department expectations. Information regarding evaluation guidelines and required documentation for teaching is found in Appendix A.

3.2.1   Standards for faculty whose primary instructional workload is in applied music

Ability to assist in attracting and retaining qualified students in their area.
Ability to maintain a studio sufficient to meet the department needs.

3.2.2   Standards for faculty who direct major ensembles

Ability to assist in attracting and retaining qualified students, especially in areas of department need. Ability to develop ensembles of the highest artistic and technical merit. A record of successful teaching of conducting and other courses, as assigned.

3.2.3   Standards for music history and music theory instructors

A record of successful teaching of appropriate content courses. Significant contributions to the development of content curriculum.

3.2.4   Standards for composition specialist

Ability to assist in attracting and retaining qualified composition students. Ability to develop a composition program appropriate to department needs. A record of successful teaching of composition and related courses.

If theory instruction and area leadership are part of the workload, the faculty member will also have developed and maintained a sequential core theory program with consistent and rigorous expectations in all sections.

3.2.5   Standards for specialists in music education

A record of successful teaching of appropriate content courses. A record of consistent, ongoing involvement with music education issues in departmental curricula and in state certification issues. Effective coordination with CEPS, with regard to student teaching and music education issues.

3.3   Scholarship

Candidates for tenure and promotion to the associate professor must demonstrate sustained peer-reviewed scholarly activity that includes work in both categories A and B. The candidate must have a record of achievement during the probationary period that meets expectations according to the schedules for instructional areas described below. Information about required documentation and scholarship activities appropriate to the various instructional areas, along with examples of activities that meet Category A and Category B standards as defined in University, College, and, Department Performance Standards are found in Appendix B.

3.3.1   All faculty are required to produce an average of one Category B activity per year of review.

3.3.2   Faculty in applied music, ensemble direction, and composition are required to produce an average of one Category A activity per year of review.

3.3.3   Faculty in history, theory, and music education are required to produce an average of one Category A activity for every two years of review.

3.4   Service

Candidates for tenure and promotion to the associate professor rank must have achieved a substantive contribution of service for the probationary period commensurate with the expectations identified for each year of Reappointment, as described below. Examples of service activities common to all areas and those appropriate for each area of instruction are described in Appendix C. Workload units for department service can also be found in Appendix C.

It is important for the faculty member to have:

a) Achieved a record of service that has successfully addressed any areas of weakness noted in previous formal evaluations
b) Achieved a pattern of service that has established a reasonable expectation for continued service activity
c) Established a collegial, collaborative relationship with colleagues
d) Established an effective working relationship with students and gained their respect
e) Demonstrated a commitment to the goals of the department as well as his/her program specialization
f) Established a record of substantive contributions to the discipline: to the department and at the state or regional level, and to the college or university

ARTICLE 4.0 – PROMOTION TO THE FULL PROFESSOR

4.1   Teaching

Candidates for promotion to full professor must have established a consistent record of excellent teaching appropriate to his/her instructional responsibilities as identified on

workload forms and described in Appendix A, and departmental leadership in curricular issues in appropriate instructional areas. A record of responsible advising and membership and chairing of graduate committees, as appropriate, and teaching of independent studies, senior projects or arranged courses is important.

4.1.1 Standards for faculty whose primary instructional workload is in applied music

A history of recruiting and retaining qualified students in their area and producing successful graduates. A history of maintaining a studio sufficient to meet departmental program needs. An established reputation as an excellent applied instructor.

4.1.2 Standards for faculty who direct major ensembles

A history of assisting in and retaining qualified students. A history of developing ensembles of the highest artistic and technical merit. A history of excellent teaching in conducting, literature and survey courses. A positive, state-wide reputation as an outstanding conductor. Evidence of positive recognition as a conductor in the region.

4.1.3 Standards for music history and music theory instructors

A history of excellent teaching of content courses. Demonstrated leadership in the development of content and area curricula.

4.1.4 Standards for composition specialist

A history of attracting and retaining qualified composition students. A history of excellent teaching of composition and related courses and producing successful graduates. A history of establishing a successful composition program appropriate to department mission. If theory instruction and area leadership is part of the workload, the faculty member will have a history of maintaining a sequential core theory program with consistent expectations in all sections.

4.2.5 Standards for specialists in music education

A history of excellent teaching of appropriate content courses. A history of consistent, ongoing involvement and leadership with music education issues in departmental curricula and in state certification issues. A history of effective coordination with CEPS, with regard to student teaching and music education issues.

4.3 Scholarship

Candidates for promotion to the rank of full professor will have an accumulated record of superior peer-reviewed scholarship since the previous promotion meets expectations according to the schedules for instructional areas described below. Information about required documentation and scholarship activities appropriate to the various instructional areas, along with examples of activities that meet Category A and Category B standards as defined in University, College, and Department Performance Standards (for University Standards, Category A and "Other") are found in Appendix B.

4.3.1 All faculty are required to produce an average of one Category B activity per year of review.

4.3.2 Faculty in applied music, ensemble direction, and composition are required to produce an average of one Category A activity per year of review.

4.3.3 Faculty in history, theory, and music education are required to produce an average of one Category A activity for every two years of review.

4.4 Service

Candidates for promotion to the rank of full professor must have established a sustained record of contributions in the area of service as described below. Examples of service activities common to all areas and those appropriate for each area of instruction are described in Appendix C. Workload units for department service can also be found in Appendix C.

a) Leadership in the department, e.g., through chairing or membership in department standing, search, assessment, accreditation or ad hoc committees, or contributing to the administration of the department's programs

b) A record of service to students, through advising student clubs or organizations as appropriate

c) A record of off-campus service to the discipline in the appropriate curricular area

d) A record of substantive contribution to cross-campus activities

ARTICLE 5.0 – POST TENURE REVIEW

Post-tenure review assures continued performance that is consistent with expectations of rank for assigned areas of faculty work and in line with the university mission and accreditation standards. Performance in the three areas of faculty work is typically expected during any five-year post-tenure review cycle.

It is generally understood that the balance of teaching, scholarship/creative activity and service may evolve during a faculty member's career and performance expectations in each category may shift correspondingly, and those changes will be reflected in the faculty member's workload plan. As a result, approved Workload Plans and Annual Activity Reports will be the primary references in evaluating performance and accomplishment, accompanied by appropriate documentation as described in the appendices.

5.1 For Post Tenure Review at the Associate Professor Rank

Associate professors standing for Post Tenure Review are expected to:

a) Continue to demonstrate the qualities that gained tenure and promotion to associate professor in the areas of teaching, scholarship and service during the period under review

b) Demonstrate clear progress towards achieving the standards for promotion to full professor in all three areas of professional activity

5.2 For Post Tenure Review at the Full Professor Rank

In general, the performance of a full professor standing for Post Tenure Review should reflect a presence/reputation in music at the state and regional levels, and progress towards establishing and/or maintaining a presence/reputation in music at the national level (Sections II. and V.).

In addition, the performance should:

a) Continue to demonstrate the qualities that gained promotion to full professor in the area of teaching, appropriate to his/her instructional responsibilities as identified on workload and faculty activities forms and have exercised leadership in curricular issues in appropriate instructional areas

b) Maintain some scholarly and/or creative activity in category B as well as activity in, or toward, products qualifying for Category A during the post- tenure review period, as identified in the faculty member's approved Workload Plans.

c) Demonstrate a consistent record of service as described in the performance standards for promotion to the full professor rank

5.3   For PTR Merit Increases for Faculty Member (CBA 16.5.1 and 16.5.2)

a) Those full professors who are judged at the conclusion of their PTR to be excellent teachers or to have excelled in scholarship activity will receive a three percent (3.0%) increase in their base salary.

b) Those full professors who are judged at the conclusion of their PTR to be excellent teachers AND to have excelled in either scholarship/creative activity or service responsibilities will receive a five percent (5.0%) increase in their base salary.

For purposes of Merit Salary Increase consideration, "Excellence" is defined as exceeding the level of achievement in teaching, scholarship, and/or service as defined in the performance criteria for promotion to the Full Professor rank (V.). To be considered for a 3% or 5% Merit Salary Increase, the faculty member must be considered "Excellent," i.e., to have exceeded the criteria for promotion as per a) or b) above. Peer evaluation, including classroom observation, is required for consideration for Post-Tenure Merit Salary Increase. Faculty who wish to be considered for Merit must contact the DPC and chair regarding scheduling of required observations during the evaluation period.

ARTICLE 6.0 – NON-TENURE TRACK FACULTY (Article 10 of CBA)

6.1   The professional responsibilities of non-tenure-track faculty are instructional (including maintain reasonable posted office hours), program managements, research, or other duties as approved by the Dean/Appointing Authority and described in the faculty member's Letter of Appointment (CBA 13.3).

6.2   Non-tenure track faculty on quarterly or annual contracts shall be evaluated by their department chair and personnel committee at least once per academic year, and their evaluations forwarded to the Dean for review (CBA 10.2).

6.3   Information regarding expectations and documentation of teaching can be found in Appendix A Sections 2 and 3.

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APPENDIX A

Narrative Self Statement

The faculty member must include a reflective statement for any level of performance review. The reflective statement should address how the faculty member meets or exceeds the department, college, and university criteria for the period under review. In so doing, the faculty member should address goals, accomplishments, responses to feedback received, and areas needing improvement in each of the three areas of evaluation: teaching, scholarship/creative activity and service.[1]

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[1] Refer to the Faculty180 Guidelines: Supporting Documentation for Tenured and Tenure-Track Faculty Evaluations for further information.

APPENDIX B

Evaluation Policies and Required Documentation for Teaching

It is important to note that, while the elements of teaching evaluated for faculty members remain consistent at each level of review, the expectations for quality of performance progress as faculty move through the ranks, as noted in the previous section on general performance criteria. Thus, for example, the College requires "effective" teaching for the Associate Professor rank and "excellent" teaching for the Full Professor rank. Effective teaching means that all areas identified in prior levels of review as needing improvement have been substantively addressed, and the faculty candidate has a record of responsiveness to student learning needs both inside and beyond the classroom. Excellent teaching means that the faculty candidate has met all the criteria for "Effective" Teaching and in addition has demonstrated excellence through several sources of evidence, such as: teaching awards, published pedagogical scholarship, unsolicited student and peer testimonials, significant academic or career achievement by students, curriculum development, and/or similar evidence of commendable accomplishments in teaching.

1   Instructional areas in music

Music has distinctive instructional areas, not all of which are identified in the CBA, and criteria of teaching effectiveness or excellence will differ somewhat according to the instructional area. These instructional areas include:

1.1   Traditional classroom instruction (lectures) in the various subcategories of the discipline, e.g., theory, history, analysis, conducting, music education, improvisation, styles and diction

1.2   Instruction in various forms of applied music, including:
- Private and/or group lesson in voice, instrumental, or composition
- Ensemble direction
- Direction opera production and opera scenes
- Ensemble coaching

1.3   Chair and/or serving as a member of graduate thesis/project/examination committees

2   Evaluation of Teaching

Some aspects of teaching can be evaluated according to guidelines common to other academic disciplines, including:

2.1   Syllabi. See 3.2.4 (below)

2.2   Curriculum
- Evidence of course reviews and revision, if necessary
- Substantive contributions to program review/development
- Development of new courses to improve overall curriculum

2.3   Instruction

- Use of varied instructional strategies to enhance student learning
- Use of technology, where appropriate, to enhance teaching effectiveness
- Evidence of upgrading of teaching to enhance student learning
- Evidence of student engagement, improvement, and achievement

3 Required Documentation[2]

All Reappointment, Tenure, Promotion, Non-Tenure Track and Post-Tenure Review Professional Records must include documentation for teaching as follows (also refer to CAH requirements found in appendix 2 of the college document):

3.1 SEOI summary pages and transcribed comments for every course taught. According to university policy, SEOIs are administered by the university for all courses with five or more students. These are administered online, and results are placed automatically in faculty members' Faculty 180 files.

3.2 Peer evaluation. Peer evaluation is conducted formally by the Personnel Committee and may also include contributions from individual faculty. The department requires peer evaluations of teaching using multiple measures for all levels of faculty review, including but not limited to:

3.2.2 Classroom Observations. Classroom observations, whether done in person or via video recording, are useful for certain purposes, e.g. to get a sense of a faculty member's presence and delivery of content in the classroom, to observe levels of student engagement, and to provide added perspective on SEOI results.
- For probationary faculty, one classroom observation of teaching is required for each regular review period.
- For tenure-track faculty, classroom observation will occur according to department personnel policies.
- Annual contract non tenure-track faculty must be evaluated annually and observed at least every other year. Faculty on multi-year contracts are evaluated in their final contract year and observed in the classroom at some point during the two-year review period.

3.3 Administrative (chair) evaluation

3.4 Course syllabi for each course taught, include applied music and ensembles. According to university policy (CWUP 5-90-040(37)), syllabi should contain information about, but not be limited to, the following:
- Title, time, and location of the course.
- Name, campus address, e-mail address, telephone number, and office hours of instructor.
- Objectives of course and expected student learning outcomes.
- Type of instruction, i.e., lecture/discussion, lab, studio, etc., and any special conditions or requirements associated with the style.
- Required books and materials.

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[2] Refer to the Faculty180 Guidelines: Supporting Documentation for Tenured and Tenure-Track Faculty Evaluations for further information.

- Method of evaluating student performance in the course.
- Instructor's policy on students' attendance and absence.
- Tentative schedule including dates when papers or other assignments are due as well as dates of examinations.
- Instructor's policy on late work, make-up, extra credit, and other issues unique to the class.
- Instructor's policy on academic dishonesty and expectations of student conduct. It is recommended that reference be made to the university policy on academic dishonesty (see CWUP 5-90-040(22)).
- All university mandated requirements (e.g. ADA) must also be included in the syllabus.

3.5 Other supporting material. This may include other appropriate evidence of teaching effectiveness or excellence in the form of student achievement, teaching awards, invitations to lead workshops or clinics, publications or other applications of scholarly activities related to teaching, or other developmental activities that have informed and/or had tangible impacts on teaching. Letters of support from individuals such as faculty at other institutions, professional colleagues, or current and former students may also be included.

APPENDIX C

Evaluation Policies and Required Documentation for Scholarship

1   Definition

Scholarship is defined in Article 13.3.2 of the Collective Bargaining Agreement as:

> ...all professional activities leading to publication, performance, or formal presentation in the faculty member's field, or leading to external funding recognizing the faculty member's current or potential contribution to his/her field. Such activities include: manuscript submission; grant proposal submission; supervision of externally funded research projects; development of patentable inventions; and other original contributions, performances, exhibitions, or concerts appropriate to the faculty member's field.

In music, the term "scholarship" includes not only the items mentioned above, but also creative activities such as composition, transcriptions and arrangements. The term "performance" can apply to solo recitals, chamber music, concerto solos and ensemble conducting. For reappointment, tenure, promotion and recommendation for continuation as a result of a Post- Tenure review, faculty must demonstrate sustained scholarly activity that includes work in both categories of activity as defined in University and CAH performance standards, according to the standards described for each level of evaluation.

University and CAH published standards identify two categories of Scholarship:

- Category A scholarship includes discipline-recognized products that are formally peer-reviewed and disseminated outside the University
- Category B scholarship includes formal activities that lead to or support such products or other scholarly contributions

All arts accrediting organizations offer standards for evaluation and advancement that equates creative activity with scholarly publication or research.

The National Association of Schools of Music (NASM) recommendation to Faculty Evaluators reads:

> The creative production and professional work of performers, composers, and other applied faculty should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions. (NASM Handbook)

The CWU Music Department acknowledges that an individual's scholarship, research/creative activity, and service exhibit characteristics and produce applications that overlap and integrate. Faculty should identify how each activity should be considered with regard to area and category.[3]

2   Category A Scholarship

Category A scholarly/creative activities in music must be formally peer reviewed and disseminated outside the university. They must also be clearly connected to the discipline of music. Activities for faculty members whose instructional load is primarily in non-performing activities, e.g., composition, music history, theory and music education, may take the form of scholarship normally expected in other academic disciplines.

In addition to traditional forms of academic evaluation, the department of music recognizes additional means for peer review of creative expression. In the discipline of music, approved peer review processes include a variety of means of evaluation of academic or professional work. Commonly approved activities include, but are not limited to:

2.1   **Author**. Sole or co-author of a written work.
- Scholarly book
- Peer-reviewed article
- Scholarly book chapter
- Editorially reviewed publications

2.2   **Editor**. Sole or co-editor of a written work.
- Critical editions, such as musical scores or treatises
- Scholarly book
- Published conference proceedings

2.3   **Composer**. Creator of original music. Recording and performance of work is featured outside of the university.
- Published original composition
- Recorded original composition

2.4   **Arranger**. Arranger of existing music
- Published musical arrangement
- Recorded musical arrangement

2.5   **Performing Artist**. Invitations to conduct or perform in a featured role outside of the university.

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[3] While the distinction between faculty with instructional loads in performance-oriented areas (applied, conducting) and those with loads in non-performance-oriented areas (history, composition, theory, music education) may suggest narrow interpretation of these activities, all faculty are encouraged to seek balance in their work such that they do not feel restricted to one type of activity. For example, while the list of suggested activities for performance faculty below emphasizes invited and/or formally reviewed performances, articles in peer-reviewed journals or other publications are considered equally valid Category A activities. Likewise, faculty with non-performance instructional loads may seek invited and/or formally reviewed performances as evidence of Category A scholarship as long as there is a clear connection and/or application to their instructional assignment.

- Professional music ensembles, such as orchestras, bands, or choruses
- State, regional, or national conferences
- Other academic institutions or performing venues
- On-campus performances[4]

2.5 **Recording Artist**. Performer or conductor of recorded work.
- Commercial recordings
- Peer-reviewed self-produced recordings

2.6 **Grant Writer**. Principal investigator or co-investigator or co-principal investigator
- Recipient of large-scale, major agency, or foundation external grants (e.g. NEH, NEA)

2.7 **Presenter**. Sole or co-presenter.
- Presentations that are peer reviewed, such as clinics, workshops or scholarly presentations at state, regional, national or international discipline-specific conferences.

3 Category B Scholarship

Category B Scholarship includes formal scholarly/creative activities in music that do not require peer review. Category B scholarship in music may include, but is not limited to:

3.1 **Presenter**. Sole or co-presenter.
- Presentation of clinics, workshops or scholarly presentations at state, regional, national or international discipline-specific conferences
- Pre-concert talks

3.2 **Author**. Sole or co-author of a written work.
- Program notes
- Published reviews of books, articles, compositions, arrangements, recordings, external performances
- Publicly available reports
- Articles in discipline-specific periodicals or other publications that are not peer reviewed

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[4] To obtain a peer review for an on-campus performance:
A. The performance can be attended and reviewed by a recognized authority from outside the university. The faculty member and the chair must agree on the identity of the reviewer in advance. A written review must be submitted to the chair and will become part of the faculty member's professional record.
B. A written evaluation of a recording of the performance can be obtained from an outside, recognized authority in the performing area, according to the following procedure:
  1. The faculty member will submit a list of five names of recognized authorities in the performing area to the chair.
  2. The chair, in consultation with faculty members whose expertise is closest to that of the performing area, will select two names from that list.
  3. The chair will send a recording of the performance, along with the program and requests for a formal evaluation of the performance to the two people selected.
  4. Both letters of evaluation will become part of the faculty member's professional record.

- Contributor to published conference proceedings, textbook chapters, and/or other publications (not as primary author).
- Textbook chapters

3.2 Editor. Sole or co-editor of a written work.

3.4   Composer. Creator of original music. Recording and performance of work is featured outside of the university.

3.5   Arranger. Arranger of existing music.

3.6   Performing Artist. Conduct or perform in a featured role on or off campus.[5]

3.7   Recording Artist. Performer or conductor of audio or video recorded work.[6]

3.8   Grant Writer. Principal investigator or co-investigator or co-principal Investigator.
- Large-scale, major agency, or foundation external grants (e.g. NEH, NEA), submitted but not awarded
- Other grants and contracts, if the faculty member is the principal-investigator

3.9   Other Activities.
- Instructional/professional software
- Contributions that influence state/regional/national field of music education, e.g., committee work that affects state or national adopted curricula or accreditation standards

Note: faculty members from any instructional mode can make a case for an activity as scholarship in any category.

4   Required Documentation[7]
Each scholarship activity must be designated as Category A or Category B, and supported with documentary evidence (invitation, program, citation, peer review letter, etc.), on Faculty 180. Activities may also be described according to the following parameters, as appropriate:

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[5] The scope of the event, including length and repertoire should be taken into account. Full-length faculty solo and chamber ensemble recitals performed on campus are permissible to be considered as scholarship. It is the faculty member's responsibility to make a case for categorization as scholarship for each activity.

[6] As with performances (see previous footnote), scope, length, and repertoire should be taken into account. It is the faculty member's responsibility to make a case for categorization as scholarship for each activity.

[7] Refer to the Faculty180 Guidelines: Supporting Documentation for Tenured and Tenure-Track Faculty Evaluations for further information.

4.1 The nature of the activity
- Definition: presentation, performance, or publication (print, audio, video)
- Context:
  - Venue and genre as described in Appendix B sections II or III
  - Circumstances, e.g., by invitation, application, competitive application, or independent means.

4.2 The reach/audience of the activity
- Venue or publisher
- Audience—professionals, students, general public
- Coverage or promotion of the activity before and/or after it occurred

4.3 The results of the activity:
- Actual or potential impact, e.g., international, national, regional, or local; published reviews, letters of support
- Potential or evidence of continued activity
- Evidence of impact on individual reputation at the appropriate level
- A faculty's contribution to written collaborative work must be clarified

APPENDIX D

Evaluation Policies and Required Documentation for Service

1   Definition

Faculty service contributes academic and professional expertise and effort to the university community, to professional communities of scholars and creative artists, and to the citizenry. University, professional, and public service activities are outlined in Article 15.3.2 and Appendix A of the Collective Bargaining Agreement.[8]

Such activities can take various forms, including but not limited to:

1.1 Professional service activities
- Visiting state or regional K-12 schools to work with their ensembles
- Visiting state or regional K-12 schools to perform or bring student ensembles to the schools to perform or work with local students on site
- Working with visiting school ensembles on campus, or interviewing and giving sample lessons to prospective individual recruits
- Accepting invitations to adjudicate in an applied area or in ensemble contests, or to give clinics at district and/or state festivals
- Participating in discipline-specific organizations on the local, state or national level, including serving on executive boards, task forces, advisory boards/panels, or holding office.

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[8] College of Arts and Humanities, Faculty Performance Evaluation Criteria and Guidelines for Reappointment, Tenure, Promotion, and Post-Tenure Review, Revised and Adopted June 2014, pg. 7.

- Organizing and administrating contests, festivals, adjudications, or meetings for professional organizations.

1.2 Department service activities
- Participating as a member or chair of a department committee, task force, or work group.
- Serving as area coordinator: scheduling, administering and monitoring acceptance auditions, juries and student/instructor assignments.
- Serving as ensemble area directors: communicating with state and regional H.S. music directors, coordinating rehearsals and performance repertoire, hosting festivals.
- Performing in collaborative faculty or student concerts and recitals.
- Recruiting activities.
- Attending auditions, internal or external.
- Instituting or administering camps, programs, or festivals, e.g., Orchestra Festival, Wind Fest, Fall Choral Classic, Vocal Jazz Summit, Jazz Festival, Summer Band Camp, Sounds of Summer (Drumline Camp), Sonatina Festival, Trumpet Fest, or Cello Celebration.
- Advising/mentoring of student organizations
  - Chapters of national organizations, such as: ASTA, NAfME, ACDA, NATS
  - Clubs, such as: Composition, Horn, or Trumpet Club
- Mentoring students in professional matters, such as helping place students in teaching positions, preparing students for scholarship or graduate school applications/auditions, or writing letters of recommendation.

1.3 College and University Service
- Participating as a member or chair of a college or university committee, task force, or work group.
- Serving as a faculty senator or alternate
- Participating in cross-campus events
- Advising a Music Living Learning Community

Contributing service to the university is an important component of a faculty member's record. Service activities should be related to increasing levels of influence in accord with the guidelines for reappointment, tenure/promotion to associate professor rank and promotion to full professor rank as described above.

2   Workload Units (WLUs) for Department Service

Role	Chair WLU	Member WLU
Personnel Committee	3	1.5
Graduate Committee	3 (part of Associate Chair Load)	0.5
Curriculum Committee	2	0.5
Music Ed Committee	1	0.5
Scholarship Committee	2	0.5
Guest Artist Committee	1	0.5
Chair Advisory Committee		0.5

Convocation Coordinator	1 (part of Associate Chair load)	
Library Liaison	0.5	
LLC advisor	0.5	
Search Committee	2	1
Area Coordinator	0.25–2.0 (depending on size of area)	
Faculty Senator	1 (senator)	0.25 (alternate)

3   Required Documentation[9]

For each service activity or group of activities, descriptions should be provided, based on the following three areas of interest, as appropriate:

3.1   The Nature of the activity
- The context of the activity as described above
- How that activity/role was generated, e.g., by invitation, appointment, election, associated with instructional area, or volunteer.
- The approximate time devoted to the activity

3.2   The reach/audience of the activity
- The organization or the audience of the activity.
- Coverage or promotion received by the activity.
- At what level does the event/activity have potential for impact (international, national, regional, state or department)?

3.3   The results of the activity
- Potential or evidence of continued activity (i.e., more presentations, performances, articles)

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[9] Refer to the Faculty180 Guidelines: Supporting Documentation for Tenured and Tenure-Track Faculty Evaluations for further information.