

# **FACULTY HANDBOOK**

Michael and Anne Greenwood  
School of Music

Oklahoma State University

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# **FACULTY HANDBOOK**

## **MICHAEL AND ANNE GREENWOOD SCHOOL OF MUSIC**

### **OKLAHOMA STATE UNIVERSITY**

Consult University and Arts & Sciences Policies and Procedures for information on the following and other subjects:

- Course Syllabi
- Dropping a course
- Student records and privacy
- Freshman progress reports
- Prefinals week
- Finals week and final grades
- Grade changes and auditing a course
- Appeal of a final grade
- Academic dishonesty or misconduct

#### **ADMINISTRATION**

Effective communication between faculty and administration is essential to maintain morale and decorum within the department. Any faculty member taking an action that is outside her/his assigned area of expertise (as defined by the faculty load credit assigned by the Head) should consult or advise the faculty member whose area will be affected (use of student personnel, ensemble trips, special projects, etc.). As an act of professionalism, faculty members should first consult with the School Head ("Head") before taking any grievance or complaint before the Dean of Arts and Sciences. This both informs the Head and allows him/her the opportunity to resolve matters "in house" before involving the upper administration (app. 12/86).

#### **COMMITTEES**

##### **PERSONNEL COMMITTEE (revised 2017)**

There shall be a "Personnel Committee" and it shall consist of six elected members of the tenured music faculty, excluding the School Head. Election of new members of the Committee shall take place at the April Faculty meeting. All tenure-track, tenured and career track faculty members shall be eligible to elect the Committee. Three members shall be elected each year to serve a term of two years. Should there be a vacancy, a special election will be held and the newly elected member shall complete the term of the position. If one is duly elected, she/he must serve (8/18/17). All Committee members shall step down for at least one year between terms. All procedures shall be conducted in accordance with the guidelines of the College and of the Departmental Promotion and Tenure document.

The Committee will elect its own chairperson and secretary each year. The chair will conduct meetings, and the secretary will record the date, time, and business conducted at each meeting. While the distinct information regarding personnel decisions will not be made public record in the minutes, each business item will be recorded.

The Personnel Committee shall have the widest representation of the faculty as a whole. The personnel committee will consist of elected representatives chosen from the following areas with no one area having more than two representatives on the committee at any one time:

- Wind, Brass, and Percussion
- Strings
- Keyboard
- Voice
- Academic [theory, musicology, music education]

Faculty representation on the Personnel Committee must include at least one member of each gender. When voting for new members, the faculty will look ahead to see which faculty actions will take place and ensure that at least one member on the committee is representative of their area/s. (ww, brass etc.) 8/18/17

### **CURRICULUM COMMITTEE (revised 2018)**

There shall be a "Curriculum Committee" and it shall consist of seven elected members of the music faculty. The School Head will serve as ex officio. Election of new members of the Committee shall take place at the April Faculty meeting. All full-time faculty members shall be eligible to serve on, and elect the Committee. Three/four members shall be elected each year to serve a term of two years. Should there be a vacancy, a special election will be held and the newly elected member shall complete the term of the position. If one is duly elected, she/he must serve. All Committee members shall be eligible to serve in consecutive terms. All procedures shall be conducted in accordance with the guidelines of the College.

The Curriculum Committee shall have the widest representation of the faculty as a whole. The Curriculum Committee will consist of one elected representative from each of the following areas:

- Woodwinds
- Brass, and Percussion
- Strings
- Keyboard
- Voice
- Conducting
- Academic [theory, musicology, music education]

There will be no first year faculty and faculty representation must include at least one member of each gender. Before the vote, any full-time faculty member may wish to express their desire to serve on the Committee.

### **FACULTY ADVISORY COMMITTEE**

A five-member committee shall be elected each year to act in an advisory capacity to the Head. Members shall be elected from tenure track and clinical faculty (TAP).

### **PROXY AND ABSENTEE VOTING**

Although votes by proxy are not allowed, absentee ballots will be accepted from faculty members unable to attend meetings (app. 12/86).

### **FACULTY COMMITTEES AND AREAS OF RESPONSIBILITY (revised 8/03)**

Area Coordinators: keyboard, vocal, string, wind  
Academic Coordinators: music business, music education, theory  
Search Committees  
Graduate Student Academic Advisors  
Multi-media Lab  
Technology Committee  
Grad Committee

### **POINTS OF INFORMATION CONCERNING COMMITTEES (app. 12/86)**

At the beginning of each academic year, a complete listing of departmental committees and assigned areas of responsibility will be published. It shall be the responsibility of the chairperson of any committee or the area coordinator to communicate to the entire faculty any committee or area decision that shall affect other faculty or students within the department.

### **SEARCH COMMITTEES (app. 4/73)**

When a faculty position vacancy is to be filled or when a new faculty position has been created, the Head will appoint an advisory "ad hoc" search committee. The committee will be drawn from the area of instruction and will include at least one faculty member from outside the area of expertise. The Head will alert sources of

teaching talent in the nation. The committee will screen applicants and recordings of performances and will make recommendations of finalists to the Head. Credentials of the top 5-6 candidates are taken by the School Head and Committee Chair to the Office of the Dean of Arts & Sciences for review by the Associate Dean. With approval of the Dean's office, the committee chairperson schedules the interview, including a visit with the Dean of Arts & Sciences. Only music department faculty and students may be a part of interviews, including luncheon. Special social functions may include spouses and friends of the music faculty. After faculty have had an opportunity to express their opinions to the committee, the committee will communicate their first and second choices to the Head. The Head will make the committee's and his/her recommendations to the Dean of Arts & Sciences. Upon approval of the candidate from the Dean, the Head will prepare the letter of offer to the selected candidate to join the faculty.

## **SCHOOL POLICIES AND PROCEDURES**

### **MUSIC FACULTY MEETINGS** (app. 12/86)

Music faculty meetings will be held as announced by the Head. The regular time for the meeting will be designated at the beginning of each semester by the Head.

### **STUDENT HANDBOOK** (app. 12/86)

A handbook of policies affecting students will be published and presented to the students annually.

### **TRAVEL** (revised 8/03)

When it is necessary to travel for professional reasons, a **Travel Request must be submitted to the Music Office at least two weeks prior to travel.** Travel Request forms also include possible reimbursement of expenses by the School. All information must be approved in advance from the Dean's Office. International travel requires approval by the Board of Regents and must be submitted as early as possible (4-6 weeks prior). Travel Request forms may be obtained from the Music Office. Upon completion of the trip, itemized original receipts must be provided for all claimed expenses. All travel should be arranged in consultation with the departmental Financial Coordinator.

### **RESEARCH INVOLVING SURVEYS** (app. 1/88)

Any research involving surveys must be cleared through the Associate Dean of Research.

### **ACCOUNTING PROCEDURES** (revised 8/18)

The cardholder is the only person authorized to make purchases using his/her card. Loaning a pcard to another person may result in revocation of the card. The fact that the cardholder has been issued a card does not imply prior approval of all purchases. The cardholder must follow applicable University policies and procedures and departmental procedures, including any departmental pre-approval procedure. Cardholder Responsibilities  
When accepting a pcard, the cardholder becomes an authorized purchasing agent for the University and has certain responsibilities. These include: § Protection of the Card – The cardholder must protect the security of the pcard and the card number. The cardholder is the only person authorized to make purchases using his/her card. If the card information is compromised or if the card has been lost or stolen, the cardholder must contact the card provider and also email the Pcard Administrator. § Limitations on Merchants – Purchases from friends or family, from a company owned by any University employee, or from companies where the cardholder has a financial interest are prohibited using a pcard. The cardholder must not accept any gift or gratuity from any merchant when it is offered, or appears to be offered, to influence the cardholder's decision regarding a pcard purchase. § Card Changes – The department is responsible for completing a Change Form if there are changes to card information, i.e. name change, credit limit change, change to the default account number, etc. § Purchase Limitations – The cardholder accepts the responsibility for ensuring unallowable, prohibited, or restricted items are not purchased. § Receipt Maintenance – The cardholder must ensure appropriate documentation, including the original invoice/receipt and packing slip, if applicable, is received and maintained for each purchase. The documentation is to be matched with the cardholder's Bank Statement and forwarded to the cardholder's accountant for review. § Transaction Processing – The cardholder is required to complete pcard training. The cardholder is responsible for timely review of his/her transactions in Works to verify the purchases are legitimate and in compliance with policy and procedures, the required supporting documentation is present, and a description of the purchase and business purpose has been entered in the description field in Works. The cardholder may be required to update account numbers and subcodes. Once the verification process is complete,

the cardholder must sign off on the transaction in Works. At the end of each billing cycle, the cardholder must reconcile the individual receipts and supporting documentation with his/her Bank Statement to verify the purchases and returns are accurately listed, and forward the Bank Statement and all supporting documentation to his/her accountant. Items purchased with the pcard should always be delivered to a University address. Any exception must be approved in advance. If circumstances require goods to be shipped to an address other than a University address, a Request for Exception – Goods/Items to be Shipped to a Non-University Address Form must be completed and approved by the Associate Vice President and Controller. (This form can be found at <http://controller.okstate.edu/exceptions-forms-guidelines>.) The approved form must be maintained as a part of the purchase documentation and attached to the cardholder's Bank Statement. The cardholder and all individuals in the required roles must complete training before a card will be issued and access granted to Works. In addition, all cardholders must complete refresher training every two (2) years to retain their pcard. Employees may access Pcard Training on the Human Resources website.

**Honoraria:** In order to have a requested payment in hand for the Guest Artist – the following information must be turned in 2 full weeks prior to the last performance date. Must include full name of guest artist, current mailing address, contact number, social security number, email address. **Travel** should be submitted 2 weeks prior to the actual travel dates and approved – receipts for reimburseable travel expenses should be submitted after trip completion. Mileage reimbursements require license plate number – Google Maps is used to determine mileage.

#### **PAYMENT FOR STUDENT SERVICES** (app. 8/88)

All students to be paid for services performed (voice class/choir accompanist, librarian work, etc.) must register with the office staff indicating whether or not the position is work study. The student must provide both Social Security card and driver's license and complete necessary payroll forms before they begin their services.

#### **COURSE EVALUATIONS** (updated 7/18)

Student evaluations of our teaching are required at least once annually for each course offered. A course that meets only one semester of the year (e.g., Music Literature or Twentieth Century Music) is to be evaluated during that semester, but a course that continues from one semester to the next (e.g., Music Theory or Studio Voice) may be evaluated in either fall or spring semesters. **All non-tenured faculty shall undergo student evaluation in all courses every semester.** Beginning in Fall 2016, a new on-line process was implemented for course evaluations. Students will have designated dates (usually the last two weeks of the semester prior to finals week) to access the web site to evaluate all music classes and ensembles. Because of our uniqueness of having private lessons, a process was created whereby each studio instructor is given codes to distribute to each of their private lesson students along with a provided instruction sheet. The codes are only good for one-time use during that particular semester and the instruction sheet indicates the time frame for completing the process. There has to be at least three responses for any course, ensemble, or group of private lessons before instructors will receive any data from the survey.

#### **EVENTS BRINGING PUBLIC SCHOOL STUDENTS TO CAMPUS** (app. 10/88)

When a sizable number of students from off-campus will attend a function on campus, it is the responsibility of the faculty member directing the event to notify the OSU Police at least two weeks in advance and arrange for the traffic flow and parking of school buses in designated lots at the northwest portion of the campus. This information shall be disseminated, to the public, by the faculty member in charge. The faculty member directing the event shall also notify the Student Union food services of any event having the potential for a large number of students utilizing the food marts.

#### **Contact Hours and Load Sheets** (updated April 2018)

The Greenwood School of Music faculty loads are calculated using NASM charts included in this document (Appendix E). Load charts will be included with each load-sheet for easy reference.

- Tenured and tenure track academic faculty maintain a 75% teaching and 25% Service/Creative-Research/ balance, sometimes called 3-3.
- Tenured and tenure track studio and conducting faculty maintain an 80% teaching and 20% Service / Creative-Research / Outreach balance.
- Clinical or Teaching (Assistant / Associate / Full) Professors maintain a 92% teaching and 8% service balance.

## ACADEMIC POLICIES AND PROCEDURES

### **BEGINNING OF SEMESTER PROCEDURES** (app. 12/86)

After the first week of classes, faculty members are required to file with the Music Office a digital copy of all course syllabi, a schedule of the faculty member's class and lesson times, and a schedule of office hours when they are available to counsel students.

### **JURIES** (revised 8/03)

Each area coordinator is responsible for coordinating juries. Schedule should be posted at least one week prior to the jury date. Faculty members should make themselves available during finals week to discuss the jury committee's comments with the student before turning in the jury sheets to the office to be placed in the student's file and uploaded to their STAR accounts. The jury committee is responsible for making comments on the student's progress or lack of same and making recommendations for probationary periods if necessary. The final grade is assigned by the student's applied music instructor.

### **FINAL GRADE SUBMISSIONS** (revised 8/03)

The University requires all faculty to submit grades by a specified deadline (usually two working days following the last day of finals). All faculty shall record their grades using the online service as required by University policy. Faculty will notify the office staff when their grades are entered.

### **CONFIDENTIALITY OF STUDENT GRADES** (revised 8/03)

Federal law requires that student grades be confidential. Tests and graded homework papers shall be handed to the students with discretion. This also includes posting of grades or test scores. Be advised that social security numbers may not be used to identify students when posting as these numbers are also protected.

### **STUDENT RECORDS** (updated 7/18)

The academic advisor keeps notes in the students' STAR accounts regarding the status of various barriers and proficiency exams. The appropriate faculty are responsible for notifying the advisor when students complete the following:

Upper division theory exam	theory faculty
Piano proficiencies	piano faculty
Admission to upper division in applied music	area coordinators

### **STUDENT STATUS FORMS** (app. 2005)

#### GUIDELINES ON STUDENT STATUS FORM PROTOCOL

- Ultimately, this form will be submitted to the School's senior administrative assistant and kept in the student's departmental file and uploaded to the student's STAR account.
- The rationale for the form is essentially the need to establish and document whether a student has been accepted as a music major, and to communicate to the academic advisor any extenuating terms of that acceptance.
- We will not establish a file, or offer complete pre-enrollment advising for a student until a form has been submitted to the music office for that student.

#### PROCEDURE

- This form should be provided to the student at their admission audition.
- The student will need to supply the information on the upper portion of the form.
- Once the audition is completed, and the faculty have determined the results, the area coordinator or a faculty representative will complete the lower portion of the form as much as possible:
  1. Enter the date of the audition.
  2. Indicate the level of acceptance:
    - The student may enroll in the degree plan of their choice, or
    - The student may only enroll in certain degree plans (often this occurs when a student is not performing at a level sufficient for a performance or perhaps music ed major, but is acceptable for the music industry or BA), or

- The student may be provisionally accepted when they are deemed promising but not yet performing at a minimum level for a major, and it is anticipated that, with remedial study, the student will be able to attain an appropriate level of proficiency (indicate details, *e.g.*, after one semester of studio lessons, full admission to be reconsidered at the semester jury, etc.), or
- The student is only accepted as a music minor, or
- The student is not to be admitted as a music major, in which case they should be informed in writing by the area coordinator, the date of which should be indicated here (Please note: it is indeed necessary to complete and submit this form even for those students you do not accept in order to keep the music office informed.)
- A place is provided for any explanatory remarks that will aid in the advisement or tracking of the student, or any other explanatory information you may opt to provide.
- If you want to communicate to the academic advisor information about placement in ensembles, you may indicate that on this form. Otherwise, students will be placed in the lowest ensemble by default (marching band, concert band, university singers).
- The form should ultimately be approved and signed by the appropriate area coordinator.

## SERETEAN CENTER USAGE

### USE OF OSU MUSIC DEPARTMENT INVENTORY ITEMS (revised 8/03)

All requests for equipment will be channeled through the faculty listed next to the items below. Music faculty shall use the same procedure for an item they do not normally use.

music stands	instrumental ensemble directors
stand lights	facility coordinator
pianos, organ, harpsichord	keyboard faculty
choir risers	choir directors
jazz risers	jazz ensemble director
violins and violas	violin/viola faculty
cellos and basses	cello/string bass faculty
wind instruments	instrumental ensemble directors
percussion equipment	percussion faculty
drum set	jazz ensemble director
bass amplifier	jazz ensemble director
celesta	orchestra & wind ensemble directors
elementary musical instruments	elementary music education faculty

### ROOM USAGE (app. 12/86)

At the beginning of the semester, all class use is noted on the online departmental calendar, which is viewable through the departmental website. Requests from any organization, special event or faculty for use of a room may be made by filling out a Seretean Center Room Request Form and submitting it to the facility coordinator. Non-music persons or organizations must be cleared through the Head for specialty rooms (*i.e.*; 118, 123). In all cases, the person who has signed for the room or the faculty member who is sponsoring a student organization using the room will be responsible for its condition after usage. Abuse of the above policy will determine whether use of the room will be granted for future events. The room shall be returned to its original condition. This policy does not apply to room 125 (Concert Hall).

### ROOM 125 (CONCERT HALL)

The Concert Hall is available for events and rehearsals by scheduling only. Students and faculty soloists and small and large ensembles are allowed 2 rehearsal times prior to any scheduled event. All scheduling for room 125 is done through the facility coordinator. Anyone wishing to schedule time in the concert hall should begin the process by submitting a completed Seretean Center Room Request Form to the facility coordinator.

### FACULTY RECITAL PERFORMANCES (revised 8/03)

Music Faculty will not be charged for recordings and programs. Faculty recitalists will receive programs, and a CD recording. The School of Music will supply the necessary CDs. Requests for special recording of rehearsals



and/or recording sessions will be charged to the individual according to specific performance needs (check with the audio technician or concert hall manager for fee structure). **The deadline for all program materials to be submitted to the music office staff is two weeks prior to the performance date.** Be advised that this **deadline includes all program notes.** Should you miss the deadline, preparation of program notes will become your personal responsibility. Programs will go to print one week before the scheduled performance. Program preparation deadlines may be adjusted earlier by special request.

#### **DEPARTMENT SPONSORED EVENTS** (app. 8/94)

Performances such as “guest recitals” which are recognized as being Departmentally sponsored will not be charged the facility fee. Events that are not OSU sponsored will be charged the normal fees for recording, etc. and will be expected to rent the hall at current rates.

#### **STUDENT DEGREE AND NON-DEGREE RECITAL PERFORMANCES** (app. 8/94)

Students will be direct billed \$40 for each recital performance (does not include student recital hour). This fee includes program layout and printing (125 programs), and a CD master recording. An additional charge of \$5 per program page will be charged for program notes preparation and duplication.

#### **STUDENT RECITAL HOUR**

Student Recital Hour performances are **not** recorded. Small hand-held recorders will be allowed in the hall only for these events.

#### **BUILDING KEYS** (revised 8/03)

Keys to the Seretean Center may be obtained from the music office. Students wishing to check out keys to individual faculty studios for practice must first obtain written permission from the faculty member. A key will then be issued on a temporary basis after the student has signed a key-lock check out sheet. Students will be charged a fully-refundable \$100 deposit for the first key and \$50 for each additional non-replacement key.

#### **MAINTENANCE POLICY REGARDING USE OF ROOM 118** (app. 12/86)

No more than 65 chairs and stands should be left set up at any time. (Marching Band is an exception.) The band staff will be responsible for clean-up after rehearsals. The last ensemble to use 118 each day will replace stands in storage racks. Friday afternoon, the entire room will be cleaned, with all chairs and stands to be replaced in storage racks. All large percussion instruments, jazz ensemble equipment, and large stringed instruments will be stored in 118 immediately after each rehearsal. Marching drums and sousaphones will be stored in a neat and orderly fashion in the back of the room on indoor rehearsal days. Absolutely no food or drinks will be tolerated in the rehearsal room. Please stress and re-stress this to students.

#### **SECURITY** (app. 12/86)

For the sake of security, faculty members must not prop open doors to allow persons inside the building. Rooms and any stereo equipment in such rooms should be locked after their use.

#### **MULTI-MEDIA LAB** (app. 8/97)

Recordings may be checked out of the Multi-media lab by faculty members. Students, however, are required to listen to recordings within the lab. The lab is operated by a technician and work-study students. Hours of operation will be posted during the second week of classes.

## **OTHER POLICIES**

#### **STUDENT TEACHERS & INTERNS TAKING APPLIED LESSONS** (app. 12/86)

The student and teacher will meet for lessons for the amount of contact time required for a full semester’s work including juries. The student will not be required to perform on a student recital that semester. The student may not present a Senior Recital during student teaching or during music business internship (app. 10/87).

### **STUDENT ABSENCES** (app. 12/86)

Students will not be excused from classes to help with contests, invitational festivals, or special events. It is the responsibility of students to schedule their work hours during these events around their class schedule. Ensembles that wish to tour must obtain approval from the Head. Absences due to ensemble trips will not affect a student's grades. However, students shall remain responsible for completing the work they miss.

### **ENSEMBLE TRIPS** (app. 12/86)

The director of any ensemble that requires students to miss classes due to travel shall circulate to all music faculty a list, signed by the Head, of those students who will be away. This list must also be given to those students to deliver to their professors outside the department. **This list will be available two weeks prior to the date of absence.**

### **STUDENT TRAVEL** (app. 10/90)

Under the Oklahoma Tort Claims Act, state-owned vehicles and personal vehicles used for official University business are insured for third-party liability by the State of Oklahoma. The function must be within the scope of employment duties.

The coverage is for third-party liability only, with the limits set at \$25,000 for property damage and \$100,000 per person for bodily injury (including death). There is a \$1,000,000 limit of liability per accident for property damage and/or bodily injury.

The Oklahoma Tort Claims Act comes into effect only through our negligence. If the other party is negligent but not insured, the Oklahoma Tort Claims Act possibly becomes effective. Punitive damages are excluded by the law. For injury to self, Workers Compensation covers.

Non-vehicular accidents (e.g., someone slips on the sidewalk at OSU and breaks an ankle) are not covered by the Oklahoma Tort Claims Act. For those kinds of occurrences, individual insurance should be effective. It would be a good idea for students to purchase trip insurance through Student Activities for this type of occurrence.

### **ENSEMBLE REHEARSAL TIME POLICY** (app. 12/86)

Rehearsals for ensembles during the semester will be confined to what is scheduled in the University Class Schedule with one extra rehearsal for upcoming performances. This dress rehearsal will usually be no longer than twice the time allotted for a regular rehearsal period.

### **STUDENT RECITAL HOUR SIGN-UP** (app. 12/86)

Students will be assigned a performance time for recital hour. Assignments are confirmed by studio faculty prior to publication. A list of recital dates and performers will be posted on the bulletin board outside the Music Office.

### **RECITALS AND CONCERTS – STUDENTS AND FACULTY** (app. 12/86)

Each semester, information sheets on handling recording requests, and stage set-up for recitals will be distributed by the Music Office. It is the faculty/student's responsibility to provide publicity information to the various agencies. **If a recital or concert date of an event is changed, the faculty member changing the date of the event should notify the Music Office as soon as possible so that the event is not advertised for the old date.**

Programs and program notes need to be turned in to the Music Office for duplication two weeks before the performance. **The faculty member in charge of the recital is also responsible for arranging to have ushers distribute the programs.** See the building manager for scheduling rehearsals in the Concert Hall one week in advance of the performance date.

Any inflexible rehearsals involving multiple performing forces or other than usual performing places should be added to the calendar (app. 11/88).

### **DEPARTMENTAL PUBLICATIONS – BROCHURES AND FLYERS** (updated 2018)

The following notice will be placed on all publications that are mailed out: Oklahoma State University is an Affirmative Action/Equal Opportunity/E-verify employer committed to diversity and all qualified applicants will

receive consideration for employment and will not be discriminated against based on age, race, color, religion, sex, sexual orientation, genetic information, gender identity, national origin, disability, protected veteran status, or other protected category. OSU is a VEVRAA Federal Contractor and desires priority referrals of protected veterans for its openings. OSU will not discharge or in any other manner discriminate against employees or applicants because they have inquired about, discussed, or disclosed their own pay or the pay of another employee or applicant. However, employees who have access to the compensation information of other employees or applicants as a part of their essential job functions cannot disclose the pay of other employees or applicants to individuals who do not otherwise have access to compensation information, unless the disclosure is (a) in response to a formal complaint or charge, (b) in furtherance of an investigation, proceeding, hearing, or action, including an investigation conducted by the employer, or (c) consistent with the contractor's legal duty to furnish information. 41 CFR 60-1.35(c)

The following notice will be placed on publications when appropriate: This publication issued by Oklahoma State University was published at no cost to the taxpayers of Oklahoma.

## **COPYRIGHT LAWS**

Two sections of the 1976 Copyright Act are of particular concern to music educators: Section 107, which recognizes the fair use privilege, allowing, among other things, the limited making of multiple copies for classroom use; and Section 110, which permits certain public performances in non-profit educational institutions without first acquiring a permit, license, or release. Since the penalties for infringement are heavy, up to \$10,000 in statutory damages, and as high as \$50,000 if the infringement is "willful," it behooves us to understand the limitations of the fair use and public performance exemptions (app. 12/86).

It is in the best interests of the department for its faculty members to follow the recommendations of MENC, MPA, MTNA, NMPA, and NASM with regard to copyright laws. The following is an address for a question and answer style article on copyright issues that often arise for music teachers, located on the MTNA website: <http://www.mtna.org/Resources/CopyrightInformation/CopyrightFAQs/tabid/316/Default.aspx>.

**Violations of copyright guidelines reflect on the individual faculty member**, not the School of Music at Oklahoma State University. Although secretaries within the School make all the copies requested by faculty members, they will not serve as a "clearing house" for what is permissible by law. Any fines or court costs for violations are the sole responsibility of the individual faculty member.

# **CRITERIA FOR FACULTY REAPPOINTMENT, PROMOTION AND TENURE IN THE DEPARTMENT OF MUSIC**

**Adopted by the Music School Faculty April 2016**

## **I. Mission of the Department of Music**

The primary objective of the Department of Music at Oklahoma State University is to provide training for students who plan careers in the field of music. Professional instruction prepares students for careers in teaching, performing, church music, and the music industry. The degrees are also excellent preparation for further graduate studies.

The Music Department serves the entire University, offering instruction to non-majors in many of its courses. These include General Education offerings, applied music instruction, participation in vocal and instrumental ensembles, and music courses for education majors.

A robust level of faculty activity, whether in performance, research or composition is intrinsic to the Department's mission. Such activities are vital in the development of pedagogical excellence, and serve as a model for student efforts. It perpetuates our discipline and stimulates faculty members' professional development.

Excellence in student performance, in both ensemble and solo realms, is of vital importance. Recruitment of high quality students is a fundamental objective.

Outreach activities are essential to the Department, which has taken a leadership role in offering outreach courses in addition to resident instruction. Through outreach, the entire faculty's expertise is showcased to a broad constituency.

## **II. Structure of Personnel Committee**

There shall be a "Personnel Committee" and it shall consist of six elected members of the tenured music faculty, excluding the School Head. Election of new members of the Committee shall take place at the April Faculty meeting. All tenure-track, tenured and career track faculty members shall be eligible to elect the Committee. Three members shall be elected each year to serve a term of two years. Should there be a vacancy, a special election will be held and the newly elected member shall complete the term of the position. If one is duly elected, she/he must serve (8/18/17). All Committee members shall step down for at least one year between terms. All procedures shall be conducted in accordance with the guidelines of the College and of the Departmental Promotion and Tenure document.

The Committee will elect its own chairperson and secretary each year. The chair will conduct meetings, and the secretary will record the date, time, and business conducted at each meeting. While the distinct information regarding personnel decisions will not be made public record in the minutes, each business item will be recorded.

The Personnel Committee shall have the widest representation of the faculty as a whole. The personnel committee will consist of elected representatives chosen from the following areas with no one area having more than two representatives on the committee at any one time:

- Wind, Brass, and Percussion
- Strings
- Keyboard
- Voice
- Academic [theory, musicology, music education]

Faculty representation on the Committee must include at least one member of each gender. When voting in the 3 new members the faculty will look ahead to see which faculty actions will take place and ensure that at least one member on the committee is representative of their area/s. (ww, brass etc.) 8/18/17

### **III. Procedures for Second Year Review**

Tenure-track faculty members shall be reviewed by the Committee in the second year of their appointment. Prior to September 15 of the second year of an appointment, the Department Head shall inform the Committee of those persons to be reviewed.

At least two weeks prior to formal deliberations, the Committee will invite all faculty to submit written recommendations concerning the candidate. The candidate will be required to sign a Waiver of Access form indicating if he/she waives the right to know the content of the letters submitted from faculty colleagues. Faculty members will be informed in advance whether the candidate has waived access to the letters. No unsigned letters shall be considered. These letters serve in an advisory capacity to the Committee. They shall not be forwarded to the Department Head, but will be filed in a sealed envelope in the Music Department Office. They will be destroyed upon the candidates' tenure and promotion.

The Committee shall review the candidate's annual Appraisal and Development file and letters submitted by faculty colleagues. The Committee will submit a written statement of evaluation, signed by all its members, to the Department Head by November 1. The Department Head will give a copy of this letter to the faculty member, and will meet with each candidate to discuss the Second Year Review. The Department Head may incorporate Committee comments in the next annual appraisal. The letter shall be placed in the candidate's departmental permanent file.

### **IV. Procedures for Reappointment, Promotion, and/or Tenure**

#### **A. Notification of the Committee**

By October 1 of the year previous to the final year of the faculty member's current appointment, the Department Head shall inform the Committee of those faculty who are eligible for promotion or reappointment,

Considerations for promotion may be initiated by:

1. The Department Head
2. The Personnel Committee
3. Individual faculty members

#### **B. Faculty Input**

The Committee shall invite all faculty to submit written recommendations concerning reappointment, promotion, and/or tenure decisions at least four weeks before the committee formal deliberation begins. The candidate will be required to sign a Waiver of Access form indicating whether she/he has waived her/his right to know the content of letters submitted. Faculty will be informed, in advance of solicitation of letters, whether access to such letters has been waived by the candidate. No unsigned recommendations shall be considered. These letters serve in an advisory capacity to the Committee and the Department Head but shall not become a part of the faculty member's document. The letters will be filed in a sealed envelope in the Music Department Office. They will be destroyed upon the candidates' tenure and/or promotion.

#### **C. Observation and Evaluation of Teaching**

The purpose of this procedure is to provide the Personnel Committee with first-hand information to aid in its evaluation of candidates for reappointment, tenure, and/or promotion. This information is by definition subjective and informal, and therefore will comprise but one element of the array of information considered in the Committee's deliberations. It will be employed solely for that purpose, and will not be sent forward beyond the department.

During the academic year in which a Music Department faculty member is under consideration for reappointment, promotion, or tenure, representatives of the Personnel Committee will observe and evaluate his/her teaching based upon the criteria listed on the appropriate evaluation forms that appear in

Appendix B. These forms simply provide a checklist to aid in communicating the observations of the Committee representatives to the rest of the Committee, and do not constitute a formal instrument of evaluation.

At a mutually agreeable time, a member of the Committee will bring a video camera to the appropriate studio, classroom, or rehearsal space and record an entire lesson, class meeting, or ensemble rehearsal. Candidates whose responsibilities include multiple teaching situations will be observed teaching in studio, classroom, and/or ensemble settings as appropriate. At least two members of the Personnel Committee, one of which will be selected by the candidate under review, will view the recording(s) and complete the appropriate evaluation form(s). Other members of the Committee and the Department Head will be encouraged to do so as well.

One copy of the video will be retained until the time period allotted for appeals has lapsed.

#### **D. Selection of External Peer Reviewers**

Tenure and promotion actions shall require assessment by a minimum of three external peer reviewers. However, to help ensure that at least three reviews will be submitted, four reviews shall be solicited. The candidate and the Committee will each submit a list of three names of potential reviewers to the Department Head. The Department Head shall obtain consent to evaluate from those proposed reviewers on the Committee's and candidate's list. The candidate selects one individual listed by the Committee. The Chair and the candidate select a reviewer from either list. The Committee selects one individual from the candidate's list. The Department Head selects one individual who may or may not be included on either list. According to university policy, all reviews submitted will be considered in the evaluation of the candidate. The Department Head shall distribute the documents to the peer reviewers. Should any potential reviewer decline to serve, an alternate reviewer will be selected by the Committee in collaboration with the candidate.

In the event that the Department Head is the candidate being reviewed, the Chair will select the additional reviewer.

After the final list is determined, any communication with the external peer reviewers will be limited exclusively to the Department Head, unless the Department Head is the candidate.

#### **E. External Peer Reviewers Selection Criteria**

It is preferred that the reviewer have professional experience that equips them to understand and appreciate the role the candidate plays at OSU. This might include faculty from schools and departments of similar size, scope, and mission.

The reviewer should be recognized as a reputable scholar and/or performer in the field of music with professional background and institutional employment comparable to that of the candidate's.

In the case of promotion and tenure of an Assistant Professor, the reviewer must hold a tenured position at the rank of Associate Professor or Professor. In the case of the promotion and/or tenure of an Associate Professor, the reviewer must hold the rank of Professor.

No more than one reviewer from either list may teach at an institution of higher education in the state of Oklahoma.

The reviewer may not be someone with whom the applicant has had a teacher/student relationship, who has served as a dissertation advisor, or who has engaged in substantial mutual research/creative activities.

### **V. Contents and Preparation of the Review Document, and Review Procedure**

The candidate will submit one copy of the completed review document to the Committee. The Committee will review the document and return it to the candidate with suggestions for revision.

The review document must include the following:

1. Research and Creative Activity Self-Assessment.
2. Teaching Self-Assessment.
3. List of Outreach and Service Activities
4. Copies of annual Appraisal and Development documents. Candidates for reappointment, tenure, and/or promotion to Associate Professor shall include all appraisals since the date of appointment. Candidates for promotion to Professor shall include only more recent appraisals, written since the rank of Associate Professor was attained.
5. Curriculum Vitae, accompanied by the form titled "Reappointment, Tenure, and Promotion Vitae Check List" (see Appendix C).
6. Material required by the College and supplied by the Head of the Music Department.
7. Documentation of creative activities and/or research. Copies of most significant representative programs (applied and conducting faculty) may be included. The intent is to convey the significance of creative output that may include literature performed and substance in programming .
8. Citation of other professional activities..
9. List of grant activity (funded grants, grant applications, development funds, research of performance grants).
10. All written Student Evaluations shall be included.
11. Audio or audio-visual recordings of performances given within the past three years (required of applied and conducting candidates whose documents require peer review, but optional for those in other disciplines).

The review document may also include:

1. List of awards and honors.
2. Copies of unsolicited letters.
3. Reviews that appeared in printed or online journals, newspapers, etc.
4. Other appropriate material.

After reasonable time is given for document revision, the candidate will submit the final version to the Department Head. Candidates for reappointment submit one copy. Candidates for promotion and/or tenure typically provide four copies of the document (including recordings, in appropriate cases), three for distribution to external peer reviewers and one for internal review. If four persons agree to serve as external peer reviewers, five copies of the document shall be submitted.

If the candidate wishes, she/he may request an interview with the Committee prior to formal deliberations.

All deliberations of the Committee are confidential.

Because teaching is of primary importance in the Department, candidates will be observed by the Committee according to the procedure set forth in Appendix C.

## **VI. Voting Procedures for Personnel Actions**

The responsibility of the Committee is to assess whether the candidate has met each of the applicable criteria and qualifications for the personnel action being considered. After thorough discussion and review of each applicant's promotion document and his/her qualifications, the Committee will craft a written report of its conclusions, which will be distributed in hard copy format to all tenured faculty members in a January faculty meeting. All tenured faculty members will vote in support or against each personnel action. To ensure voter anonymity, all ballots distributed at the January meeting are submitted in a double-envelope procedure to the senior administrative assistant by the announced January deadline. In a subsequent vote restricted to Personnel Committee members, committee members will vote a second time. Faculty colleagues within the Department are invited to share their thoughts in an appropriate manner, and their responses are to be reflected in the Committee's summary of its deliberations. A letter stating the recommendation of the Committee, including a summary of the Committee's views that states both majority and minority opinions if applicable, will be sent to the Department Head. The letter will be signed by all members of the Committee, in accordance with the policy of the College and University. The vote of the Committee must be stated as part of a single committee recommendation letter.

By signing the letter, each Committee member confirms that the statements contained therein are representative of all Committee deliberations and, if the vote is not unanimous, accurately reflects the majority and minority opinions. The Department Head will provide copies of the Committee's letter to the candidate and the Dean's office.

The candidate has three working days from the receipt of this letter to respond in writing (maximum 1,000 words) to a majority negative recommendation from the Committee. This response should be submitted to the unit administrator and included in the candidate's documentation file.

After reviewing the Committee's recommendation, the Department Head shall submit a letter to the Dean delineating reasons for recommending or denying approval of the action in question. Where the position of the candidate is specialized, differing significantly from the normal assignments within the academic unit, this shall be detailed. A copy of the letter will be provided to the Personnel Committee and to the candidate.

## VII. Evaluation Criteria for Areas of Responsibility

All faculty in the College of Arts & Sciences are evaluated as applicable in the areas of teaching, scholarship (research/creative activity), and professional activities/service/outreach using the 5-point rating scale below. The Appraisal and Development process requires a separate rating for each of these areas. Thus, a faculty member's performance might be described as outstanding in one category, good in another, and so on as deemed appropriate. Criteria for evaluation in these areas, and the level of expectation for each faculty rank, are delineated below and in Appendix A. These criteria reflect the goals and vision of the Department of Music. They are intended to assist faculty in their development as productive educators and scholars who contribute to the music unit at Oklahoma State University and the scholarly community at large.

Faculty members will be evaluated using the criteria listed below. The quality and value of the activity to the Department will be taken into account. Consideration will be given to work in progress. The College of Arts and Sciences requires meritorious ranking in two of the three major areas of responsibility: Teaching, Scholarship (Research and Creative Activities) and Professional Activity/Service/Outreach. Faculty are expected to consistently receive meritorious "Good" rankings in all areas for reappointment and tenure, and consistently rank "Excellent" in Teaching and Scholarship (Research and Creative Activity), and "Good" in Service/Outreach for promotion to Professor. (See VIII below.)

### Rating Scale

**Outstanding** – The faculty member has produced *creative activity or research* of the highest level; in *teaching*, the faculty member consistently provides outstanding instruction; in *professional activities and service*, the faculty member has a record of outstanding service to the department, university and the profession.

**Excellent** – The faculty member consistently maintains a high level of *creative activity or research*; in *teaching*, the faculty member consistently provides excellent instruction; in *professional activities and service*, the faculty member has an excellent record of service to the department, university and the profession.

**Good** – The faculty member shows evidence of good *creative activity or research*; in *teaching*, the faculty member consistently provides good instruction; in *professional activities and service*, the faculty member has a good record of service to the department, university and the profession.

**Minimal** – The faculty member performs duties at a level below that which is expected for the position but meets minimally satisfactory requirements. A faculty member who maintains a minimal level over two or more years should be considered inadequate.

**Inadequate** – The faculty member performs duties at an unacceptable level which does not meet even the minimum requirements for the position and shows no signs of improvement.



## **A. Teaching**

Promotion and tenure will be granted only if the candidate is deemed an effective teacher. Faculty members are expected to arouse curiosity and stimulate creativity while motivating students to high levels of artistic and academic achievement.

Documentation of classroom, studio, and rehearsal instruction may include, but is not limited to, the following evidence:

- a. Knowledge of subject matter. Evidence will be provided through concert programs, syllabi, exams, etc.
- b. Participation in the development of new courses, programs, teaching materials, and teaching techniques.
- c. Grading based on clearly stated objectives. In both academic and performance settings, it is expected that methods of evaluating student performance are made clear to the students, are logical and fair, and are readily understandable to an outside observer.
- d. Demonstrated ability to attract and retain talented students to the Music Department.
- e. Recognized success of former students.
- f. Supervision of papers, theses, compositions, and recitals.

## **B. Scholarship (Creative/Research Activity)**

See Appendix A for creative activity and research, listed by specific areas of specialty. Documentation of Creative/Research/Professional Activity may include but is not limited to:

1. Appearances as a soloist, accompanist, conductor, or ensemble member. Performances that result from competition or when it is clearly an honor to have been selected shall be regarded most highly.
2. Performances or master classes that raise local, regional, or national visibility. The Department of Music recognizes the necessity of creating relationships with the teachers of the region, and encourages all faculty to work in this arena.
3. Publication, performance, and/or writing of musical compositions or arrangements. Works written on commission should be so noted.
4. The conduct of research contributing to the body of knowledge in the field of specialization and publication of the results.
5. Publication as author, co-author, contributing author, editor, translator of books, chapters in books, articles, monographs, and reviews (including manuscript reviews as a referee). Publications subject to substantial peer review prior to publication shall be regarded more highly than publications not subject to such review.
6. Grant writing and receipt of grant funding.
7. Appearances as a speaker, panelist, or clinician. Those conducted in national or international fora shall be more highly regarded than those that are local.
8. Directing workshops or institutes.
9. Commercially released recordings

## **C. Professional Activity/Service/Outreach**

Documentation of Professional Activity/Service may include but is not limited to:

1. Committee work at the Departmental, College, or University levels.
2. Recruiting or public relations work for the Department.
3. Service appearances as speaker, conductor, soloist, ensemble member, panelist, clinician, or workshop or institute director.
4. Serving as a faculty advisor for a student organization.
5. Participation in state or community arts agencies.
6. Assigned administrative duties within the Department.
7. Service as an adjudicator. Judging major competitions, when it is clearly an honor to have been selected, should be so noted.
8. Service as a consultant to, or on behalf of, educational institutions, professional associations, or government agencies when it is clearly an honor to have been selected.
9. Winning of prizes, awards, fellowships, or other recognition.
10. Participation in symposiums and other selective gatherings of distinguished colleagues.
11. Participation in the meetings of professional associations as officer, speaker, panelist, adjudicator, performer, or conductor.

## VIII. Evaluation Criteria by Rank

### A. Clinical Assistant Professor

#### 1. Appointment to the rank of Clinical Assistant Professor

An individual appointed to the rank of Clinical Assistant Professor must hold a master's degree in music, and have successful teaching experience at the university level. Clinical Assistant Professors will be eligible to seek promotion after appropriate time of service in rank, usually within seven years from their initial appointment. Promotion to the next level for clinical faculty rests on evidence that demonstrates excellence in teaching and service.

### B. Clinical Associate Professor

#### 1. Appointment to the rank of Clinical Associate Professor

Clinical Associate Professors will be eligible to seek promotion after appropriate time of service in rank, usually within seven years from their initial appointment. Promotion to the next level for clinical faculty rests on evidence that demonstrates excellence in teaching and service.

### C. Assistant Professor

#### 1. Appointment to the rank of Assistant Professor

An individual appointed to the rank of Assistant Professor must hold a master's degree in music or the equivalent from an accredited institution of higher learning, and must show promise for subsequent promotion to higher academic ranks. If the Assistant Professor does not hold the doctorate, he/she must either be engaged in active pursuit of the degree, or must document a continuing record of professional activity in the discipline that will ultimately meet the criteria for the Associate Professor rank.

#### 2. Reappointment to the rank of Assistant Professor

An Assistant Professor will be reappointed only if he/she has the potential to be promoted to Associate Professor at the time of second reappointment (granting tenure). This potential will be demonstrated by faculty member's annual Appraisal and Development documents, effectiveness in teaching, recruiting and retention of quality students, continuing productivity in research/creative activity, committee work, and active participation in professional organizations. It is expected that the Assistant Professor will develop and maintain visibility at the state level. Consistent performances at the meritorious "Good" rank in all categories is required for reappointment as Assistant Professor.

### D. Associate Professor

The Associate Professor must have six years of teaching experience at the college level. Typically, at least two years in residence at OSU are required, in addition to prior service as a tenure track faculty member in a similar university setting elsewhere. Credit for prior service must be agreed upon in writing (i.e., the offer letter) at the time of employment. In addition to meeting the requirements for Assistant Professor rank, an Associate Professor whose assigned duties are primarily in the areas of musicology, theory, or music education must hold an earned doctorate in music or an equivalent degree from an accredited institution of higher learning. The Associate Professor who teaches in these areas must demonstrate success in teaching, achievement in research/creative activity, and continuing accomplishment in the discipline. Evidence of achievement should occur in at least two of the three following areas:

1. Refereed publications in professional journals.
2. Presentations or performances at state, regional, or national meetings of professional societies.
3. Publication of compositions and/or arrangements.

An Associate Professor whose primary responsibilities are in a performance area (conducting or applied teaching) may demonstrate a substantial record of performance/academic experience in lieu of the doctorate. The Associate Professor in these areas must demonstrate success in teaching, achievement in research/creative/professional activity, and continuing accomplishment in the discipline. Evidence of achievement should occur in the following areas:

1. The development of a regional reputation as a performing artist, with an emerging national reputation.
2. Presentations or performances at state, regional, or national meetings of professional organizations.

The criteria for evaluating achievement in the aforementioned areas shall not only be the number of publications or performances, but the quality and musical/educational significance of these activities.

Consistent evaluations at the meritorious “Good” rank in all categories is required for tenure, promotion to Associate Professor, or reappointment at the Associate Professor rank.

#### **E. Professor**

In addition to meeting the requirements for an Associate Professor, the Professor of Music will have established a distinguished teaching record and been recognized nationally as an accomplished scholar/musician. A “distinguished record” denotes achievement that is clearly beyond the effective satisfaction of one’s assigned duties.

Candidates for the rank of Professor will have established a record of sustained research/creative work with national visibility that exceeds that of the Associate Professor. Productivity may be brought into sharper focus by considering the accomplishments of counterparts in comparable institutions within the region, and by the scrutiny of the quality of work as reflected in reviews and citations by others in the profession. The Professor is expected to provide leadership in the following areas:

1. Developing the instructional activities of the Department.
2. Attracting and retaining high-quality students.
3. Maintaining the highest academic and musical standards.

As a seasoned and mature professional, the Professor contributes significantly to regional and national professional organizations.

A consistent performance at or above the “Excellent’ rank in the areas of Teaching and Creative/Research/Professional Activity, and “Good” in the area of Service is required for promotion to Professor.

# APPENDIX A

## Criteria for Creative Activity and Research

### Introduction

The aim of this document is to provide guidance to faculty members in determining what will constitute effective expenditures of time and energy toward reappointment, tenure, promotion, and professional development. In addition, it serves as a set of criteria by which colleagues, administrators, and personnel committees can evaluate a faculty member's performance.

Especially in the arts, it is an exercise in futility to subject a faculty member's accomplishments to a series of numerical formulas. Therefore, this document attempts to strike a balance between specificity and generality that will both provide guidance and allow room for individual talents and interests.

The nature of research and creative activity that a music faculty member undertakes will depend upon his or her area(s) of specialization. The general areas of specialization include performance, conducting, composition, theory, history, and music education.

It should also be recognized that some activities embrace more than one aspect of a faculty member's job. For example, conducting student ensembles involves both teaching and performance. Giving a workshop for the Oklahoma Music Educators Association is both teaching and service. If the workshop involves the presentation of work done in psycho-acoustics, measuring creativity, challenging the physical confines of reed making or similar specialized topics, it might also be considered creative endeavors/research and service as well as teaching.

Musicians, unlike their colleagues in many other disciplines, have limited opportunities for traditional publication in refereed journals or as monographs. In addition, most articles in music are quite lengthy, especially when compared to those in areas such as chemistry, physics, or mathematics. On the other hand, presentations at professional meetings generally are refereed and should be considered to count the same as published articles in other disciplines.

Often, a musician will be invited to submit an article or make a presentation. This is equivalent to having the publication "pre-refereed," and should be considered to carry high prestige.

Another point to keep in mind is that our colleagues in Theatre and Dance and in the Visual Arts rely on a formalized system of external evaluation and juries. In Music, however, juried performances are competitions, which are generally reserved for those who are just beginning their careers. Most have an age limit of 30-32. The invitations to perform that an established, well-reputed musical performer receives are equivalent to juried performances.

### Areas of Specialization and Appropriate Activities

The following narrative lists areas of specialization and appropriate research and creative activities. The order of the activities is for the sake of organization only; it does not reflect a hierarchy of preference.

#### Performance

- Significant public performance
  - Solo recital
  - Concerto appearance
  - Chamber music recital
  - Member of professional performing ensemble
  - Soloist with professional performing ensemble
  - Participation in a professional performing ensemble

- Recordings (commercially produced, contracted, and distributed recordings carry greater weight than in-house or vanity pressed recordings)
  - Broadcast performances (e.g. NPR's *Performance Today*)
  - Other performances
- The quality of performances can be evaluated, in part, on the basis of venue, audience, quality, quantity, and critical review (if any, and reviews are highly unlikely in this day and age).
  - Specific factors to take into account include technical accuracy, style, and matters of interpretation.
  - Performances under the auspices of A & S Outreach count both as creative activities and service to the college.
  - While pick-up performances of popular music at dances and receptions entails a certain level of performing skill, they do not equate with well-prepared performances of high art music.
  - Presentations at workshops, seminars, or conferences
  - Publications in appropriate professional journals (national and international journals are deemed more prestigious than state or local journals)
  - Preparation and/or publication of performing editions, pedagogical materials, etc.
  - Preparation and/or publication of monographs
  - Invited adjudication is considered a mark of distinction in performance, although the adjudication itself falls under the heading of service.

### Conducting

- Performances with University groups (this counts primarily as teaching and secondarily as a creative activity)
- Guest conducting appearances (invitations to conduct festival or honor ensembles carry prestige). Guest conducting at these venues is counted as both creative activity and teaching.
- Recordings (commercially produced, contracted, and distributed recordings carry greater weight than in-house or vanity pressed recordings)
- Broadcast performances (e.g. NPR's *Performance Today*)
- Presentations to professional societies in the form of performances or papers
- Preparation and/or performance of editions or arrangements
- Scholarly publications such as monographs, articles, editions, or arrangements (national and international journals are deemed more prestigious than state or local journals)
- Invited adjudication is considered a mark of distinction in performance, although the adjudication itself falls under the heading of service. Adjudicating at clinics, all-states, festivals, and honor groups is counted as service and teaching.

### Composition

- A composer's activity falls into three areas:
- Composition: the creation of original works
- Arranging: significant reworking of pre-existing materials
- Transcription: rewriting a composition for a different medium with little or no alteration of the original content
- Specific activities include:
  - Completion of new works that are scheduled for performance (this equates to having a publication "in press")
  - Completion of new works on commission
  - Performances of works
  - Publication of works
  - Performances of works and other presentations to professional societies
  - Recordings
  - Broadcast performances (e.g. NPR's *Performance Today*)
  - Invited adjudication is considered a mark of distinction in performance, although the adjudication itself falls under the heading of service.

## Music Education

- The music education specialist works in areas ranging from pure (often statistical research) to applied research to presenting practical applications based on experience.
- Modes of publication/presentation include:
  - Presentations at professional conferences
  - Presentations at workshops and other continuing education venues for teachers
  - Presentations as conductor of a community music ensemble
  - Guest conducting appearances (festival or honor ensembles)
  - Publication of articles (national and international journals are deemed more prestigious than state or local journals)
  - Publication of monographs
  - Publication of materials for use in classrooms
  - Computer programs and other materials

## Music Theory, Historical Musicology, and Ethnomusicology

- These areas emphasize traditional modes of humanistic research and thus parallel other disciplines.
- Representative activities include:
  - Scholarly editions of treatises
  - Scholarly editions of musical scores, could involve transcription into modern notation
  - Biographies
  - Historical research
  - Analytical studies
  - Iconographic studies
  - Organological studies (history and taxonomy of instruments)
  - Presentations at professional conferences
  - Publication of articles (national and international journals are deemed more prestigious than state or local journals)
  - Publication of materials for use in classrooms
  - Computer programs and other materials

## Additional Comments, Questions, and Answers on Creative Activities Criteria

**In terms of a percentage of a music faculty member's job description, probably 15 to 20% should be allotted to Creative Activity.**

The very nature of regular performance presents many options for satisfying performance requirements. Due to the unpredictable availability of faculty replacements, a Department of Music cannot be expected to set out quantified specific performances by area. We suggest, instead, a minimum of one major performance yearly and a minimum of four other performances yearly as a faculty person builds a track record toward tenure, promotion, and post-tenure review. Some quantifiable possibilities by area could be:

**Piano:** 1 public solo recital per year or equivalent concerto performance or chamber music, on campus and off, or accompanying faculty in a minimum of 4 performances per year, or presentations at appropriate regional, national, or international conferences (performances, papers, or panel discussions)

**Winds/Brass/Percussion/Strings:** 1 public solo recital per year or equivalent concerto performance, orchestral or chamber music, on campus and off, a minimum of 4 times per year, or accompanying other faculty, or being involved in collaborative performances, presentation at appropriate regional, national or international conferences (performances, papers, or panel discussions)

**Voice:** 1 public solo recital per year or equivalent major opera role, musical theater role, or major oratorio role, joint/duo recitals a minimum of 4 times per year, or collaborative performances, on or off campus, or directing musical theater or opera theater, or presentations at appropriate regional, national or international conferences (performances, papers, or panel discussions)

**Ensemble Conductors:** The preparation and presentation of an appropriate number of concerts, both on and off-campus, per year for specific ensembles assigned is considered primarily teaching and secondarily a creative activity. Currently the OSU Department of Music ensembles present the following number of performances:

Wind Ensemble, Symphonic Band, Concert Band: 2 per semester

Jazz Bands: 2 per semester

Choirs: 2 per semester per choir

Orchestra: 2 per semester, some performances in collaboration with opera, musical theater, and Masterworks

Percussion Ensembles: 1 per semester per ensemble

These performance numbers are variable due to conflicts in the concert hall schedule, enrollment for specific ensembles, and possibilities for touring or invitations to perform off campus. (Ensembles share meager touring funds; therefore, it is not possible for any ensemble to expect yearly tours without extramural funding.)

Adjudicating at clinics, all-states, festivals, and honor groups is counted as service and teaching. Guest conducting at these venues is counted as both creative activity and teaching.

Ensemble conductors are expected regularly to lead performances of ensembles other than OSU Department of Music groups for creative activity credit. Invited off-campus performances for conductors are equivalent to a refereed article for a scholar or a chamber music performance for an applied faculty member. Other possible creative activities for conductors include the presentation of conference papers and the publication of scholarly articles, arrangements, transcriptions, original compositions, or instructional materials.

**Non-Studio Faculty**, such as music education specialists, theorists, composers, historians, and ethnomusicologists, may satisfy the Creative Activity portion of the job by publishing an average of one article per year or giving two to three presentations per year appropriate to their specific specialty areas for successful tenure, promotion, and post-tenure review. They may also perform, conduct, compose original works, or arrange works, if any of those areas are areas of additional expertise.

### **How does the OSU Department of Music signal that expectations are being met?**

The OSU Department of Music reviews each tenure-track faculty member in the fall of the second year of appointment. This review is in-house and is conducted by the Personnel Committee as an advisory body to the Department Head. All faculty are expected to contribute written comments to the Personnel Committee regarding each candidate addressing teaching, creative activities, and service. The letters are advisory to the Personnel Committee and the Department Head. The Personnel Committee summarizes the comments on the three job areas and provides its opinion of the faculty member's progress via letter to the Department Head. In addition to the second-year review, all tenure-track faculty go through the reappointment process in their third year and all faculty are evaluated by the Department Head through the annual Appraisal and Development process.

### **Does a hierarchy in solo/dual/group performance exist? How should it be judged?**

Yes. It is generally recognized in the music field that solo performances (or duo collaborations with pianists) carry the most weight, then chamber music performances (without conductor), then large ensemble performances. While performances in all musical settings are significant, a soloist has the sole responsibility for the music-making in recitals (or approximately one-half in a duo situation), and typically must arrange all logistical details of his/her performances, must have a broad and highly respected reputation and the requisite exemplary musical skills to earn performance invitations, is often solely responsible for all publicity for performances, and when memorization is involved (as in solo performances on some instruments and voice, and in nearly all concerto soloist performances) the amount of preparatory work increases exponentially. Strictly speaking, it would be impossible to estimate the relative "worth" of various types of performances, but approximate guidelines may be helpful. A solo performance, for instance, may equal roughly 3-4 chamber music performances and 5-6 performances as a member of an orchestra or other large ensemble.

### **Are expectations for external funding required or not? If not required, how can it be factored in?**

External funding cannot be required, but is strongly encouraged. In a time of shrinking dollars, all faculty members are expected to pursue sources of outside funding wherever possible. If a faculty member receives considerable or

consistent outside funding, it is above and beyond the usual means of proceeding toward tenure, promotion, or positive post-tenure review and should be viewed as such. With Dean's Incentive Grant funding appropriately available for new hires, this incentive program should pave the way for consistent avenues of extramural funding for each faculty member. A faculty member who receives major extramural funding is extraordinarily meritorious.

**How does giving a workshop involve research? [It seems to be dissemination of information which could be teaching and service].**

Much of what we in music are engaged in is considered applied research rather than pure research. For instance, presenting at all-state, a regional College Music Society conference, or a national conference is equivalent to a published article. Performers all do research in pedagogy and literature for our varied disciplines, and we share that information with our students and colleagues on and off-campus. If the workshop involves the presentation of work done in psycho-acoustics, measuring creativity, challenges the physical confines of reed-making and sound production, or similar topics, it might also be considered creative activity/research and service as well as teaching.

**Is there a hierarchy of invitations for performances?**

Yes, of course. This varies with the scope of the invitation. A permanent position with a regional, auditioned symphony like the Oklahoma City Philharmonic, possible for instrumentalists, represents a major performing opportunity off-campus. It carries higher prestige than being a substitute on-call section symphony performer. However, it is not reasonable to expect instrumental faculty to receive and accept opportunities for regular performance with unionized major orchestras. Those orchestra's rosters are determined by audition, by the artistic director, and are full-time jobs. Regional choral and opera opportunities are similar. Here are some examples of hierarchical performing opportunities (offered only as means of illustrations and not as suggestions for faculty):

**International and National:** performing at the Spoleto, Italy festival, playing at the Indonesian Embassy, composition performed by a major orchestra, guest conducting an ensemble other than a university group in and out of the United States, solo or chamber music at Wigmore Hall, London, 92<sup>nd</sup> St. Y in New York City

**Regional:** playing with regional orchestras regularly, auditioned principal, auditioned section player, substitute on-call player, solo recitals and chamber music recitals off-campus, guest solo singing engagements with orchestras, opera, guest solo performances with orchestras, invited off-campus guest recitals

**Local:** on and off-campus performances of solo, chamber, collaborative performances (multi-media, experimental happenings, accompanying ballet or theater)

**This document, in this form, was approved at the March 27, 2008 faculty meeting by secret ballot vote (16 yes, 0-no, no abstentions) to be appended to the current Department Personnel Document.**

## APPENDIX B

The following forms contain checklists of criteria to be considered in the observation of a candidate's teaching in each of the three areas of studio, classroom, and conducting. As stated in the section on this procedure, these do not constitute "official" documents. They are for the sole purpose of providing both the candidate and Personnel Committee members a listing of the criteria to be considered, and to facilitate uniformity and specificity in the Committee's deliberations.



# Classroom Teacher Observation Criteria

Please evaluate using the following symbols (space is provided for comments):

- √ Satisfactory
- Needs improvement
- + Exceeds expectations
- NA Not applicable

## Comments

Information delivered was accurate and complete.		
Objectives/topics of discussion were clearly expressed.		
Displayed thorough command of subject material.		
Presented material in a logical sequence with appropriate pacing.		
Reinforced previously-learned material; related new material to previous material when appropriate.		
Modeled/illustrated concepts with appropriate examples.		
Offered multiple ways of learning/mastering material when possible.		
Offered opportunity for practice/drill of new concepts/skills.		
Made appropriate assignments, giving clear instructions and deadlines.		
Made expected level of proficiency/mastery understood.		
Expectations seemed realistic and appropriate to student level.		
Presentation /lecture engaged students' attention/interest.		
Established rapport with students by relating topics to common student experience.		
Created a positive, safe environment for encouraging students' questions/interaction.		
Assessed and responded to students' comprehension of material/concepts being taught.		
Made effective/creative use of textbook and/or other pedagogical tools.		
Was able to operate and effectively use classroom equipment.		
Exemplified good speaking habits of speech and grammar.		
Maintained professional, positive demeanor.		
Class started and ended on time.		

### General Comments:

## Ensemble Conductor Observation Criteria

Please evaluate using the following symbols (space is provided for comments):

- √ Satisfactory
- Needs improvement
- + Exceeds expectations
- NA Not applicable

### Comments

Time was used effectively and efficiently.		
Gesture vocabulary was appropriate to the repertoire.		
Instructions were clear and concise.		
Music making was at a premium, conductor's talking was kept to a minimum.		
Preparation and study of the score was evident.		
Goals were established and achieved.		
Conductor conveyed an excitement for music making.		
Conductor allowed for students' questions/concerns and responded appropriately.		
Conductor maintained professional, positive demeanor.		
Rehearsal began and ended on time.		

### General Comments:

## Studio Teacher Observation Criteria

Please evaluate using the following symbols (space is provided for comments):

- √ Satisfactory
- Needs improvement
- + Exceeds expectations
- NA Not applicable

### Comments

The lesson was appropriately paced.		
Expectations were made clear.		
Technical issues were addressed and clearly articulated.		
Technical concepts were suitably demonstrated.		
Stylistic/musical issues were addressed and suitably demonstrated.		
The student was treated respectfully.		
The student was encouraged to ask questions.		
The instructor asked questions to make certain that concepts were fully understood.		
The instructor inspired the student to strive for higher technical and musical goals.		
The instructor maintained a professional, positive demeanor.		

**General comments:**

# APPENDIX C

## Reappointment, Tenure, and Promotion Vitae Check List OSU College of Arts and Sciences

*This check list indicates items that should be identified in the curriculum vitae of candidates for reappointment, tenure and promotion. It is **not** intended to replace the curriculum vitae. The information is requested so that the vitae contains as full a set of information as possible to ensure full evaluation by the various entities in the review process. **Please make clear in your vitae activities listed below that occurred during the period under review (reappointment period, tenure period, promotion evaluation period).***

Name: \_\_\_\_\_ Department: \_\_\_\_\_  
 Month/year of appointment to current academic rank: \_\_\_\_ / \_\_\_\_ Year appointed to OSU Faculty: \_\_\_\_\_

***Please enter "Y" in the right hand box below to indicate that the vita contains the information requested. If the information is not applicable to your department please indicate by entering "N/A". Details (such as numbers of students, numbers of papers with their complete titles and journal reference, amount of award, etc.) should be given in the vitae.***

Enter "Y" or "N/A" - (no numbers should be given) in the box on the right ----->	
Average number of courses taught per year (fall and spring semesters only), and the average number of students taking these courses. Indicate any courses and degree options developed. <b><i>Please provide details of the nature of the courses taught (e.g., undergraduate, graduate, advanced, special topics, etc.).</i></b>	
Masters degree students advised (for which you served as research advisor)	
Doctoral degree students advised (for which you served as research advisor)	
Masters or Doctoral committee memberships (committee service as other than research advisor)	
Undergraduate students mentored or advised (for a major research/creative project)	
High school students mentored or advised (for a major research/creative project)	
Books/monographs published *	
Edited books published *	
Book chapters published *	
International/national journal articles published (refereed) *	
Regional journal articles published (refereed) *	
Book reviews published *	
Other academic publications ( <i>i.e.</i> , encyclopedia articles, published reports) *	
International/national juried exhibitions	
Regional/local juried exhibitions	
Non-juried exhibitions	
International/national performances or theatrical productions	
Regional/local performances or theatrical productions	
International/national presentations at professional conferences and meetings	
Regional/local presentations at professional conferences and meetings	
Patents received, showing also the details of patents submitted and/or pending	
Proposals submitted #	
Grants or contracts received #, with the dollar amounts included showing the total value of the award ( <i>i.e.</i> , direct and indirect costs). <b><i>Please distinguish between OSU awards, and extramural funding. Also, please distinguish between grants that support your scholarship/performance, and grants that support instruction.</i></b>	
Honors and Awards (OSU, regional, national, international)	
Outreach Activities	
Other	

***Notes:*** \* ***Publications:*** Please list all publication authors and identify student authors. Papers accepted for publication should be listed as "in press" or "forthcoming". Publications that have been submitted but not accepted for publication should be clearly identified (*i.e.*, as "under review" or "submitted").

# ***Grants, Contracts and Proposals:*** Please list the agency, award amount (or amount requested), start and end dates, and your role (as PI, or co-PI).

# APPENDIX D

## Cumulative Review Policy

Approved by the tenured faculty April 12, 2018

1. In accordance with the OSU Policy and Procedures 2-2-0109, "Cumulative Review of Tenured Faculty" (Cumulative Review P & P), every tenured faculty member in the Greenwood School of Music will undergo a Cumulative Review every five years. The parameters for the faculty subject to review are outlined in Cumulative Review P & P 2.01.
2. Every faculty member scheduled for review will submit to the Greenwood School of Music Cumulative Review Committee ("Committee") a document containing the following items (in accordance with Cumulative Review P & P 2.05):
  - A. A current curriculum vitae;
  - B. The annual appraisal and development documents for the period under review;
  - C. A copy of the faculty member's last cumulative review report or personnel action recommendations
  - D. Optional: the faculty member under review may add other pertinent documents to her/his packet for consideration
3. The Committee will consist of that year's Personnel Committee. Any faculty member under review will recuse themselves from all discussions and considerations of their own review.
4. The documentation outlined in item 2 above should be assembled and placed in Janet's office, ready for committee review by March 15<sup>th</sup> (or the nearest working day).
5. In accordance with Cumulative Review P & P 2.06, the Committee's review will consist of a survey of the documents listed in item #2 above. The Committee will evaluate whether, based on the documents reviewed, the faculty member is meeting the expectations for a tenured faculty member in the areas of teaching, creative activity and research, and service.
6. Because they are seen as role models for untenured faculty and students, tenured faculty are expected to demonstrate professional and ethical behavior toward colleagues and students. Although the Greenwood School of Music Cumulative Review Policy does not contain specific criteria for evaluating professional ethics or collegiality, consistent unprofessional or unethical behavior may be noted in the committee or department head reports and addressed in a corrective plan, if warranted. The Greenwood School of Music ascribes to the definition of ethical behavior as noted in the AAUP's Statement on Professional Ethics:

*As colleagues, professors have obligations that derive from common membership in the community of scholars. Professors do not discriminate against or harass colleagues. They respect and defend the free inquiry of associates. In the exchange of criticism and ideas, professors show due respect for the opinions of others. Professors acknowledge academic debt and strive to be objective in their professional judgment of colleagues. Professors accept their share of faculty responsibilities for the governance of their institutions.*
7. If, in their deliberations, the Committee identifies issues of concern, or if the faculty member has received less than a "Good" rating on her/his A&D evaluations in any category, that may be addressed in the cumulative review report, and they may recommend to the School Head any plan of corrective measures they deem appropriate. Once completed, a copy of the report will be submitted to the faculty member and the School Head.
8. In accordance with Cumulative Review P & P 2.06, the faculty member being reviewed and the School Head may respond to the committee's report in writing (within 10 days after the receipt of the report). The review committee may then revise its report based on the response.
9. The School Head will schedule a meeting with the faculty member to discuss the review and then report to the Dean of Arts and Sciences that the process has been carried out to completion in accordance with university policy, summarizing how the process was carried out and the results thereof. The review document and copies of all letters will be placed in the faculty member's personnel file.
10. All documents, reports, letters, and committee conversations will be kept in strictest confidence.

# APPENDIX E

## Overview of Faculty Loads

Updated April 2018

The Faculty Load Advisory Committee, comprised of a cross-section of applied and academic faculty, started its work in 2015-16 to develop a clear and consistent policy concerning the assignment of faculty loads within the OSU Greenwood School of Music. They began by studying the standards and guidelines set forth by the National Association of Schools of Music (NASM), our accrediting body (see below). They also examined faculty workload policies and procedures in other departments within the OSU College of Arts and Sciences, as well as those of other music programs in institutions of similar size and scope as our own.

*From NASM Handbook 2015-16 (pp. 63-64)*

### **Loads**

#### **a. Standards**

- (1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.*
- (2) Faculty members, according to their title and job description, shall have adequate time to provide effective instruction; advise and evaluate students; supervise projects, research, and dissertations; continue professional growth; and participate in service activities.*

#### **b. Guidelines, Recommendations, and Comment**

- (1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.*
- (2) Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by music faculty, and any conversions between clock hours and credit hours.*
- (3) Institutions vary significantly in the amount of time they expect faculty to devote to instructional and other responsibilities such as composition and performance, research, and community service. The following statements about two types of instructional responsibilities, therefore, provide indicators, not rules. Classroom instruction in lecture/seminar format is weighted differently from private studio lessons in calculating the teaching component of faculty loads. Normally, the upper limit for a full load for classroom instruction in a lecture/seminar format is approximately 12 clock hours per week; for private studio instruction, approximately 18 clock hours per week.*
- (4) Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.*
- (5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.*
- (6) Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.*

### **Individual Faculty Load-Sheets**

Load-sheets are distributed each spring and stipulate each faculty member's projected teaching/administrative duties for the subsequent academic year. They are updated throughout the school year for accuracy so as to account for any enrollment changes.

OSU's Greenwood School of Music faculty loads take into account several factors:

- The needs of the school / degree requirements
- The faculty member's specialty / strengths
- The number of contact hours of a particular teaching assignment plus any special contingencies
- Administrative duties taken on by the faculty member
- The university's mission of Teaching, Research and Service – and achieving balance between these activities.

When instances of ongoing under-load or over-load are identified, the School Head will work with the faculty member and the Dean to implement solutions. Faculty may consult with the School Head at any time to determine their loads and discuss one and five-year goals for Teaching, Scholarly / Creative Activity and Service / Recruiting.

## **FTE Faculty Load Charts**

Greenwood School of Music faculty loads are calculated using school wide load charts included in this document. Load charts will be included with each load-sheet for easy reference.

For many years, the Greenwood School of Music has used percentages for each assignment leading up to a 100% percent load and sometimes going over or falling below. Many other institutions use a system based on 12 FTE hours per semester (or 24 FTE hours over the course of the academic year). The NASM reference on the previous page uses a 12 FTE hours system.

Using best practice models from NASM (see above), OSU and peer institutions, the Greenwood School of Music has created conversion formulas to translate contact hours for all offerings into percentages of a full load (FTE or full time equivalent).

## Applied Teaching

<b>Applied teaching load weights</b>	
.5 Contact hour	2.7%
1 contact hour	5.5%
1.5 contact hours	8.3%
2 contact hours	11%
2.5 contact hours	13.8%
3 contact hours	16.6%
3.5 contact hours	19.4%
4 contact hours	22.2%
4.5 contact hours	25%
5 contact hours	27.7%
5.5 contact hours	30.5%
6 contact hours	33.3%
6.5 contact hours	36.1%
7 contact hours	38.8%
7.5 contact hours	41.6%
8 contact hours	44.4%
8.5 contact hours	47.2%
9 contact hours	50%
9.5 contact hours	52.7%
10 contact hours	55.5%
10.5 contact hours	58.3%
11 contact hours	61.1%
11.5 contact hours	63.8%
12 contact hours	66.6%
12.5 contact hours	69.4%
13 contact hours	72.2%
13.5 contact hours	75%
14 contact hours	77.7%
14.5 contact hours	80.5%
15 contact hours	83.3%
15.5 contact hours	86.1%
16 contact hours	88.8%
16.5 contact hours	91.6%
17 contact hours	94.4%
17.5 contact hours	97.2%
18 contact hours	100%

Per NASM, it takes 18 contact hours to equal a full-time load for applied faculty (not including Research/creativity and service). For example, if a studio instructor teaches 9 contact hours of applied lessons, the FTE value would be 50% because  $9 \div 18 = 50\%$ .

Note that the important factor in calculating FTE hours for studio teaching consists of contact hours – not credit hours. One-credit lessons are half-hour lessons and all other lessons (2, 3 or 4 credit) are one-hour lessons. The difference being the amount of effort the student puts into preparing for those lessons not the teacher’s contact time with the student.

For example, it would take 9 one-credit lessons to equal 4.5 contact hours, which would translate to an FTE value of 25%.

If a studio instructor has 14 one-hour lessons and 2 half-hour lessons, they would have a total of 15 actual contact hours of studio teaching. This translates into 83.3% FTE.

All applied studio lessons, whether undergraduate, graduate or non-major, are calculated as shown above.

Studio teaching expectations include extra activities such as: weekly studio class, regular recital, concert and jury attendance, professional advisement, audition preparation, and reference and written support. These activities do not carry separate FTE weight, they are part of one’s studio assignment and considered vital expectations.



## Academic Classroom Teaching and Ensemble Directing

The FTE value for ensemble direction and academic classroom teaching is based on the number of actual contact hours (12 contact hours being 100% of load), rather than the number of credit hours for the particular ensemble. (The credit hour value of ensemble classes is typically low; usually 1 hour.)

Academic Teaching and Ensemble Directing load weights	
.5 contact hours	4.1%
1 contact hour	8.3%
1.5 contact hours	12.5%
2 contact hours	16.6%
2.5 contact hours	20.8%
3 contact hours	25%
3.5 contact hours	29%
4 contact hours	33.3%
4.5 contact hours	37.5%
5 contact hours	41.6%
5.5 contact hours	45.8%
6 contact hours	50%

Conducting assignments include extra activities such as:

- Sectional rehearsals, dress rehearsals, arranging programs, ensemble library maintenance, score study, concerts on and off campus, student travel arrangements, recordings, auditions etc.
- Conductors are also expected to be active recruiters: OMEA, TMEA, guest conducting, school visits, competition judges, key faculty on OSU audition days etc.
- These activities do not carry separate FTE weight, they are part of one's conducting assignment and considered vital expectations.

Academic assignments include extra activities such as:

- Curriculum development, course development, grading papers/tests, office hours etc.
- Activities which help our students to complete their degrees such as: extra help/tutoring, office hours
- Recruitment: presenting at conferences, publishing, guest appearances at high schools, community centers, colleges etc.
- These activities do not carry separate FTE weight, they are part of one's academic assignment and considered vital expectations.

### Contingency Factors

Contingencies take into account anomalies for any particular assignment and thus affect an adjustment up or down in the equivalent FTE hours for that particular assignment. Contingencies are typically added as text to Load-Sheets.

Examples include:

1. Some Techniques classes meet 3 hours per week, with two instructors dividing the semester. Therefore, the FTE value is 1.5 hours (12.5%) for each of those instructors.
2. Courses listed in the catalog in the Music History/Literature/Theory area and carrying course numbers of 5000 or higher that have an enrollment of ten students or higher will have one hour added to the professor's contact hour total.
  - Professors of any of these courses that have enrollments of thirty students or higher may negotiate an additional contact hour into their load calculation.
3. Teaching a second section of a course results in 2/3 the load weight of the original class.

### **Administrative Assignments**

As stated in NASM above: *Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.*

Typical administrative assignments include: Area Coordinators, Associate Dept. Head, Director of the Community School, Director of Summer Camps etc.

### **Creativity/Research, Recruiting and Service**

- Tenured and tenure track academic faculty maintain a 75% teaching and 25% Service/Creative-Research/ balance, sometimes called 3-3.
- Tenured and tenure track studio and conducting faculty maintain an 80% teaching and 20% Service / Creative-Research / Outreach balance.
- Clinical or Teaching (Assistant / Associate / Full) Professors maintain a 92% teaching and 8% service balance.

## **APPENDIX E**

### **Associate Department Head - Description of Duties**

Updated January 2018

The primary duties of the Associate Department Head are to assist the Department Head in the day-to-day management of the Department and serve as the “deputy” Department Head when she/he is traveling or is otherwise unavailable.

The Associate Department Head is expected to:

- Meet regularly with Dept. Head
- Attend college/university or other meetings in place of Dept. Head when necessary.
- Assist with coordination of the RPT process.
- Assist with updating faculty handbook on website
- Assist with administrative aspects of the hiring process
- Assist as a liaison with the Friends of Music Board and collecting student and faculty grant proposals.
- Assist with matters related to NASM.
- Assist in annual program review and departmental report for Dean’s office (currently the “4 Questions”) and the annual 5-year program review as necessary.
- Assist with determining annual Department awards
- Other duties/responsibilities as needed/assigned.

The Associate Department Head does not participate in the following:

- Writing of A&Ds or other evaluations of faculty members.
- Ranking of faculty for travel or research awards.
- Budgets and other financial matters.
- Determining raises for faculty and staff.
- Annual staff assessment/review.
- Salary or job negotiations with new or continuing faculty and staff.

As compensation for her/his service, the Associate Department Head receives a 1-course teaching reduction (approx. 25 FTE) and one month of summer salary per year of service. The Associate Department Head remains a fully participating faculty member and is expected to serve on Departmental committees, including the RPT Committee.

The Associate Department Head is appointed by the Department Head and is expected to serve a 3-year term at the discretion of the Department Head. Repeating terms may be consecutive. As terms come to an end, the Department Head will solicit letters of interest for the position as it is expected to rotate among the tenured faculty. The position of Associate Department Head is not a required Departmental position. Filling this position is at the discretion of the Department Head, desire on the part of the serving faculty and contingent on the ability of the Department to cover any displaced load.