ARIZONA STATE UNIVERSITY

HERBERGER INSTITUTE FOR DESIGN AND THE ARTS SCHOOL OF MUSIC

POLICIES AND PROCEDURES OF THE FACULTY

APPROVED BY THE SCHOOL OF MUSIC FACULTY
DECEMBER 3, 2014
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I. Preamble

The School of Music Policies and Procedures Manual contains information regarding the regulations governing the actions of a large and diverse community of performers, composers, teachers, practitioners, and scholars. The School of Music faculty functions within the range of its authority and responsibility as prescribed by the laws of the State of Arizona, the policies established by the Arizona Board of Regents (ABOR), including the Conditions of Faculty Service, and the policies established by Arizona State University (ASU), including the Arizona State University Academic Constitution and Bylaws, and the Academic Affairs Policies and Procedures Manual (ACD Manual).

In the event of an inconsistency or conflict, applicable law and Board of Regents’ policies supersede University policies, University policies supersede the Herberger Institute for Design and the Arts (HIDA) policies, which supersede those of the School of Music.

The University reserves the right to add, amend, or revoke any of the contained rules, policies, regulations, and instructions or incorporate additional ones, with or without notice, as circumstances or the good of the university community may require. The School of Music faculty, in accordance with the School of Music Bylaws and with Robert’s Rules of Order, may revise this document.

For University policy regarding post tenure review, see ACD 506-11. Regarding performance improvement plan see ACD 506-11; and regarding faculty appeals of annual evaluations, see ACD 506-10. Faculty grievance policies and procedures are addressed in ACD 509-01 and ACD 509-02. Procedures and policies for academic professionals in schools (and in the unit in the HIDA that is not a school) are similar to those for faculty, but there are no school faculty committees involved; see ACD 507-05, ACD 507-06, ACD 507-07, ACD 507-08, ACD 507-09, ACD 509-01, and ACD 509-03 for policies and procedures for academic professionals.

II. Personnel Committee

A. The School of Music Personnel Committee Purpose and Function

The School of Music Personnel Committee fulfills the rights of the faculty as provided in ACD 111 to make recommendations through the representative voting process on matters of the appointment, retention, and evaluation of faculty members and academic professionals as a part of the promotion, tenure, and the post-tenure review processes. The Personnel Committee also reviews and makes recommendations on faculty proposals for sabbatical leaves.
B. Personnel Committee Membership

1. Membership of the Personnel Committee is specified in the School of Music Bylaws.
2. Members may not serve concurrently on this committee and on any University or Institute-level Personnel Committee (ACD 111-01).

III. Promotion and Tenure

This section describes the School of Music policies and procedures for review of tenure applications from tenure-eligible faculty members and promotion applications from tenure-eligible faculty members, tenured faculty members, clinical faculty members, lecturers, professors of practice, and research faculty members. Faculty membership, appointment categories, ranks and titles are defined in ACD 505-02. Faculty members should consult the University Provost website (provost.asu.edu/promotion_tenure) for current guidance on the process for promotion or tenure, including the timeline and the contents of the portfolio of materials to be submitted for review.

In carrying out its duty to make recommendations regarding applications for promotion and/or for tenure, the School of Music Personnel Committee is bound by all relevant ABOR and ASU policies and procedures, the HIDA policies and procedures, and by the School of Music policies and procedures described in this document.

The ASU university-level criteria for tenure are listed in ACD 506-04, and the ASU university-level criteria for promotion to each rank are listed in ACD 506-05. The Herberger Institute requires each school to develop and maintain criteria for promotion and tenure specific to: the rank sought by the candidate, the disciplines and any sub-specialty of the disciplines. The School of Music teaching, research/creative activity, and service criteria document contains this information (See Appendix C).

A. Promotion and Tenure

The Personnel Committee, democratically elected as provided for in the School of Music Bylaws and in accordance with HIDA Policies and Procedures, prepares recommendations for tenure and/or promotion for consideration by the Director of the School of Music, the HIDA Personnel Committee and the Dean.
B. Review Materials

Faculty members should consult the University Provost website (provost.asu.edu/promotion_tenure) for current guidance on the process for promotion or tenure, including the timeline and the contents of the portfolio of materials to be submitted for review. After the tenure and/or promotion process is initiated, the individual faculty member is responsible for submitting to the Director of the School of Music documentation and evidence necessary for a complete review, consistent with Provost requirements and including any specialized material required for review. Faculty should follow guidelines established by the provost’s office, the HIDA, and in particular, the School of Music. For review for tenure, evidence should focus on accomplishments while at ASU. Evidence of experience and accomplishments prior to appointment at ASU may also be included for tenure and promotion to associate professor, but the focus should be on accomplishments while within the ASU environment.

In addition to the materials submitted by the candidate, the director shall obtain evaluations from external reviewers outside of ASU. The candidate plays a role in building a list of possible external reviewers with the director, following guidelines from the provost’s office. The dean or associate dean must approve the list of possible external reviewers in consultation with the director.

External reviewers are typically from aspirational peers or other highly respected institutions but cannot have a close professional or personal connection with the candidate. Appropriate materials about the school and from the candidate’s application are sent to the external reviewers by the director. All evaluations or letters from external reviewers must be included in the materials sent forward in every step of the review process.

In addition, the director must include material regarding the quality of teaching and effectiveness of instructional activity by the faculty candidate. Consideration of teaching effectiveness must include, but should not be limited to, course evaluations from students. Candidates should include evidence of excellence in teaching and mentoring as outlined in the provost’s guidelines. The director should contextualize student course evaluation scores.

C. Procedure

The Personnel Committee reviews all the material submitted by the faculty candidate and collected by the director and makes a recommendation to the director. The Personnel Committee must submit a single report that includes the range of views of the committee members. Each participating committee member must sign the report. The chair of the committee signs the Request for Academic Personnel Action form on behalf of the committee.
The Director of the School of Music will consider the evidence and the recommendations of the Personnel Committee and will write a detailed report and recommendation to the HIDA Personnel Committee and the dean. In the case of joint appointments, where the appointment is across academic units, and where one of the two units is a school within the HIDA, input from the partner unit outside of the HIDA is required. See ACD 505-04 for additional information about joint appointments.

Prior to submitting the portfolio, recommendations, and other materials to the dean, the director will provide an oral statement of the strengths and weaknesses of the tenure and/or promotion case to the candidate based on the reviews of the Personnel Committee and the director. Once submitted to the HIDA Personnel Committee and the dean, the process continues as outlined in the HIDA Policies and Procedures (See III. C. in HIDA policies and procedures: http://herbergerinstitute.asu.edu/faculty/academic/bylaws/documents/HIDA_Policies_and_Procedures_Manual2014.pdf). In accordance with ACD 506-04, the candidate may choose to withdraw from further consideration by written statement to the dean either after the director's review or after the dean's review. See ACD 509-02 for information about grievances regarding tenure review.

IV. Probationary Review

Faculty members who are on a tenure track but have not yet received tenure are referred to as probationary faculty. In accordance with ACD 506-03, the Director of the School of Music will consult with school faculty and provide feedback annually to probationary faculty about their progress towards tenure. The director provides a written summary of the feedback to the faculty member and the dean.

This feedback typically occurs at the same time and is based on the same material submitted for the annual performance evaluation (see Section V), but is distinct from it. A review of progress toward tenure is both prospective – reflecting the school’s estimation of future promise – as well as retrospective – assessing achievements during the full probationary period. By contrast, the annual performance evaluation emphasizes accomplishments within the most recent three years (with substantial emphasis on the most recent year), is not guided by the criteria for tenure, and generally does not attempt to assess long-range future potential for achievement.

In addition, probationary faculty members must receive a formal and more detailed probationary review midway through their probationary period. For faculty members appointed as assistant professors, this review is generally conducted during the third year, and the tenure review is conducted no later than the sixth year. For faculty members appointed as non-tenured associate or full professors, the probationary review is conducted midway through the probationary period; if the probationary period is four years, the review occurs in the second year, but if the probationary period is five or six
years, the review occurs during the third year. Faculty members interested in early consideration for promotion and/or tenure should consult with the director about the possibility of applying for tenure prior to their final probationary year.

The purpose of the annual progress toward tenure review and of the formal, more detailed probationary review is to give a probationary faculty member multiple appraisals of his or her progress toward earning tenure.

The formal probationary review midway through the probationary period closely resembles the tenure review, with the exception that external review letters are not required.

The University Provost’s website should be consulted for guidance on what the portfolio should contain and the details of the process. Instructions from the director guide probationary faculty members about the format of the materials to be submitted, in keeping with the criteria for the faculty member’s discipline. Faculty members should follow provost guidelines carefully.

The School of Music Personnel Committee and the director must review materials prepared by probationary faculty members according to instructions received from the provost. Once submitted to the HIDA Personnel Committee and the dean, the process continues as outlined in the HIDA Policies and Procedures (See section IV: http://herbergerinstitute.asu.edu/faculty/academic/bylaws/documents/HIDA_Policies_and_Procedures_Manual2014.pdf).

See ACD 506-03 for further information about faculty probationary appointments, extension of probationary periods, probationary review, conditional retention, and termination. See ACD 509-02 for information about grievances regarding probationary review.

V. Annual Performance Evaluation

A. Overview

The Annual Performance Evaluation (hereafter “evaluation”) is a thorough review of an individual faculty member’s contributions through teaching, research/creative activity, and service. In accordance with ACD 506-10, the School of Music conducts an evaluation of all faculty members and academic professionals with an appointment of 50% FTE or greater each year. Faculty members with less than a 50 percent FTE appointment may or may not be evaluated annually at the dean’s discretion. Faculty membership, appointment categories, ranks, and titles are defined in ACD 505-02.

The evaluation must be conducted by faculty peer review and by the school director, with further review by the dean of the HIDA. The School of Music has devised its policies and procedures for the Annual Performance Evaluation within the guidelines established by ABOR, the university, and the HIDA, and these policies and procedures have been approved by the dean and the provost. The evaluation serves
three purposes: to encourage faculty to establish goals for continued academic progress; to guide decisions about salary adjustments; and to institute the first step in the post-tenure review process for tenured faculty. Although the evaluation occurs annually, a 36-month review period is considered for purposes of compensation and post-tenure review with substantial emphasis on the current year, per ACD 506-10. The Annual Performance Evaluation is retrospective and is a process independent of the promotion and tenure process.

The Personnel Committee and the director are responsible for conducting the evaluations for all faculty members at 50% FTE or greater, per ACD 505-02, and for ensuring that there is a process in place that includes peer review. The relative weights given to teaching, research/creative activity, and service in the evaluation are set by the annual responsibility assignment (See Appendix A). A standard assignment distribution includes a 40% teaching, 40% research/creative activity, and 20% service. Flexible responsibility assignment agreements for tenured and non-tenure track faculty members will emphasize the different skills of each faculty member, provided that these skills contribute to productivity and to achievement of the goals of the school and of the HIDA. Flexible responsibility assignment agreements are not ordinarily available to probationary faculty members. The director is also responsible for ensuring that all faculty members are knowledgeable about the evaluation criteria and that all who participate in the peer review process understand how the criteria are to be applied. Further, it is the director's responsibility to see that the annual evaluations are completed by the due date annually as defined by the dean’s office based on provost office deadlines in each academic year.

**B. The Ratings**

Through the evaluation process, separate ratings will be given to the faculty by the Personnel Committee and the Director of the School of Music in each of three areas: teaching, research/creative activity, and service. An overall rating will also be given, combining the three area ratings weighted by the distribution of effort assigned to each.

Consistent with university and the HIDA policy, the School of Music uses five distinct ratings. These are: (5) exceptionally meritorious, (4) highly meritorious, (3) meritorious, (2) satisfactory, and (1) unsatisfactory. Ratings also may include a “0.5” increment. Ratings from the two prior years in each category of teaching, research/creative activity, service, and overall must be included in the summary document provided with the director’s evaluation.

**C. Definitions of Teaching, Research/Creative Activity, and Service**
The following definitions of Teaching, Research/Creative Activity, and Service provide a broad framework for the School of Music. These guidelines have been approved by the faculty, the director and the dean of the HIDA.

1. Teaching

   The evaluation of teaching and instructional activity broadly considers the ways in which a faculty member contributes in a professional manner to the engagement of students with the discipline in the school, the HIDA, the University, and the community. Teaching loads and course distributions are determined by the director and faculty in consultation and are confirmed in writing annually using the Annual Responsibility Assignment Form (see Appendix A). Annual evaluations of teaching completed by the Personnel Committee and the director consider both the quantity and quality of teaching in the context of the faculty workload assignment as documented on the Annual Responsibility Assignment Form. Innovations in teaching, student and alumni accomplishments, and student evaluations of instruction also are used in assessing performance in the area of teaching.

2. Research/Creative Activity

   Research/creative activity broadly encompasses the ways in which a faculty member remains current with and contributes to his or her discipline. Research/creative activity is regarded as the inquiry into and/or the production and transmission of knowledge discovery, culminating in dissemination of that knowledge and/or outcomes of that research/creative activity. Annual evaluations of research/creative activity completed by the Personnel Committee and the director consider both the quantity and the quality of performance in the context of the faculty workload assignment as documented on the Annual Responsibility Assignment Form.

3. Service

   The evaluation of service broadly considers the ways in which a faculty member contributes his or her professional expertise to the school, the HIDA, and ASU, to local, regional, national, and international communities, and to various other constituencies. As degrees of involvement in service activities may vary substantially, the faculty member must provide information addressing the scope of involvement in each activity cited. Annual evaluations of service completed by the Personnel Committee and the director consider both the quantity and
quality of performance in the context of the faculty workload assignment as documented on the Annual Responsibility Assignment Form.

Faculty members may provide a statement of diversity in the form of contributions to minority recruitment and/or cultural diversity. The statement of diversity may be incorporated as a category of its own, or may be included within any one of the other three categories.

General distinctions as to quality and quantity expected in each category of teaching, research/creative activity, and service, as well as their value and significance take into account the differences in disciplines within the School of Music. Guidelines developed by the faculty of the School of Music are contained in the School of Music teaching, research/creative activity, and service criteria document (See Appendix C). Such guidelines have been approved by the director of the school, the dean of the HIDA, and the University Provost.

D. Evaluation Operational Principles


E. Evaluation Operational Procedures

1. These policies and procedures are the means by which thoughtful, meaningful evaluation can occur and identify the data and/or observation on which the Annual Performance Evaluation is based as mandated in the HIDA policies and procedures. Faculty are required to complete and submit an annual Faculty Activities Report (see Appendix B) which documents their efforts and achievements with respect to teaching, research/creative activity, and service based on their Annual Responsibility Assignment Form. They should also respond to any suggestions for improvement from prior evaluations. Faculty must also submit an updated curriculum vitae.

2. Faculty members are responsible for preparing all materials required by the school for their annual performance evaluation. The director of the School of Music notifies the faculty which performance evaluation materials are needed and the deadline for submission. If a faculty member fails to submit evaluation materials by the school deadline, the director notifies the faculty member of the missed deadline and allows an additional 10 days for the faculty member to submit an appropriate report. If a faculty member does not
submit the required materials, the faculty member will receive an unsatisfactory rating.

If a faculty member is scheduled to be on sabbatical when the report and materials are due, the faculty member must submit the report and materials before the sabbatical leave begins. The faculty member then has 30 days upon return from sabbatical leave to receive the evaluation and acknowledge receipt by signature.

3. Faculty who participate as affiliated faculty (see ACD 505-04) in another unit (department, center, institute, or program) or who hold a joint appointment must document their contributions to these programs. These contributions will be taken into account in the annual performance evaluation.

4. The School of Music Personnel Committee receives the materials submitted by the faculty member, the faculty member’s workload forms and syllabi for each semester of the review year, the signed Annual Responsibility Assignment Form, and student evaluation reports.

5. Based on the criteria set forth in these policies and procedures, the Personnel Committee completes its evaluation and rating for each faculty member and forwards its decisions to the director by written and signed report. This report considers both the quantity and quality of the faculty member’s work in the previous 36 months with substantial emphasis on the current year.

6. The director examines the material provided for the review and makes an independent evaluation and rating of the faculty member’s performance in the areas of teaching, research/creative activity, and service, and a weighted overall rating for each faculty member. The director also writes a report that comments on strengths, weaknesses, needed improvement, opportunities for growth, and expectations for future distribution of effort and performance.

7. The director shares the completed school evaluations with the individual faculty member. The faculty member acknowledges receipt of the performance evaluation by signing the director’s report. A faculty signature on the school evaluation does not indicate that the faculty member concurs with the director’s evaluation; however, a signature does start the 30 working day deadline for a faculty member to appeal the director’s evaluation to the dean (ACD 506-10, Appeals section). The entire performance evaluation is then forwarded to the HIDA dean, which includes the Annual Responsibility Assignment Form for the calendar year under review, the negotiated Annual Responsibility Form for the next year, the Personnel Committee’s report and ratings, and the director’s report and ratings.

VI. Sabbatical Leaves
Faculty members with tenure who have completed six years of full-time continuous service since their last sabbatical with the rank of assistant professor or higher at ASU are eligible to apply for sabbatical leave. Assistant professors are eligible contingent on the awarding of tenure in their sixth year. Academic professionals with continuing status and six years of full-time continuous service at ASU are also eligible. A sabbatical leave is not deferred compensation and is not granted automatically, but is granted or denied on the merits of the proposal and the needs of the School of Music, the HIDA, and the university. A report addressing accomplishment of the purposes stated in the application for sabbatical leave is required after the sabbatical is completed in order to maintain the integrity of the process. See ACD 705 for more information on activities allowed during sabbatical leaves, obligations to the university during sabbatical leaves, duration and timing of sabbatical leaves, changes to approved sabbatical leaves, compensation and supplemental pay during sabbatical leave, and obligations upon return to service at the university. Consult the provost’s website for details on the process used for applying for sabbatical leave.

Faculty members considering applying for a sabbatical leave will discuss their intent with the director before the end of the spring term in the academic year preceding the application for proposed sabbatical leave. In determining the eligibility of the faculty member for a sabbatical leave the director takes into consideration the staffing needs for the various curricula of the school, and the potential changes to course offerings, teaching assignments, and schedules that need to be made to accommodate the sabbatical leave.

Sabbatical application forms appear on the provost’s website: provost.asu.edu/promotion_tenure In addition to the application form, the faculty member will supply a brief description of the sabbatical project (not to exceed two pages), a current curriculum vitae, a report of the outcomes of any prior sabbaticals, and three letters of evaluation by persons competent to evaluate the project. Supplementary materials may be provided under separate cover. Completed applications are due to the director by the start of the academic year preceding the academic year for the proposed sabbatical leave. The director, at his or her discretion, may seek external consultation regarding the sabbatical application.

The School of Music Personnel Committee evaluates the sabbatical proposal and all supplementary materials with respect to: (1) the potential value to the school’s teaching programs, (2) probable enhancement of the applicant’s effectiveness as a member of the faculty, (3) potential value to the reputation of the university, (4) contribution to knowledge in the discipline, and (5) provision of outstanding service to the university. The Personnel Committee provides a written recommendation signed by all members of the committee to the director.

The director considers the recommendation of the Personnel Committee, evaluates the application and the school’s needs, and provides a written recommendation regarding the application to the dean’s office within 30 days after the beginning of the academic year before the requested leave. The director must also indicate in writing to the dean the ability of the school to cover the teaching and student supervisory needs of the school without additional funding. Once submitted to the HIDA Personnel Committee and the dean, the process continues as outlined in the HIDA Policies and Procedures (See section...
VI:

Other leaves of absence are discussed in ACD 701, ACD 702-02, ACD 702-03, ACD 702-04, ACD 703, ACD 704-01, ACD 706, ACD 707, ACD 708, and ACD 710.

VII. Curriculum Committees

The School of Music Bylaws call for a Graduate Curriculum Committee and an Undergraduate Curriculum Committee. Membership on these committees is specified in the School of Music Bylaws.

A. Graduate Curriculum Committee

The Graduate Curriculum Committee reviews and evaluates existing and proposed curricula for all graduate degrees, graduate concentrations and graduate certificates in the School of Music and makes recommendations regarding approval to the faculty. Curriculum proposals may include new degree program proposals, substantive modifications to current degree programs, disestablishment of degree programs; new concentration proposals, substantive modifications to current concentrations, disestablishment of concentrations; new certificate program proposals, substantive modifications to current certificate programs, and disestablishment of certificate programs. The committee also examines cross-institute proposals at the graduate level requiring school review and support. As part of its examination, the committee reviews new or revised curricula for duplication of or omissions in courses and programs.

Once a curricular proposal receives approval from the faculty, the School of Music administration submits the required materials either via the course approval system for courses or to the associate dean for other curricular/program proposals. Once submitted to the associate dean, the process continues as outlined in the HIDA Policies and Procedures (See section VII. A.:

B. Undergraduate Curriculum Committee

The Undergraduate Curriculum Committee reviews and evaluates existing and proposed curricula for all undergraduate degrees, undergraduate concentrations and undergraduate certificates in the School of Music and makes recommendations regarding approval to the faculty. Curriculum proposals may include new degree program proposals, substantive modifications to current degree programs, disestablishment of degree programs; new concentration proposals, substantive modifications to current concentrations, disestablishment of concentrations; new certificate program proposals, substantive modifications to current certificate programs, and disestablishment of certificate programs.
current certificate programs, and disestablishment of certificate programs. The committee also examines cross-institute proposals at the graduate level requiring school review and support. As part of its examination, the committee will review new or revised curricula for duplication of or omissions in courses and programs.

Once a curricular proposal receives approval from the faculty as mandated in the school’s bylaws, the School of Music administration submits the required materials either via the course approval system for courses or to the associate dean for other curricular/program proposals. Once submitted to the Associate Dean, the process continues as outlined in the HIDA Policies and Procedures (See section VII. B.: http://herbergerinstitute.asu.edu/faculty/academic/bylaws/documents/HIDA_Policies_and_Procedures_Manual2014.pdf).

VIII. Student Grievances

The School of Music follows the ASU grievance policy, which is described in full in the HIDA policies and procedures: See herbergerinstitute.asu.edu/faculty/academic/bylaws/documents/HIDA_Policies_and_Procedures_Manual2014.pdf; pp. 15-17.
Appendix A – Annual Responsibility Assignment Form

Herberger Institute for Design and the Arts, Annual Responsibility Assignment Form (To be used in formalizing assignments for the _____ calendar year)

Last Name           First

Annual Reviews and Post Tenure Reviews of faculty will examine how they have performed in relation to the distribution of their effort among the areas of teaching, research and service. It is important, therefore that a record of the assignment be recorded prior to the start of the calendar year.

Areas of Responsibility in Making the Assignment.

I. Chair/Director. It is the responsibility of the chair/director to ensure that each faculty member is assigned a set of activities that, if completed satisfactorily, constitutes a full load. These assignments should be annual, should be established following approved policies, and should be arrived at only after consulting with faculty about their preferences. It is the chair’s/director’s responsibility to make assignments that reflect an appropriate use of a faculty member’s time.

II. Faculty. Each faculty member should accept the assigned responsibilities and expect to provide service in support of institutional needs that select a full load. He/She should expect that the quality of these activities and their importance to the institution will be the basis of post-tenure review evaluations. Faculty members should recognize that assignments/contributions will vary among faculty members and from year to year.

Effort distribution for the state-supported aspect of the _____ academic year appointment. 1

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<thead>
<tr>
<th></th>
<th>Teaching</th>
<th>Research/Creative</th>
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<tr>
<td>Contribution</td>
<td>%</td>
<td>Activity</td>
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<tr>
<td>Service</td>
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<td>%</td>
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<tr>
<td>Total</td>
<td>%</td>
<td>100%</td>
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</table>

Provide detail on the most significant items and/or responsibilities in each area:

1 As the academic year continues, changes may have to be made in the agreed-upon assignment. Should this occur, a new (revised) assignment will be recorded.
<table>
<thead>
<tr>
<th><strong>Teaching:</strong> (include anticipated enrollment)</th>
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<tbody>
<tr>
<td><strong>Research/Creative Activity:</strong></td>
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<td><strong>Service:</strong></td>
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**Authorization/Concurrence Signatures**

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<tr>
<th><strong>Chair/Director</strong></th>
<th>This is the assignment that has been made of ____ (year).</th>
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<td>It reflects a load appropriate for the FTE</td>
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<td>Chair/Directors Signature Date</td>
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<thead>
<tr>
<th><strong>Faculty Member</strong></th>
<th>I acknowledge and accept this assignment</th>
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<td>Faculty Member Signature Date</td>
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Appendix B – Faculty Activities Report

Herberger Institute for Design and the Arts
Annual Evaluation of Faculty
Faculty Activities Report

Arizona State University School of Music
Faculty Annual and Post Tenure Activities Report
______ Calendar Year

<table>
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<tr>
<th>Rank</th>
<th>Year Current Rank Achieved</th>
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**Distribution of Effort** (percentages as arranged with the director)

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<th>Service</th>
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<td>1 year prior</td>
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<td>2 years prior</td>
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<td>100%</td>
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Attachments:

Current curriculum vitae.
**USING THIS FORM**

Table cells will automatically expand to accommodate additional text.

Insert and delete table cells as needed. Please delete any categories that do not apply to your review.

To add rows, select then copy and paste. To select a row, click in the left margin next to the cell. To select multiple rows, shift-click each row to be edited. To copy, choose “Copy” from the Edit pull-down menu, click on the “Copy” button in the toolbar or use the key combination Command + C (Mac) or Ctrl + C (PC). To paste, choose “Paste” from the Edit pull-down menu, click on the “Paste” button in the toolbar or use the key combination Command + V (Mac) or Ctrl + V (PC).

Form is best viewed in draft mode (select “Draft” from the “View” pull-down menu).
### School of Music

Faculty Annual and Post Tenure Activities Report

_____ Calendar Year

### Teaching

Report only on activities that pertain to teaching at ASU (as reflected on your workload form). Any off-campus teaching should be listed under research/creative activities or service.

**Area coordinators: List your accomplishments under “teaching” only.**

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<th>Load Total</th>
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Mentoring (e.g., student advisement, MT/MusEd supervision, supervision of honors projects, graduate theses and/or dissertations, independent studies)

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Teaching Innovations (e.g., curriculum development, creation and teaching of new courses, revision and improvement of course materials, implementation of computer-based instruction)

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Teaching Awards, Nominations, Honors, Grants and Contracts

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**Other Teaching Contributions**

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### Research and Creative Activity

- Books
- Monographs
- Essays or chapters in a book
- Textbooks
- Compositions
- Commercial recordings

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• Performances (e.g. recitals, concerto performances, chamber music programs, large ensemble performances, theater productions)

• Broadcasts

• Performances as conductor, director, or artistic supervisor

• Performances of faculty member’s work

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- Refereed journal articles
- Papers in published conference proceedings
- Papers read at professional meetings
- Published book/material reviews

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- Juried and/or invited lectures presentations
- Professional workshops
- Master classes
- **Clinics**

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- **Awards**
- **Grants**
- **Honors**
- **Commissions and Contracts Reflecting Research Accomplishments**

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- Articles, reviews or citations by others pertaining to the faculty member’s work

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- Other Creative Work or Research
- Pending Projects

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### Service
(List and briefly explain contributions to the university, profession and community)

University (e.g., departmental, college or university committees, collaborative projects with other departments, student organization adviser, faculty senate, recruitment/retention, guest artists, new faculty mentoring, diversity training)

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### Profession
(e.g., editorial position for a refereed journal, moderator/panel member at professional meeting, officer, chair or committee member of state/national professional or academic organization)

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School of Music
Draft Proposal Approved by Faculty 12/03/14
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Community (e.g., awards/honors reflecting public service, public education activities, appointment to local, state, national and international boards that serve the public interest)
Additional Comments (optional)
GUIDELINES FOR PROBATION, PROMOTION, TENURE
FOR FACULTY AT DIFFERENT RANKS

I. REFERENCE TO ASU ACADEMIC AFFAIRS POLICIES AND PROCEDURES MANUAL.

The ASU Academic Affairs Manual governs criteria and procedures for appointment, reviews of tenure and advancement in rank. The ASU university-level criteria for tenure are listed in ACD 506-04 and the ASU university-level criteria for promotion to each rank are listed in ACD 506-05. The Herberger Institute requires each school to develop and maintain criteria for promotion and tenure specific to: the rank sought by the candidate, the disciplines and any sub-specialty of the disciplines.

II. INTRODUCTION.

University criteria of excellence in teaching, research and creative activity, and service provide the basis for all evaluations within the School of Music and are fundamental to all decisions concerning promotion and tenure.

The School of Music strives to build and maintain a faculty actively participating in and making significant contributions in the creation or performance of music; in the scholarly, historical, and critical investigation of music and music-related topics; and in the preparation of professional music educators and music therapists.

Research and creative activity within the School of Music is defined as published research and scholarly presentations in the traditional sense as well as the composition, preparation or presentation of music and music performance events both on and off campus. This definition of research and creative activity is fundamental to the work done by all faculty within the school.

It must be recognized that the research and creative activity of faculty within the School of Music often differ from the traditional concepts of research in other academic units of the university. These differences can pose unique problems in the evaluation of faculty within the school. The criteria defining various levels of professionalism for faculty research and creative activity must be understood at the school level, the college level and the university level in all matters concerning promotion and tenure. Faculty within the School of Music, regardless of the specific nature of their research and creative activity, are expected to perform at—and will be evaluated against—the highest levels of professionalism within their respective disciplines.

The work of the researcher in the School of Music is similar to traditional research activities in other parts of the university. He or she may be a musicologist, a theorist, a critic, an aesthetician, a music educator or therapist, or some blend of them all. The scholar in music can be described as one who:
1. has mastered, through rigorous academic training, the ideas and the intellectual history of the branch of music or music specialty that constitutes his or her primary area of expertise
2. develops a thorough knowledge not only of the music or music processes under study, but also of documents, materials and literature pertinent to the field (archival materials, published primary and secondary sources, books, monographs, the periodical literature, scientific research, etc.)
3. pursues original and illuminating thinking in his or her field
4. adheres to a disciplined and rigorous program of research and inquiry in order to attain breadth of knowledge, command of repertory, wisdom of insight and/or understanding of underlying processes
5. shares this insight with the community of scholars through the channels of publication and juried and invited scholarly presentations established in his or her field

In addition, it is basic to the workings of the school to include the many aspects of the performing musician's activities as not only appropriate but essential to our definition of research and creative activity. The performing musician can be described as one who:
1. has mastered his or her craft, maintaining that mastery through constant development of skills
2. amasses and evaluates information on the work of music to be interpreted in performance
3. makes a series of creative and interpretive choices which will shape the view of the work presented in performance
4. adheres to a disciplined and rigorous program of rehearsal in order to shape, reshape and evaluate the concept, interpretation and creative choices of the performance
5. establishes and maintains through each performance of the work an energy, concentration, and viewpoint chosen in rehearsal and sustained by all the collaborating musicians
6. after the performance, reflects on the artistic achievement with the aim of refining professional skills and learning from the experience

The creation of an original musical work or music-performance event involves many stages. Indeed, the possibilities are so varied that it is impossible to define a set of absolutes that will embrace all situations. Nonetheless, a creative musical artist can be described as one who:
1. has mastered the materials and techniques of a musical medium
2. develops an individual style and a philosophical approach to the composition or creation of music
3. discovers and cultivates a personal working process that permits the conception of musical works
4. does the work necessary to move from initial vision to tangible musical product
5. brings works before the public through performances or exhibits and (if applicable) publications
6. evaluates how successfully his or her musical vision has been achieved, and how valuable the resulting work of music is

These descriptions of research and creative activity are fundamental to the work done by faculty in the School of Music. The present document is intended to outline the process of evaluation and to suggest appropriate emphases for the evaluation of teaching, research and creative activity and service performed by faculty of the School of Music.

Differences in expectations for teaching, research and creative activity and service exist when assessing faculty who have different ranks and years of experience. For probationary faculty, expectations vary with rank and, since the period of time for reviewing probationary associate and full professors is half that
available for assistant professors, exhaustive reviews of faculty at the higher ranks are particularly critical in the two years preceding the tenure review. These guidelines will develop:

1. definitions central to the implementation of university standards within the School of Music (section III)
2. probationary review requirements for assistant professors without tenure (section IV)
3. tenure review requirements for assistant professors and promotion to associate professor (section V)
4. requirements for promotion of tenured faculty from associate to full professor (section VI)
5. probationary review requirements for associate professors without tenure and full professors without tenure (section VII)
6. review requirements and criteria for promotion for fixed-term faculty; fixed-term faculty in the School of Music include lecturers, clinical faculty, and professors of practice

The requirements and the process for promotion and tenure are located in section III of the School of Music Policies and Procedures.

III. DEFINITIONS:

1. Teaching

Teaching may include traditional classroom activities (developing new on-ground, hybrid or online courses, developing course syllabi, lecturing, leading seminars and projects, writing and grading exams, grading student papers). It may include special teaching situations unique to music: private instruction in music performance and composition, ensemble rehearsals, coaching, production rehearsals, supervision of student preparation for productions, supervision of music education and music therapy students, and supervision of the public presentation of students' creative activities. Other teaching activities may include effective use of class enrichments (clinicians, invited lecturers, visiting critics, audio-visual materials, organized field trips), student advisement, and general class administration (record keeping, supervising teaching assistants, coordination with other faculty members).

Consideration of teaching effectiveness must include, but should not be limited to, course evaluations from students. The director contextualizes student course evaluation scores.

The following are examples of options that faculty members may choose if they wish to provide additional information about the quality/effectiveness of their teaching. None of these is required and absence of any of these supplemental materials will not reflect negatively on the faculty member.

- quality of student work as shown by projects, theses, research and the professional achievements of former students
- peer review, based on direct observation of teaching and review of course materials, syllabus, etc.

Honors:
- teaching awards, nominations
- recognitions
- grants

2. Research and Creative Activity

Research and creative activity must show logical progression and increasing competence in a field of scholarship, or in the creation or performance of music. This may include funded or un-funded research...
activity of a scholarly, theoretical, philosophical, or pedagogical nature, as well as exemplary accomplishments of a professional nature.

Candidates are expected to achieve recognition in national and/or international forums that are appropriate to their disciplines. Candidates must provide evidence that their research and creative activity sets professional standards or contributes to new knowledge in their area of expertise. Evidence must show peer and/or professional awareness of the candidate's accomplishments. Both the quality of work accomplished and the stature of professional venues and invitations are essential factors in evaluating a candidate's work. The following list provides examples of ways to provide evidence of effectiveness in research and creative activity. The list is not ranked and is not exclusive. Insofar as it is possible, candidates are encouraged to supply more than one type of evidence of their effectiveness in research and creative activity.

Research and Creative Activity:
- books, monographs
- refereed essays or chapters in a book
- refereed journal articles, papers in published conference proceedings, papers read at professional meetings
- textbooks
- grant proposals written and submitted as a PI or Co-PI
- competitive awards, professional awards
- juried and/or invited lectures/presentations/professional workshops/master classes
- articles or reviews by others pertaining to the candidate's work
- awards, honors, grants reflecting research accomplishments
- solo performances by the candidate (e.g., solo recitals, or solo performances with orchestra or band)
- ensemble performances by the candidate (e.g., as part of a professional chamber ensemble)
- performances conducted, directed or given artistic supervision by the candidate (e.g., band, chorus, symphony concerts, opera productions or chamber music, including performances with student ensembles where the faculty member plays a primary creative role). NOTE: On campus performances alone are unlikely to provide sufficient strength for promotion and/or tenure dossiers
- performances on commercial recordings, videos, films
- performances of the candidate's musical creations (music compositions, performance pieces)
- publication of the candidate's creations (e.g., printed music, commercial recordings, videos, films)
- commissions to create new music
- design or direction by the candidate for a production (e.g., set design or mise en scène for an opera)
- articles or reviews by others pertaining to the candidate's work
- awards, honors, grants reflecting creative accomplishments
- publication of materials related to pedagogy, methods or theoretical foundations
- dissemination of pedagogical creation in national/regional venues

3. Service
Service includes service to the profession, the institution at the area, division, school, college and university levels and the public. This also includes acting as collegiate representative to professional and teaching organizations.

Candidates must provide evidence that they are involved in the dissemination of knowledge within their field to the public, that they are able to support the institution effectively through participation in committees, and that they are able to discharge other administrative assignments. Mere membership on many committees is not necessarily synonymous with effectiveness, nor with skillful performance, nor
with significant service activity. The following items provide examples of service to the profession, the university and to the public. The lists are not ranked and are not exclusive.

Profession:
- editor of a refereed journal or a professional disciplinary journal
- member of an editorial board
- editorial position as reviewer or referee
- moderator or panel member at professional or academic meetings
- chairing (or membership on) committees or conferences of state and national professional or academic organizations or acting as representative to these events for professional journals or conferences
- invited member of international or national competition jury or adjudication panel
- administrator or officer in a professional society or organization
- artist/teacher in master classes or lecture/demonstrations
- participation on accreditation teams

Institution:
- effective advising to student organizations
- faculty senate
- chairing (or serving on) area, division, school, college or university committees or task forces
- evidence of participation might include committee reports, revisions to departmental codification, writing regulations, etc.
- collaborative projects, guest lectures in other departments

Public:
- appointment to local, state, national and international boards that serve the public interest
- appointment to committees or task forces that serve the public interest
- appearing as an expert witness to governmental bodies
- evidence of participation might include committee reports, task force studies or awards for community service
- awards, honors reflecting public service in the field of music
- public education activities (lectures, presentations, workshops, in-service trainings)

4. Limitations

The above definitions (teaching, research and creative activity, service) are understood to apply to individual faculty members within the School of Music only insofar as the conditions of their employment include teaching, research and creative activity, and service responsibilities.

IV. PROBATIONARY REVIEW REQUIREMENTS FOR ASSISTANT PROFESSORS WITHOUT TENURE.

Qualifications for the Academic Rank of Assistant Professor:
1. minimum requirement: shall hold either 1) a master's degree appropriate to the assignment to be filled or 2) equivalent professional experience
2. shall possess potential for good teaching, as demonstrated by adequate command of the subject field to be taught and an ability to communicate it effectively to others
3. shall show evidence of ability to do research and creative activity and to publish, exhibit, or perform this work in respected locations
4. shall indicate potential to provide area/division/school and college service
REVIEW REQUIREMENTS

First Year

The faculty member is expected to be an effective teacher; to initiate a program of research and creative activity (including the requesting of funds, if appropriate); to attempt to publish, exhibit, or perform the results of this research and creative activity in respected locations; and to provide service.

First-year faculty should carefully consider the requirements for tenure in the sixth year and should take care to measure and ensure their progress toward meeting these requirements. Each faculty member should read carefully and refer frequently to the material in Section III (Definitions), Subsection 1 (Teaching), Subsection 2 (Research and Creative Activity) and Subsection 3 (Service).

Second Year

Effective teaching and service should be demonstrated. The faculty member is encouraged to focus strongly on research and creative activity. By the spring semester candidates should be able to provide evidence of research and creative activity published or performed in respected locations. The quality of an individual's work (and, if appropriate, the quantity) will be considered in evaluating research and creative activity.

Third Year

Effective teaching is expected at this time and excellent teaching is desired. If problems in teaching have been identified in the past, and if they have not been corrected by the third year, a terminal contract may be issued. Although there is no specific number of publications, performances or completed works required at this point, the faculty member's work should reflect both a rate of productivity and a level of quality which will reach the tenure expectations in the sixth year. Effective service is expected. The third year review is a critical one for assistant professors. Inadequate research and creative activity and/or teaching may result in a conditional contract. Absence of substantial progress in research and creative activity and teaching will lead to a recommendation of termination.

Fourth Year

Effective teaching is expected and excellent teaching is desired. Faculty members should demonstrate a degree of dedication and accomplishment in teaching which will meet requirements for promotion with tenure in the sixth year. Faculty members should show a record of research and creative activity. By the fourth year, faculty members also must be making every effort to ensure the increasing visibility of their research and creative activity at regional and national levels. Faculty members may accomplish this goal, as appropriate, through activities on campus or through activities off campus. Continued effective service is expected. Fourth-year faculty should carefully consider the requirements for tenure in the sixth year and should carefully assess their progress toward meeting these requirements.

Fifth Year

Faculty members should continue to demonstrate the dedication and effectiveness in teaching which will meet requirements for promotion with tenure in the sixth year. Faculty members should continue to show a record of research and creative activity. There should be tangible evidence of increasing visibility of the
faculty member's research and creative activity at regional and national levels. Activities on campus and activities off campus, as appropriate to the individual field, may contribute to this evidence. Faculty members should be able to point to a record of effective service on committees, with some outside service to the profession. Fifth-year faculty should continue to carefully consider the requirements for tenure in the sixth year and should carefully assess their progress toward meeting these requirements.

**Sixth Year**

The tenure review occurs in the sixth year; see section V, immediately below.

**V. TENURE REVIEW AND PROMOTION TO ASSOCIATE PROFESSOR**

This review occurs during the sixth year; it leads either to tenure and promotion to Associate Professor, or to issuance of a terminal contract. Promotion from Assistant to Associate Professor with tenure recognizes that the faculty member is an effective teacher, is able to carry out significant research and creative activity and is building a record of service.

**Qualifications for the Academic Rank of Associate Professor:**

1. minimum credentials: 1) shall possess qualifications necessary for the rank of assistant professor, and 2) either additional academic or professional credentials, or a terminal degree appropriate to the assignment to be filled
2. shall have demonstrated effectiveness as a teacher
3. shall have received significant recognition for research and creative activity, and shall show potential for continued achievement
4. shall give evidence of service to the profession, the institution, and the public

Candidates for tenure and promotion to Associate Professor must meet the minimum requirements for the rank of Associate Professor.

The candidate should be a good to excellent teacher. There should be evidence that courses are carefully prepared, that the candidate possesses good presentation skills, that substantive student learning occurs, that the candidate is evaluated by students and peers as being an effective teacher, and that a genuine concern is demonstrated for student's academic progress. Outstanding teaching alone normally will not lead to tenure and promotion.

The candidate should show a record of research and creative activity visible at regional and national levels. Activities on campus and activities off campus, as appropriate to the individual field, may contribute to this record. There is no specific required number of publications, compositions or performances, but the candidate's research and creative activity must reflect ongoing work which is recognized for its quality and the contribution it makes to its field. Internal and external grants or awards received for research reflect favorably upon the candidate's accomplishments. Outstanding research and creative activity alone normally will not lead to tenure and promotion.

The candidate should show a record of service to the profession, the institution and the public. At a minimum, there should be evidence of participation in area or division activities such as committees or recruiting and in professional activities such as giving workshops, contributing to panels, reviewing for journals and serving as an officer of a professional organization. Outstanding service alone normally will not lead to tenure and promotion.
Additional Area Criteria:

Music Education and Music Therapy:
Candidates must meet the minimum requirements for promotion with tenure for ASU, the Herberger Institute and the above School of Music criteria. Candidates from the division of Music Education and Therapy must also meet the following requirements:

1. Teaching
   The individual should demonstrate and document excellence in teaching as indicated by, but not limited to, the following: (a) student evaluations, (b) peer evaluations, (c) evidence of using feedback from students or peers to inform instruction, (d) documented pedagogical innovations, course creation or curricular revisions, (e) student and graduate achievements. Teaching in music education or therapy also includes supervision of clinical experiences, internships or other pre-professional experiences, and/or supervision of students’ honors projects, theses, portfolios, dissertations or other student research.

2. Research and Creative Activity
   A variety of forms of professional scholarship, all of which call upon the individual’s academic or professional expertise, may document that the individual is establishing a growing regional and national reputation within a community of music, music education or music therapy scholars. Activities should reflect significant contributions to regionally and nationally recognized scholarly communities and professional organizations relevant to the individual’s research agenda.
   
   ● Publication is one method of disseminating new knowledge in the field and establishing a reputation for oneself and the institution. Regular publication as a means of disseminating new knowledge about music teaching, learning, and/or therapy is expected. Examples of publication include, but are not limited to: (a) co-authored or single-authored articles in refereed journals, edited collections or conference/symposium proceedings (including online venues); (b) co-authored or single-authored chapters in, or other significant contributions to, a book or collection of essays or papers contracted with a publisher; or (c) edited, co-authored or single-authored books or manuscripts contracted with a publisher. Other types of publications such as published reviews, entries in reference works, or columns or editorials may be included, but are not alone sufficient for promotion and tenure.
   
   ● Professional presentations of high quality and impact for scholars or practitioners, evidenced by peer review and/or public recognition, are another way of disseminating new knowledge. Examples of professional presentations include, but are not limited to, major regional or national: (a) conference or institutional meeting presentations; (b) panel presentations; (c) poster presentations; (d) symposium proceedings (i.e., publications of professional presentations); (e) keynote speeches/addresses; (f) invited discussant roles; or (g) invited lecture series, guest conducting, or workshops for scholars, practitioners, clients, or students in a regional or national venue.
   
   ● New knowledge in the disciplines of music therapy or music education may also be created, refined or disseminated through practical applications. Examples may include, but are not limited to: (a) socially-embedded clinical work, teaching with community members or preK-12 students, or socially-engaged practice that is documented through a publication, conference presentation, website or other venue; (b) regional or national workshops or presentations for practitioners, community members, clients or preK-12
students that disseminate best practices in the profession; (c) published articles in a non-refereed journal or on a website which disseminate practical applications for practitioners, clients, parents or others; (d) development of published pedagogical or therapeutic materials such as high quality sound recordings, videos and/or compositions for use in educational and therapeutic settings.

- In addition to the above, research and creative activity may include, but is not limited to: (a) development and submission of a grant proposal as a principal or co-investigator; (b) work as a contracted consultant or expert on educational research or clinical research project, leading to a report, presentation, website or other tangible artifact; (c) work as editor, co-editor or guest editor for an issue of a peer-reviewed research journal; (d) awards or other recognition of the impact of the individual’s scholarly/creative accomplishments.

3. Service
   Service to the profession often indicates peer recognition of accomplishments or capabilities, and may include, but is not limited to: (a) service on an editorial board of a refereed journal; (b) serving as chair, convener, or committee member for conferences of state, regional or national professional or academic organizations, or acting as representative to these events for professional journals or conferences; (c) serving as an officer in a professional organization; and/or (d) participation on accreditation teams.

Service to the university, institute or school should be supported by evidence of the individual’s role on committees, in leadership positions, on collaborative projects, in recruiting and outreach, in advising student organizations, through guest lectures or via other means of advancing the mission of ASU, the Herberger Institute and/or the School of Music.

Service to the community may often be closely connected with scholarship and dissemination of new knowledge that serves the public interest. Most commonly, this service may include, but is not limited to: (a) workshops or clinics with local community therapy organizations, preK-12 schools or professional organizations; (b) facilitation of ASU student involvement in community or preK-12 projects; or (c) outreach, presentations or advocacy to community organizations.

VI. PROMOTION OF TENURED FACULTY FROM ASSOCIATE TO FULL PROFESSOR

Qualifications for the Academic Rank of Full Professor

1. minimum credentials: 1) shall possess qualifications necessary for the rank of associate professor and 2) additional academic or professional accomplishments
2. shall have demonstrated excellence as a teacher
3. as associate professor, shall have received widespread significant professional recognition for excellence in research and creative activity, and shall provide evidence of continuing research and creative activity
4. shall give evidence of service to the profession, the institution, and the public

REVIEW REQUIREMENTS FOR PROMOTION

There is no specific number of years for which the associate professor shall have held that rank prior to promotion; nor will serving any specific number of years as an associate professor automatically lead to promotion to full professor. Promotion from associate to full professor recognizes that the faculty member
is an excellent teacher, is widely recognized as a scholar, performer or creative musician, and is
continuing to serve the university and the community.

The candidate should be fully professional and accomplished in his or her teaching. Documented
difficulties with instruction which are not remedied will likely lead to denial of the application for
promotion. Outstanding teaching alone normally will not lead to promotion.

The candidate should demonstrate, through nationally and/or internationally recognized channels
appropriate to his or her field, a consistent, sustained and focused body of research and creative activity.
He or she should have produced publications, researchconference presentations, compositions or
performances that are recognized widely for their quality and the contribution they make to their field. In
essence, the candidate's research and creative activity should be such that it is recognized by his or her
peers as meeting the highest standards of endeavor in the field. Outstanding research and creative activity
alone normally will not lead to promotion.

The candidate should show a record of continued substantial service to the area, division, school, college,
university, profession and community. Although there is no exclusive list of service activities that should
have been demonstrated, appropriate activities include serving on committees, serving in the Faculty
Senate, serving as coordinator, and taking a leadership role in the school, college, university or in national
service organizations. Outstanding service alone normally will not lead to promotion.

Additional Area Criteria:

Music Education and Music Therapy:
Candidates must meet the minimum requirements for promotion with tenure for ASU, the
Herberger Institute and the above School of Music criteria. Candidates from the division of Music
Education and Therapy must also meet the following requirements.

1. Teaching
The individual should demonstrate and document excellence in teaching as indicated by, but
not limited to, the following: (a) student evaluations; (b) peer evaluations; (c) evidence of
using feedback from students or peers to inform instruction; (d) documented pedagogical
innovations, course creation or curricular revisions; (e) student and graduate achievements.
Teaching in music education or therapy also includes supervision of clinical experiences,
internships or other pre-professional experiences, and/or supervision of students’ honors
projects, theses, portfolios, dissertations or other student research.

2. Research and Creative Activity:
Promotion to full professor must be based on an overall record of excellence in the
performance of responsibilities. The candidate must also demonstrate continued effectiveness
in teaching, researchcreative activities and service at a level beyond that reflected in the
promotion decision to associate professor. Activities should reflect significant contributions
to nationally and internationally recognized scholarly communities and professional
organizations relevant to the individual’s research agenda. A variety of forms of professional
scholarship, all of which call upon the individual’s academic or professional expertise, may
document that the individual has established a national and international reputation within a
community of music, music education or music therapy scholars.
Publication is one method of disseminating new knowledge in the field and establishing a reputation for oneself and the institution. Regular publication as a means of disseminating new knowledge about music teaching, learning and/or therapy is expected. Examples of publication include, but are not limited to: (a) co-authored or single-authored articles in refereed journals, edited collections or conference/symposium proceedings (including online venues); (b) co-authored or single-authored chapters in, or other significant contributions to, a book or collection of essays or papers contracted with a publisher; or (c) edited, co-authored or single-authored books or manuscripts contracted with a publisher. Other types of publications, such as published reviews, entries in reference works, or columns or editorials may be included, but are not alone sufficient for promotion and tenure.

Professional presentations of high quality and impact for scholars or practitioners, evidenced by peer review and/or public recognition, are another way of disseminating new knowledge. Examples of professional presentations include, but are not limited to, major national or international: (a) conference or institutional meeting presentations; (b) panel presentations; (c) poster presentations; (d) symposium proceedings (i.e., publications of professional presentations); (e) keynote speeches/addresses; (f) invited discussant roles; or (g) invited lecture series, guest conducting or workshops for scholars, practitioners, clients or students in a regional or national venue.

New knowledge in the disciplines of music therapy or music education may also be created, refined or disseminated through practical applications. Examples may include, but are not limited to: (a) socially-embedded clinical work, teaching with community members or preK-12 students, or socially-engaged practice that is documented through a publication, conference presentation, website or other venue; (b) national or international workshops or presentations for practitioners, community members, clients or preK-12 students that disseminate best practices in the profession; (c) published articles in a non-refereed journal or on a website which disseminates practical applications for practitioners, clients, parents or others; (d) development of published pedagogical or therapeutic materials, such as high quality sound recordings, videos and/or compositions for use in educational and therapeutic settings.

In addition to the above, research and creative activity may include, but is not limited to: (a) development and submission of a grant proposal as a principal or co-investigator; (b) work as a contracted consultant or expert on educational research or clinical research project, leading to a report, presentation, website, or other tangible artifact; (c) work as editor, co-editor or guest editor for an issue of a peer-reviewed research journal; (d) awards or other recognition of the impact of the individual’s scholarly/creative accomplishments.

3. Service
Service to the profession often indicates peer recognition of accomplishments or capabilities, and may include, but is not limited to: (a) service on an editorial board of a refereed journal; (b) serving as chair, convener or committee member for conferences of national or international professional or academic organizations, or acting as representative to these events for professional journals or conferences; (c) serving as an officer in a professional organization; and/or (d) participation on accreditation teams.

Service to the university, institute or school should be supported by evidence of the individual’s role on committees, in leadership positions, on collaborative projects, in recruiting and outreach, in advising student organizations, through guest lectures, or other
means of advancing the mission of ASU, the Herberger Institute, and/or the School of Music.

Service to the community may often be closely connected with scholarship and dissemination of new knowledge that serves the public interest. Most commonly, this service may include, but is not limited to: (a) workshops or clinics with local community therapy organizations, preK-12 schools or professional organizations; (b) facilitation of ASU student involvement in community or preK-12 projects; or (c) outreach, presentations or advocacy to community organizations.

VII. PROBATIONARY REVIEW REQUIREMENTS FOR ASSOCIATE PROFESSORS WITHOUT TENURE AND FULL PROFESSORS WITHOUT TENURE.

The first two years are critical in reviewing either a probationary associate professor or a probationary full professor. Faculty members hired above the rank of assistant professor are assumed to have demonstrated the qualities necessary to hold such higher rank. It is further assumed that the faculty member will continue to demonstrate the productive qualities which led to his or her appointment. Continued demonstration of these productive qualities will lead to tenure; failure to meet the expectations held at the time of appointment may lead to a terminal contract.

REVIEW REQUIREMENTS

First Year

At either rank, effective instruction is expected and excellent instruction is desired. Since probationary faculty at the ranks of associate professor and full professor normally are experienced teachers, any reservations about performance in teaching must be viewed with great severity and may lead to a conditional contract. The faculty member should already have a program of research and creative activity in place and should be building upon this body of work. He or she should produce work that continues to be recognized widely for its quality and the contribution it makes to the field. The candidate's research and creative activity must continue to be such that it is recognized by his or her peers as meeting the highest standards of endeavor in the field. Because of the short time interval before the tenure decision, a faculty member at the rank of either associate professor or full professor is expected to demonstrate quality and productivity in research and creative activity in the first year. Faculty members hired at these ranks should contribute service to their area, division, school, college, the university or the profession at large.

Second Year

The second year is critical in assessing the performance of both a probationary associate professor and a probationary full professor. It is comparable to the third year review for an assistant professor. The faculty member needs to demonstrate clear and substantial progress towards the tenure expectations. Any reservations documented in the second year concerning any aspect of the faculty member's work must be removed in order to achieve tenure. At either rank, effective instruction is required and excellent instruction is expected. The faculty member must be able to show a history of productivity and quality in research and creative activity in outlets considered significant to the individual's area of study. Faculty members must make every effort to sustain a level of productivity appropriate to their appointment. In addition, the faculty member should be actively involved in developing programs and providing service to the school or department, college or university, or the field at large. Absence of substantial progress in research and creative activity and teaching will lead to a recommendation of termination.
Third Year

Faculty members should continue to demonstrate clear and substantial progress towards the tenure expectations. Any reservations documented in the second year concerning any aspect of the faculty member's work must be removed in order to achieve tenure. At either rank, effective instruction is required and excellent instruction is expected. The faculty member must be able to show a history of productivity and quality in research and creative activity in outlets considered significant to the individual's area of study. Faculty members must make every effort to sustain a level of productivity appropriate to their appointment. In addition, the faculty member should be actively involved in developing programs and providing service to the area, division, school, college, university or the field at large.

Fourth Year

The tenure review occurs in the fourth year.

VII. TENURE REVIEW REQUIREMENTS FOR ASSOCIATE PROFESSORS WITHOUT TENURE AND FULL PROFESSORS WITHOUT TENURE.

This review occurs during the fourth year; it leads either to tenure or to issuance of a terminal contract. Candidates for tenure at the Associate Professor or Full Professor level must meet the minimum requirements for the rank. Candidates should consult the criteria in sections V or VI depending on their rank.

VIII. PROMOTION CRITERIA FOR FIXED-TERM FACULTY

Fixed-term faculty in the School of Music include lecturers, clinical faculty and professors of practice. It is usual for fixed-term faculty in the School of Music to have responsibility assignments that are 100% teaching. However, there are exceptions where faculty have expectations for research and creative activity and/or service. When expectations for research and creative activity and/or service are listed, it is understood that these expectations are only for faculty who have these assignments in their agreement. However, evidence of career development outside of teaching will be seen as positive for all faculty.

A. Lecturer, Senior Lecturer, Principal Lecturer

Minimum qualifications for the Academic Rank of Lecturer:
1. Candidate has a graduate degree or equivalent professional experience appropriate to the assignment to be filled or equivalent professional experience.
2. Candidate demonstrates commitment to and evidence of excellence in teaching and in service and/or administrative responsibilities related to teaching.
3. If research and creative activity is part of the assignment, then candidate is beginning to establish a program of research and/or creative activity.
4. If service is part of the assignment, then some service to the school is expected.

Additional Area Criteria
Musicology and Music Theory:
1. Teaching: Candidate has a successful record of teaching at the college or junior college level.
2. If research and creative activity is part of the assignment, then candidate is beginning to establish a program of research.
3. If service is part of the assignment, then some service to the school is expected.

**Minimum qualifications for the Academic Rank of Senior Lecturer:**
1. Candidate has a terminal degree or equivalent professional experience appropriate to the assignment to be filled or equivalent professional experience.
2. Candidate demonstrates evidence of at least five years of successful teaching in the unit and evidence of providing instructional innovation to the unit.
3. There is evidence of effective teaching in the area of specialization.
4. Candidate has developed a curriculum in the candidate’s area of specialization.
5. If research and creative activity is part of the assignment, then candidate has achieved a program of research and/or creative activity that is attracting regional attention.
6. If service is part of the assignment, then some service to the school and the university is expected.

**Additional Area Criteria**
*Musicology and Music Theory:*
1. Teaching: Candidate is developing a mastery of teaching as measured in student evaluations and peer evaluations.
2. If research and creative activity is part of the assignment, then candidate has achieved a focused and coherent program of research that is attracting regional attention.
3. If service is part of the assignment, then some service to the school and the university is required.

**Minimum Qualifications for the Academic Rank of Principal Lecturer:**
1. Candidate has a terminal degree or equivalent professional experience appropriate to the assignment to be filled or equivalent professional experience.
2. Candidate has demonstrated evidence of at least seven years of successful teaching in the unit, evidence of providing instructional innovation to the unit, and evidence of leadership in teaching the regional or national recognition and/or service related to teaching.
3. There is evidence of ongoing effective teaching in the area of specialization.
4. Candidate has developed a curriculum in the candidate’s area of specialization.
5. If research and creative activity is part of the assignment, then candidate maintains a program of research and/or creative activity that remains well known within the region.
6. If service is part of the assignment, then some service to the school and the university is expected.

**Additional Area Criteria**
*Musicology and Music Theory:*
1. Teaching: Candidate demonstrates masterful teaching as measured in student evaluations, teaching awards, student success and curricular innovation.
2. If research and creative activity is part of the assignment, then candidate maintains a modest program of research that remains known mainly within the region.
3. If service is part of the assignment, then some service to the school and the university is required.

**B. Clinical Assistant, Clinical Associate and Clinical Professor**
Clinical faculty are fixed-term faculty members who are qualified by training, experience or education to direct or participate in specialized university functions including teaching, student internships, training or other practice components of degree programs. Responsibilities of
clinical faculty may encompass any area of professional practice and/or technical expertise and may include professional development. The faculty member is hired to teach a highly specialized area of study.

Minimum Qualifications for the Academic Rank of Clinical Assistant Professor:
1. Academic qualifications: Bachelor’s degree required. Master’s or Doctorate preferred.
2. Teaching: There is evidence of effective teaching in the subject field of the candidate’s training and experience.
3. If research and creative activity is part of the assignment, then candidate should refer to the additional area criteria.
4. If service is part of the assignment, then candidate should refer to the additional area criteria.

Additional Area Criteria
Conducting:
1. Research and creative activity: The candidate’s work should be known regionally.
2. Service: If service is part of the assignment, then some service to the School of Music, the Herberger Institute of Design and the Arts and the profession is expected.

Music Education and Therapy:
1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research/Creative Activity: If research/creative activity is part of the assignment, then the candidate is beginning to establish a program of research and/or creative activity.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.

Musicology and Music Theory:
1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach classes, to direct internships, to supervise practicums or training, and to contribute to other practice components of degree programs within the school.
2. Research and creative activity: The research goal of a Clinical Assistant Professor is to develop a program of research by which he/she becomes known throughout the region (conference presentations, statewide publications, professional journals, etc.)
3. Service: At this rank, if service is part of the assignment, then service to the school and the university is expected.

Performance:
1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach private lessons, lead coachings, teach classes, and to contribute to other practice components of degree programs within the School. An example might be a vocal coach who works with students as they learn opera roles, or a composer from the Broadway stage without advanced academic degrees.
2. Research and creative activity: The research goal of a Clinical Assistant Professor is to develop a program of research and/or creative activity by which he/she becomes known throughout the region (conference presentations, adjudication of competitions, performances at regional venues, publication of CD or DVD recordings, etc.)
3. Service: At this rank, if service is part of the assignment, then service to the school and the university is expected.

Minimum Qualifications for the Academic Rank of Clinical Associate Professor:
1. Academic Qualifications: Bachelor’s degree required. Master’s or Doctorate preferred.
2. Teaching: There is evidence of excellent teaching in the subject field of the candidate’s training and experience.
3. If research and creative activity is part of the assignment, then candidate should refer to the area criteria.
4. If service is part of the assignment, then candidate should refer to the area criteria.

Additional Area Criteria
Composition:
1. Candidate demonstrates superior knowledge of the area of expertise.
2. Candidate has developed a curriculum in the candidate’s area of specialization.
3. There is evidence of effective teaching in the area of specialization.

Conducting:
1. Research and creative activity: If part of the assignment, then the candidate’s reputation for research and creative activity must be increasingly well known nationally.
2. Service: If part of the assignment, then service to the School of Music, the Herberger Institute of Design and the Arts and the profession are required.

Music Education and Therapy:
1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research/Creative Activity: If research/creative activity is part of the assignment, then the candidate is continuing to establish a program of research and/or creative activity.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.

Musicology and Music Theory:
1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach classes, direct internships, supervise practicums or training, and contribute to other practice components of degree programs within the school. Excellence is expected in all these activities, plus in courses, seminars and independent studies to undergraduate and graduate students. Excellence in teaching is measured in student evaluations, peer evaluations, and student achievements.
2. Research and creative activity: The research goal for a Clinical Associate Professor is to provide evidence of an ongoing program of scholarly research or creative activity that is well focused and sustained. The candidate’s research must have developed beyond its initial stages within the region and must be increasingly well known nationally.
3. Service: Increased levels of service to the school, institute, and profession are required, to the extent that they correspond to the weight assigned this evaluative category.

Performance:
1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach private lessons, lead coachings, teach classes and contribute to other practice components of degree programs within the school. Excellence is expected in all these activities, plus in courses, seminars, and independent studies to undergraduate and graduate students as appropriate. Excellence in teaching is measured in student evaluations, peer evaluations and student achievements.

2. Research and creative activity: The research goal for a Clinical Associate Professor is to provide evidence of an ongoing program of research and/or creative activity that is well focused and sustained. The candidate’s research must have developed beyond its initial stages within the region and must be increasingly well known nationally.

3. Service: Increased levels of service to the school, institute and profession are required, to the extent that they correspond to the weight assigned this evaluative category.

Minimum Qualifications for the Academic Rank of Clinical Professor:
1. Academic qualifications: Bachelor’s degree required. Master’s or Doctorate preferred.
2. Teaching: There is evidence of superior teaching in the subject field of the candidate’s training and experience.
3. If research and creative activity is part of the assignment, then candidate should refer to the area criteria.
4. If service is part of the assignment, then candidate should refer to the area criteria.

Area Criteria
Composition:
1. Candidate demonstrates mastery of the area of expertise.
2. Candidate has developed a curriculum in the candidate’s area of specialization.
3. There is evidence of ongoing effective teaching in the area of specialization.

Conducting:
1. Research and creative activity: The candidate should be known both nationally and, at least to some degree, internationally.
2. Service: Service to the School of Music, the Herberger Institute of Design and the Arts and the profession are required.

Music Education and Therapy:
1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research/Creative Activity: If research/creative activity is part of the assignment, then the candidate’s reputation in research/creative activity is increasingly well-known nationally and/or internationally.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.

Musicology and Music Theory:
1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach classes, direct internships, supervise practicums or training, and contribute to other practice components of degree programs within the school at the highest level. Superior, masterful teaching is expected in courses, seminars and independent studies for
undergraduate and graduate students. Highest excellence in teaching is measured in student evaluations, peer evaluations and student achievements. Courses are kept up-to-date and are periodically refreshed. Awards for excellence in teaching and even nomination for such awards are valuable.

2. Research and creative activity: The research goal for a Clinical Full Professor is to present a number of high-quality publications or creative works that are appropriate to the discipline. The candidate should be known both nationally and, at least to some degree, internationally. Evidence of this stature may be found in such things as: the candidate’s work is frequently cited, the work shows intellectual cohesion, the work is judged as highly original and creative by the external referees, and a selection of the candidate’s publications should be considered leading contributions to the field.

3. Service: Internally, service may consist of such things as major committee work, including serving as committee chair. Externally, service may include work on a journal’s editorial board, committee work for a national professional organization and the like.

Performance:
1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach private lessons, lead coachings, teach classes and to contribute to other practice components of degree programs within the school. Superior teaching is expected in all these activities, plus in courses, seminars, and independent studies to undergraduate and graduate students as appropriate. Highest excellence in teaching is measured in student evaluations, peer evaluations, curricular innovations and student achievements.

2. Research and creative activity: The research goal for a Clinical Full Professor is to present a number of high-quality performances or creative works that are appropriate to the discipline. The candidate should be known both nationally and, at least to some degree, internationally. Evidence of this stature may be found in such things as: performances at national/international venues or conferences, publication of CD or DVD recordings, publication of editions of music or articles/books, etc.

3. Service: Internally, service may consist of such things as major committee work, including serving as committee chair. Externally, service may include presentation of master classes and lectures in university and conference settings, committee work for a national or international professional organization and the like.

C. Assistant Professor of Practice, Associate Professor of Practice, Professor of Practice

Professors of practice are fixed-term faculty members whose expertise, achievements, and reputation developed over a sustained period of time qualify them to be distinguished professionals in an area of practice or discipline, although they may not have academic credentials or experience.

Minimum Qualifications for the Academic Rank of Assistant Professor of Practice:
1. Academic qualifications: None required. Bachelor’s degree in music or equivalent desired.
2. Teaching: Effective teaching is expected.
3. If research and creative activity is part of the assignment, then candidate should refer to the area criteria.
4. If service is part of the assignment, then candidate should refer to the area criteria.

Additional Area Criteria
Conducting:
1. Research and creative activity: The candidate’s work should be known regionally.
2. Service: If service is part of the assignment, then service to the School of Music, the Herberger Institute of Design and the Arts and the profession are expected.

Music Education and Therapy:
1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research/Creative Activity: If research/creative activity is part of the assignment, then the candidate is beginning to establish a program of research and/or creative activity.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.

Musicology and Music Theory:
1. Teaching: There is evidence of effective teaching rooted in the expertise, the achievements, and the reputation that qualify the individual as a distinguished professional in an area of practice, even though he/she lacks academic credentials or experience. Effective teaching is expected in courses and independent studies to undergraduate and graduate students. An example might be a musicologist who is primarily a performer on, say, the harpsichord and who is well equipped to teach 17th- and 18th-century performance practice.
2. Research and creative activity: The research goal of an Assistant Professor of Practice is to develop a program of research by which he/she becomes known throughout the region (conference presentations, statewide publications, professional journals, etc.)
3. Service: If service is part of the assignment, then at this rank some service to the school and the university is expected.

Performance:
1. Teaching: Effective teaching is expected in private lessons, courses and independent studies to undergraduate and graduate students.
2. Research and creative activity: The research goal of an Assistant Professor of Practice is to develop a program of performances and creative activity by which he/she becomes known throughout the region. Examples of this include, but are not limited to: conference presentations and performances; performance activities in regional venues; adjudication of competitions; preparation of published musical editions; publication of CD or DVD recordings; etc.
3. Service: If service is part of the assignment, then at this rank some service to the school and the university is expected.

Minimum Qualifications for the Academic Rank of Associate Professor of Practice:
1. Academic qualifications: None required. Bachelor’s degree in music or equivalent desired.
2. Teaching: Excellent teaching is expected. Excellence in teaching is measured in student evaluations, peer evaluations, and student achievements.
3. If research and creative activity is part of the assignment, then candidate should refer to the area criteria.
4. If service is part of the assignment, then candidate should refer to the area criteria.

Additional Area Criteria
Composition:
Criteria for promotion are established upon the initial hire and may include some or all of the following:
1. has mastered the materials and techniques of a musical medium
2. develops an individual style and a philosophical approach to the composition or creation of music
3. discovers and cultivates a personal working process that permits the conception of musical works
4. does the work necessary to move from initial vision to tangible musical product
5. brings works before the public through performances or exhibits, and (if applicable) publications
6. evaluates how successfully his or her musical vision has been achieved, and how valuable the resulting work of music is
7. has begun to develop a national or international reputation amongst his or her peers

Conducting:
1. Research and creative activity: The candidate’s reputation for research and creative activity must be increasingly well known nationally.
2. Service: Service to the School of Music, the Herberger Institute of Design and the Arts and the profession is required.

Music Education and Therapy:
1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research/Creative Activity: If research/creative activity is part of the assignment, then the candidate’s reputation in research/creative activity is increasingly well-known regionally and nationally.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.

Musicology and Music Theory:
1. Teaching: There is evidence of excellent teaching rooted in the expertise, the achievements and the reputation that qualify the individual as a distinguished professional in an area of practice, even though he/she lacks academic credentials or experience. Excellent teaching is expected in courses, seminars and independent studies to undergraduate and graduate students. Excellence in teaching is measured in student evaluations, peer evaluations and student achievements.
2. Research and creative activity: The research goal for an Associate Professor of Practice is to provide evidence of an ongoing program of scholarly research or creative activity that is well focused and sustained. The candidate’s research must have developed beyond its initial stages within the region and must be increasingly well known nationally.
3. Service: Increased levels of service to the school, institute, and profession are required, to the extent that they correspond to the weight assigned this evaluative category.

Performance:
1. Teaching: Excellent teaching is expected in private lessons, courses and independent studies to undergraduate and graduate students.

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2. Research and creative activity: The research goal of an Associate Professor of Practice is to develop a program of performances and creative activity by which he/she becomes known throughout the region and begins to attract national notice. Examples of this include, but are not limited to: conference presentations and performances; performance activities in regional and national venues; adjudication of competitions; preparation of published musical editions; publication of CD or DVD recordings; etc.

3. Service: Increased levels of service to the school, institute, and profession are required, to the extent that they correspond to the weight assigned this category.

Minimum Qualifications for the Academic Rank of Professor of Practice:
1. Academic qualifications: None required. Bachelor’s degree in music or equivalent desired.
2. Teaching: Superior, masterful teaching is expected. Excellence in teaching is measured in student evaluations, peer evaluations, student achievements and curricular innovations.
3. If research and creative activity is part of the assignment, then candidate should refer to the area criteria.
4. If service is part of the assignment, then candidate should refer to the area criteria.

Additional Area Criteria
Composition:
Criteria for promotion are established upon the initial hire and may include some or all of the following:
1. has mastered the materials and techniques of a musical medium
2. develops an individual style and a philosophical approach to the composition or creation of music
3. discovers and cultivates a personal working process that permits the conception of musical works
4. does the work necessary to move from initial vision to tangible musical product
5. brings works before the public through performances or exhibits, and (if applicable) publications
6. evaluates how successfully his or her musical vision has been achieved, and how valuable the resulting work of music is
7. has developed a national or international reputation amongst his or her peers

Conducting:
1. Research and creative activity: The candidate should be known both nationally and at least to some degree internationally.
2. Service: Service to the School of Music, the Herberger Institute of Design and the Arts, and the profession are required.

Music Education and Therapy
1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research/Creative Activity: If research/creative activity is part of the assignment, then the candidate’s reputation in research/creative activity is increasingly well-known nationally and/or internationally.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.
Musicology and Music Theory:

1. Teaching: There is evidence of superior teaching rooted in the expertise, achievements, and reputation that qualify the individual as a distinguished professional in an area of practice, even though he/she lacks academic credentials or experience. Superior, masterful teaching is expected in courses, seminars and independent studies for undergraduate and graduate students. Excellence in teaching is measured in student evaluations, peer evaluations, and student achievements. Courses are kept up-to-date and are periodically refreshed. Awards for excellence in teaching and even nomination for such awards are valuable.

2. Research and creative activity: The research goal for a Full Professor of Practice is to present a number of high-quality publications or creative works that are appropriate to the discipline. The candidate should be known both nationally and, at least to some degree, internationally. Evidence of this stature may be found in such things as: the candidate’s work is frequently cited, the work shows intellectual cohesion, the work is judged as highly original and creative by the external referees, and a selection of the candidate’s publications should be considered leading contributions to the field.

3. Service: Internally, service may consist of such things as major committee work, including serving as committee chair. Externally, service may include work on a journal’s editorial board, committee work for a national professional organization, and the like.

Performance:

1. Teaching: Superior, masterful teaching is expected in private lessons, courses, and independent studies for undergraduate and graduate students.

2. Research and creative activity: The research goal of a Professor of Practice is to develop a program of performances and creative activity by which he/she becomes nationally known and begins to attract some measure of international notice. Examples of this include, but are not limited to: conference presentations and performances; performance activities in regional, national, and international venues; adjudication of competitions; preparation of published musical editions; publication of CD or DVD recordings; etc.

3. Service: Internally, service may consist of such things as major committee work, including serving as committee chair. Externally, service may include presentation of master classes and lectures in university and conference settings, committee work for a national or international professional organization, serving on boards of performing organizations, and the like.