

University of Tennessee
School of Music

Faculty Handbook & Bylaws
2007

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Mission of the School of Music

The mission of the School of Music is to provide the highest quality instruction in the musical arts and to cultivate creative activity and research in the areas of composition, education, musicology, pedagogy, performance, and theory. As part of its mission, the School enriches the musical and educational lives of its students, the university community and citizens of Tennessee.

In support of this mission, the School's curricula and course offerings are designed to: 1) develop technical and artistic abilities in performance; 2) foster individual and collaborative work; 3) promote an understanding of theoretical, historical and cultural studies of music; 4) provide skills in teaching and the knowledge of educational principles; and 5) encourage interpretive, creative and scholarly expression. Such preparation enables students to be competitive in music careers and related fields and to continue study at an advanced level.

To foster a greater understanding of music, the faculty regularly engage in artistic, educational, and scholarly activities through performances, workshops, publications, and participation in professional organizations.

The School fulfills its service mission to enrich the educational and cultural life of the University community at large by offering a broad range of courses, performance opportunities, as well as public concerts, recitals, and musical productions.

The School also aims to promote a greater understanding of cultural diversity among faculty and students; build a diverse student and faculty community; and offer curricula that require students to engage with the musical richness of our world and develop their own musical identities within an increasingly interconnected globe.

CHAPTER I. GOVERNANCE AND ORGANIZATION

A. Director, School of Music

1. General Administration

- a. Serves as principal administrative officer for the School. Represents the School to the upper administration.
- b. Chairs Advisory Committee, external boards and councils, and faculty meetings.
- c. Enforces admission requirements and is responsible for the general efficiency of the school.
- d. Consults with faculty regarding program and curriculum development.
- e. Reports to the Dean of the College of Arts and Sciences and appropriate accrediting agencies such as NASM.

2. Personnel

- a. Is responsible for faculty assignments and workloads.
- b. Is responsible for staff assignments and personnel policies.
- c. Makes recommendations regarding faculty appointments, reappointments, promotions, and tenure as outlined in *The University of Tennessee, Knoxville – Faculty Handbook* and this document.
- d. Hires adjunct faculty in consultation with appropriate area committee as outlined in Chapter IV of this document.
- e. Assists the faculty in carrying out their duties and attends to their concerns.
- f. Is responsible for distribution and collection of student course evaluations.
- g. Is responsible for faculty and staff performance evaluations.

3. Budget

Is responsible for budgetary planning and the allocation and control of available funds.

4. Public Relations and Fund Raising

- a. Represents the School in the community and throughout the state of Tennessee.
- b. Represents the School at state and national conferences and in state and national organizations.
- c. Is responsible for fund raising from alumni and the private sector, including, but not limited to, working with the Office of Development and School of Music Board of Advisors.

5. Other

- a. Attends to students' concerns that have been referred by the faculty, the Area Coordinators, the Associate Directors, and elsewhere in the University.
- b. Serves as an ex-officio member of all School committees.

B. Associate Director for Undergraduate Studies, School of Music

1. Serves as representative of the Director and is responsible for the general administration of the School under the direction of, or in the absence of, the Director.
2. Serves as Coordinator of Undergraduate Studies
 - a. Is responsible for coordination of undergraduate registration, advising, academic discipline, proficiency reports, and recruiting at the undergraduate level.
 - b. Is responsible for coordination of course files and syllabi updates.
 - c. Is responsible for registration procedures for fall and spring semesters.
 - d. Is responsible for revising undergraduate catalog material and *School of Music Undergraduate Handbook*.
 - e. Is responsible for orientations and entrance examinations for new and transfer students.
 - f. Is responsible for preparing special reports relating to undergraduate studies.
 - g. Serves as Chair of the Curriculum Committee.
3. Other
 - a. Fulfills teaching responsibilities as assigned.
 - b. Serves as a member of the Advisory Committee.
4. The Associate Director for Undergraduate Studies is appointed by the Director for an indefinite term.

C. Associate Director for Graduate Studies, School of Music

1. Serves as representative of the Director and is responsible for the general administration of the School under the direction of, or in the absence of, the Director and the Associate Director for Undergraduate Studies.
2. Serves as Coordinator of Graduate Studies
 - a. Coordinates graduate admissions, recruiting, assistantships, fellowships, scholarships, graduate advising, graduate examinations, graduate committees, averaging and submitting committee awarded grades; liaison with the Graduate School.
 - b. Revises graduate catalog materials.
 - c. Prepares and revises degree plan outlines and the *School of Music Guide to Graduate Studies*.
 - d. Prepares special reports relating to graduate studies.
 - e. Serves as Faculty Advisor of the Graduate Student Council.
 - f. Serves as an ex-officio member of the Curriculum Committee.
 - g. Serves as Chair of the Graduate Committee.

3. Other
 - a. Fulfills teaching responsibilities as assigned.
 - b. Serves as a member of the Advisory Committee.
 - c. Serves as a clearing house for information on grants, research funding, foundations, etc.; consults with the Director in stimulating and coordinating faculty performance, research, and creative activities.
4. The Associate Director for Graduate Studies is appointed by the Director for an indefinite term.

D. Area Coordinators

1. Represent the area.
2. Chair area meetings.
3. Serve as the primary representative of students in area.
4. Coordinate admissions, scholarship allocation, advising, and recruiting within their respective areas.
5. Serve as members of the Advisory Committee.
6. Shall be elected by area faculty for a term of three years (except in the ensembles area, which is co-chaired by the Director of Bands, Director of Choral Activities, and the Director of Orchestral Activities.)
7. Shall have load credit as assigned by the Director.
8. Shall plan with the Director and Associate Directors the scheduling of courses and teaching assignments.

E. Faculty as a Whole

1. The faculty shall meet as a whole at least two times per semester.
2. Decisions regarding the curricula of the School of Music shall be considered by the full-time faculty as a whole.
3. Personnel decisions regarding promotion and tenure shall be considered by appropriate full-time faculty. Promotion shall be considered by all full-time faculty of rank equal to the promotion consideration, or above. Tenure shall be considered by all tenured faculty, regardless of rank. Before voting, a faculty member must read the dossier of the candidate and sign a register to that effect.

4. All matters brought before the faculty that require faculty approval shall be decided by a majority vote of the full-time faculty either present or represented by an absentee ballot at the time of the vote.

F. Areas

1. The School of Music shall consist of ten areas: Brass/Percussion, Ensembles, Jazz, Keyboard, Music Education, Musicology, Strings, Theory and Composition, Voice, and Woodwinds. Faculty with teaching responsibilities in more than one area shall serve in the multiple teaching areas.
2. Each area shall be led by an Area Coordinator. The Director of Bands, the Director of Choral Activities, and the Director of Orchestral Activities will jointly serve as Area Coordinators for the Ensembles area. The other nine area coordinators shall be elected by the area faculty for three-year terms.
3. Areas shall set proficiency requirements, jury schedules, recital previews, audition schedules, rotation of courses, and other matters of concern primary to the areas.
4. Areas shall recommend to the faculty as a whole through appropriate standing committees any alterations in curricula, new programs, enrollment goals, and other matters that impact the School of Music.

G. Standing Committees

1. **Advisory Committee**
 - a. Is comprised of the Area Coordinators.
 - b. Meets at least once per month with the Director.
 - c. Advises the Director on curricular, budgetary, personnel concerns, merit evaluation, and other issues concerning the administration of the School.
 - d. Is chaired by the Director.
2. **Library Acquisitions Committee**
 - a. Is appointed by the Director for a term of two years.
 - b. Advises the Head of the Music Library on collections, services, and facilities.
 - c. Consists of 5-7 members of the faculty with the Library Departmental Representative as an ex-officio member.
 - d. Is chaired by the Head of the Music Library or her/his designee.
3. **Curriculum Committee**
 - a. All curriculum matters of the School of Music shall be considered by this committee.
 - (1.) Curriculum proposals can be initiated by School of Music faculty areas, the Graduate Committee or the Curriculum Committee.

- (2.) Proposals initiated by faculty areas are submitted to either the Curriculum Committee (undergraduate items) or the Graduate Committee (graduate items).
 - (3.) Proposals considered and subsequently recommended by the Graduate Committee are submitted to the Curriculum Committee for further action.
 - (4.) Following approval by the Curriculum Committee proposals are presented to the faculty for consideration.
 - (5.) All proposals must be submitted in writing at every level.
- b. Membership consists of one member from each area of the School. Members will be elected by the area faculty for three-year terms. The Associate Directors will be ex-officio members of the committee with the Associate Director for Undergraduate Studies serving as chair of the committee.
- 4. Graduate Committee**
- a. Membership consists of one member from each area of the School. Members will be elected by the area faculty for three-year terms. The Associate Directors will be ex-officio members of the committee and the Associate Director for Graduate Studies will chair the committee.
 - b. Members must be members of the Graduate Faculty.
 - c. Committee supervises the administration of graduate committees, considers and reviews all graduate curricular proposals, discusses curricular ideas, trends, changes, and updates curricula. Committee develops innovative curricula, recruiting ideas, and assists the Associate Director for Graduate Studies with philosophical issues of graduate study.

CHAPTER II. FACULTY RIGHTS AND RESPONSIBILITIES

A. University-wide Criteria and Procedures for Personnel Actions

General criteria and procedures for faculty rights and responsibilities are set forth in the *University of Tennessee, Knoxville-Faculty Handbook*. Additional criteria of the School of Music are outlined in this handbook/bylaws.

B. Activities to Carry Out the Mission of the School of Music

The activities of the faculty that are necessary to carry out the mission of the School of Music fall into three categories: teaching, research/creative work, and service. To qualify for reappointment, promotion, tenure, and/or to receive annual performance evaluations of “meets expectations” or better, a faculty member must demonstrate successful contributions in all areas. Faculty members must possess the training and experience necessary to succeed in these three areas and must prove over time that they can work well with other faculty, staff, and students. The following is a sample inventory of activities falling within each category:

1. Teaching

- a. Direct contact Teaching
 - (1.) Courses carrying load credit
 - (2.) Courses or labs carrying no credit
 - (3.) Special studies, theses direction
 - (4.) Advising
 - (5.) Service on degree committees

- b. Activities directly related to Teaching
 - (1.) Class preparation
 - (2.) Class assessment
 - (3.) Proficiency examinations and juries
 - (4.) Student hearings and recitals
 - (5.) Individual help to students
 - (6.) Attendance at concerts of one's own students

- c. Activities closely related to Teaching
 - (1.) New course development
 - (2.) Program development
 - (3.) Unassigned student advising
 - (4.) Recital committees
 - (5.) Professional development related to teaching
 - (6.) Grant activities related to teaching
 - (7.) Other activities approved by the Director

2. Research/Creative Work

Research and Creative Work are activities that support the professional development of the faculty member. In music, these activities are varied and depend upon the individual position. The list below is not intended to be all-inclusive or in order of importance of activities. Preparation for and research done only to support the normal teaching load of the faculty member is not considered research/creative work.

- a. Publication
 - (1.) Book (monograph or text) or music by an established publishing company
 - (2.) Recording on a recognized label
 - (3.) Article in a professional journal
 - (4.) Book or music review
 - (5.) Development of a computer program
- b. Research
 - (1.) Award or grant of significance to the University
 - (2.) Presentation of a paper at a local, state, regional, national or international meeting
 - (3.) Development of a computer program
- c. Composition/Arrangement
 - (1.) Commission or prize
 - (2.) Performance by a major musical organization or soloist
 - (3.) Performance at another university or for an established arts organization or festival
 - (4.) Publication of composition or arrangement
 - (5.) Local performance of a composition or arrangement
- d. Conducting
 - (1.) With a major musical organization outside region
 - (2.) At another university
 - (3.) Within state but outside local area
 - (4.) With high school honor groups, ensembles in the schools
 - (5.) Local conducting other than as required part of teaching
- e. Performance
 - (1.) Soloist or performer with a major musical organization or concert series
 - (2.) Recital or concert in state, region, nationally, internationally
 - (3.) Member of an active faculty ensemble
 - (4.) Major performance locally
 - (5.) Performance at another college/university or professional meeting

- f. Clinics, Workshops
 - (1.) International, national
 - (2.) State, regional
- g. Other as approved by the Director

3. Service

- a. School, College, University Service
 - (1.) Recruits students as appropriate
 - (2.) Serves as Area Coordinator
 - (3.) Serves as committee Chair/Project Director
 - (4.) Serves as committee member
- b. Clinics, Workshops, Visitations
 - (1.) International, national
 - (2.) Regional
 - (3.) Hosting and organizing symposia, clinics, recitals, guest artists
 - (4.) State, outside immediate area
 - (5.) Local area schools and communities
- c. State, Regional, National, and International Professional Organizations
 - (1.) Serves as officer in an organization
 - (2.) Serves as editor of a professional and/or scholarly journal
 - (3.) Serves as Chair of a committee
 - (4.) Serves as committee member
 - (5.) Serves as a member
 - (6.) Attends meetings
- d. Adjudication
 - (1.) National or international events
 - (2.) Regional
 - (3.) State-wide
 - (4.) Local
- e. Public Service in a Professional Capacity
 - (1.) Member of community arts organization
 - (2.) Performance or lecture at service club
 - (3.) Work with church music program
 - (4.) Recital or ensemble performance in public schools
 - (5.) Performance on campus
- f. Other as approved by the Director

C. Faculty Workloads

1. The primary objective of the workload policy is to spread as equitably as possible across the faculty those professional activities that are necessary to meet the mission of the School of Music.
2. Workloads should take into consideration the entire contribution of the faculty member. Assignments will be made so that the normal load is 12 hours per semester based upon the School of Music Workload Formula found in Appendix A of this document. Professional activity, creative work, and service will be expected of all faculty. Deviation from this norm may be requested by, or through, the Director and will be considered by the Dean.
3. Any load credit given for administration must be approved by the Director.
4. The Director will make load assignments in consultation with Area Coordinators and faculty members to meet the mission of the school. The Director will designate, in consultation with faculty, the number of students required in each area to fulfill the needs of the School.
5. Additional information concerning workloads is available in the *University of Tennessee, Knoxville-Faculty Handbook*.

D. Course Syllabi

1. A current course syllabus must be on file in the main office for each course offered by the School of Music.
2. The Director will request copies of syllabi at the beginning of each semester.
3. The syllabus must include grading criteria, a course schedule of required events, equipment required for successful completion of the course, an attendance policy, and a disability accommodation statement. Attendance policy and other classroom rules are at the discretion of the teacher.

E. Absence from Campus

1. When absent from campus the faculty member must provide for the teaching of classes and/or lessons missed or provide make-up instruction periods as approved by the Director.
2. Faculty members are encouraged to attend professional meetings, provide service to the university through recruiting trips, adjudicate, and give guest clinics and lectures. When absent from campus the office of the School of Music should be informed in advance and proper travel forms prepared and approved prior to the

trip. Faculty absences must be approved in advance according to University guidelines.

3. Without prior approval of the Director faculty members are expected to be present for registration and final examination periods, as well as audition dates and area juries.

CHAPTER III. APPOINTMENT, EVALUATION, PROMOTION, TENURE, AND REVIEW FOR ALL TENURE-TRACK AND TENURED FACULTY

General criteria and procedures for appointment, reappointment, promotion, tenure, and review are set forth in the *University of Tennessee, Knoxville – Faculty Handbook*. Additional criteria of the School of Music are outlined in this handbook/bylaws.

A. Appointment Procedures

1. All faculty positions must be filled in accordance with the publication *UTK Search Procedures: Guidelines for Conducting Academic and Staff-Exempt Searches at the University of Tennessee* available from the Office of Diversity Resources and Educational Services.
2. No search may be initiated without formal approval of the Director of the School of Music and Dean of the College of Arts and Sciences. To initiate a search for a Director of the School of Music, only approval by the Dean of the College of Arts and Sciences is required.
3. For each full-time faculty opening a committee of at least five members will be appointed by the Director. The chair of the committee will be appointed by the Director of the School of Music and will normally be a tenured faculty member in the area where the vacancy exists. The committee membership will be comprised of tenure-track faculty and may include non-tenure-track faculty and student representatives from the School of Music.
4. For a Director of the School of Music search, a committee of at least five members will be appointed by the Dean of the College of Arts and Sciences and should be comprised of tenured faculty and students from the School of Music. The chair of the committee is appointed by the Dean of the College of Arts and Sciences and can be from outside the School of Music.
5. The Director, in consultation with faculty, shall define the duties listed for any faculty or staff position.
6. The committee reviews all files, tapes, etc. submitted by applicants, recommends to the Director those it wishes to interview, and meets with the candidates while they are on campus. The committee then submits a recommendation to hire to the Director. If in agreement with the committee, the Director submits the recommendation to the Dean of the College of Arts and Sciences.

B. Criteria for Evaluation, Promotion, Tenure and Review

School of Music criteria for evaluation, promotion, tenure, and review may be found in Appendix B and Chapter II of this document.

C. Probationary Review Process

1. Probationary Period

The probationary period for each faculty member will be established at the time of hiring.

2. Annual Retention Review

a. A faculty mentor (s) will be appointed as the chair of a three-person Retention Peer Review Committee for each probationary faculty member. This committee remains in place throughout the probationary period leading to tenure/promotion.

b. Retention Peer Review Committee Responsibilities

(1.) Evaluate Teaching. Each committee member should visit the probationary faculty member's classes at least two times annually. When making an evaluation of teaching of courses, the following items should be considered:

Organization of the lecture, lesson, or rehearsal
Communication skills (including written and oral)
Knowledge of subject matter
Appropriateness of method
Teacher responsiveness to students
Enthusiasm and energy

When reviewing other items listed under Chapter II. B.1. the committee members should rely upon documentation presented by the candidate and student interviews.

(2.) Evaluate Research/Creative Work. Evaluation of research and creative work must take into consideration the amount of work and the quality of the work. The committee should look for an established record of creative output over the course of time. Quality of written creative work might be established by considering the publishing house used, the reputation of a journal, whether or not the journal is juried, and the value of the work to the field. Quality of work in the performance area might be judged by documented reviews, recordings, established performance record over time, and quality and reputation of performance venues. Committee members should consult Chapter II.B.2. in this document for other indicators of performance in the area of research/creative work.

(3.) Evaluate Service. Evaluation of service activities might vary with each faculty member under consideration. Each job demands different types and levels of commitment to service. The committee should consider the

types of service appropriate for each position and evaluate the impact of this service upon the School and the University. Committee members should consult Chapter II.B.3 in this document for other indicators of service.

- (4.) The Retention Peer Review Committee will prepare a report annually and make a recommendation to the faculty and Director of the School at a retention/tenure/promotion special faculty meeting.
- (5.) The Retention Peer Review Committee will meet with the candidate each year to review the annual report and to evaluate progress towards tenure.

c. Review by the Faculty

The Director will convene a special faculty meeting for the purpose of discussion and consideration of retention and/or tenure and promotion. In cases of retention, only tenured faculty may vote. The vote will be taken by secret ballot. With the Director's approval absentee ballots will be accepted.

d. Review by the Director of the School of Music

- (1.) Upon evaluation by the Retention Peer Review Committee and the faculty as a whole, the Director will render an independent recommendation to the candidate's file.
- (2.) Procedures for review by the Director are covered in the *College of Arts & Sciences Guidelines for Tenure and Promotion* and the *University of Tennessee, Knoxville- Faculty Handbook*, Chapter 3.11.5.

3. Tenure/Promotion Review for Probationary Faculty

- a. It is generally expected that at the end of the probationary period the candidate will meet the qualifications for promotion to Associate Professor. School of Music criteria for promotion to Associate Professor appear in Appendix B.
- b. At the time of application for Tenure/Promotion, the faculty member's Retention Peer Review Committee becomes his/her Tenure/Promotion Peer Review Committee. This committee will assist the candidate in preparing a dossier, visit classes or other teaching circumstances as stipulated above, and offer advice.
- c. Tenure/Promotion Peer Review Committee responsibilities
 - (1.) Evaluate Teaching. Each committee member should visit the probationary faculty member's classes at least two times. When making an evaluation of teaching of courses, the following items should be considered:

Organization of the lecture
Communication skills (including written and oral)
Knowledge of subject matter
Appropriateness of method
Teacher responsiveness to students

Enthusiasm and energy

When reviewing other items listed under II. B.1. the committee members should rely upon documentation presented by the candidate and student interviews.

- (2.) Evaluate Research/Creative Work. Evaluation of research and creative work must take into consideration the amount of work and the quality of the work. The committee should look for an established record of creative output over the course of time. Quality of written creative work might be established by considering the publishing house used, the reputation of a journal, whether or not the journal is juried, and the value of the work to the field. Quality of work in the performance area might be judged by documented reviews, recordings, established performance record over time, and quality and reputation of performance venues. Committee members should consult Chapter II.B.2. in this document for other indicators of performance in the area of research/creative work.
 - (3.) Evaluate Service. Evaluation of service activities might vary with each faculty member under consideration. Each job demands different types and levels of commitment to service. The committee should consider the types of service appropriate for each position and evaluate the impact of this service upon the school and the university.
 - (4.) The Tenure/Promotion Peer Review Committee will prepare a report and make a recommendation to the faculty and Director of the School at a retention/tenure/promotion special faculty meeting.
 - (5.) The Tenure/Promotion Peer Review Committee will meet with the candidate to review the report and to evaluate progress towards tenure.
- d. Review by the Faculty
- (1.) The Director will convene a special faculty meeting for the purpose of discussion and consideration of retention and/or tenure and promotion. In cases of tenure consideration only tenured faculty may vote. In cases of promotion only faculty members of greater rank than the candidate may vote. Tenure and promotion votes will be taken by secret ballot. With the Director's approval absentee ballots will be accepted. The Director will announce the tabulation of votes for each candidate during the meeting.
 - (2.) In order to be eligible to vote faculty members must review the candidate's dossier and sign a register attesting to such.
- e. Review by the Director of the School of Music
- (1.) Upon evaluation by the Tenure/Promotion Peer Review Committee and the faculty as a whole, the Director will render an independent recommendation to the candidate's file.
 - (2.) Procedures for review by the Director are covered in the *College of Arts & Sciences Guidelines for Tenure and Promotion* and the *University of Tennessee, Knoxville- Faculty Handbook*, Chapter 3.11.5.
- f. Documentation Required for Recommendations on Tenure and Promotion

- (1.) Documentation required is outlined in the *College of Arts & Sciences Guidelines for Tenure and Promotion*.
- (2.) Outside letters of evaluation are required in the School of Music.
 - a) At least three outside letters of evaluation will be solicited when considering a candidate for tenure and promotion.
 - b) In consultation with the candidate, the candidate's Area Coordinator(s) and other faculty, the Director will contact the outside evaluators.
 - c) The external letters of evaluation may be reviewed by the candidate upon written request.

D. Promotion for Tenured Faculty

1. At the time of application for Promotion a Promotion Peer Review Committee will be appointed by the Director of the School of Music. The Promotion Peer Review Committee (unique to each candidate) is made up of three faculty members who are of greater rank than the candidate. The committee should, when possible, be representative of the area(s) in which the candidate teaches. If a candidate has a split appointment in more than one area of teaching, each area should be represented on the committee.
2. Promotion Peer Review Committee responsibilities
 - a. Evaluate Teaching. Each committee member should visit the candidate's classes at least two times. When making an evaluation of teaching of courses, the following items should be considered:

Organization of the lecture, lesson, or rehearsal
 Communication skills (including written and oral)
 Knowledge of subject matter
 Appropriateness of method
 Teacher responsiveness to students
 Enthusiasm and energy

When reviewing other items listed under Chapter II. B.1. the committee members should rely upon documentation presented by the candidate and student interviews.

- b. Evaluate Research/Creative Work. Evaluation of research and creative work must take into consideration the amount of work and the quality of the work. The committee should look for an established record of creative output over the course of time. Quality of written creative work might be established by considering the publishing house used, the reputation of a journal, whether or not the journal is juried, and the value of the work to the field. Quality of work in the performance area might be judged by documented reviews, recordings, established performance record over time, and quality and reputation of performance venues. Committee members

- should consult Chapter II.B.2. in this document for other indicators of performance in the area of research/creative work.
- c. Evaluate Service. Evaluation of service activities might vary with each faculty member under consideration. Each job demands different types and levels of commitment to service. The committee should consider the types of service appropriate for each position and evaluate the impact of this service upon the school and the university. Committee members should consult Chapter II.B.3. in this document for other indicators of service.
 - d. The Promotion Peer Review Committee will prepare a written report and make a recommendation to the faculty and Director of the School at a retention/tenure/promotion special faculty meeting.
 - e. The Promotion Peer Review Committee will meet with the candidate to review the written report.
3. Review by the Faculty
 - a. The Director will convene a special faculty meeting for the purpose of discussion and consideration of promotion. Only faculty members of greater rank than the candidate may vote. The vote will be by secret ballot. With the Director's approval absentee ballots will be accepted. The Director will announce the tabulation of votes for each candidate during the meeting.
 - b. In order to be eligible to vote faculty members must review the candidate's dossier and sign a register attesting to such.
 4. Review by the Director of the School of Music
 - a. Upon evaluation by the Promotion Peer Review Committee and the faculty as a whole, the Director will render an independent recommendation to the candidate's file.
 - b. Procedures for review by the Director are covered in the *College of Arts & Sciences Guidelines for Tenure and Promotion* and the *University of Tennessee, Knoxville- Faculty Handbook*, Chapter 3.11.5.

E. Annual Merit Evaluation

1. Each faculty member will submit an Annual Performance and Planning Report to the Director. Annual Performance and Planning Report forms are distributed to the faculty by March 1 and are due back to the office of the Director by the first of April. Failure to turn in an annual report will impact merit evaluation.
2. A self-evaluation may be included in the merit evaluation process. It is suggested that the self-evaluation be directed toward one's contributions for the year as they pertain to the goals of the School.
3. Student course evaluations (CTEP) will be reviewed as part of the merit evaluation process. All faculty will be evaluated in all courses each semester as

per University policies. The student evaluations are a part of the annual merit evaluation, and are also a part of reviews for retention, tenure, and promotion.

4. The teaching, research/creative work, and service activities of faculty members will be evaluated using the same guidelines used for reappointments, promotions, and tenure.
5. Faculty within similar rank will be evaluated together.
6. Failure on the part of any faculty member to submit the necessary evaluation material will result in a recommendation to deny consideration for a salary increment based on merit.
7. Each faculty member will be informed of the merit level for which he/she has been recommended accompanied by a rationale for the evaluation. Appeals will be made directly to the Director.
8. Per university procedures faculty members will be evaluated as “exceeds expectations, meets expectations, needs improvement, or unsatisfactory.”
9. In order to make the most accurate and fair evaluation given the disparate types of activities and job descriptions of the faculty, relative weighting of the three areas of evaluation should be made in accordance with the needs of the School of Music and the interests of the faculty member. Each faculty member may, in consultation with the Director, agree on relative weighting of each of the three evaluative areas; teaching, research/creative activity, and service.
10. The Director of the School of Music will be evaluated annually by the faculty via a survey administered by the College of Arts and Sciences.

CHAPTER IV. APPOINTMENT, EVALUATION, AND APPEALS FOR ALL NON-TENURE TRACK FACULTY

A. Appointment

1. The employment of non-tenure track faculty is governed by the applicable provisions of *The University of Tennessee, Knoxville-Faculty Handbook* and University policies and procedures.
2. Non-tenure track faculty are encouraged to attend faculty meetings and, as appropriate, to participate in faculty governance.

B. Evaluation

The performance of all non-tenure track faculty members will be evaluated annually by the Director with a written record of the evaluation maintained in the School of Music and Human Resource files. The evaluation of non-tenure track faculty is based upon the indicators of performance in the area of teaching criteria as contained in Chapter II.B.1. Non-tenure track faculty are not expected to conduct research/creative work or perform public or disciplinary service as a condition of their employment.

C. Appeals

Non-tenure track faculty may exercise the appeals procedures outlined in Chapter 5 of *the University of Tennessee, Knoxville-Faculty Handbook*, except those applicable to the termination of tenured or tenure-track faculty appointments.

CHAPTER V. FACULTY RIGHTS OF APPEAL

Faculty have the right to pursue a grievance through the general appeals procedures as outlined in *The University of Tennessee, Knoxville – Faculty Handbook*.

CHAPTER VI. BENEFITS AND LEAVES OF ABSENCE

The University of Tennessee provides a comprehensive program of benefits for faculty members and fulltime non-tenure-track faculty members as set forth in the *Personnel Policies and Procedures, The University of Tennessee, Knoxville - Faculty Handbook*, and this handbook.

Leaves of absence, extended periods of time spent away from campus for professional growth or personal reasons, are an important aspect of faculty development. Leaves of absence must be requested in writing by the faculty member and specifically approved by the director, dean, chief academic officer, and where appropriate, the state of Tennessee. Leaves of absence are normally granted for not more than 24 months and are normally without university compensation.

Certain benefits and leaves of absence are available to both nine-month and twelve-month faculty members. Other benefits and leaves are applicable only to nine-month faculty members. Twelve-month faculty members have certain leave benefits, which are not applicable to nine-month faculty members.

A. Benefits for all Faculty Members

1. Insurance Plans

The university, through the state of Tennessee, offers a group insurance program to all regular employees who work a minimum of 75% time. The program includes medical, life, and accidental death or dismemberment insurance.

2. Educational Assistance

- a. Faculty members may be eligible for maintenance fee (tuition) waiver under the provisions of the *Personnel Policies and Procedures* and with the approval of the director, dean, and chancellor or vice president.
- b. Regular full-time faculty members are also eligible for a student maintenance fee (tuition) discount for their spouses and dependent children who have been admitted to the university as undergraduate students through standard admission procedures.

3. Retirement

The university offers five retirement programs and retirement counseling. Regular full-time faculty members must participate in a retirement program. Participation in retirement programs is optional for part-time faculty members. In addition, the university offers several optional tax deferred income plans.

4. Longevity

The University of Tennessee seeks to reward regular faculty members

and staff for their years of service with the university and state. Regular full-time employees and regular part-time employees working 82.05 percent time or more, who have completed 36 full-time equivalent (fte) months of service at 82.05 percent time or more with UT, The State Board of Regents, or any other agency of the state of Tennessee are eligible to participate in the longevity pay plan.

B. Leave for All Faculty Members

1. Faculty Development Leave

- a. Full-time tenured faculty members with a minimum of six years full time campus service since any previously granted professional leave (or six years at the time of an initial professional leave) are eligible to apply for faculty development leave, which is awarded on the merits of a specific proposal for professional development.
- b. The purposes for which professional leave may be granted include
 - (1.) Research on significant problems and issues.
 - (2.) Important creative or descriptive work in any means of expression.
 - (3.) Post-doctoral study at another institution.
 - (4.) Other approved projects, including innovations in teaching and learning.
- c. Eligible full-time faculty members may be granted professional leave for either (a) one-half the faculty member's annual appointment period at full-base salary, or (b) the full annual appointment period at one-half-base salary.

2. Additional Granted Leaves

Policies regarding the following types of leaves are covered in *The University of Tennessee, Knoxville - Faculty Handbook*:

- Family and Medical Leave
- Court Leave
- Military Leave for Short Tours of Active Duty
- Military Leave for Extended Tours of Active Duty
- Educational Leave
- Personal Leave
- Funeral Leave

C. Additional Benefits and Leave for Nine-Month Faculty Members

Semester Banking

Semester banking is available to faculty members who hold regular full-time academic year appointments. Permission may be granted to substitute summer terms of teaching, or to bank such terms, toward extended periods of release from regular duties during other terms. Acceptable practice also allows faculty members to teach (without additional compensation) larger than normal teaching loads during semesters of the academic year in order to bank these for released time in subsequent semesters. The need of many faculty members

upon occasion to devote large uninterrupted amounts of time to a single research or creative project without teaching or committee work and to spend time periodically in personal renewal and development is fundamental to every good university. This arrangement is subject to the following conditions and the prior approval of the Director of the School of Music:

- (1.) Courses must be banked before leave is taken.
- (2.) The needs of the department or program will be a major consideration in evaluation of requests to bank courses.
- (3.) The financial and educational resources of the department or unit must not be jeopardized by banking arrangements.
- (4.) Credit for banked courses will not result in additional pay at termination of employment.

CHAPTER VII. COMPENSATED OUTSIDE ACTIVITIES

A. Faculty members on regular full-time appointments are often asked to provide consulting services to other organizations. This activity is encouraged by the University as long as it does not interfere with regular duties of the faculty member.

B. University policies concerning outside employment are outlined in Chapter 7 of The University of Tennessee, Knoxville-Faculty Handbook.

CHAPTER VIII. REVISION OF THE BYLAWS

- A. Revision of the School of Music Bylaws should occur biennially by an ad hoc committee appointed by the Director.
- B. Revisions to the School of Music Bylaws must be approved by a majority vote of the full-time faculty. Absentee ballots must be counted at the time of the vote.

Appendix A

UT School of Music Workload Formula

Teaching

Credit Activity

0.66	Applied Lesson, 1 clock-hour
0.33	Applied Lesson, .5 clock-hour
0.16	Master's Committee
0.66	Ensemble Coach, chamber or jazz – per ensemble
0.5	Ensemble Director, assist with major group
3	Ensemble Director, Major Group 3-4 contact hours
0.66	Internship Director, per student
0.75	Lab or Techniques course, per contact hour
2	Lecture Course, 2 contact hours
3	Lecture Course, 3 contact hours
0.5	Additional Lecture Course credit for class size over 75
3	Marching Band, Associate/Assistant Director
8	Marching Band, Director
3	Opera-music director
3	Opera-theatre director
0.66	Solo Class
1	Supervision-Field Experience (1-2)
0.33	Supervision-Graduate student, per student
0.5	Supervision-Independent study per student
0.5	Supervision-Special Project per student
1	Thesis-per student
0.5	Supervision and Coaching per recital

Research/Creative Work

Credit Activity

0.25	Composition-on campus
1	Composition-significant venue (1-3)
1	Performance-significant venue (1-3)
1	Research-Expect to publish
1	Scholarly Presentation-On campus
1	Scholarly Presentation-Significant Venue (1-3)

Service

Credit Activity

6.0	Associate Director for Undergraduate Studies
4.0	Associate Director for Graduate Studies
0.5	Administrative Assignment
0.25	Performance-Faculty recital on campus (0-1)
1	Advising
1	Area Coordinator (1-3)
0.5	Committee Chair (0-2)
1	Coordinator of Computer Activities (1-3)
1	Coordinator of Electronic Activities (1-3)
1	Coordinator of Group Recitals (1-3)
1	Professional Office-State/National Activity
1	Program Director-Band, Choral, Orchestra

Appendix B

Criteria for Promotion and Tenure Consideration School of Music

Research and Creative Work are activities that support the professional development of the faculty member. In music, these activities are varied and depend upon the individual position. The list below is not intended to be all-inclusive or in order of importance of activities. Preparation for and research done only to support the normal teaching load of the faculty member is not considered research/creative work.

To be Considered for the rank of Professor

1. Should hold a doctorate in music or possess outstanding professional experience appropriate to the position.
2. Should have achieved a demonstrated record as an outstanding teacher in a field specific to the position. This record could be established by the following:
 - a. Faculty member's student evaluations are primarily in the excellent category.
 - b. Peer evaluation is outstanding.
 - c. Students are exceptional in UT ensembles or in other performance settings, such as recitals, recital class, accompanying.
 - d. Instruction is thought to be of the highest quality in the School.
 - e. Students are active and successful in competitions.
 - f. Students contribute to the School's wellness.
 - g. Students are successful in juries and recitals.
 - h. Former students of the faculty member successfully hold positions in music.
 - i. Testaments exist pertaining to the quality of academic advising (letters/awards).
 - j. Faculty member is recognized nationally as a leading teacher in his/her field.
 - k. Faculty member's teaching has been recognized by a teaching award from a recognized organization or the University.
3. Should have an established and sustained national or international reputation through a record of research and/or creative accomplishment. This record should be demonstrated through some of the following:
 - a. Professionally recognized publication
 - (1.) Book (monograph or text) or music

- (2.) Recording
 - (3.) Article in a professional journal
 - (4.) Computer program
 - b. Research
 - (1.) Award or grant of significance to the university
 - (2.) Presentation of a paper at a regional, national or international meeting
 - (3.) Publication of a study or survey relating to faculty member's area of teaching
 - (4.) Computer program
 - c. Composition/Arrangement
 - (1.) Commission or prize
 - (2.) Performance by a major musical organization or soloist
 - (3.) Performance at another university or for an established arts organization
 - (4.) Publication of composition or arrangement
 - d. Conducting
 - (1.) With a major musical organization regionally, nationally, or internationally
 - (2.) At another university
 - (3.) Within state but outside local area
 - e. Performance
 - (1.) Soloist or performer with a major musical organization or concert series
 - (2.) Recital or concert regionally, nationally, or internationally
 - (3.) Member of an active faculty ensemble
 - (4.) Major performance locally
 - (5.) Performance demonstration at another university or professional meeting
 - f. Clinics, Workshops
 - (1.) International, national
 - (2.) Regional
4. Should have contributed significantly in service to the community, University, School, and the profession. This record could be demonstrated by the following:
- a. Faculty recital
 - b. Service beneficial to the School
 - c. Service beneficial to College and/or University
 - d. Service beneficial to community
 - e. Participation as a leader in appropriate professional organizations
 - f. Where appropriate, successful recruitment of students
 - g. Service is not assigned as part of load
 - h. Recognition by awards from the University or community in the area of service
 - i. Service as an elected officer in an international/national professional organization

To be Considered for the rank of Associate Professor

1. Should hold a doctorate in music or possess outstanding professional experience appropriate to the position.
2. Should have achieved a demonstrated record as an excellent teacher in a field specific to the position. This record could be established by the following:
 - a. Faculty member's student evaluations are all above average.
 - b. Peer evaluation is excellent.
 - c. Students are successful in UT ensembles or in other performance settings such as recitals, recital class, accompanying.
 - d. Instruction is thought to be of high quality in the School.
 - e. Students are active and successful in competitions.
 - f. Students contribute to the School's wellness.
 - g. Students are successful in juries and recitals.
 - h. Former students of the faculty member successfully hold positions in music.
 - i. Testaments exist pertaining to the quality of advising (letters, awards).
 - j. Faculty member is recognized as a leading teacher in his/her field.
3. Should have a record of research and/or creative accomplishment that shows clear promise of significant contribution to the field and University. This record should be demonstrated through some of the following:
 - a. Professionally recognized publication
 - (1.) Book (monograph or text) or music
 - (2.) Recording
 - (3.) Article
 - (4.) Music or book review
 - (5.) Computer program
 - (6.) Editor of a professional scholarly journal
 - b. Research
 - (1.) Award or grant of significance to the University
 - (2.) Presentation of a paper at a local, state, regional, or national meeting
 - (3.) Publication of a study or survey relating to faculty member's area of teaching
 - (4.) Computer program
 - c. Composition/Arrangement
 - (1.) Commission or prize
 - (2.) Performance by a professional musical organization or soloist
 - (3.) Performance at another university or for an established arts organization
 - (4.) Publication of composition or arrangement
 - (5.) Local performance of a composition or arrangement
 - d. Conducting
 - (1.) With a major musical organization regionally, nationally, internationally
 - (2.) At another university

- (3.) Within state but outside local area
 - (4.) With high school honor groups, ensembles in the schools
 - (5.) Local conducting other than as required part of teaching
 - e. Performance
 - (1.) Soloist or performer with a major musical organization or concert series
 - (2.) Recital or concert in state, region, nationally, or internationally
 - (3.) Member of an active faculty ensemble
 - (4.) Major performance on campus or locally
 - (5.) Performance demonstration at another college/university or professional meeting
 - f. Clinics, Workshops, Visitations, Recruitment
 - (1.) Regional
 - (2.) National, international
4. Should have contributed in a substantial manner in service to the School and the profession. This record could be demonstrated by the following:
- a. Service beneficial to the School
 - b. Service beneficial to College and/or University
 - c. Service beneficial to community
 - d. Participation in appropriate professional organizations
 - e. Where appropriate, successful recruitment of students

To be Considered for the rank of Assistant Professor

1. Should hold a doctorate in music or possess outstanding professional experience appropriate to the specific position.
2. Should demonstrate clear promise as a teacher in a field specific to the position. This record could be demonstrated by the following:
 - a. Faculty member's student evaluations are at least average.
 - b. Peer evaluation is good.
 - c. Students are successful in UT ensembles or in other performance settings such as recitals, recital class, accompanying.
 - d. Instruction is thought to be of at least average quality in the School.
 - e. Students are active in competitions.
 - f. Students contribute to the School's wellness.
 - g. Students are successful in juries and recitals.
3. Should have a record of research and/or creative accomplishment that shows clear promise of contribution to the field and University. This record could be demonstrated by the following:
 - a. Professionally recognized publication
 - (1.) Book (monograph or text) or music
 - (2.) Recording
 - (3.) Article
 - (4.) Music or book review

- (5.) Computer program
 - (6.) Editor of a professional scholarly journal
 - b. Research
 - (1.) Award or grant of significance to the University
 - (2.) Presentation of a paper at a local, state, regional, or national meeting
 - (3.) Publication of a study or survey relating to faculty member's area of teaching
 - (4.) Computer program
 - c. Composition/Arrangement
 - (1.) Commission or prize
 - (2.) Performance by a professional musical organization or soloist
 - (3.) Performance at another university or for an established arts organization
 - (4.) Publication of composition or arrangement
 - (5.) Local performance of a composition or arrangement
 - d. Conducting
 - (1.) With a major musical organization regionally, nationally, or internationally
 - (2.) At another university
 - (3.) Within state but outside local area
 - (4.) With high school honor groups, ensembles in the schools
 - (5.) Local conducting other than as required part of teaching
 - e. Performance
 - (1.) Soloist or performer with a major musical organization or concert series
 - (2.) Recital or concert in state, region, nationally, or internationally
 - (3.) Member of an active faculty ensemble
 - (4.) Major performance on campus or locally
 - (5.) Performance demonstration at another university or professional meeting
 - f. Clinics, Workshops
 - (1.) Regional
 - (2.) National, international
4. Should participate in a substantial manner in professional activity and societies in the area of expertise. This record could be demonstrated by the following:
- a. Participation in appropriate professional organizations
 - b. Where appropriate, successful recruitment of students