

**Washington State University**

**SCHOOL OF MUSIC**

# **Faculty & Staff Handbook**

**of**

**Information, Policies & Procedures**

**2011-2012**

## **FOREWORD**

This “Handbook of Information, Policies and Procedures” provides a guide to people and processes in the School. The “Handbook,” and its companion “Music Program Undergraduate and Graduate Handbook of Policies and Procedures” complement the published information in WSU’s “Schedules of Classes,” “Graduate Bulletin,” “Business Policies and Procedures Manual,” as well as other University, State and Federal laws. The School’s handbooks state policy specific to the School and refer to other sources of published policy where appropriate.

The School of Music at Washington State University participates in and fully supports efforts to ensure equal opportunity in and access to its programs. Copies of legislation and policies relating to affirmative action, equal opportunity, non-discrimination, non-harassment, ADA, and other issues are available at the WSU Center for Human Rights. Some of these materials are retained in the School’s Administrative Office.

The School of Music regards each class attended, each event sponsored, each meeting held, and each position vacancy offered, as an opportunity to provide diversity of ideas and to ensure free pursuit of life by those who are members of our community. We hope that each person participating in the School’s activities honors this commitment to a humane and supportive atmosphere for our teaching, learning, research and creative activity, and service.

## **MISSION AND GOALS**

### **School of Music Strategic Plan**

**2011-2016**

**Approved in full faculty meeting on 3/31/2011**

#### **Vision**

Music and its effective presentation are inextricable from the essential qualities of every world culture. WSU's School of Music, long recognized for excellence in performance and pedagogy, will therefore contribute to the advancement of music through widely visible and impactful creative activity, scholarship and research in selected aspects of music. It will sustain such advancement of the field through preparation of the next generation of societal leaders whose involvement in music will range from appreciation of and support for music's value and centrality to its creation in professional performance, composition, and music education.

#### **Mission**

The School of Music supports the university's land-grant mission and tradition of service to society, while contributing substantially to the College of Liberal Arts in creative activity, research and scholarship towards improving Cultural Understanding and International and Intercultural Relations. The mission focuses on:

- Advancing the field of music through internationally/nationally recognized achievements in composition, performance, recording, articles, books, conference presentations, and leadership in music education.
- Providing students university-wide superior musical experiences and preparing future professionals in music for successful careers as performers, composers, music educators, scholars, and leaders in a global society.
- Contributing to the cultural life of the university and region through the regular presentation of inspired and meaningful musical events.

#### **Values**

- Essential to fulfilling this mission is our understanding that each facet of the study of music culminates in the creation and performance of music.
- The School of Music values the balance between individual instruction in private studio lessons and group instruction in ensembles as the most effective vehicle in partnership to achieving excellence in performance.
- Within the broad range of musical styles, the School of Music continuously develops its strengths in classical music and jazz, and explores the rich diversity of global music reflective of our contemporary world.
- The School of Music is dedicated to providing high-quality music education that values the global diversity of music, its cultures and the peoples from which it originates. It supports the integration of diverse musical styles through outreach and educational programs, compositions, performances and presentations, recordings, articles and books.

#### **Goals**

- With the elimination of recent degrees combining music with theatre, music with electrical engineering and computer science, and music with business, the School will narrow its teaching and scholarship to focus on core integrative studies in performance, composition, and music education, emphasizing musical versatility and practicality building on existing internationally recognized achievements in performance and

composition while striving for sustained recognition of equal importance in all areas of the School.

- Engage in professional activity at international, national, regional and state levels, supporting the WSU mission of leading innovation and creativity.
- Recruit and train high-quality music majors for successful careers as skilled performers, composers and teachers at all levels (university, college, public/private schools and private studios).
- Teach students the knowledge and skills to be musicians and the pedagogical skills to pass this knowledge on to the next generation, including teaching about societies; culture and relationships; social, cultural, and psychological impacts on humanity; embracing diversity in the arts; outreach and engagement; transformative experiences; and creativity.
- Provide a creative, vigorous and integrative academic and performance-based curriculum in professional and liberal arts degrees, in music minors, and in new ULR courses, designed to meet the current and future needs of professional and amateur musicians.
- Provide equipment, musical instruments, and facilities that are of the highest quality and meet the needs of an enterprising, technologically growing society.

## School of Music

### FACULTY AND STAFF HANDBOOK OF INFORMATION, POLICIES AND PROCEDURES 2011-2012

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# **I. PERSONNEL**

## **GENERAL ORGANIZATION**

The School of Music consists of: one degree granting unit, one co-curricular service center—the Piano Pedagogy Lab School, and one service center - the Music Recording Studio. The school is one of seventeen departments and schools in the College of Liberal Arts. The School's Director reports to the Dean of the College.

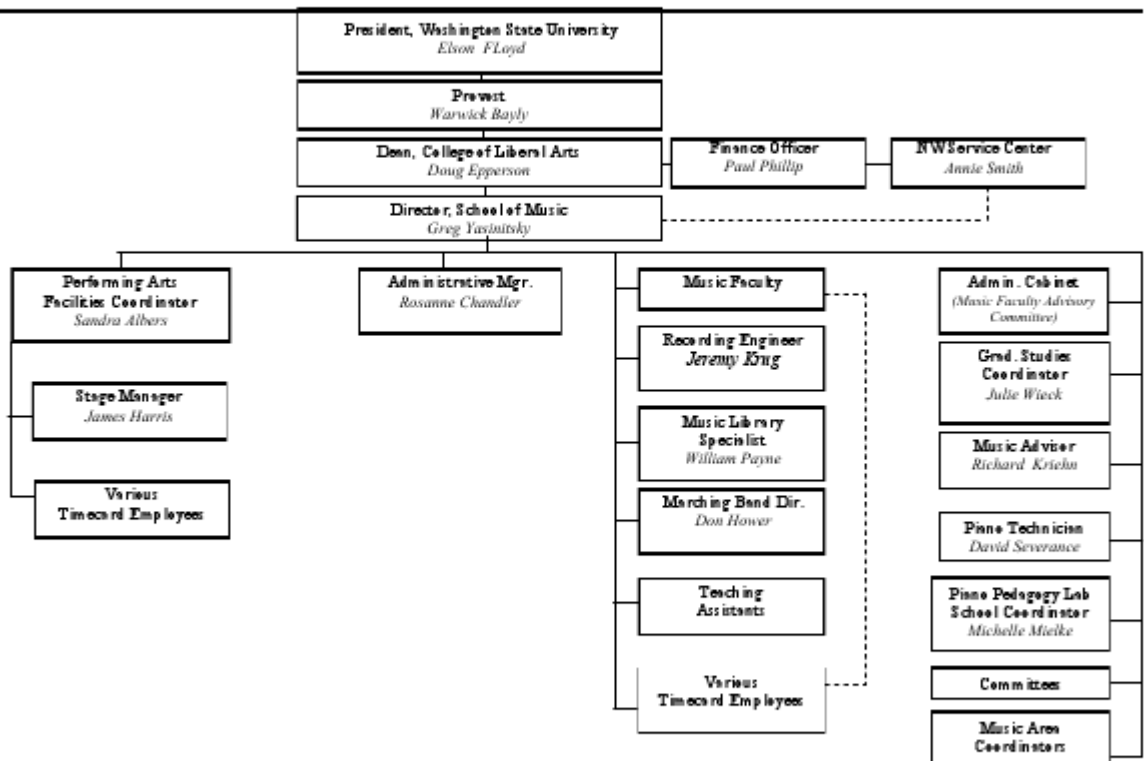
At the beginning of each academic year, the School's Director will distribute a Structure Information Sheet, listing appointed and elected individuals and their areas of responsibility within the School. Students, faculty and staff are expected to direct questions and problems through designated coordinators, committees or staff listed in the Structure Information Sheet. The Director updates the Structure Information Sheet annually. The Director annually updates the School's Organizational Chart.

Personnel in the School, if officially appointed or elected to any title or committee or other sub-group within the School, may be evaluated by supervisors in official review processes on their participation in these activities. Participation in or attendance at meetings of School groups not recognized in the Organizational Chart or Structure Information Sheet will be evaluated only if requested by the participating faculty or staff member.

This Handbook was adopted by action of the SoM faculty and staff in Fall 1995. Changes of policy are the result of faculty/staff recommendation or administrative action. Its most recent update was Fall 2011.

**SCHOOL OF MUSIC**  
**ORGANIZATIONAL CHART**

Created: August 13, 1998  
 Updated: August 14, 2011





**School of Music**  
**2011-2012 Committee/Coordinators Information**

**Administrative Manager**

Rosanne Chandler

**Program Coordinators**

Convocation and Recital Ballots: Dave Jarvis

Facilities/Concert Paperwork: Sandra Albers

**Academic Advisors**

Graduate: Julie Wieck

Undergraduate: Richard Kriehn

**CLA NW Division**

Annie Smith (Division Manager, Finance and Personnel Manager)

Annette Bednar (Fiscal Technician)

Connie Rodeen (Office Assistant)

Richard Kriehn (NW Division Advisor)

**Faculty Advisory Committee**

Meredith Arksey, Gerald Berthiaume, Ruth Boden

**Music Curriculum Committee**

Lear, Berthiaume (temp chair), McCarthy (chair), Luethi

**Music Library Committee**

Payne, K. Savage, Scott

**Scholarship Committee**

**Music:** D. Jarvis (chair), Wiest, Turnbull, Arksey, A. Yasinitsky, J. Savage

**Faculty Artist Series**

J. Savage (chair), Boden, Hare, McCarthy

**Safety Committee**

Music: Stage/Shops – Albers; Office/Library – Chandler; Faculty—Snider

**Unit Reps/Group Advisors**

SACDA	Wiest
KKS/TBS	Neal
Jazz Society	Hagelganz/G. Yasinitsky
ITG	Turnbull
WSMTA/MTNA	K. Savage / M. Mielke
SMENC	Neal/Luethi
Mu Phi	Wieck

**Music Faculty Performing Groups - Contact**

Solstice Quintet	Ann Yasinitsky
Brass Quintet	David Turnbull
Nighthawk	Greg Yasinitsky
Jazz Northwest	Dave Jarvis
Cameradschaft	Dave Jarvis

**Music Ensemble Directors**

Athletic Bands	Hower
Concert Choir	Wiest
Madrigals	Wiest
U Singers	Luethi
Opera Workshop	Wieck
VoJazz	Luethi
Wind Symphony	Neal
Symphonic Band	Dickey
Jazz Big Band	G. Yasinitsky
Orchestra	Aubin
Percussion	Jarvis

**Music Area Coordinators**

Voice	Wiest
Strings	Arksey
Woodwinds	A. Yasinitsky
Brass/Perc	Turnbull
Keyboard	J.Savage
Comp/Theory	Hare
Pdgy Lab Sch.	Mielke
Jazz	Hagelganz
Music Ed	Neal
Dir. of Bands	Neal
Accompanying	K.Savage

**University Committees:****Central Scholarship** - Berthiaume**Academic Showcase** - Turnbull, Wiest, Berthiaume**Regents Professor and Sahlin Award** – G. Yasinitsky**CLA committees:****Graduate Coordinators (GEAR)** – Julie Wieck**Curriculum** – Keri McCarthy**Research and Arts** – Jeff Savage**Dean's Advisory Comm. on Tenure and Promotion** – Gerald Berthiaume**DACRA** - David Turnbull**Diversity** – Ruth Boden**Scholarship** – Gerald Berthiaume**College of Education TEC**

Dean Luethi

**Faculty Senate**

Dave Turnbull, Chair Elect

**VPLAC**

Dean Luethi

**TA Selection Advisory Committee**

Wieck, Berthiaume, Hare, Boden

**Technology Committee**

Hare, Krug, Blasco

## **MEETINGS**

**Faculty Meetings:** The School's full faculty will meet at least once a semester on Thursday at 11:00 a.m. or at other times as called by the Director. When appropriate to the agenda, staff will attend these meetings. Students, faculty or staff requesting consideration of specific agenda items must submit these items in writing to the Director no later than 12:00 noon of the day preceding the meeting.

## **B. SCHOOL ADMINISTRATIVE PERSONNEL:**

### **Administrative Manager (Rosanne Chandler)**

Schedule: 12-month/Full-time/7:00 AM-4:00 PM; M-F

Location: Kimbrough 260

Areas: Reception – Receive and direct foot and telephone traffic. Receive and direct Kimbrough deliveries and mail for the School and Music.

Operations – Monitor workroom equipment, supplies, copier, and phone systems. Maintain faculty schedule information and central address rolodex. Monitor Kimbrough lobby display cases, building bulletin boards and directories. Report building maintenance problems. Maintain Kimbrough room scheduling log. Maintain key security records and dispense/collect office, exit and selected additional keys. Produce School of Music Student and Faculty & Staff handbooks. Maintain undergraduate and graduate student recruitment database; produce general recruitment letters.

Ensembles – Coordinate all clerical support for ensemble activities, maintain records, work with ensemble directors.

Resources – Maintain grant files and effort certification

Students and Academics – School student recruitment efforts, School course evaluations, grade documentation, enrollment reports and statistics. Coordinate textbook orders, music student programs. Coordinate academic files, student financial awards and student records. Assist Director with Program Handbooks and Graduate Supplements, time schedule, catalog copy, curriculum changes, and course files.

Personnel – Implements School and University policy and procedures for faculty, staff, TA, administrative/professional personnel files. Coordinate staff training calendar/records; produce committee structure charts, personnel rosters, organizational charts.

Program – Coordinates NASM annual report, administrative records system, Administrative Handbook. Liaison with Dean's Office, Alumni Office, Development Office, Foundation, Personnel Office.

Committees – Works with the Director, Faculty Program Coordinators, Search Committees.

Resources – Arrange for music instrument repair, prepare fee assessments for instrument/locker use.

### **Undergraduate Academic Advisor: (Richard Kriehn)**

Schedule: 10-month/Office hours posted and by appointment

Location: Kimbrough 141

Students – Coordinate undergraduate advising, degree progress reports.

Committees – Works with the Director, Curriculum Committee and Scholarship Committee.

**Graduate Program Coordinator (Julie Wieck)**

Schedule: 9-month/Office hours posted and by appointment

Location: Kimbrough 447

Areas: Serves as initial advisor for entering graduate students, reviews drafts of Programs of Study prior to signature by committee members and School Director, advises School Director on applications for graduate program admission, advises graduate students in choice of research/thesis topics and format, committee members, academic deadlines, and course registration (until advisor is assigned). Presides over meetings of graduate faculty. Advises on graduate course offerings.

**Applied & Academic Area Coordinators**

Schedule: 9-month/Office hours posted and by appointment

Location: Kimbrough

Areas: Coordinate applied juries and upper division examinations, selection of Phase I Award auditions and Phase II recipients, and allocation of Phase III Award funds with the applied areas. Advise School Director on personnel, resource, curricular and operational issues in the areas. Recommend Phase III Awards to Scholarship Committee chair. Convene area faculty as needed. Coordinate area recruitment efforts. Coordinate curricular offerings within area.

**School Director (Gregory Yasinitsky)**

Schedule: 10-month + Summer/Office hours posted and by appointment

Location: Kimbrough 260C

Areas: Personnel – promotion/tenure, review/evaluation, appointment/separation, job descriptions and teaching assignments, TA assignments, committee structure, professional leave. Supervises classified and administrative/professional staff.

Program – time schedule and curriculum development, accreditation, policy and planning, liaison with upper administration, summer school.

Resources – Establish all expenditure policy, develop and allocate travel, space, equipment, capital improvement, operating budgets, development, scholarships, and guest artist funds.

External Relations – newsletter, fund raising, alumni contacts.

Committees – works with Music Student and Faculty Advisory Committees, School Staff Advisory Committee, Safety Committees, Curriculum Committee, Scholarship Committee, Search Committees.

**NASM Institutional Representative (Gregory Yasinitsky)**

Liaison with NASM, WUMA, WMEA.

## **C. SCHOOL FACILITIES/OPERATIONS PERSONNEL:**

### **Library Specialist I - (William Payne)**

Schedule: 12-month/Full-time/8:00 AM – 5:00 PM; M-F

Location: Kimbrough 360

Areas: Program – Resource specialist for music faculty, students and other library patrons. Prepares bibliographic lists of available materials, catalogs recorded collection acquisitions, operates matrix control board, prepares listing materials for class use, posts student listening assignments, oversees specialized programmed learning materials, schedules A/V hardware for class use, checks in/out books and scores. Supervises student employees.

Inventory – Oversees collection development of A/V software, prepares A/V and computer hardware purchase recommendations, maintains recording equipment and monitors Library equipment repair.

Resources – Serves as liaison to Holland Library, prepares faculty requests for print materials, pulls scores requested through interlibrary loan, maintains traffic count of non-print use of library facility and prepares annual equipment usage/growth report.

### **Performing Arts Facilities Coordinator (Sandra Albers)**

Schedule: 12-month/Full-time/schedule flexible

Location: Bryan 224

Areas: Facilities – Schedules events in Kimbrough Concert Hall and Bryan Hall Theatre, coordinates and maintains stage and concert hall facilities and equipment, recommends and implements policy for use of stage/shop facilities and equipment. Oversee safe equipment operation and implementation of university, city, state and federal safety codes in stage/shop facilities. Oversee inventory and maintenance of music stands in Kimbrough Hall and Bryan Hall. Monitor related shop and storage areas. Inspect and inventory assigned program equipment/furniture and provide access to theatre stock. Assist Director or designee with actual equipment inventory, maintain records of equipment transactions and/or complete on-line updates. Perform routine facility checks, minor repairs, or relocate equipment. Ensure timely and accurate completion of Concert and Recital Approval and Confirmation for Use forms. Oversee with Performing Arts Facilities Coordinator adherence to scheduling policy for events. Distribute parts of Confirmation for Use forms to Physical Plant, student files, PAFC, and news media.

Resources – Work with Administrative Assistant on processing of expenditure, allocation, billing, revenue, transfer and recovery for Bryan Hall Service Center. Prepare Service Center proposals.

Program – Supervises Stage Manager, Technicians and student workers. Scheduling and Technical liaison with all personnel inside and outside the School who utilize stage/shop facilities, personnel and equipment. Work with Program Coordinator and prepares semester, annual and monthly performance calendar. Design production scenery, sound and lights.

### **Stage Manager (James Harris)**

Schedule: 12-month/Half-time/schedule flexible

Location: Bryan 226

Areas: Supervises or executes setting and striking of stage/light/sound equipment, production run, and moving, storing or disposing of equipment

and scenery. Implements light, sound or scenery designs. Operates light/sound equipment. Maintains and monitors use of stage/shop supplies and equipment. Maintains security in stage/shop areas and enforces safety codes. Routinely inspects and maintains stage/shop facilities and equipment. Supervises time slip technical assistants/students, works with Performing Arts Facilities Coordinator on appointment and retention of student workers.

**Piano Technician (Dave Severance)**

Schedule: 12-month/three-quarter-time/various times

Location: Bryan 226

Areas: Program – maintain regular tuning and maintenance schedule for all pianos. Perform routine repair or parts replacement procedures to maintain pianos in best possible condition. Schedule minor repairs to avoid interruption of faculty schedules. Available by request to handle piano needs for special events.  
Inventory – Provide Director with information regarding keyboard equipment condition, needs and costs. Prepare schedules and proposals for replacement. Maintain piano inventory lists and order parts and supplies.

**Instrument and Locker Checkout (Teaching Assistant)**

Schedule: As determined

Areas: Issue musical instruments and lockers.

**Ensemble Librarians (Teaching Assistants)**

Schedule: 9-month/Part-time/schedules posted

Location: Kimbrough

Area: Check in and out ensemble library holdings. Assist in distribution of music to ensemble members.

**Concert Logistics Faculty Coordinator – Music (David Jarvis)**

Schedule: 9-month/Part-time/schedule posted and by appointment

Location: Kimbrough 154

Area: Coordinates the recital ballots and schedules the Full Convocation programs.

#### **D. COMMITTEES:**

Faculty Advisory Committee - Administrative Cabinet – This committee is comprised of members selected from an alphabetical list of full-time faculty (including temporary full-time) grouped by threes, with each group of three to serve a one-year term. The committee shall function in an advisory capacity, funneling input from both full-time and part-time faculty. The committee is charged with the following responsibilities:

1. Consult and advise the Director, particularly with respect to departmental philosophical questions; operational questions involving directions for the department, budgets, programs, and development; and staffing and personnel.
2. Serve as executive pro-tem when the Director is absent.

Scholarship Committee– This committee shall consist of the five full-time faculty (applied area coordinators) appointed by the Director with one representative from each of the following areas: voice, string, keyboard, woodwind, brass/percussion. The Director will appoint the chair of the committee who may be one of the five or may be a sixth faculty member. The committee will review and make recommendations to the Director regarding such items as auditions, funding, criteria for awards, methods of determining recipients, distribution of funds, and all other items related to the scholarship program.

Curriculum Committee – This committee and its chair are appointed annually by the Director upon recommendation from the Music Coordinator. The committee purpose is to assess the present curricula and recommend needed revisions, to review curricular changes, and to aid in making music offerings more effective in campus and community.

Library Committee – This committee and its chair is appointed by the Director. The committee membership includes the Music Library Specialist, and music faculty members representing various areas of the Program. The committee's function is to consider and recommend policy for the Kemble Stout Listening Library to the Director, to assist library personnel in prioritizing collection development needs, and to work with library personnel to promote liaison between them and the faculty and students.

Safety Committee – This committee consists of three people: The Director or his designee, one staff member representing the stage/technical area, and one staff member representing the office/library area. The committee purpose is to insure that the program is in compliance with safety regulations.

Other Committees – The Director may establish committees to facilitate communication and operation of the school. Such committees shall be assumed to disband on May 15 of each year except for search committee where committee work continues until the search is completed or closed.



## **E. PERSONNEL REVIEW/EVALUATION** (See also Appendix 1)

Appendix A contains: a) School and College policies, procedures, and guidelines for faculty, annual, third-year, tenure and promotion reviews; b) an outline of materials for faculty use in third-year, tenure, and promotion reviews; c) the current format for the WSU Teaching Portfolio; d) College of Liberal Arts promotion and tenure policies; e) copies of pertinent WSU “BPP Manual” pages on staff evaluation. These materials, along with the WSU “Faculty Manual” are used for all personnel evaluation processes in the School.

Student Evaluation of Faculty – each semester (including summer school) the Administrative Manager distributes student evaluation forms for use by students in evaluating faculty. Instructions accompany the forms. The forms, when completed, are to be collected and returned to the Administrative Manager by a student in the class. After processing of data and written comments, faculty receives copies of computer printouts of numeric evaluations and typed (verbatim) copies of written student comments. While student evaluations of faculty are only one measure of effective teaching, they are regarded as an essential component of faculty evaluation in the School, College, and University.

Disciplinary Actions – WSU’s Office for Equal Opportunity advises all supervisors in cases requiring disciplinary action for faculty and staff. The Office establishes current policy for such action. Questions should be addressed to the Office or to the School Director.

## II. OPERATIONS

### D. FACILITIES AND EQUIPMENT:

#### 1. **Keys:**

Faculty and staff check out keys to their offices and the outside doors of the buildings from the School's Administrative Manager (Rosanne Chandler). (TA's have keys to their offices and other keys as necessary to their duties.) Additional key issuance for Kimbrough and Bryan Hall (except Bryan Hall Theatre space) is also the responsibility of the Administrative Manager. Request for additional keys in Kimbrough and Bryan should be directed to the Administrative Manager who will seek the required approval (using the applicable form) of the Faculty Music Program Coordinator or Director. Requests for additional keys for Bryan Hall Theatre spaces should be directed to the Performing Arts Facilities Coordinator. All persons issued keys are fully responsible for the use of those keys. Keys are not to be loaned to others or duplicated. Irregularities regarding building and equipment security are to be reported to the Director. Improper use of keys may result in the loss of privilege. A charge will be levied for lost or non-returned keys for the costs of replacing and/or rekeying the lock. (BPP Manual 50.25).

#### 2. **Guidelines for Use and Scheduling of Performance Facilities and Other Spaces:**

Bryan Hall Theatre and Kimbrough Concert Hall – are scheduled by the Performing Arts Facilities Coordinator according to policies established by the Director in consultation with faculty and staff. Requests to schedule should be directed to the Facilities Coordinator.

Music Classroom/Rehearsal Spaces in Bryan and Kimbrough Halls – are scheduled by the Administrative Manager according to policies established by the Faculty Music Program Coordinator in consultation with the Music faculty and staff. A master schedule of these spaces is available at the Administrative Manager's counter.

Additional detail on space scheduling is available in the Music handbooks. Exceptions to printed policy must be approved by the Director. A chief consideration in approval of exceptions is safety.

Any scheduling of School spaces by groups or individuals outside the School must be approved by the Director.

#### 3. **Performance and Event Scheduling**

The School's calendar of performances and events is the result of highly cooperative effort within the School and between the School and other presenter's on- and off-campus. The calendar is approved by the Director in consultation with faculty and staff. Scheduling of events sponsored by the School – **whether on campus or off, whether in Kimbrough Concert Hall, Bryan Hall Theatre or elsewhere** – requires Director approval. This is necessary to ensure safe operation, coordinated use of equipment, and coordinated scheduling of personnel. Each January, a draft calendar for the next academic year (August through May) is circulated by the Performing Arts Facilities Coordinator. Following discussion through the School, the Director approves the calendar, usually by April. After that approval, requests for changes in Music events must be scheduled through the Performing Arts Facilities Coordinator with Director approval.

#### 4. **Performance Recording, Copyright, Photocopying**

All matters relating to performance, recording, copyright, photocopying, and royalties in the School of Music are subject to the University's agreement with ASCAP, BMI, and SESAC. A summary of these agreements and related copyright legislation is reprinted in Appendix B of this handbook. Performances of the School of Music are recorded under separate procedures established by the Music Program and printed in the handbook or policies. Such recordings under these procedures have the approval of the School. Any other recording or reproduction of the whole or any portion of any SoM performance requires the prior approval of the Director of the School. Original recordings made at School expense become the property of the School. School practice is that royalties are not paid to School personnel whose creative endeavors are performed in School sponsored events.

Detailed questions on the disposition and control of faculty and staff intellectual properties should be addressed to the Executive Director, WSU Office of Intellectual Property Administration.

#### 5. **Equipment Checkout and Inventory Procedures**

Records of all School equipment are maintained by the Performing Arts Facilities Coordinator. Records include: purchase date, cost, serial numbers, model numbers, and depreciation schedule

School and Music equipment purchase and use are coordinated by the Director, with assistance from the office staff and Performing Arts Facilities Coordinator.

##### Music Instrument/Equipment Check-Out Procedures:

School instruments may be checked out to a faculty member each semester by completing the **Faculty Instrument Check-Out Form** available through the Equipment Custodian. Faculty members are responsible for equipment/instruments checked out to them.

When items issued to the faculty member are then assigned to a student, the **Student Equipment User Agreement** must be prepared by the faculty and/or student and delivered to the Equipment Custodian.

Certain equipment used in Bryan Hall Theatre and Kimbrough Concert Hall is assigned to those spaces and its use is coordinated by the Performing Arts Facilities Coordinator, to whom requests for any use must be addressed.

#### 6. **Bulletin Board and Display Cases**

The Administrative Manager is responsible for posting materials in the glass display cases in Kimbrough Hall lobby. Regular use of these spaces for donor recognition, scholarship announcements, and event schedules is ongoing. The Library Specialist frequently creates displays appropriate for special occasions as a contribution to School operation. Faculty may ask the Administrative Manager to place announcements of special significance in the glass cases. All other bulletin boards in Kimbrough Hall are for use in posting materials related to program activity and faculty schedules.

## **B. BUDGET/OPERATING POLICIES AND PROCEDURES:**

### **1. Travel Funding**

The Director will call for travel funding requests from faculty and staff at the beginning of each academic year. Requests are to be submitted to the Director using the Approval for Travel Funding Form. Requests should include costs and class/work coverage information and a brief separate statement of the purpose of the travel, the level of participant's involvement in the activity, and the importance of the activity to the program or School. In cases where travel opportunities are likely but participants do not yet have confirmation, please provide as much information as possible. Faculty and staff who receive funding for travel must follow WSU policies and procedures for travel authorization and expenditure of funds. Faculty and Staff traveling on University business, if unfunded, requires completion of the SoM Travel Request Form. All travel paperwork is handled through the CLA NW Budget and Personnel Manager, Annie Smith.

#### Travel Funds

Obtained from outside sources, except in cases where independent funds are obtained in the name of the School, will be used at the discretion of the individual responsible for and authorized to disburse them. University funds should not be requested for travel that is covered by some outside source (i.e., research grants that include allowance for travel to present research findings). **Faculty and Staff are encouraged to seek travel funds outside the School.**

Among Music faculty, those in pre-tenure status receive preference in travel allocations. Music travel for student recruitment and ensemble touring are also high priorities in the Music Program.

### **2. Goods and Services Funding**

Subsequent to allocations from the Dean and evaluation of balances in development and self-sustaining accounts, the Director makes allocations annually to support the programs and operation of the School. Expenditures from such allocations are subject to all current WSU, state, and other funding agency policies and procedures. Over-expenditure of any allocation and/or expenditure outside policy and procedures will become the financial responsibility of the individual causing the expenditure unless the Director relieves said individual of the responsibility. Allocations are made on the **Budget Allocation Form**, which includes the name(s) of staff assigned to ensure that policy and procedures are followed.

### **3. Equipment Funding**

The Director approves funding for equipment, based on the prioritized SoM Equipment Request, from money allocated by the Dean for equipment. Other equipment purchases—from operating, developing, and self-sustaining funds—may be approved by the Director as need occurs if funds are available. Such additional purchases must be demonstrably of higher priority and/or emergency nature if the items are not on the prioritized Equipment Request.

## **C. OUTSIDE EXTENDED SERVICES & INTERNAL OVERTIME**

### **1. Outside Services**

Each fall, the Director calls for faculty and exempt staff to submit requests for approval of outside extended services. Appendix C reprints information, distributed by the WSU Attorney General's Office, related to compensation and contracts for outside services by state employees. Classified staff on "regular," "scheduled," or "non-scheduled" work week appointments are not asked to submit the annual request but are covered by regulations in Appendix C.

Extended Outside Services are those lasting for more than a single event. The usual contract length is one year.

The "Faculty Manual" also states policy on outside faculty/activity. Faculty are encouraged to ask the Director if questions arise. Often the Director's reading of annual review materials is sufficient to identify faculty compensated activity outside the University for which submitting an official request may or may not be necessary.

### **2. Internal Overtime**

Staff and faculty work for WSU beyond the assignments of their full-time employment must be approved by the Director. Payment for such work must be made through official University payroll procedures. All summer session faculty contracts are included in these guidelines.

- III. **UNDERGRADUATE ASSESSMENTS** – see Student Handbook 2011, Part XI
- IV. **GRADUATE ASSESSMENTS** – see Student Handbook 2011, Part XII
- V. **GRADUATE BY-LAWS**

**School of Music Program Bylaws**  
**Washington State University**  
**Administrative Home: College of Liberal Arts**  
**Last Revised by Faculty: September 22, 2009**  
**Faculty Senate Approval Date:**

#### **A. Objectives**

- A. Degrees offered: Master of Arts in Music
- B. Discipline: The field of music has generally accepted divisions among which WSU offers theory, history, performance, composition and music education. While these divisions may be further divided, the applicable subdivisions at WSU are instrumental and vocal performance, conducting, and jazz studies.
- C. Mission of the Program: The School of Music prepares students for careers in music with (graduate) degrees in music education, performance, and composition. It promotes a life-long passion for music in its students by developing their scholarly, intellectual, creative, and technical abilities. Essential to fulfilling this mission is our understanding that each facet of the study of music culminates in the performance and creation of music. The faculty's teaching and scholarship, including performance, creative work, professionally activity and research, provide significant contributions to the field of music that are recognized internationally, nationally, regionally and in the local community. Within the broad range of musical styles, the School of Music continuously develops its strengths in classical music and jazz and explores the rich diversity of music reflective of our contemporary world.

#### **B. Membership**

- A. Graduate Faculty for the School of Music program may be WSU tenured and tenure track faculty, WSU non-tenure track faculty, or WSU adjunct faculty, subject to the limitations and definitions in this document. All Graduate Faculty must be "Initial Program Faculty" (listed in Section XI of this document) or subsequently approved as Graduate Faculty through the process outlined in section B below.
  - 1. WSU Campus Participation  
The Master of Arts degree in Music is offered through the Pullman campus of Washington State University as approved and authorized by the Higher Education Coordinating Board (HECB) of Washington State. The campuses at Vancouver, Spokane, and Tri-Cities are not approved nor authorized by the HECB to directly advertise and offer the degree.
  - 2. Graduate Faculty Participation
    - a. Graduate Faculty participation in the School of Music is independent and separate from academic department, school, or college affiliations.

- b. All active members of the School of Music Graduate Faculty on at least a 50% appointment are eligible to vote on program issues.
- c. The participation of emeriti faculty will be determined by the Graduate Program Director on a case by case basis.

### 3. Disciplinary Expertise

Graduate Faculty for the School of Music are expected to have a DMA, PhD or equivalent doctoral-level degree in a field related to music. Faculty with a master's degree in music will be considered on an individual basis. In addition, they must have demonstrated disciplinary expertise in a field related to music, interest and experience in mentoring and teaching of graduate students in this field, and relevant professional accomplishments.

### 4. Active Research Appropriate to School of Music

School of Music Graduate Faculty must be actively involved in research and graduate level teaching in music as evidenced by recent external grant or contract support, related peer-reviewed research and creative activity within the last 5 years, graduate student mentoring within the last 5 years, teaching of relevant graduate level courses, or other relevant professional accomplishments.

### 5. Non-Tenure Track Graduate Faculty

#### a. Internal to WSU

Non-tenure track Graduate Faculty internal to WSU include research, clinical, and affiliate faculty. They may be active School of Music Graduate Faculty and entitled to act as co-chair or member of graduate student committees; teach graduate courses; and supervise research and creative activity. When serving as co-chairs of a student committee they must work with a tenured or tenure-track faculty member who is also an active member of the School of Music Graduate Faculty.

#### b. External to WSU

Professionals who are not WSU faculty may be granted Graduate Faculty participation within the School of Music if they are first officially approved as adjunct faculty for WSU. Adjunct faculty who are approved as active School of Music Graduate Faculty are entitled to act as a member of graduate student committees; teach graduate courses; and supervise research and creative activity. They may not serve as student committee chair or co-chair; Program Director; or as a School of Music Program committee member.

### 6. External Individual Committee Members

- a. Individual Committee Members Internal to WSU: Individuals not officially participating as Graduate Faculty within the Music Program (for example, a faculty member from another WSU department or program) may serve on graduate committees as long as they are a member of the Graduate Faculty in their own program or discipline and their committee appointment is approved by the Program Director of the Music Program.
- b. External Individual Committee Members: Individuals not officially participating as Graduate Faculty within any program at WSU (for example, a faculty member from another university or external entity) may

be approved to serve as a committee member for an individual student on a case-by-case basis. The committee chair for that student should forward the name and a curriculum vitae of the desired committee member to the Music Program Director. With approval of the Program Director, the nomination (with accompanying CV or other documentation of expertise) is forwarded to the Dean of the Graduate School for final approval.

#### B. Application for Membership

1. Initial Graduate Faculty within the School of Music are listed in Section XI of this document and have been approved by the current School of Music faculty, School of Music Program Director, and Dean of the Graduate School.
2. Candidates for Graduate Faculty participation within the School of Music should be nominated by a current School of Music Graduate Faculty member or may self-nominate. The nomination should include a letter of nomination and a curriculum vitae for the nominee. The Program Director will circulate application materials to all active Graduate Faculty prior to voting. Acceptance as Graduate Faculty requires a positive vote from a majority of faculty who respond to the vote.
3. In addition to a commitment to maintain the highest standards of mentoring for graduate students, anticipated contributions or qualifications for all successful Graduate Faculty applicants include one or more of the following:
  - a. Evidence of an active, funded research program that can plausibly be relied upon as the source of continuing support of a School of Music graduate student.
  - b. History of or willingness to participate as appropriate in administrative, teaching, and other functions of the School of Music graduate program. This may include serving on graduate program administrative committees; serving as a committee member or chair; or providing graduate level instruction.
  - c. History of significant visibility of peer-reviewed research and creative activity.

#### C. Continuation of Active Membership

1. Graduate Faculty appointments to the School of Music will be reviewed for continuation of active membership by the Program Director every 3 years with one-third of the membership reviewed each year. They will be evaluated for contributions to graduate instruction, research and creative activity, and teaching. Contributions to the School of Music graduate program shall be a requirement for continued active membership. Contribution may take the form of:
  - a. Committee chair, co-chair or member for graduate students in the School of Music
  - b. Teaching or co-teaching a graduate course in music



- c. Supervising research and/or creative activity for graduate students in music
- d. Serving in the administrative and committee structure of the School of Music

2. Faculty who do not make any of the contributions as stated in C.1 above to the music program for three consecutive years will be designated as inactive Graduate Faculty. Inactive Graduate Faculty do not have voting rights. Initiation of any of these activities described in C.1 above will result in restoration of active Graduate Faculty designation.

**D. Discontinuation of Membership**

Upon request of an active or inactive Graduate Faculty member, that individual membership will be discontinued. If that individual's research and creative activity, and graduate training activity should change, they may reapply for Graduate Faculty participation at any time.

**E. Membership Appeal Process**

Faculty appeal of any membership decision in the School of Music must be made in writing to the Director of the School of Music within 30 calendar days of the decision. The appeal is determined by a majority vote of all School of Music Graduate Faculty (see Section IX for definition of quorum). Final written appeal may be made to the Dean of the Graduate School within 30 calendar days of the School of Music Graduate Faculty vote.

### **III. Administration**

The Director of the School of Music is also the Graduate Program Director. Administration of the program and its activities is vested in the Director of the School of Music with assistance from the Graduate Program Coordinator, a faculty member chosen by the director. The Departmental Program Coordinator, a staff member, provides administrative support but is a non-voting member.

### **IV. Graduate Program Director**

Duties of the Director of the School of Music

1. Provide overall academic leadership for the School of Music graduate program.
2. Develop and implement policies for the School of Music graduate program.
3. Represent the interests of the School of Music graduate program to the campus and University administrators.
4. Call and preside at meetings of the Graduate Faculty of the School of Music.
5. Be responsible for coordinating all School of Music administrative matters within the Graduate School.
6. Manage the budgets of the School of Music graduate program.
7. Submit course or curriculum change or approval forms.
8. Submit bylaws change or approval forms.
9. Be responsible for the accuracy of all publications related to the School of Music graduate program including web pages and catalog copy.
10. Coordinate School of Music graduate course teaching assignments with relevant department chairs.
11. Supervise the activities of the School of Music Graduate Coordinator as they relate to the program.

## **V. Graduate Program Coordinator**

The Graduate Program Coordinator advises the Director in administering the School of Music Graduate Program and performs duties delegated by the Director. Areas in which the coordinator shall assist and advise the Director include:

1. Review, develop and update long-range goals for the School of Music Graduate Program and plans for their attainment. These ideas shall be presented at least once annually to a meeting of all faculty.
2. Serve as a sounding board for new ideas, changes as well as other academic or administrative issues.
3. Provide guidance on administration of the program.
4. Assist with the graduate program assessment process.
5. Work to develop and maintain recruiting materials as required.
6. Coordinate all recruitment efforts with the Graduate Faculty.
7. Review all student applications in conjunction with the Director; after consultation with appropriate Graduate Faculty, decide the disposition of applications as to acceptance or rejection in a timely manner.
8. Make recommendations to the Director regarding graduate teaching assistantship offers which will then be taken to the Graduate Faculty for discussion and balloting.
9. Regular (at least annual) review of the graduate curriculum.
10. Make recommendations to Graduate Faculty regarding curricular revisions. Such recommendations are forwarded to the Director of the School of Music to be presented to the Graduate Faculty for approval by majority vote.
11. Prepare drafts of course or curricular change forms for revision and submission by the Director.
12. Provide guidance to graduate students on program of study, committee selection, and other issues related to their success within the School of Music Graduate Program.
13. Assure that all students in the program receive timely written annual reviews.
14. Coordinate the graduate assessment documentation and activities.

## **VI. Graduate Student Committees**

- A. The initial selection, or subsequent changes, of a graduate student's committee shall be determined jointly by the student and the student's advisor. In accordance with the Policies and Procedures of the Graduate School at WSU, graduate students are not permitted to serve on the committees of other graduate students.
- B. The graduate committee of each student shall have a minimum of three members, chosen from the WSU School of Music Graduate Faculty as listed in Section XI. At least one of the members must be tenured within the WSU School of Music. A second member must be a tenured or tenure track graduate faculty member. The third member may be a non-tenure track graduate faculty member.
- C. All three committee members noted above must hold a degree of comparable level to the degree sought by the candidate.
- D. An additional (fourth) committee member who holds the highest appropriate degree and whose special knowledge is particularly important to the proposed program, but is not a member of the graduate faculty, may be requested for approval by the Dean of the Graduate School. This might be a faculty from another graduate program at

WSU or from another university, or an individual from an appropriate government, business or industry organization, who is not designated as an official graduate faculty of a program; such an individual may be nominated and approved to serve on a graduate student committee on a case-by-case basis by the program upon written request by the program chair to the Dean of the Graduate School. A current curriculum vita must be included with the written request.

- E. The chair of the committee must be a tenured or tenure-track graduate faculty member within the WSU School of Music. If they have not previously chaired a graduate committee, a co-chair must be chosen from the tenured or tenure-track graduate faculty list who has served before as a chair.
- F. Non-tenure track WSU School of Music graduate faculty members (research, clinical, adjunct or affiliate faculty) may serve as co-chairs on graduate committees with a qualified chair as outlined above. Eligibility will be determined by the School of Music Graduate Program Director.
- G. As specified in the Graduate School's Policies and Procedures, the performance of each graduate student shall be reviewed annually by the School of Music Graduate Faculty.

## **VII. Student Representatives**

At the discretion of the School of Music Program Director and Faculty, student representation may be added or deleted from any committee structure. However, in accordance with the Policies and Procedures of the Graduate School at WSU, graduate students are not permitted to serve on the committees of other graduate students.

## **VIII. Graduate Faculty Meetings**

- A. The School of Music Program Director or designee shall call Graduate Faculty meetings as needed but at least once per academic year. All attempts will be made to provide a written agenda in advance.
- B. A special meeting of Graduate Faculty may be called by petition of 5 or more Graduate Faculty members.
- C. Efforts will be made to communicate items of interest, including notification of a faculty meeting, to the faculty via e-mail. General Graduate Faculty Meetings shall be called with a minimum of 1 week's notice.
- D. Faculty not present on the Pullman campus at the time of a general Graduate Faculty Meeting may participate by telephone conference call or other electronic means.

## **IX. Quorum**

- A. For all general graduate faculty votes unless otherwise indicated, a quorum shall be defined as a minimum of 50 percent of the Program membership.
- B. For programmatic committees, a quorum shall be defined as a minimum of 50 percent of the committee membership.

- C. Unless otherwise indicated, a simple majority of ballots cast are required to pass a motion.
- D. In the event of a tie vote in which the entire graduate faculty is eligible to vote, the Program Director will decide the outcome of the vote. For tie votes that occur within programmatic committees, the committee chair will decide the outcome of the vote.

## **X. Amendments to Program Bylaws**

- A. The Program Bylaws document shall be reviewed every fifth year by the Graduate Program Coordinator and annually by the Director.
- B. Amendments to the Bylaws may originate from any eligible School of Music Graduate Faculty member. Proposed amendments must be forwarded to the School of Music Graduate Program Coordinator and Director. After discussion, amendments shall be forwarded to the Graduate Faculty electronically at least 2 weeks prior to the faculty meeting at which the amendments will be discussed. After discussion, a minimum 2 week period will follow the faculty meeting prior to vote. Votes on amendments may occur at a faculty meeting or electronically. Amendments to the School of Music Graduate Program Bylaws require a positive vote from the majority of all active and eligible-to-vote Graduate Faculty.
- C. All amendments and revisions must be submitted to the Graduate Studies Committee and Faculty Senate for review and final approval.

## **XI. List of Initial Graduate Faculty Participants**

The Director of the School of Music Graduate Program is responsible for submitting an updated list of active and inactive Graduate Faculty participants to the Dean of the Graduate School for approval annually. Eligibility for participation as committee members, chairs or co-chairs is defined in Section VI.

### **Tenured or Tenure Track Faculty** – May serve as committee chairs, co-chairs or members

Dr. Gerald Berthiaume, Professor  
 Dr. Meredith Arksey, Associate Professor  
 Dr. Ruth Boden, Assistant Professor  
 Dr. Ryan Hare, Associate Professor  
 David Jarvis, Professor  
 Dr. Erich Lear, Professor  
 Dean Luethi, Assistant Professor  
 Dr. Keri McCarthy, Assistant Professor  
 Dr. Chris Neal, Assistant Professor  
 Dr. Jeffrey Savage, Associate Professor  
 Dr. Karen Savage, Assistant Professor  
 Dr. David Turnbull, Associate Professor  
 Dr. Julie Anne Wieck, Associate Professor  
 Dr. Lori Wiest, Associate Professor  
 Dr. Gregory Yasinitsky, Regents Professor; Director of the School of Music

### **Non-Tenure Track (Clinical or Adjunct) Faculty** – May serve as co-chairs or members

Dr. Sheila Converse, Clinical Assistant Professor  
 Don Hower, Clinical Assistant Professor

Dr. Shannon Scott, Instructor  
Ann Yasinitzky, Clinical Associate Professor

**Non-Tenure Track (Clinical or Adjunct) Faculty** – May serve as members

Dave Hagelanz, Instructor  
Richard Kriehn, Instructor  
Michelle Mielke, Instructor  
Dr. William Payne, Library Specialist  
Dr. Jill Schneider, Instructor  
Dave Snider, Instructor  
Dr. Matt Aubin  
Scott Blasco  
Chris Dickey  
Brian Ward

## **VI. APPENDICES**

### **APPENDIX A: PERSONNEL REVIEW/EVALUATION PROCEDURES**

Introduction:

For all faculty reviews in the School of Music.

#### **ANNUAL REVIEW PROCESS**

1. It is the responsibility of each faculty member to have on file electronically in WORQS their annual review information. A hard copy of their up-to-date vita is due to the Director annually. Records are kept by the office as the information is accumulated.
2. Each faculty member is required to complete a Department Annual Review form for use by the Director in the annual review process. It should include information on: (a) Classroom and individual instruction for the review period including course numbers, enrollment, and credit hours, graduate committees, advising; (b) Creative/Performance/Research activities during the review period; (c) Professional activities engaged in during the review period, honors awarded; and (d) Department, University, and relevant community service, committees, recruiting, etc.
3. Non-tenured faculty members are to be reviewed by all tenured faculty each year. The Non-Tenured Review is used for this purpose. Each non-tenured faculty is responsible for providing his/her folder for review. It will be available in the program office at least two weeks prior to the submission date for comments from the tenured faculty. Comments presented in the non-tenured review forms will be summarized by the Director and then presented to the reviewee for discussion.
4. Third-year review is to be conducted in the same manner as tenure review, minus outside evaluations.
5. The Director completes the "Annual Review and Salary Recommendations for Faculty" form which is then reviewed individually with each faculty member. After review, the form is signed by the Director and the faculty member. Should the reviewee choose, he/she may submit additional information to be attached to the form when submitted by the Director to the Dean.
6. Merit is to be evaluated in terms of instruction, scholarly activity, creative accomplishments, service activities, and other criteria as presented in the Guidelines for Annual Review, Tenure and Promotion – School of Music document.

## **College of Liberal Arts Information on Annual Review of Faculty**

### **Reviews of Liberal Arts Faculty**

**8/22/2006**

#### **I. Annual Review**

Annual review is required for all faculty who will be returning on appointment the following year, including tenure-track and non-tenure-track, tenured, temporary (on grants and/or state dollars), and retirees who have elected to return on 40% reemployment program. The review period covered by the annual review is currently the calendar year.

#### **II. Yearly Review of Progress Toward Tenure**

Progress toward tenure review for tenure-track faculty takes place during the spring of the first, second, fourth, and fifth years of the tenure-track appointment. The review is cumulative and involves the tenured faculty in the unit, the Chair, and the Dean.

#### **III. Formal Tenure Progress Review (known as Third-Year Review)**

The formal progress toward tenure review occurs, typically, in the spring of a tenure track faculty member's third year at WSU. The formal progress toward tenure review covers the cumulative record. Balloting by the tenured faculty in the unit is required. The Chair makes his/her recommendation and the Dean, in consultation with the Dean's Advisory Committee, makes his/her recommendation. Final review is done by the Provost.

#### **IV. Final Tenure Review (accompanied by Promotion Review)**

No later than the fall of the sixth year of a tenure-track assistant professor's appointment, the full tenure review will take place. If tenure is approved and the candidate does not already hold Associate Professor rank, the faculty member will also be promoted to Associate Professor. The process is the same as the third-year review with the addition of letters provided by external reviewers.

#### **V. Promotion to Full Professor**

The promotion review process is similar to the tenure review process. A faculty member may request a promotion review at any time but time in rank alone is not sufficient for promotion. It is rare for a faculty member to attain the level of distinction expected for promotion to Professor before the sixth year as Associate Professor. Demonstrated merit, not years of service, is the guiding factor.

#### **VI. Promotion to Regents Professor**

College of Liberal Arts policies and procedures for nomination to and consideration for promotion to Regents Professor are under development. Currently, department Chairs and school Directors nominate candidates for Regents Professor to the Dean. The Dean may nominate Chairs or Directors for Regents Professor rank.

#### **VII. Clinical Faculty**

Clinical Assistant Professors have a cumulative third-year review in the spring of the third year of an initial three-year appointment or in the spring of the third year of continuous service. Clinical Assistant Professors and Associate Professors may be considered for promotion (to Clinical Associate Professor or Clinical Professor respectively) in the sixth year of service at their current rank. Balloting by both tenure-track and clinical faculty at the higher rank(s) in the unit is required for clinical faculty promotion reviews. These reviews will be conducted in the same manner as

reviews of tenure-track faculty, except that letters from external reviewers will not be required.

#### **VIII. Promotion to Senior Instructor**

Instructors who have successfully completed six years in the Instructor rank may apply for Senior Instructor rank. Balloting by both tenure-track and clinical faculty at the higher rank(s) in the unit is required for promotion to Senior Instructor. These reviews will be conducted in the same manner as reviews of tenure-track faculty, except that letters from external reviewers will not be required.

#### **IX. Mid-term Chair Review**

In the fall of the third year of a faculty member's appointment as Department Chair or School or Program Director, the Dean will complete the mid-term chair review. A review form will be distributed to all faculty and staff within the unit. These forms will be returned to the Dean who will summarize the comments and ratings and discuss them with the Chair/Director.



## **GUIDELINES FOR PROMOTION AND TENURE**

Candidates for tenure and promotion in the School of Music shall be evaluated in accordance with the current Statement of Tenure and Promotion Criteria and Policies issued by the Provost and the College of Liberal Arts.

### **COLLEGE OF LIBERAL ARTS**

#### **STATEMENT OF TENURE AND PROMOTION POLICIES AND CRITERIA**

The Faculty Manual of Washington State University outlines in general terms the official criteria and procedures for advancement to tenure and promotion in rank. The following commentary supplements these guidelines and explains their application in the College of Liberal Arts. The intention of the criteria and procedures is to maintain a reasonable balance between equity and due process for the candidate on the one hand, and the promotion of excellence in the College of Liberal Arts on the other. Detailed or rigid codification is not required. Professional evaluation is based on judgment which must be sound, adequately sampled and reviewed, and subject to appeal.

#### **TENURE**

##### **A. Criteria**

1. Each academic unit of the College of Liberal Arts must develop a statement of criteria supplementing those in the Faculty Manual and those outlined here. The statement is to be submitted to the Dean and the Provost and Academic Vice President for review and approval.

2. The areas of evaluation in considering candidates for tenure include: (a) classroom and individual instruction and related curricular advising; (b) research, scholarship or creative activity; (c) professional activity; (d) departmental, college, university, and community service; and (e) interaction with colleagues and students. Of these, (a) and (b) are of primary importance, but the others are also significant. Except in instances in which prior written agreement specifies otherwise, or assigned non-instructional duties dictate, tenure will not be recommended unless effectiveness in both instruction and research, scholarship or creative scholarship can be satisfactorily demonstrated.

Under the guidelines above, candidates may expect a diverse range of teaching and service activities to be credited and evaluated, such as, technology-augmented instruction, efforts to promote diversity on campus, student recruitment and mentoring, and branch campus responsibilities. Candidates may also be evaluated for their efforts to design curricula attentive to multiple perspectives and varied learning styles. In view of the responsibility that all faculty share for supporting the university community, evidence of participation in extradepartmental activities (for instance, university events/committees to promote diversity, to distribute scholarships, or to award grants for teaching and research) is expected. Branch campus faculty will be evaluated by the same criteria as faculty on the main campus, with recognition given to the local context of their assignment, which may present somewhat different demands and opportunities.

##### **B. Procedures**

1. It is the responsibility of each non-tenured faculty member to maintain a record and supporting materials, including the Teaching Portfolio, that bear on the areas identified above. It is the responsibility of the faculty member, with the advice of the chair, to assure that the record presents the case fully, clearly and accurately.

2. In addition to the annual review of all faculty, regular annual reviews shall be conducted to advise and direct progress toward tenure or, for adequate cause, to terminate employment. Evaluations of non-tenured faculty members are to be conducted at the departmental level at least once a year. These are to involve all tenured faculty members. Student evaluations are required except in rare cases where the faculty member did not teach during the review period. The tenured members of the unit are expected to establish how the evaluation is to be accomplished (for example, in an open meeting, in written evaluations of instruction submitted directly to the department chair, or by other appropriate means). Following completion of the evaluations, the department chair is to meet individually with each nontenured faculty member to discuss results and implications of the evaluation. The purpose of the conference is to aid the faculty member in understanding how tenured members view his or her performance in light of the departmental criteria. A dated, written summary of the discussion of these results and of the implications shall be signed by each non-tenured faculty member and the department chair. The faculty member shall have the right to have a statement concerning this summary permanently attached to the summary. A copy of the signed summary is to be provided to the faculty member. This summary also shall be available, upon request, to each tenured member of the department.

3. Third Year Tenure Progress Review. Satisfactory progress toward meeting tenure requirements must be demonstrated for continued appointment prior to tenure. In addition to the annual reviews, a formal tenure progress review shall be conducted for all faculty members who were initially appointed full time at the level of Assistant Professor. This review normally will occur three years prior to tenure consideration. The tenure progress review shall be conducted by those eligible to perform final tenure evaluations, and follow similar procedures as apply to final tenure consideration (listed below), except for external professional evaluations. The purpose of this review is to identify strengths and deficiencies with regard to progress toward tenure. The results of the tenure progress review shall be made available to the faculty member by the Dean and will reflect the evaluations by the Department, the Dean's Office and the Central Administration.

4. At the time of tenure review, in the last year of the probationary period, the candidate, with the advice of the chair, shall assure that the record is complete. The following shall be included in the confidential file: (a) up-to-date curriculum vitae, (b) Teaching Portfolio, (c) one copy of each book and up to ten articles, scholarly or artistic contributions, and manuscripts in press, (d) confidential letters from at least four well-qualified extramural consultants evaluating the quality of the candidate's published research or other evidences of scholarly or artistic activity, effectiveness, and reputation. The consultants shall be selected by the chair and may include ones suggested by the candidate but shall include at least two who have not been suggested by the candidate. The chair shall provide the background information regarding the qualifications and stature of these external reviewers. Following review of the file, the tenured members shall provide recommendations by way of confidential, signed ballots supplied by the Dean. The chair shall assure that every tenured member including those on leave has an opportunity to review the record and to complete a nomination ballot.

5. The chair shall collate the results of the balloting and forward them together with documentation (as stipulated above) and his or her own summary and recommendation to the Dean.

6. The Dean presents all tenure cases to the College Advisory Committee which consists of six senior tenured members of the College nominated by department chairs and program directors and selected by the Dean. The members of the committee review and discuss the record of each candidate, the tabulation of the departmental evaluation, and the chair's summary and recommendation, but not the individual faculty ballots. Chairs should exclude from their summary and recommendation any language which would violate the confidentiality of individual faculty members. The Advisory Committee transmits a confidential recommendation for the Dean's consideration.

7. The Dean reviews the cumulative record of each candidate proposed for tenure, and, in the case of branch campus candidates, the branch campus dean also reviews the record. The Dean then composes and signs a recommendation and forwards it to the Provost; in the case of branch campus candidates, both the Dean and the branch campus dean consult to compose a recommendation which they sign and forward to the Provost.

8. In the case of a decision to deny tenure, the candidate may appeal to the Faculty Status Committee in accordance with the Faculty Manual.

## **PROMOTION**

### **A. Criteria**

Each academic unit of the College of Liberal Arts must develop a statement of criteria supplementing those in the Faculty Manual and those outlined here. The statement is to be submitted to the Dean and the Provost and Academic Vice President for review and approval. The basic areas of evaluation are those outlined above for evaluating qualifications for tenure. In addition, the following stipulations apply:

1. Time in rank is not sufficient by itself. Nominations for promotion are based on the quantitative and qualitative characteristics of the candidate's cumulative records.

2. Promotion to the rank of associate professor will depend, in general, upon adequate demonstration of the candidate's sustained effectiveness in instruction, including supervision of graduate student programs when appropriate, scholarly and creative contributions. Where appropriate and available to particular disciplines, faculty may be recognized for efforts at obtaining extramural funds. Expectations contrary to these policies should be based on a written understanding.

3. For promotion to the rank of professor, in addition to the cumulative qualifications already summarized, a candidate must present evidence of national recognition and reputation for scholarly or creative competence. Such competence may be demonstrated, for instance, in a substantial body of publication in refereed journals or other publications which employ rigorous peer review prior to acceptance, publicly reviewed exhibitions or performances, a well-established professional or artistic program, service as an editorial referee or editor of learned journal(s), consultantships, and invitations to societies. Individuals who cannot present a record of continuing effectiveness in instruction, if instruction is part of their assignment, will not be considered favorably for promotion to the rank of professor. As with tenure, expectations contrary to these policies should be based on a written understanding prior to the assessment period.

### **B. Procedures**

The procedures of documentation and review for promotion in rank are similar to those outlined for tenure review.

1. Nominations for promotion *normally* will be initiated by the chair. The individual faculty member may initiate his/her promotion to full professor or equivalent. In such cases, that faculty member may request that the file be forwarded to the Provost, even if the Dean's recommendation is negative. In either case, documentation, including letters of evaluation from extramural consultants, will be assembled by the chair and presented for consideration by departmental faculty members in accordance with departmental procedures.

2. The chair (or the Dean in the case of a faculty member submitting his or her own recommendation independently) consults with the appropriate departmental faculty and determines whether to forward a recommendation for promotion and the accompanying documentation.

3. The College Advisory Committee considers all nominations and provides the Dean with recommendations that shall remain confidential to the extent provided by law.

4. The Dean reviews the cumulative record of each candidate proposed for promotion, and, in the case of branch campus candidates, the branch campus dean also reviews the record. The Dean then composes and signs a recommendation and forwards it to the Provost; in the case of branch campus candidates, both the Dean and the branch campus dean consult to compose a recommendation which they sign and forward to the Provost. Recommendations are reviewed by the Provost who determines the final recommendations which are announced to the Board of Regents.

Approved October, 1998

**NOTE: Instructions from the Provost regarding Annual Review, and Tenure and Promotion Guidelines can be found at the website of the Office of the Provost under "Manuals and Forms" – <http://provost.wsu.edu/manuals-forms>.**

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## **Annual Review and Tenure/Promotion Guidelines**

### **School of Music**

#### **I. Faculty Appointment**

- A. Initial appointment of all faculty must include a statement that describes the primary duties and responsibilities for which the individual is being hired. Unless otherwise agreed upon by the parties concerned, the performance of duties and responsibilities will be the crux of evaluation in matters of annual review, tenure, and promotion.
- B. The appointment statement of duties and responsibilities shall not violate the faculty member's academic freedom in teaching, the selection of topics or methods of research/scholarship, and professional practice in performance, creativity, and service.
- C. Appointment duties and responsibilities should be reviewed annually for non-tenured faculty and at least every five years for tenured faculty. The review is also a means of providing administrative flexibility in making faculty assignments as the nature and needs of the music program change.
- D. Up to date statements of faculty duties and responsibilities permit both faculty members and their administrative peer evaluators to understand and formulate, on the basis of appointment, a context in which to approach annual review, tenure, and promotion criteria.

#### **II. Faculty Status and Voting Privileges**

- A. Faculty is defined as those individuals on full or part-time, tenure or non-tenure track appointment in the School of Music. Voting membership of the faculty are those at all ranks with no less than a half time FTE (Full Time Equivalent) appointment. Part-time faculty may participate in discussions and vote on music program issues except those concerned with personnel, and they may serve on music program, CLA, or university committees. Faculty status and voting rights are retained until the effective date of resignation, retirement, or termination of appointment.

#### **III. Music Program Guidelines for Tenure and Promotion**

Candidates for tenure and promotion in the School of Music are to be evaluated in accordance with the current Statement of Tenure and Promotion Policies and Criteria issued by the College of Liberal Arts (CLA). The Music Program, in harmony with CLA policy, addresses classroom and individual teaching and related curricular advising, performance/ creative activity/scholarship/research, professional activity, service to the department, college, university and community, ability to interact effectively with colleagues and students, and exercise of professional ethics as valued criteria that serves as the foundation for advancement and the granting of tenure. In the absence of quantitative methods, objective and substantive evaluation of candidates should be based on expectations and standards typically associated with the profession. No single or all inclusive set of review criteria apply equally to the diverse interests, abilities, duties, loads, and responsibilities of tenure track faculty. Areas for evaluative consideration are presented as illustrative rather than comprehensive or definitive. Tenure and promotion recommendations will be objectively reviewed and weighed on substantive evidence.

#### **Classroom and Individual Instruction and Related Curricular Advising**

To be considered are knowledge of subject matter, breadth of scholarship, skill and effectiveness as studio instructor, lecturer and discussion leader, independent study mentor, innovative instruction, organizational skills, motivator of students, record of

curricular advising, demonstrable empathy for and fairness toward students, and flexibility in circumstances related to assigned duties and responsibilities within the expertise parameters of the faculty member. Sources of evidence for evaluating teaching effectiveness and skill at the undergraduate and graduate levels typically include: peer and student evaluations, course material samples and syllabi, and past and present student accomplishments (such as recognition for performance, competition, publishing, recording, scholarship, entry into graduate programs, and professional placement).

#### Performance/Creative Activity/Scholarship/Research

Quality and effectiveness are demonstrated by publications, invited addresses, performances, compositions, recordings, grant activities, service on editorial boards of professional and/or scholarly publications, commissions, and external recognition of achievements. Some sources of evidence appropriate for evaluating include: peer review, awards, competitions, evaluation of performances and/or recordings by outside professionals, reviews of refereed publications, and internal as well as external funding (grants, contracts, etc.). Within the field, scholarship/research is recognized through a variety of congruent professional endeavors such as performance preparation (i.e., practicing, rehearsing, transcribing, editing, writing program notes, preparing translations), creative work, composition, publication, recording, teaching and the gamut of musicological inquiry. Scholarship and research may also include development and dissemination of original work as diverse as computer programs or programming, development of codes and standards, the writing of essays and articles or reviews in non-research based periodicals, newspapers, program notes, audio and video recording liner notes, and the like.

#### C. Professional Activity

In addition to adjudications, master classes, clinics, performances, and conducting appearances, evidence appropriate for evaluating professional activities includes active membership and participation in relevant professional organizations, attendance and/or participation at professional meetings, holding office or being a board member of regional or national professional organizations, and committee membership and/or panel participation in professional organizations.

#### D. Service to the Department, College, University, and Community

In matters of service each faculty member is expected to contribute through qualities of reliability, initiative, interaction, flexibility, collegiality, and cooperation. Evidence and extent of service may be illustrated through leadership position, committee membership and contribution, sponsorship or advising of student organizations, and participation in music related activities of interest to the state, university, college, program, and community.

#### E. Recruitment and Mentoring

Recruitment efforts are an integral component of program continuity, quantity and quality. Please document evidence of recruitment. Mentoring of students may be illustrated through curricular advising, directing independent study, career development guidance, orientation to professional standards, performance and field related tours, and endeavors for student retention in an environment conducive to motivation and inspiration.

#### F. Interaction with Colleagues and Students

Positive interaction with students and colleagues is an enhancement to program effectiveness. Evaluative evidence may include cooperative endeavors with colleagues

inside and outside the Music Program, collaborative performance, collaborative teaching or service efforts, constructive efforts to resolve program conflicts, citing of special efforts on behalf of students and colleagues, and quality of student mentoring. The described dimensions of each category are clearly not independent, although each does address a different aspect of faculty activity. Performance within any or all of the areas is not expected to be uniform or equal among the diverse duties and responsibilities assigned to each faculty member.

#### IV. CRITERIA AND PROCEDURES FOR TENURE

##### A. Criteria

It is the responsibility of the candidate to demonstrate and provide evidence of effectiveness and potential for growth in the listed areas. Although a diverse division of expertise and requirements is unique to every music faculty position, achievement in areas 1 and 2 is of primary importance while 3 through 6 are also significant. Achievement, effectiveness and potential for growth in one or more areas beyond any other should not be considered unusual.

1. Classroom and individual instruction and related curricular advising
2. Performance/creative activity/scholarship/research
3. Professional activity
4. Service to the department, college, university, and community
5. Recruitment and mentoring
6. Interaction with colleagues and students

##### B. Procedures

1. The candidate is responsible for maintaining an up-to-date personal record that illustrates and documents criteria above.
2. All music faculty members in the music program with tenure, including those on leave and those who will retire prior to the effective date of a candidate's tenure decision, are to participate in the tenure and promotion process.
3. Each year the Director in consultation with the Music Program Coordinator will make available to all tenured faculty the record of each non-tenured faculty. Following review of the candidate's record, tenured faculty submit written evaluations to the Director who will present in writing to the candidate a summary and interpretation of the results.
4. In the matter of third year tenure progress review, positive progress toward meeting tenure requirements must be demonstrated for continued appointment prior to tenure consideration. In addition to the annual reviews, a formal tenure progress review shall be conducted for all faculty members who were initially appointed full time at the level of assistant professor. This review normally will occur three years prior to consideration for tenure. The tenure progress review shall be conducted by those eligible to write and submit tenure evaluations. With the exception of external professional evaluations, the tenure progress review will follow similar procedures as apply to final tenure consideration.
5. The purpose of the review is to identify strengths and weaknesses with regard to progress toward tenure. The results of the tenure progress review, made available to the faculty member by the CLA Dean, will reflect the evaluations by the Music Program, the Dean, and Central Administration.
6. In the fall of the last year of the probationary period, the candidate and the Director will jointly assure that the tenure review file is complete using the tenure and promotion guidelines published respectively on the Web sites of the Dean and Provost

7. The Director will solicit four confidential evaluations of the candidate's work from peers outside WSU. Those selected will include at least one person not nominated by the candidate and no more than one of the candidate's former professors. Final selection of all external evaluators will be made by the Director. Those selected will be asked to provide an evaluation of the quality, significance, effectiveness, potential and influence of the candidate's work within the profession.
8. All tenured faculty are obligated to independently review and evaluate submitted materials, including the confidential comments of outside professional reviewers.
9. The Director will convene and chair a meeting of the tenured faculty of the music program, first without the candidate present and then with the individual in attendance, for questions, discussion, assessment and future professional plans. Faculty with relevant expertise in the specialty area of the candidate are obligated to make evaluative comments.
10. Following the opportunity to review the candidate's file and supporting evidence, the tenured faculty will complete and return to the Director a confidential, signed ballot provided by the Dean.
11. The Director will tally the ballots and report the results, along with a recommendation, to the Dean.
12. After submission to the Dean, the tenure recommendation and consequent decision will be handled in accordance with CLA and University policies and procedures.

#### V. Annual Review

- A. Faculty members, tenured and non-tenured, at all levels and fractions of appointment are responsible for maintaining and submitting an up-to-date personal record/file that provides review period information covering:
  - 1.1 classroom and individual instruction and related curricular advising
  - 1.2 performance/creative activity/scholarship/research
  - 1.3 professional activity
  - 1.4 service to the department, college, university, and community
  - 1.5 recruitment and mentoring
  - 1.6 interaction with colleagues and students
- B. The format for reporting to the Director by an established due date is shown in the Annual Review Information Report, exhibit A of the appendix. Annual Review Information reports submitted by tenure track, part time and non-tenured faculty are to be made available to tenured faculty who review and submit written comments for each individual undergoing annual review. Written evaluations should take into account the diverse, if not unique interests, abilities, duties, assignment factors, and responsibilities associated with the individual being reviewed. Director generated summaries of tenured faculty comments will be presented to the reviewee for discussion and assessment.
- C. Annual review for all faculty culminates in the Director's completion of the individual Annual Review Recommendation Form for Faculty, a CLA generated document requesting commentary and a numeric merit rating that requires the signatures of both Director and reviewee before being sent on to the CLA Dean. At the discretion of the faculty member under review, supplemental and additional information may be attached to the Annual Review Recommendation Form for Faculty.



- D. Numeric evaluation of merit (0, low to 5, high) is made in the context and terms of established criteria in the Music Program guidelines for Annual Review, Tenure and Promotion. On the basis of overall assessment and subject to financial resources and allocation, merit rating is utilized as a measure for remunerative award.
- E. As an aid to determining overall assessment and merit ratings, forms for Annual Review and Evaluation of Non-Tenured, Part Time and Temporary Faculty (Appendix: Exhibit C) and Tenure Track (Appendix: Exhibit B) include a check off grid scaled from truly outstanding to unsatisfactory (ratings and form established and provided by the Provost).

#### VI. Administrative Procedures for Third Year Review of Faculty with Tenure-Track Appointments

1. All faculty on tenure track appointment will ordinarily have a “formal tenure progress review” during their third year of employment at Washington State University. This requirement is in effect for all faculty appointed to a tenure-track appointment effective on or after July 1, 1983. The review will occur in the third year of the tenure-track appointment for those faculty newly hired with no credit toward tenure. If credit was given towards tenure upon appointment, the review may occur at another time, as specified in the employment agreement or as negotiated between the Director, the Dean, and/or the Provost’s Office. In determining the third year of employment, leave without pay for more than one half the annual pay period does not count toward eligibility time for tenure consideration.
2. Third Year Review information forms will be distributed to candidates at the same time as annual review information forms. A copy of the completed third year review report for that portion of the calendar year not covered in submitted material should be attached to the annual review form.
3. As stated in the Faculty Manual, “the tenure progress review shall be conducted by the same individuals and follow the same procedures that apply to final tenure consideration.” However, outside peer review is not required. In the process, the following steps must be included:  
For each candidate, tenured faculty members in the music program must have access to a file that includes all information relevant to assessment of progress toward tenure. After review and dialog among the faculty, each tenured faculty member in the music program will submit written commentary on the Third Year Progress Toward Tenure Evaluation form (Appendix: Exhibit B) that addresses Music Program criteria for progress toward tenure. An overall evaluation less than good requires the evaluator to provide a recommendation for modification that directs the candidate to satisfactory progress toward tenure. Following compilation of written comments and in consultation with the tenured faculty, the Director will write a recommendation that is forwarded to the Dean on whether or not to retain the candidate. The Dean or delegated administrator will prepare a separate recommendation for forwarding to the Provost, along with the completed forms prepared by tenured faculty and the Director. The Dean or delegated administrator, in consultation with the Provost, will determine reappointment or termination of employment with the university. After the review, to be completed no later than the end of spring semester, the Dean will send the candidate a statement of determination, the outcome of which must be shared and discussed between the faculty member under consideration and the Director.

4. For tenure track faculty, third year review is a process to identify areas of strength and weakness with emphasis on encouragement and, if less than a positive overall evaluation is made, recommendations for modification. Where the review reveals an unsatisfactory record, non-reappointment may be warranted. In that case, the candidate will lose tenure-track status and be offered a one-year terminal contract.
5. All tenure track faculty undergoing Third Year Review are expected to submit annual review materials.

## VII. School of Music Tenure Track Third Year Review – Outline of Materials

1. Title Page (prepared by the Director): identify the process involved (i.e., TENURE AND PROMOTION, THIRD YEAR REVIEW, or PROMOTION), the candidate's name, Music Program, School of Music and Theatre Arts, semester and year the materials are being submitted.
2. Table of Contents (prepared by the Director after candidate's materials are submitted to Music Program office).
3. Résumé, organized as follows (per Provost's instructions):
  - I. Background and Experience (most recent first)
    - A. Education
    - B. Employment History/ Experience
  - II. Performance/Creative Activity/Scholarship/Research and Professional Activity

This section begins with a statement authored by the candidate about “the nature and significance of research, scholarship, or creative activities, including involvement of graduate students, undergraduate students, and postdoctoral fellow, and impact of research on teaching, extension or service functions at former institution(s).

Since some professional activities in these categories – research, scholarly or creative efforts, and professional activity – intersect the three areas, it may be appropriate to cross-list them in a manner that does not result in “padding” and duplication of the presentation. The outline order of sections “B” and “C” below may be changed to reflect the emphasis of the candidate's responsibilities/duties. Some of the categories below will likely have sub-headings. ALL CITATIONS WITHIN A CATEGORY SHOULD BE LISTED CHRONOLOGICALLY WITH MOST RECENT DATE FIRST.

### A. Summary of Grant and Contract Activity

1. Externally funded or awarded – title, principal investigator, award amount, source, dates
2. Internally funded or awarded – title, principal investigator, award amount, source, dates
3. Proposals submitted but unfunded – title and agency, dates, reason not funded
4. Supplementary materials list – copies of proposals, correspondence, reviews

### B. Performances (indicate if invited or competitive, very likely to have several subcategories in this section)

1. Citations – event, location, date, your role in the event, review information if any
2. Supplementary materials list – selected copies of programs, copies of reviews, recordings, etc.

- C. Publications (articles, books, compositions, arrangements, recordings, other – indicate if juried, commissioned, or reviewed)
  - 1. Use currently established, accepted and consistent footnote format
  - 2. Citations of your work by other authors
  - 3. Supplementary materials list (copies of published items, reviews, or letters about publications)
- D. Projects unpublished – similar categories to those above; for work in which you have made sufficient progress to identify a completion date and likely publisher or presenter or to indicate outcome of project.
- E. Work in Progress – Ongoing performance/s preparation, research, etc.
- F. List of consultancies, sabbatical leaves, and collaborations – date, activity, location, your role
- G. Professional Activity
  - 1. Adjudication – event, place, role, date
  - 2. Professional memberships, offices held
  - 3. Conference attendance/participation – event, your role, date
  - 4. Papers presented or Panels (indicate if invited – title, event, your role, dates)
  - 5. Presentations (sometimes difficult to distinguish from categories above) – event, your role, date
  - 6. Supplementary materials list – programs, letters, evaluations, reviews, materials presented

III. Summary of Service Activities – organizations, projects, committees, administrative assignments (specific aspects may appear in categories above), student recruitment (since this is specifically mentioned in the music program criteria, it may be highlighted in this section); all items in this section should be listed most recent first.

- A. University/College/School (including at other institutions) – your role, dates
- B. Professional groups or associations – event, your role, date (sometimes difficult to distinguish from professional activity above)
- C. Community – national, regional, local – event, role, date
- D. Supplementary materials list – letters, results

#### IV. Honors and Awards

- A. Teaching, research, or public service awards
- B. Other evidence of recognition

#### V. Teaching Portfolio

The School's previous format for the "teaching" section of the Résumé has been superceded by the Teaching Portfolio. This document, annually updated and issued by the Provost's Office, may be found at [www.wsu.edu/provost/provost.html](http://www.wsu.edu/provost/provost.html). Before consulting the Web site, please note the following items:

- 1. The Portfolio begins with a statement by the candidate on teaching;

2. Candidates need not have entries in all categories listed in the Portfolio format,
3. In section B.1 of the Portfolio, list Graduate Faculty status, if any, at WSU;
4. Organize Portfolio appendices in a manner similar to those used for Supplementary Materials.

### The Teaching Portfolio

A “teaching portfolio” is a compilation of information about a faculty member’s teaching, made by that faculty member, often for use in consideration for tenure or promotion. It is not, in itself, an instrument for teaching evaluation, but a vehicle for presenting information which may include results of evaluations and contribute to evaluation. It can be selective, emphasizing the positive strengths that serve as a showcase for achievements in teaching rather than illustrating a comprehensive or balanced picture of everything. The format and uses of the portfolio will naturally vary from one part of the university or discipline to another. The outline that follows is meant to be an adaptable template, which can be modified for individual units or even individual faculty members. Nevertheless, there should be a degree of uniformity. The original impetus for proposing the portfolio at WSU was the fact that personnel documents from different units described teaching activities in such varied ways that often it was difficult, if not impossible, to use them fairly or to obtain useful aggregate results.

### Suggested General Format

Typically, the teaching portfolio is expected to be not more than five pages long and should present information under headings selected appropriately from those listed below (and perhaps others) and organized in much the same way. Some faculty members may attach complementary information in the form of appendices or exhibits, but these are not always essential and should be used, if at all, in moderation. The outline that follows can therefore be regarded as a menu from which faculty members (or departments, or colleges) can select items to include in teaching portfolios to fit their particular circumstances. Each teaching portfolio must be dated and signed by the submitting faculty tenure candidate.

#### A. Goals

A compact but thoughtful statement about the faculty member’s intentions and aspirations in teaching, especially for the near future.

Examples: preferred principles for good teaching; plans or actions for improvement, curricular projects, publications, presentations, etc. Platitudes and vacuous generalities should be avoided.

This might be a good place to mention obstacles the faculty member has encountered, such as inadequate facilities, inadequate library resources, excessive class size, etc.

#### B. Responsibilities

(The topics listed below reflect a broad concept of teaching. Others might be added.)

Percentage of appointment devoted to teaching, if stipulated.

1. Courses recently and currently taught, with credit hours and enrollments listed. When instructional duties for a course are shared, they should be described or at least represented by a percentage. Attachment of typical syllabi as exhibits is appropriate.
2. Work with individual students  
Examples: Guidance of independent study or undergraduate or graduate research; direction of theses; supervision of postdocs.

3. Advising

Examples: Advising for the Student Advising and Learning Center (SALC), advising of majors, advising students competing for prestigious scholarships or for admission to graduate or professional programs (advising students in one's own classes specifically about those classes do not belong here). Approximate numbers of students advised, etc.

4. Instructional innovations

Innovation is not essential to good teaching, but credit should be noted for major efforts to improve teaching. Examples: Novel use of instructional technology; development of collaborative arrangements outside the unit and/or university; adoption of such methods as collaborative learning, use of case studies, etc.

5. Extraordinary efforts with special groups of students

Examples: Exceptionally able students; members or underrepresented groups or groups facing special challenges (women in mathematics, men in nursing, returning students, physically impaired students).

6. Use of disciplinary research in teaching

Examples: Modification of syllabi, laboratory experiments, reading lists, etc., in light of one's own research; involvement of students in one's own research; special activities for helping students to develop creative and critical thinking skills for use in their research.

7. Out-of-Class evaluation activities

Examples: Participation in assessment of educational outcomes, such as end-of-program assessment; participation in conducting examinations for advanced degrees; screening students for scholarships and other distinctions.

8. Service on WSU or other committees concerned mainly with instruction

Examples: Service on the Faculty Senate Academic Affairs Committee, and college and department committees of the same general kind.

9. Learning more about teaching

Examples: Programs of systematic reading in the literature on teaching; attending short courses and professional conferences concerned with teaching; leading or participating in faculty seminars concerned with teaching issues.

10. Projects and potential projects requiring non-state funding

Teaching-centered grants received and grant proposals under consideration. When other faculty members are involved, the role of the faculty member who is reporting should be made clear.

C. Evaluations

The "Evaluation" section in a portfolio should consist chiefly of summaries of data from whatever methods for evaluating and teaching area used – not only evaluation by students. The data may be attached in exhibits or offered as available on request. Some faculty members may wish to include explanations or rejoinders for evaluations which they believe to be potentially misleading.

1. Student evaluations.

2. Examples: Results of student questionnaires; interview of students; the one-minute essay and other forms of “classroom research.”
3. Measures of student learning  
Direct evidence of the extent and quality of learning by the faculty member’s students, e.g. performance on appropriate standardized tests.
4. Peer Evaluation  
Reports from colleagues who have visited classes, examined instructional materials, talked with the faculty member, etc. Letters from colleagues may also be useful.
5. Letters from students, alumni, and employers of alumni  
Solicited letters, e.g. from former students, are not likely to carry the credibility of unsolicited statements.
6. Teaching awards  
An explanation or narrative about the character of the awards should be included if they are not self-explanatory.
7. Other Evaluations

#### D. Results

1. Student successes  
Examples: Noteworthy achievements of students (in awards, admissions to graduate school, employment, other accomplishments), for which the faculty member claims a significant part of the credit.
2. Instructional materials  
Examples: Textbooks, workbooks, manuals, visual aids, software.
3. Contribution to the scholarship of teaching  
“The scholarship of teaching” treats teaching itself (especially in one’s discipline) as a subject of scholarly discourse. Results may include oral presentations, papers in appropriate journals, etc. In items 2 and 3, data about publications should be presented in some standard style.
4. Other results  
Appendices or exhibits:  
These may include detailed information (syllabi, student evaluation forms, reports of peer evaluations, grade distributions, etc.) about specific courses and other teaching activities, and copies of other relevant materials not included in the body of the portfolio.  
Signature:  
The signature of the submitting faculty member is required at the conclusion of the document.

## **VIII. Criteria and Procedures for Promotion**

### **A. Criteria for Promotion**

1. Criteria, as presented in **III** and **IV**, apply to candidates for promotion.
2. For promotion to the rank of associate professor, the candidate must also demonstrate evidence of having a positive influence on his/her discipline in the state and region.
3. For promotion to the rank of professor, the candidate must demonstrate evidence of “national recognition and reputation” within their discipline and/or professional activities.

### **B. Procedures for Promotion**

1. The faculty member is responsible for maintaining an up-to-date personal record/file that provides supporting evidence bearing on the criteria for promotion.
2. Nominations for promotion with the Director's support will be initiated as a result of consultation between the Director and the faculty member(s) to be nominated or as a result of advocating nomination by another faculty member. Documentation, including letters of evaluation from outside professionals in the field will be made available by the Director for review by faculty members at or above the rank of prospective promotion. A meeting of eligible faculty will be called by the Director for the purpose of discussing and interviewing the candidate. After the meeting and in consultation with faculty, if any, who advocated the nomination, the Director will determine whether or not to forward to the Dean a recommendation for promotion accompanied by supporting documentation.
3. Alternatively, a faculty member may independently assemble and submit to the Dean, via the Director, credentials without the support of the Director. In such a case, the Director is responsible for obtaining letters of evaluation from outside reviewers and for assuring their confidentiality, but is not otherwise responsible for advocating the candidate's case.
4. After submission to the Dean, the promotional recommendation and decision will be handled in accordance with CLA and University policies and procedures.

## **IX. Evaluation of Non Tenure Track, Temporary and Part Time Faculty**

- A. Procedures for the annual review of non-tenure track, temporary and part time faculty will follow that prescribed under “V. Annual Review” located on page nine of this document.

1. Criteria for review of non-tenure track, temporary and part time faculty are stated below and in the Appendix: Exhibit C. The School of Music is in accordance with CLA policy that emphasizes the significance and value of teaching and performance/creative activity/scholarship/research endeavors. For non-tenure track, part time and temporary faculty “sustained effectiveness in instruction and mentoring of students” should be key evaluative factors.

Consideration of sustained effectiveness in instruction and mentoring of students and the ability to maintain a positive, professional relationship with colleagues and students should be key evaluative factors. While research and creative activity and service are not required for non-tenured, part-time and temporary faculty, this review may be enhanced by such activity. The following categories should be weighed as valued music program criteria: classroom and individual instruction and related curricular advising, performance/creative activity/scholarship/research, professional activity, service to the department, college, university, and community, recruitment and mentoring. The dimensions of the categories are clearly not independent, although each does address a different aspect of faculty activity. Performance within any or all of the areas is not expected to be uniform or equal among the diverse duties and responsibilities assigned to each individual faculty member.



## Appendix: Exhibit A

### SCHOOL OF MUSIC FACULTY ANNUAL REVIEW INFORMATION REPORT

REPORTING PERIOD: January 1, 20\_\_ - December 31, 20\_\_

NAME: \_\_\_\_\_ DUE DATE: \_\_\_\_\_

#### Directions:

All faculty, regardless of appointment status, are to provide information on the items below as they pertain to assigned conditions, duties and responsibilities within the Music Program. If needed, use separate or additional pages for completion of information that should be entered on a time line from the most recent to the past. The dimensions of the category information requested are clearly not independent, although each does address a different aspect of faculty activity. Performance within any or all of the areas is not expected to be uniform or equal among the diverse duties and responsibilities assigned to each individual faculty member.

#### Classroom and Individual Instruction and Related Curricular Advising:

Semester	Course No.	Course Title	Cr. Hrs.	Enrollment	Avg. Eval.
----------	------------	--------------	----------	------------	------------

#### Performance/Creative Activity/Scholarship/Research

#### Professional Activity:

#### Service to the Department, College, University, and Community:

#### Recruitment and Mentoring:

#### Interaction with Colleagues and Students:

#### Supplemental/Additional Information:

## EXHIBIT B

### School of Music ANNUAL REVIEW AND EVALUATION OF NON-TENURE TRACK, PART TIME AND TEMPORARY FACULTY

Faculty member to be evaluated \_\_\_\_\_

Evaluator \_\_\_\_\_

#### Directions:

The School of Music is in accordance with CLA policy that emphasizes the significance and value of teaching and performance/creative activity/scholarship/research endeavors. For non-tenure track, part time and temporary faculty "sustained effectiveness in instruction and mentoring of students" should be key evaluative factors. Consideration of sustained effectiveness in instruction and mentoring of students and the ability to maintain a positive, professional relationship with colleagues and students should be key evaluative factors. While research and creative activity and service are not required for non-tenured, part-time and temporary faculty, this review may be enhanced by such activity. The following categories should be weighed as valued music program criteria: classroom and individual instruction and related curricular advising, performance/creative activity/scholarship/research, professional activity, service to the department, college, university, and community, recruitment and mentoring. The dimensions of the categories are clearly not independent, although each does address a different aspect of faculty activity. Performance within any or all of the areas is not expected to be uniform or equal among the diverse duties and responsibilities assigned to each individual faculty member.

#### Overall Assessment

Signature \_\_\_\_\_

Date \_\_\_\_\_

- \_\_\_\_\_ Truly Outstanding (5)
- \_\_\_\_\_ Exceeds Expectations (4)
- \_\_\_\_\_ Expectations Have Been Met (3)
- \_\_\_\_\_ Improvement is Necessary (2)
- \_\_\_\_\_ Unsatisfactory (1)

CLASSIFIED STAFF ANNUAL EVALUATION  
OPTIONAL SUPPLEMENTAL MATERIALS

Name: \_\_\_\_\_ For Period: \_\_\_\_\_  
Classification: \_\_\_\_\_

QUANTITY OF WORK: (Include major projects completed, accomplishments, demonstrations of your use of time, volume of work, meeting schedules, productivity.)

JOB KNOWLEDGE: (Include new skills developed, demonstrations of your degree of technical knowledge/understanding of procedures and methods.)

WORKING RELATIONSHIPS: (Include University service/committees, cooperative efforts with other University offices, demonstrations of your productive working relationships with your supervisor, co-workers, faculty, students, the public, and subordinates, demonstrations of your ability to communicate.)

SUPERVISORY SKILLS: (Include your accomplishments as team leader or in directing subordinates toward an achieved goal, subordinate training progress, demonstrations of effective delegation, performance evaluation, planning and organizing personnel and resources to meet work demands, examples of problem solving and decision-making ability.)

TRAINING COMPLETED: (Include all training completed in the last year).

PROFESSIONAL ACTIVITIES:

OTHER ACTIVITIES:

YOUR SUGGESTIONS: (Include any suggestions you have for your future training, job development, performance goals.)

Attachments: Vita  
Certificates  
Letters of Support

## B. Administrative Forms

### 1. Budget Allocation/Travel Funding Form

Please submit completed form(s) to: **NW Division in Thompson 203**

**\*NOTE:** One completed request per destination *is required*. If submitting multiple requests please indicate priority.

Name: \_\_\_\_\_ WSU ID #: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

#### PURPOSE OF TRAVEL:

- ☐ Attending and presenting at conference.  
Conference title: \_\_\_\_\_  
Association/Affiliation: \_\_\_\_\_  
Destination/location: \_\_\_\_\_
- ☐ Attending and participating in a workshop/panel.  
Conference title: \_\_\_\_\_  
Association/Affiliation: \_\_\_\_\_  
Destination/location: \_\_\_\_\_
- ☐ Research.  
Destination/location: \_\_\_\_\_  
Objective: \_\_\_\_\_

#### TRAVEL DATES:

Departure date: \_\_\_\_\_ Return date: \_\_\_\_\_

#### ESTIMATE OF EXPENSES:

\$ \_\_\_\_\_ Air Transportation: *Departmental travel must be done through a state-contracted agency. The purchase of airfare should be done using department CTA or WSU corporate card. Local agents: Global Travel 509.332.1212 or Neely's Travel 208.882.2723. Faculty should not use Expedia/Travelocity/etc to purchase tickets.*

\$ \_\_\_\_\_ Ground Transportation [ Circle one: Personal car, Motor pool, Rental Car, Train, Shuttle/Taxi ]

\$ \_\_\_\_\_ Conference registration

\$ \_\_\_\_\_ Lodging Rate

\$ \_\_\_\_\_ Other miscellaneous, *please list*: \_\_\_\_\_

\$ \_\_\_\_\_ *Estimated total expenses*

#### OUTSIDE FUNDING SOURCE(S):

Have you applied for or are you receiving outside assistance/funding? If so, please list source: \_\_\_\_\_

\*\*\*\*\*

\_\_\_\_\_ Travel request **approved** with department funding. Dollar limit: \$ \_\_\_\_\_

\_\_\_\_\_ Travel request **approved** but without department funding.

\_\_\_\_\_ Travel request not approved.

\_\_\_\_\_  
Department Chair signature