

BY-LAWS OF THE FACULTY OF THE LIONEL HAMPTON SCHOOL OF MUSIC

Article I. Name, Objectives, and Authority

Section 1. Name. The name of this constituent faculty of the College of Letters, Arts and Social Sciences shall be the faculty of the Lionel Hampton School of Music, hereinafter designated as the "Music faculty."

Section 2. Objectives. The objectives of the Music faculty shall be (1) to provide a liberal and professional education in music, (2) to perform and create music, and to conduct research and disseminate the results of this research, and (3) to serve the College of Letters, Arts and Social Sciences, the university, and the community at large.

Section 3. Authority. As provided in the constitution of the university faculty, Article I, Section 5, Clause B, the constituent faculty of each school, department, or separate discipline within a college may determine for itself the best means of achieving its objectives by participating "in decisions concerning its educational objectives, including matters of student admission and curriculum, the selection of its executive officers, and its faculty appointments, subject only to the general rules and regulations of the college faculty and the university faculty and the authority of the president and the Board of Regents." As specified in the bylaws of the college, Article VIII, Section 1, Music faculty decisions are subject to review by higher administrative authority, but actions of the faculty should be amended or rescinded only for substantial reasons which will be properly communicated to the Music faculty.

Article II. Membership

University faculty members who hold appointments in the School of Music, or who retain academic rank in the School of Music in accordance with Article II of the constitution of the university faculty, are members of the Music faculty. Professors, associate professors, assistant professors, instructors on full-time appointment, and lecturers will have the privilege of participation with vote in meetings of the Music faculty. An individual faculty member with adjunct status may fully participate in all faculty meetings with voting privileges if said privilege is specifically granted by the Music faculty. As specified in the constitution of the university faculty, Article II, Sections 1 and 4, other lecturers (including graduate teaching assistants) and faculty members emeriti will have the privilege of participation without vote in meetings of the Music faculty.

Article III. Administration

Section 1. Title. The title of the Music faculty executive officer shall be "Director."

Section 2. Responsibilities. As specified in the college bylaws, Article VIII, Section 3, the responsibilities of the Director are twofold. His/her primary responsibility is to promote the interests and welfare of the School of Music in teaching, research, and service. Besides the routine administration of the department, his/her responsibilities will include assisting higher administration in assigning and evaluating the services of each faculty member, and providing for faculty participation in matters of academic policy and personnel. The Director will preside

at Music faculty meetings; appoint various committee members as specified in Article V; report to the Music faculty, when appropriate, on administrative decisions affecting the School, and, in general, keep the Music faculty informed of developments within the School.

Section 3. Appointment. Appointment of the Director is specified in the college bylaws, Article VIII, Section 3, C, 2. (1) When a vacancy is foreseen or occurs in the position of departmental executive either by retirement, resignation, or removal if necessary, it will be the responsibility of the Dean of the college to submit to the president a nomination for acting departmental executive. (2) The Dean of the college will, at this time, create a committee to be known as the Director's Search Committee consisting of not fewer than three members, a majority of whom are to be elected by the Music faculty. The duty of this committee will be to solicit and review applications for the School's executive position, to secure the School's evaluation of those best qualified, and to transmit nominations to the Dean. The committee recommendation and a report of the School's evaluation will be forwarded to the president by the Dean together with his/her recommendation.

Section 4. Review. The procedures for review of the Director set forth in the college bylaws, Article VIII, Section 4, shall apply.

Section 5. Acting Director. Whenever the Director must be out of the office temporarily for at least a week, he/she will appoint an acting Director to serve during the Director's absence. If a vacancy occurs in the Directorship by leave of absence, disability, resignation, or removal, the Dean will fill this vacancy by nominating a departmental faculty member for acting chair (college bylaws, Article VIII, Section 3, C, 1).

Article IV. Meetings

Section 1. Call of Meetings. As specified in the college bylaws Article VIII, Section 2, departmental meetings shall be held at least twice each semester. Meetings of the Music faculty may be called by the Director or the Director's designated representative, or upon the written petition of thirty five percent of the members of the Music faculty, with written notice to all Music faculty members at least three working days prior to the meeting. All faculty members are obligated to attend.

Section 2. Quorum. A quorum shall consist of not less than one half of the voting members of the Music faculty as defined in these by-laws, Article II. If less than a simple majority is present, actions are subject to reconsideration in accordance with Section 5 of Article IV.

Section 3. Agenda. The Director shall be responsible for and shall issue the agenda at least one working day prior to each meeting of the Music faculty. The agenda shall list all subjects to be voted on.

Section 4. Minutes. Minutes of all meetings will be kept and made available to all Music faculty members by the secretary of the Music faculty. The minutes will be forwarded to the Dean's and president's offices. It will be the responsibility of the secretary to keep a file of all minutes, bylaws, and all other material relating to Music faculty meetings.

Section 5. Reconsideration. Actions taken at any meeting of the Music faculty which less than a simple majority is present or recommendations made at a meeting at which a quorum is not present shall be subject to reconsideration in accordance with the following procedure. If the Director, within one week after the meeting, receives a petition seeking reconsideration of specifically designated action or recommendation taken at the meeting, providing the petition bears the signatures of at least ten members of the Music faculty, the Director shall distribute to all members of the Music faculty mail ballot for such reconsideration. A copy of the minutes of

the meeting shall accompany the ballot. Decision in the mail ballot must be by majority of those voting on the question, providing that at least as many valid mail ballots are cast on the given question as were cast in the Music faculty meeting. If fewer valid mail ballots are cast on the question than were cast in the Music faculty meeting, the previous action or recommendation on said question shall stand.

Section 6. Secretary of the Music Faculty. A secretary of the Music faculty shall be elected annually at the beginning of the first School of Music faculty meeting of the academic year. The secretary shall take office upon election and shall be responsible for the minutes of all Music faculty meetings.

Section 7. Votes. Voting will normally be by voice, except that a secret ballot be taken upon the request of any faculty member.

Section 8. Open Meetings. Meetings of the Music faculty will be open to any interested party of the university; however, the Music faculty, by majority vote, may hold executive sessions from which observers are excluded. Observers attending meetings of the Music faculty will speak only by invitation of the chair.

Article V. Committees

Section 1. Standing Committees. Standing committees, except those created by these by-laws, shall be created and elected by the Music faculty.

Section 2. Special Committees. Special committees of the School of Music may be created and appointed by the Director, Advisory Committee, or the Music faculty.

Section 3. Membership. Committee membership is the right and the duty of the entire Music faculty. By their nature, faculty committees are sub-committees to the entire Music faculty. Names of members elected or appointed to all committees within the School of Music shall be made known to the Music faculty.

Section 4. Term of Office. Each standing committee, except as noted in these by-laws, shall take office upon election and serve for twelve months. Special committees will expire at the same time.

Section 5. Meetings. All committees shall meet by call of the chair or at the request of at least thirty-five percent of their members.

Section 6. Vacancies. Vacancies in committee membership which occur during the academic year shall be filled by appointment of the Director in consultation with the Advisory Committee, except as noted in these by-laws.

Section 7. Constituencies. The Music faculty shall be divided into sub-groups called constituencies based on similar academic responsibilities. These constituencies shall be defined and modified by the Music faculty as needed. Each faculty member will belong to one constituency for the purposes of voting for, or serving on, committees which have a specific makeup as specified by these by-laws. This constituency usually will be the area in which the faculty member has the majority of his/her teaching load. In unclear cases, the Personnel Committee will assign the faculty member to a particular constituency.

Section 8. Advisory Committee.

A. Duties. The Advisory Committee shall (1) discuss with the Director important matters pertaining to the internal functions of the School of Music and matters affecting the School of Music within the college, and shall recommend action to the Director; (2) serve as a standards committee in the disposition of curricular petitions and/or suggest routing of such petitions to other standing or ad hoc committees; (3) appoint members of standing committees as needed;

(4) take an active part in the preparation and conducting of faculty meetings; (5) meet with constituents as needed; and (6) create such special committees as it may find necessary and appoint members thereto. Such committees so created shall report to the Music faculty.

B. Membership. The Advisory Committee shall consist of the Director, the Assistant to the Director, and four members elected from the Music faculty. The Director, or in the Director's absence the Assistant to the Director, shall be chair. Elected members shall represent the following constituent groupings: a) the instrumental faculty, b) the keyboard and vocal faculty, and c) the academic faculty. The fourth member shall be elected from the entire faculty as a representative-at-large. Any faculty member having occupied a board appointed position in the School of Music for at least three years is eligible to serve on the committee. No person elected or appointed to the Personnel Committee may serve on the Advisory Committee.

C. Election. Elections for the Advisory Committee shall be completed by May 1.

1) Only faculty members in a given grouping as specified in V-7.B may vote on the person to represent that grouping.

2) The three constituent groupings shall conduct their own elections by submitting secret ballots to the Director. The faculty as a whole shall elect the representative in the at-large position, also by submitting secret ballots to the Director.

3) Election shall be by majority.

4) In case of a tie and/or failure to achieve a majority, there shall be a run-off election with only two candidates for each position receiving the largest number of votes appearing on the ballot. The run-off election shall take place within a week after the first vote. If the tie is still not broken, the Director shall break the tie.

D. Terms of Office. Members representing each of the three constituent groupings shall hold office, effective upon the completion of the election, for a three-year term. Individual terms shall be staggered so that one member rotates off and one new member is elected each year. The at-large representative shall serve a one-year term. In case of a vacancy due to retirement or resignation, the appropriate electorate shall select a replacement to serve the unexpired portion of the term. In case of a vacancy due to an official leave, the appropriate electorate shall select a replacement to fill the term of the leave.

E. Meetings. The Music Advisory Committee shall meet before the end of the spring semester and as often thereafter as necessary.

Section 9. Personnel Committee.

A. Duties. The Personnel Committee shall (1) discuss with the Director important matters pertaining to the personnel of the School of Music and matters affecting the School of Music personnel, and shall recommend action to the Director; (2) be represented by at least one member on all School of Music faculty search committees; (3) review all policies regarding faculty evaluation and work loads, and shall make recommendations concerning policy changes to the Director and to the faculty; and (4) take an active part in long-range strategic planning regarding the addition, deletion and/or restructuring of Music faculty positions

B. Membership. The Personnel Committee shall consist of three members elected from the Music faculty, and one member appointed from the Music faculty. The Director will serve as an *ex officio* member. Members of the committee shall elect their chair. Elected members shall represent the following constituent groupings: a) the instrumental faculty, b) the keyboard and vocal faculty, and c) the academic faculty. The fourth member shall be appointed by the Director from the entire faculty as a representative-at-large. Any faculty

member having occupied a board appointed position in the School of Music for at least three years is eligible to serve on the committee. No person elected or appointed to the Advisory Committee may serve on the Personnel Committee.

C. Election. Elections for the Personnel Committee shall be completed within the first 4 weeks of the beginning of the fall semester.

- 1) Only faculty members in a given grouping as specified in V-8.B may vote on the person to represent that grouping.
- 2) The three constituent groupings shall conduct their own elections by submitting secret ballots to the Director.
- 3) Election shall be by majority.
- 4) In case of a tie and/or failure to achieve a majority, there shall be a run-off election with only two candidates for each position receiving the largest number of votes appearing on the ballot. The run-off election shall take place within a week after the first vote. If the tie is still not broken, the Director shall break the tie.

D. Terms of Office. Members representing each of the three constituent groupings shall hold office, effective upon the completion of the election, for a three-year term. Individual terms shall be staggered so that one member rotates off and one new member is elected each year. The at-large representative shall serve a one-year term. In case of a vacancy due to retirement or resignation, the appropriate electorate shall select a replacement to serve the unexpired portion of the term. In case of a vacancy due to an official leave, the appropriate electorate shall select a replacement to fill the term of the leave.

E. Meetings. The Music Personnel Committee shall meet before the end of the fall semester and as often thereafter as necessary.

Section 10. Graduate Committee.

A. Duties. The Graduate Committee shall (1) review graduate application materials recommending admission status; (2) conduct interviews of each graduate student after placement exams and before registration; (3) assign supervisory committees and committee chairs; (4) provide a continual review of graduate placement exam materials; and (5) review graduate curriculum change proposals and initiate new graduate programs for review and approval by the graduate faculty.

B. Membership. The Graduate Committee shall consist of four members elected from the Music faculty, and one member appointed from the Music faculty. The Director, or in the Director's absence the Assistant to the Director, shall serve as an *ex officio* member. Elected members shall represent the following constituent groupings: a) the instrumental faculty, b) the keyboard and vocal faculty, c) the music education faculty, and d) the theory/history faculty. The fifth member shall be appointed by the Director from the entire faculty as a representative-at-large. Members of the graduate faculty are eligible to serve on the Graduate Committee.

C. Election. Elections for the Graduate Committee shall be completed by May 1.

- 1) Only graduate faculty members in a given grouping as specified in V-9.B may vote on the person to represent that grouping.
- 2) The four constituent groupings shall conduct their own elections by submitting secret ballots to the Director.
- 3) Election shall be by majority.
- 4) In case of a tie and/or failure to achieve a majority, there shall be a run-off election with only two candidates for each position receiving the largest number of votes appearing on

the ballot. The run-off election shall take place within a week after the first vote. If the tie is still not broken, the Director shall break the tie.

D. Terms of Office. Members representing each of the four constituent groupings shall hold office, effective upon the completion of the election, for a three-year term. Individual terms shall be staggered so that no more than two members rotate off and two new members are elected in any single year. The at-large representative shall serve a one-year term. In case of a vacancy due to retirement or resignation, the appropriate electorate shall select a replacement to serve the unexpired portion of the term. In case of a vacancy due to an official leave, the appropriate electorate shall select a replacement to fill the term of the leave.

E. Meetings. The Graduate Committee shall meet before the end of the spring semester and as often thereafter as necessary.

Article VI. Student Advisory Board

Section 1. Purpose. The Student Advisory Board shall a) discuss with the Director important matters affecting students enrolled in the School of Music and shall recommend action to the Director, b) serve as liaison between music students and faculty and administration, c) serve as liaison between music students and ASUI, d) help the music school become more involved in the community and visa-versa, and e) address future issues as they arise.

Section 2. Composition. Membership shall consist of five student representatives selected from each classification as determined by the University definition of freshman, sophomore, junior, senior, and graduate student. The Director and Assistant to the Director serve as ex officio members. The student members must be enrolled as music majors. They shall serve on the board for two successive semesters, and the terms of the members shall be staggered so that the sophomore and senior representatives are elected in the fall, and the freshman, junior, and graduate representatives are elected in the spring. The Music student body as a whole will elect each representative.

Article VII. Tenure, Promotion, and Review

Section 1. Jurisdiction.

The School of Music has initial jurisdiction over tenure, promotion, and retention decisions; final decisions rest ultimately with the Dean and the president. Each subdivision within the college has the authority to make recommendations which play a major role in such decisions.

Section 2. Tenure.

A. Criteria for making tenure decisions will be established by the tenured Music faculty, and these standards will be made known to the entire Music faculty and to the Tenure Recommending and Competency Review Committee.

B. School of Music tenure recommendations are made and competency reviews are carried out in accordance with the procedures outlined in Appendix II.

Section 3. Promotion.

A. Recommendation for consideration for promotion will come from the Director, but a faculty member may himself/herself request consideration for promotion. In keeping with university policy, final School of Music recommendations will be determined in the following manner: (1) full professors will make recommendations for associate professors being considered for promotion; (2) full professors and associate professors will make recommendations for assistant professors being considered for promotion; (3) full professors,

associate professors, and assistant professors will make recommendations for instructors being considered for promotion.

B. The criteria for promotion are the same as those used in tenure decisions, with the qualification that the higher rank, the more evidence of scholarly activity required for promotion. In the case of instructors, promotion to the rank of assistant professor will ordinarily be routine upon completion of the Ph.D. if the candidate is satisfactorily fulfilling his/her teaching assignments. The School of Music recognizes that early consideration for promotion in cases of outstanding academic performance is desirable.

Section 4. Third-Year Review.

The tenured faculty of the department will conduct a routine "third-year review" of all untenured assistant professors in the faculty member's third year. The purpose of this review is (1) to give the faculty member an early indication of his/her potential for tenure; (2) to remind the faculty member of the criteria on which tenure and promotion decisions are normally based, and to inform him/her of any other circumstances which might affect a decision in his/her case; (3) to inform the faculty member of any deficiencies which might lead to a non-recommendation of tenure and to make suggestions, when appropriate, for correcting them; or (4) to recommend non-reappointment. This will not be interpreted to mean that a faculty member's contract cannot be terminated before the end of the third year, since all non-tenured appointments at the university are for one year.

Article VIII. Rules of Order

The Music Faculty may adopt, by majority, rules of order. Points of order not so covered will be governed by Robert's Rules of Order, revised edition, provided they are not in conflict with these by-laws or the University Faculty Constitution.

Article IX. Amendments

These by-laws may be amended by a two-thirds majority vote at any Music faculty meeting, providing such proposed amendment has been duly listed on the agenda in accordance with Article IV, Section 3. The vote is subject to reconsideration under Article IV, Sections 2 and 4. In case of such a vote to reconsider, the requirements of Article IV, Section 4, shall apply except that a two-thirds majority of the votes cast is required for amendment.

APPENDIX I

MUSIC STANDING COMMITTEES

Curriculum Committee

Function. To review curriculum matters in the School of Music and recommend changes to the Music faculty.

Composition. The Music Curriculum Committee shall consist of six (6) members representing a broad cross section of the faculty.

Scholarship Committee

Function. To coordinate, monitor, and evaluate the processes leading to all undergraduate scholarship budgets and awards, recommending changes to the Director.

Composition. The Music Scholarship Committee shall consist of six (6) members representing a broad cross section of the faculty.

Library Committee

Function. To coordinate, monitor, and evaluate the operation of the Music Library, recommending changes to the Director.

Composition. The Music Library Committee shall consist of at least four (4) members.

APPENDIX II

Tenure, Promotion, and Review

(Amended September 30, 2003)

CRITERIA FOR ANNUAL EVALUATION, TENURE, AND PROMOTION

The Lionel Hampton School of Music includes persons of diverse backgrounds, who serve the mission of the school of music in various ways. A few are scholars in the traditional sense; many are performers; most are teachers of specific performance and/or pedagogical skills; and many must combine these pursuits in their teaching loads. All are asked to fulfill diverse and complex roles. In addition to educating students, music faculty members serve as a cultural resource for the campus, city, state and region, establish links with public schools in the region through workshops and clinics, work to enhance the reputation of the University through scholarship, performance, composition, conducting or other creative endeavors, and help to recruit students of all majors for the institution as a whole. Some activities in the field of music do not have exact equivalencies when compared with other disciplines. Furthermore, while “research” faculty in other disciplines may contribute to the scholarly reputation of the institution even as they themselves reap the benefits that come from reduced teaching loads, music faculty, who mostly carry heavy teaching and service loads, must meet the same promotion criteria on their own time and often at their own expense.

The evaluation of the academic productivity of music faculty members will be consistent with the University’s accepted policies and procedures, and the standards of practice will reflect the school’s accreditation by the National Association of Schools of Music. Faculty members are evaluated annually for teaching effectiveness, scholarly/creative achievement, and service. All are expected to document a record of continued growth or sustained excellence in all areas to be evaluated, with an ongoing commitment to the school of music, university, and the profession.

The process of annual evaluation for faculty members shall conform to the policies and procedures outlined in the Faculty-Staff Handbook, Section 3320, including the completion of an “Annual Report of Efforts and Accomplishments by Faculty Member” for the most recent calendar year. Candidates for tenure and promotion must submit a portfolio that supports their application as clearly as possible, using the format outlined in the Faculty-Staff Handbook, Section 1565 B.3.

The following items, listed in no particular order, may serve as guidelines to document a candidate's activities in Teaching Effectiveness, Scholarly/Creative Achievement, and Service.

EVALUATION OF TEACHING

The highest quality of musical instruction in classrooms, studios, and rehearsals is of preeminent importance in the LHSOM. Teaching is generally the largest component of a faculty member's job description, and is thus highly valued within the School of Music. A

candidate's record of teaching effectiveness will be evaluated on the basis of the following indicators or descriptors.

1. All faculty members must
 - a. Have his/her students evaluate all courses every semester. Approved and appropriate LHSOM and/or University of Idaho evaluation forms must be used.
 - b. Maintain and distribute, for all courses taught during the current semester, syllabi that exhibit careful preparation and thoughtful organization. Course content should reflect the highest standards of achievement balanced with realistic expectations. In the case of applied lessons, standards for student attainment of admission to study, upper division standing, and senior recital competence must be included. One complete copy of the syllabus for each course must be on file in the Music Office.
2. On an annual basis, all faculty members should
 - a. Document student accomplishments (e.g., academic recognition, performance honors, etc.).
 - b. Cite awards or honors received for teaching excellence.
 - c. Provide evidence of innovation in teaching (e.g., creation of new courses, revisions of courses, incorporation of technology, etc.).
 - d. Describe professional development undertaken to enhance or acquire pedagogical expertise.
3. On an annual basis, all faculty members must select at least one method of evaluation from the list below, and may select as many as is desired.
 - a. Ask a faculty peer, any group of peers, or an outside evaluator, to observe teaching activities and then submit a written evaluation of the candidate's teaching effectiveness.
 - b. Ask the Director of the LHSOM to observe and evaluate their teaching activities.
 - c. Submit pedagogical materials for class, studio or rehearsal instruction to some qualified individual(s) for assessment.
 - d. Provide a detailed self-evaluation of teaching accomplishments and plans for professional development.

Criteria for the evaluation of teaching effectiveness are the following:

the instructor informs students of course content, objectives and grading criteria at the beginning of the course;

the instructor presents materials clearly and has the ability to communicate ideas and concepts effectively;

the instructor demonstrates mastery of the subject matter;

the instructor remains current in his/her field by reading professional periodicals and books and attending professional meetings;

the instructor encourages class participation, when appropriate to the subject;

the instructor makes assignments which are appropriate;

the instructor makes an effort to reach students of varying levels of ability.;

the instructor helps students achieve a working knowledge of, and appreciation for, the subject matter of the course;

the instructor is available to students through the posting and keeping of office hours;

the instructor is receptive to constructive criticism in regard to his/her teaching performance;

the instructor shows a continuing interest in improving the quality of her/his instruction;
and

the instructor prepares students to demonstrate advanced musical maturity through accomplishments in subsequent performances and coursework.

EVALUATION OF SCHOLARLY/CREATIVE ACHIEVEMENT

The LHSOM contains performers (soloists, ensemble players, conductors) and academicians (music theorists, composers, music historians, music educators). Therefore, the type of scholarly and creative achievement carried out by the faculty varies greatly. The LHSOM recognizes the importance of scholarly/creative activity at the national or international level and desires that faculty strive for recognition in these arenas. Local, state, and regional levels are also very important to the LHSOM because 1) faculty members serve as important role models for students, 2) such activity is of utmost importance in developing a strong recruitment base for the school of music, and 3) this activity supports the university's objective "to make readily available to all people of the state the results of research and the rich heritage of human culture embodied in the arts and sciences."

The following list of indicators or descriptors is not presumed to be exhaustive, nor are all items expected of every person being evaluated.

Scholarly/creative achievement in the LHSOM may be manifested by the faculty through

1. Publications which may take the form of books, articles, monographs, compositions and arrangements, program annotations, computer software, and/or reviews. Most desirable are those that represent a juried selection for inclusion in a national or international venue, publication by a recognized publisher in the field, or an invitation by a nationally recognized organization or learned society.
2. Presentations, lectures, clinics, workshops, and poster sessions at conferences, conventions, seminars, or colloquia at the a) national/international, b) regional, c) state, or d) local level.

3. Performances of the applicant's compositions and/or arrangements a) at national/international venues, b) by state or local ensembles or performers, or c) on campus.
4. Professional recordings of the applicant's compositions and/or arrangements and/or solo, chamber, and/or large ensemble performances.
5. Grants (extramural and intramural).
6. Awards and honors which recognize any particular aspects of scholarship/creativity.
7. Unpublished materials.
8. Professional development (e.g., sabbatical leave projects, performance/composition study, attendance at conferences and professional meetings, educational travel, etc.) undertaken to advance or acquire additional knowledge and/or skills.
9. Public performances at the national/international, regional, state, or local level.
 - a. For instrumentalists and vocalists such performances may occur in various solo or collaborative settings, including:
 - Solo recitals
 - Lecture-Recitals
 - Chamber recitals
 - Concerto appearances
 - Operatic and/or musical theatre roles
 - Large ensemble concerts (orchestra, wind ensemble, choir)
 - Performance workshops
 - Master classes and clinics
 - b. For conductors such performances may occur in settings, including:
 - UI ensembles
 - Invited guest conducting
 - Clinics, workshops, and master classes
10. Other indicators or descriptors that support performance/creative achievement.

Performance

Faculty performers are hired in the expectation that they will produce the highest caliber of concerts, regardless of the performance location. On-campus and local performances by faculty artists are a fulfillment of the University's cultural obligation to its students, faculty, and community.

Among performers, an apparently inequitable situation exists. Certain instruments as well as voice have the advantage of a vast repertory in addition to popularity among recital audiences. Other instruments are better suited to orchestral or ensemble exposure. A different situation exists for conductors since they are dependent on a group, usually a large group, in order to perform; with the exception of occasional guest conducting appearances, most faculty conductors achieve their artistic expectation through their student ensembles, the bands, orchestras, and choruses. These differences are considerations during any evaluation of performances. Quality of work is the significant factor.

The evaluation criteria are the following:

the instructor presents recitals, solo and ensemble performances, master classes, and/or workshops. These may occur on or off campus, at the local, state, regional, or national levels;

the instructor shows a high degree of musicality and ability in his/her performance; and

the instructor is respected as a performer by both students and colleagues.

Evidence documenting the quality of performance will be gathered from sources such as, but not limited to:

reviews by recognized experts using tapes of performance (recognized experts include music faculty members of other reputable colleges and universities as well as professional music critics and musicians);

reviews of live performance;

indication of exposure through tours, recordings, workshops, and/or clinics; and

colleagues' evaluations.

Research and Publications

Music educators, musicologists, composers and theorists are expected to continue their growth through research and composing. These faculty members should produce work of publishable quality. Such faculty achievements bring esteem to the University, and they should have benefits in the classroom as well.

The evaluation criteria are the following:

the instructor produces instructional materials such as syllabi, methods, textbooks and articles;

the instructor engages in research, expository and/or creative writing in his/her major area of expertise; and

the instructor shares his/her research or music with professional colleagues on a profession-wide basis by writing or composing.

Evidence documenting the quality of this work will be gathered from some or all of the following sources:

reviews or letters by recognized experts concerning published or unpublished materials, including recorded performances of compositions (recognized experts include music faculty members of other reputable colleges and universities as well as other professional musicians);

publication in refereed sources, papers presented at regional, national, and/or international conferences; and

colleagues' evaluations.

EVALUATION OF ACADEMIC AND PROFESSIONAL SERVICE

In a school of music where shared governance is valued, faculty members are expected to serve the LHSOM, College, and/or University through various committees; to serve their professional associations in national, regional, state, or local activities; and to represent the institution effectively to society in a professional capacity. The recruitment of students into the music major population and of non-majors into classes, ensembles, and activities is seen as an important responsibility of each faculty member.

The following list of activities is not presumed to be exhaustive, nor are all items expected of every person being evaluated. However, the faculty member should have fulfilled a representative number of these.

- Arrangement of internships
- Adjudication activities
- Admission/audition screening
- Consultation activities
- Arts-related community activity
- Committee service (elected, appointed, standing, ad hoc, etc.)
- Service to professional organizations
- Recruitment efforts on behalf of the school of music
- Supporting students and alumni through letters of recommendation
- Other indicators or descriptors that support service

The evaluation criteria are the following:

the instructor is effective at student recruitment on a local, state, and national level;

the instructor is a member, an officer, or board member of appropriate professional societies and local, state, or national organizations and/or serves as consultant at these levels;

the instructor is active as a mentor to students and is reasonably knowledgeable about University and LHSOM regulations;

the instructor is a constructive and participating member in her/his teaching area and fulfills all Departmental faculty responsibilities;

the instructor fulfills committee assignments with a high level of interest and participation;

the instructor has received grants and awards which bring local and national recognition to herself/himself and the LHSOM; and

the instructor attends a reasonable number of LHSOM functions, such as faculty meetings, faculty and student recitals, and concerts by major performing organizations.

Evidence documenting the quality of service will be gathered through peer evaluations, self-evaluation statements, and/or letters from pertinent individuals or groups.

CRITERIA FOR PROMOTION

Promotion to the rank of assistant professor will be based on:

excellence in teaching, based on documented evidence, including evaluation by peers and by students; and

evidence that there is potential for achieving a position of leadership in the profession as a scholar, performer, composer or pedagogue.

Promotion to the rank of associate professor will be based on:

continuing evidence of excellence in teaching; and

documented evidence that the candidate has achieved more than local recognition and stature through publication of significant scholarly works or instructional materials or through significant performances or compositions.

Promotion to the rank of full professor will be based on:

continuing evidence of excellence in teaching; and

documented evidence that the candidate has achieved more than a regional recognition as well as a position of distinction among colleagues in other reputable institutions through broad exposure of significant scholarly works or instructional materials or significant performances or compositions.

At every level, evidence of excellence in teaching is required; however, teaching ability unsupported by professional growth in scholarly/creative activities as demonstrated by significant publications, performance or compositions will not be adequate to justify promotion. Academic and professional service related to one's professional responsibilities is a valued and essential component in the overall assessment of a candidate's activities. Service alone, however, would rarely, if ever, justify promotion to a higher rank.

At no level will years of service alone be considered adequate justification for promotion.

CRITERIA FOR TENURE

Important Note: The awarding of tenure does not assure future promotion.

Criteria for faculty members who are in the Third-Year Review phase of the tenure process are:

evidence that the individual's interests and abilities coincide with the needs of the LHSOM;

clear and ample evidence that the person will qualify for tenure if his/her performance during the second three-year term continues along the same lines as shown during the first three-year term; and

faculty and student evaluations and recommendations from the steering committee showing excellence or the promise of excellence in academic productivity and performance.

Criteria for faculty members who are in the Tenure-Promotion phase of the tenure process are:

the candidate will be serving in his/her sixth year, or will have received written notification of credit for prior service as part of the original offer of employment;

the candidate will have demonstrated capability as a teacher consistent with the needs of the LHSOM; capability is normally established by observation of his/her work by senior colleagues, the progression of her/his students on to other courses within the LHSOM, student course evaluations, and any other relevant information;

the candidate will have demonstrated proficiency in the area of performance or creative writing, and in the writing of course syllabi and/or outlines;

the candidate will show evidence of intellectual growth and increasing mastery of the subject; and

the candidate will have established a satisfactory record of service in the University, profession, or the community; however, an exceptional record of service will not be accepted as justification for tenure in lieu of adequate teaching and scholarly/creative activities.

TENURE/COMPETENCY REVIEW PROCEDURES

(Revised 4/17/12)

I. Composition of the Committee

A. Membership of the committee includes seven (7) persons selected as follows:

1. One (1) untenured member of the School of Music faculty, and one (1) alternate untenured member of the School of Music faculty, elected by the untenured faculty. The untenured faculty member who serves on the committee is expected to seek information from all untenured faculty.
2. Four-(4) tenured faculty members of the School of Music faculty, and (1) alternate tenured faculty member of the School of Music faculty, elected by the tenured faculty.
3. One (1) full-time student and one (1) alternate who major in a music curriculum.
 - a. The student should represent an area of specialty of the faculty member under consideration, if possible, and should have had ample opportunity to observe the faculty member under consideration as a teacher.
 - b. The method of selection is determined by consultation between the faculty member under consideration and the Director of the School of Music, except in instances where the Director is him or herself the faculty member under consideration, in which case consultation is between the faculty member under consideration and the Dean of the College of Letters, Arts and Social Sciences. Options for selection are: 1) appointment by the Director of the School of Music, or by the Dean of the College of Letters, Arts and Social Sciences when the Director is the faculty member under consideration; 2) election by fellow students; 3) appointment by an appropriate School of Music student government body, or 4) appointment by MENC (Music Educators National Conference).
4. A faculty member under consideration by the committee has the right to challenge, without cause, one of the seven representatives referred to in a, b, and c, above. He or she must exercise his or her challenge in writing, delivered to the Director of the School of Music, or to the Dean of the College of Letters, Arts and Social Sciences if the Director is the faculty member under consideration, at least three days prior to the scheduled first meeting of the committee. A member of the committee who is challenged is replaced by the alternate in his or her category.
5. One (1) member of the committee is a member of the College of Letters, Arts and Social Sciences faculty but from outside the School of Music. The music faculty nominates four (4) persons. The faculty member under consideration may challenge, without cause, one (1) of the nominees. The Dean of the College of Letters, Arts and Social Sciences selects one person from the remaining three (3) nominees.

- B. The chairperson of the committee is elected by the members of the committee from among the four (4) tenured faculty members of the School of Music.
- II. Procedures for Tenure Recommending Committee
- A. The Director of the School of Music informs the faculty of persons to be considered and initiates appropriate action to ensure the selection of committee members.
 - B. The Director of the School of Music convenes the committee for its first meeting, at which time the committee elects a chairperson. The chairperson of the committee reviews the procedures to be followed and ways to initiate these. This includes the determination of future meeting dates if required. The chairperson music notifies the faculty member under consideration of all committee meeting dates and times.
 - C. All members of the committee are provided with copies, or a reasonable chance to study copies, of the most recent student evaluations of the faculty member under consideration. (Most recent is defined as those preserved from the previous three years of teaching.)
 - D. The chairperson presents all appropriate information including such items as evidence of research, publication, participation in professional activities, non-teaching or other service to the university, job description, and a summary of the previous evaluations by the Director of the School of Music, or by the Dean of the College of Letters, Arts and Social Sciences if the Director is the faculty member under consideration. This list may be expanded by the candidate. The Director of the School of Music will make any appropriate material in his or her possession available to the committee.
 - E. The faculty member under consideration may present in person, if he or she chooses, any material, evidence, or testimony that he or she deems appropriate for the use of the committee. The faculty member under consideration may appear before the committee. To ensure this opportunity, the chairperson must make such arrangements and provide adequate notice for the faculty member under consideration to prepare for such a meeting.
 - F. The committee has the responsibility to consider all pertinent information about the faculty member under consideration.
 - G. The committee may request the faculty member under consideration to answer questions for the purpose of clarifying doubts or ambiguities.
 - H. The standards for appointment, promotion, or retention of faculty personnel approved by the faculty of the School of Music will be used as criteria for the committee's evaluation.
 - I. Each member of the committee, using appropriate forms provided by the Director of the School of Music casts a final vote, for or against tenure. The chairperson of the committee prepares a written summary report of the committee's findings. This report, signed by each member of the committee, in order to indicate agreement with the essence of the report, is forwarded to the Dean of the College of Letters, Arts and Social Sciences along with the completed voting forms. Copies of the summary report are provided for the Director of the School of Music, for the faculty member under consideration, for all tenured members of the School of Music faculty, and for all members of the reviewing committee.
- III. Procedures for Competency Review
(Currently being discussed)

IV. Miscellaneous

- A. The procedures are to be conducted in a timely fashion.
- B. It is expected that the procedures for competency review will begin as early in the spring semester as is practicable, with attention toward arriving at closure prior to May 1.
- C. The deliberations (except for the recommendation and final vote count) of the committee are confidential.
- D. No faculty member under consideration may sit as a member of the committee in any of its functions.
- E. There are to be no abstentions in voting through the procedures.
- F. Voting is by secret ballot.

PROMOTION REVIEW PROCEDURES

Prior to casting their vote, members of the music faculty who are eligible to vote on a candidate's application for promotion will assemble as an ad hoc committee to discuss any issues they deem pertinent to the candidate's application materials. This meeting will serve as a means to facilitate discussion among voting faculty members and shall not negate any procedures as prescribed in the Faculty-Staff Handbook.

THIRD-YEAR REVIEW OF UNTENURED FACULTY MEMBERS

(adopted 10/1/91; revised 12/7/99)

The University of Idaho mandates that untenured faculty members who hold a tenure track position be reviewed during their third year of appointment. The Faculty-Staff Handbook does not outline a specific procedure for conducting the third year review and leaves the process to each department/school. The third year review functions as a rehearsal for the tenure consideration process and will give the candidate performance information relevant to the actual application for tenure.

The following are guidelines for conducting the third year review process for members of the Lionel Hampton School of Music:

1. A five-member committee will conduct the third-year review. The committee will include three School of Music tenured faculty and one untenured faculty elected by the music faculty. A fifth member, from outside the School of Music, will be selected by the Director of the School of Music in consultation with the candidate from a list of four people nominated by the elected chair.
2. The candidate will provide the committee with an updated vita and any other supporting materials which the committee may wish to review. The candidate will meet with the committee to discuss appropriate matters.
3. The committee members will solicit information (preferably written) from faculty, students, and other agencies appropriate to the committee assignment.
4. The committee will prepare a concluding report which will be signed by all members and made available for review by the tenured faculty.
5. The chair of the committee along with the Director of the School of Music will meet in conference with the candidate to discuss the committee's findings and report.
6. The Director of the School of Music will forward the committee's report to the Dean of the College of Letters, Arts and Social Sciences along with a memorandum relative to the conference.
7. The candidate will receive a copy of the committee's report and a copy of the memorandum sent to the Dean by the Director. In addition, a copy of the committee's report and Director's memorandum will be placed in the candidate's personnel file in the School of Music office.