



The University of
Montana

**UM UNIT STANDARDS COMMITTEE
SIGNATURE FORM**



Unit Standards for: School of Music

Year: 2012

1) Department Chair:

Maria Ramey
Signature

11/30/12
Date

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4) Provost and Vice President for Academic Affairs:

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9/16/14
Date



SCHOOL OF MUSIC

College of Visual and Performing Arts

UNIT STANDARDS

This statement concerns the procedures and standards for evaluation of the faculty of the School of Music and provides the details specific to the music unit of the current Collective Bargaining Agreement (CBA), especially Articles 9 and 10. For full details of the university evaluation procedures (Student Evaluation Committee, Faculty Evaluation Committee, Dean's Review, Provost and Vice President for Academic Affairs' Review, appeals procedures, routing procedures and deadlines, Individual's Performance Record), faculty should study the CBA.

SCHOOL OF MUSIC UNIT STANDARDS

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GENERAL STATEMENT

Mission

The mission of the School of Music is to provide a comprehensive instructional program in music that will develop strong teachers, performers, composers, scholars, and informed audiences. In addition we strive to set and maintain high standards of musical excellence for a broad and diverse community of constituents. At the same time we acknowledge the value to ourselves and our students in interaction with other departments/schools on campus in the belief such efforts will broaden our sphere of influence resulting in promotion of the role of arts in academic, local, and statewide communities. Finally we recognize a responsibility to be of service to the greater region by providing leadership and public service to students and teachers in schools and communities throughout Montana.

Degree Offerings

The School of Music offers both professional and liberal arts degrees in music at the undergraduate level, and is the only state institution of higher education to offer professional graduate music degrees. An academic minor is available to students majoring in other disciplines.

Teaching Load

Please refer to **Appendix A: Faculty Load Plan**.

Terminal Degree

All faculty members at the rank of Assistant Professor or higher, must have an earned doctorate or equivalent professional experience. If equivalency cannot be established, the candidate cannot be hired at, or promoted to, a rank above Instructor. Equivalency can be established by documented excellence in professional activities such as, but not limited to, the following categories:

- a. Professional performances/competitions/presentations
- b. Professional recordings
- c. Peer-evaluated publications/compositions
- d. Significant teaching/coaching of professional performers
- e. Significant teaching at a post-secondary institution
- f. Development/design of innovative technology and/or curriculum
- g. Significant graduate study beyond the master's degree

CRITERIA FOR FACULTY ADVANCEMENT

Full-time faculty should be evaluated on the basis of their assigned duties and any terms specified in the letter of appointment. The CBA and these Unit Standards define the expectations for teaching, research/creative activity, and service. They will be used by the Faculty Evaluation Committee (FEC), Director, Dean and Provost as the basis for assessing the quality of teaching, research/creative activity, and service and to assess progress toward the achievement of tenure and promotion.

- a. **Assistant Professor.** An Assistant Professor must hold the appropriate terminal degree from an accredited institution or present documented evidence of equivalent experience. At this level, the faculty member must present evidence of significant contributions as a teacher; demonstrated potential value to the profession and the University through contributions in research/creative activity; and service to the institution, profession, and society, including the citizens of Montana.
- b. **Associate Professor.** An Associate Professor must possess all qualifications for the previous rank, and an established record of significant contributions as a teacher, in addition to the following: acceptance as a senior member of the faculty through mature work in research, scholarship, or creative activity; service to the institution, profession, and society, including the citizens of Montana; and recognition from regional and/or national professional organizations. The faculty member must serve a minimum period of four years as an Assistant Professor before promotion to the rank of Associate Professor.
- c. **Professor.** A Professor must possess all qualifications for the previous rank and present evidence of attainment of full professional maturity and leadership as demonstrated by significant continuing contributions as a teacher and continuing national recognition in the faculty member's discipline and research/creative activity area. Such achievement should be demonstrated through professional recognition both within and beyond the University. Account will be taken of contributions in teaching, research/creative activity, and service to the Institution, profession, and society, including the citizens of Montana. External Review of research/creative activity is also required as part of the process for promotion to the rank of Professor (see **Appendix B**). A minimum of five years in the rank of Associate Professor is required before promotion to the rank of Professor.

(See CBA, section 10.110—University Standards for Faculty Advancement)

Criteria for Tenure

A probationary faculty member shall be eligible or make application for tenure after the appointee has completed 5 years of credited service toward tenure, that is: during the 6th year of credited employment; achieve the minimum academic rank of Associate Professor; provide evidence of above normal teaching effectiveness in the faculty member's area of professional expertise (see Table #1); demonstrate above normal accomplishments and prospects for professional growth, activity in creative work and/or research, and/or involvement in professional societies, and/or receipt of grants, contracts, fellowships, and recognized public service (see Table #3,4,5).

A probationary faculty member is, in effect, evaluated for tenure and contract renewal each year during the fall evaluation period. The School of Music has established a review process for

probationary appointments that includes collaboration with the FEC of the school and Peer Evaluation of Teaching (**Appendix C**). External Review of research/creative activity (**Appendix B**) is also required as part of the tenure process. The probationary faculty member should study carefully Article 9.000 of the CBA.

Pre-Tenure Review

After three years of service, including time granted from other institutions, the faculty member will present his/her documentation to the FEC for an informal Pre-Tenure Review. The FEC will author a letter to accompany the customary yearly evaluation and clearly advise the faculty member on their mid-tenure documentation and, if needed, make recommendations on a course of action toward satisfactory attainment of continuous tenure.

Criteria for Salary Determination

(See CBA, section 10.110)

- a. **Merit Award:** Above normal performance in at least two of the three areas - teaching, research/creative activity, or public service; or outstanding performance or special recognition in at least one of these areas, and normal performance in the remaining area or areas of assigned duties. The burden of bringing forward evidence of teaching effectiveness research/creative activity, or professional/public service activities rests with the faculty member.
- b. **Normal Increment:** The performance of the majority of faculty members will generally be evaluated as normal. They will be expected to grow in value to the institution and will be rewarded with a normal increment to their salary.
- c. **Less-than-Normal Increment:** A recommendation of less-than-normal may be given to a faculty member who consistently refuses to work in accordance with school and/or university policies, is irresponsible in his/her teaching duties, or habitually lacks fitness to perform duties expected of his/her position. Three less-than-normal recommendations will lead to a tenure review. See Article 17.000 of the CBA.

It is understood that the absence of performance in any one or two of the areas of teaching, research or creative activity, and public service does not justify a less-than-normal increment if the quantity of performance in the remaining area or areas is proportional to the FTE of the appointment, and if the quality of performance in the remaining area or areas is at least normal, if the individual has assigned duties solely in the remaining area or areas.

Note: The Director and/or Dean may recommend to the Provost any percentage of salary adjustment of a normal increment awarded in a given year that they determine as appropriate when a less-than-normal is assigned (CBA 13.210).

THE EVALUATION PROCESS

The Student Evaluation Committee (SEC)

The role of the Student Evaluation Committee (SEC) is to provide meaningful feedback to the faculty member and the school regarding the quality of instruction provided by the teacher. The SEC does not respond to requests for action or advancement by a faculty member. Its task on an annual basis is to evaluate a faculty member's teaching abilities and to assess the quality of instruction based on student evaluations and any other solicited materials from students.

It is the policy of the School of Music to request evaluations of faculty performance by students. In order to ensure freedom of expression, SEC members shall be assured of the anonymity of their input without fear of faculty reprisal. No student may be penalized, harassed, approached or denied fair treatment as a result of participation on the SEC. It will be the responsibility of the School Director to maintain this policy.

Consistent with section 10.220 of the CBA, a SEC of five School majors shall be appointed by the School Director. The School Director will solicit recommendations for names of student members from the faculty, and make every effort to appoint students to the SEC who represent different areas of study within the school. At least one graduate student must serve on the committee. Members of the SEC will elect their own chair from their membership.

The SEC also includes in its membership a faculty observer, elected by the faculty during the first faculty meeting of the fall semester. He/she shall enjoy all rights of participation and access to information except voting. SEC reports shall be signed by **October 15** each year to the Administrative Associate in the School of Music.

In order to assist members of the SEC in the successful completion of faculty evaluations, the School Director will provide a list of guidelines and responsibilities at their first meeting. This will include, but not be limited to, the following:

- a. A list containing the names of each faculty member to be evaluated
- b. All school evaluation forms submitted by students and collected by the School Administrative Associate for the period under evaluation
- c. Photocopies of pages from that section of the current CBA dealing with the responsibilities and expectations of the SEC

The SEC shall neither review the documentation prepared by the faculty member nor have any responsibility for application of Unit Standards.

The Individual's Performance Record

The Individual's Performance Record (IPR) represents the faculty member's documentation or evidence of performance required by applicable sections of the CBA and the School of Music Unit Standards. The organization of the faculty member's IPR should conform to the submission guidelines of the document entitled *UM Arts, College of Visual and Performing Arts Guidelines for Faculty Evaluation Process*, which will be updated and distributed, to music faculty on an annual basis. (See Article CBA 10.210)

The Faculty Evaluation Committee (FEC)

The Faculty Evaluation Committee (FEC) is a subset of the full faculty. It will evaluate the faculty member's teaching, research/creative activity and service based on the faculty member's IPR, the SEC report, and solicited material, including, but not limited to Peer Evaluation Reports, External Reviews, and Faculty Rationales.

The FEC is comprised of four faculty members, an alternate faculty member, and a student observer. Three of the four faculty members must be tenured. The fourth member and/or alternate may be any tenured or tenure-track faculty member. The alternate will replace any committee member who is prevented from participating in a faculty evaluation based on the conflicts of interest outlined in CBA 10.310. The faculty will elect the FEC during the first faculty meeting of the spring semester of the previous academic year. Faculty members requesting special consideration (merit, tenure or promotion) should disqualify themselves from membership on the FEC. The FEC will elect its chair from the voting membership of the committee and this faculty member will chair all meetings of the FEC. The student observer will be chosen by the FEC during the first two weeks of the fall semester (see CBA 10.230). The FEC will be active through the evaluation cycle of the following fall semester.

The Director of the School of Music

The School Director shall be appointed and evaluated in a manner consistent with CBA 16.200, 16.210 and 16.240. The duties of the Director are outlined in CBA 16.220. These include responsibility for budget, curriculum, personnel matters, facilities, outreach, student issues, school concerns, scheduling of classes, establishment of teaching loads, and administering the operations of the school office, all subject to the authority of the Dean of the College of Visual and Performing Arts. The teaching load of the School Director shall be approximately .25 FTE. Depending on the administrative assignments, the teaching load may be reduced further at the discretion of the Dean. The evaluation of the School Director shall take place in the course of the normal evaluation cycle.

General Timetable for Evaluation Process

Date	Action
First faculty meeting of each spring semester	The Faculty Evaluation Committee (FEC) will be elected by the faculty. The FEC will elect a committee chair. The FEC solicits a review from all faculty members who require or request a peer review evaluation and/or external review
February 15 of previous academic year	Faculty members to be peer reviewed submit their nomination list of reviewers to the School Director and the Faculty Executive Committee
March 1	The Music Executive Committee prepares a list of all faculty members to be peer-reviewed and their reviewers

March 15 – April 15 Semester before final submission of materials	<p>The faculty member preparing for tenure or promotion to the rank of Professor will submit to the School Director a list of three to five names of tenured professors teaching at other institutions or distinguished professional musicians who work in their discipline for external review</p> <p>The Faculty Executive Committee will then select two reviewers for each faculty member from the submitted list. The committee may also select one of the reviewers from other than the submitted list</p>
After September 1	<p>The School Director will forward the external reviews to the Chair of the FEC. The FEC Chair will submit the letters to the faculty member within five days of receipt. The faculty member shall have ten days to prepare a written response. All materials will become part of the evaluation record as per CBA 10.230</p>
September 15	<p>The Chair of the FEC will appoint a student observer</p>
October 15	<p>Formal request for advancement by the faculty member (normal, merit, promotion or tenure) must be submitted to the departmental FEC by October 15 following the preparation year. The faculty member's Individual's Performance Record (IPR) should conform to the submission guidelines located in the document entitled <i>College of Visual and Performing Arts Process</i>, distributed annually</p>
After October 16	<p>The FEC will solicit written comments from the full faculty regarding faculty members up for consideration. Faculty members must indicate support/no-support for requested actions, and are asked to provide written rationales for support/no-support of any for special consideration beyond a normal increase (merit, promotion, tenure or less than normal)</p>
November 15	<p>The FEC must submit their final recommendation(s) to the School Director</p>
December 15	<p>The School Director must submit his/her recommendation(s) to the Dean</p>
February 15	<p>The Dean must submit her/his recommendation(s) to the Provost.</p>

Note: Professors who are tenured, in accordance with section 10.340 of the CBA, are reviewed triennially for “normal salary increments.” Associate Professors who are tenured, in accordance with section 10.340 of the CBA, are reviewed biennially for “normal salary increments.” See CBA for details.

TEACHING

Excellence in teaching is regarded as the prime requisite of any faculty member in the School of Music. The effective teacher exhibits intellectual competence, integrity, independence, a spirit of scholarly inquiry, a dedication to improving methods, respect for differences and diversity, and above all, the ability to stimulate and cultivate the intellectual interests and creative potential of students.

The following kinds of information are required when the faculty member is being considered for promotion and tenure and will be considered in the evaluation process as evidence of teaching effectiveness:

- a. Written peer reviews based on observation of classroom and/or studio teaching are mandatory in each of the probationary years of tenure track employment, as well as in prescribed years during post-tenure evaluations. (See **Appendix C: Procedures for Peer Evaluation of Teaching**)
- b. As per the CBA, 10.220, each faculty member must have at least one course evaluated each semester they teach and provide the results to the SEC. Tenure-track faculty members who are reviewed on a biannual or triennial basis must submit student evaluations for all the intervening years from the last submission of their IPR. Evaluations for all courses are welcomed and encouraged for faculty being considered for merit, tenure or promotion.
- c. As per CBA 6.200, faculty members must provide to the Dean within thirty days of the start of each semester an electronic copy of their current syllabus for each course they teach. The syllabi should conform to the *Guidelines for Submission of Course Syllabi* distributed by the music office. Course syllabi should be included in supplemental documentation when applying for merit, tenure or promotion.

Table #1 - TEACHING STANDARDS

NORMAL - Faculty Members will:	ABOVE NORMAL/OUTSTANDING – Meets expectations listed under Normal, plus significant activity in one or more of the following:
<ul style="list-style-type: none"> • Create clear and well-constructed syllabi which are submitted in compliance with the unit guidelines attached to this document. (See <i>Guidelines for Submission of Course Syllabi</i> from the CVPA Dean’s office) • Demonstrate basic knowledge of guidelines and content required for professional degrees by NASM, NCATE and other accrediting agencies, and incorporate these outcomes into syllabi and courses. (Guidelines will be 	

provided by the School Director)	
<ul style="list-style-type: none"> • Provide evaluative evidence of teaching effectiveness such as student evaluations, FEC report, Director's report, Dean's report, peer evaluation, outside reviewers, course syllabi, programs, and reviews of student performances, etc. 	<ul style="list-style-type: none"> • Receive awards or recognition for teaching at the collegiate, regional or national levels • Provide evidence of significant accomplishments on the part of their students including, but not limited to such achievements as awards, competitions, exceptional student teaching, compositions, performing, scholarships, graduate school acceptances, and job placement
<ul style="list-style-type: none"> • Be knowledgeable and demonstrate continued growth in the subject area • Demonstrate enthusiasm for subject and students • Foster a classroom environment consistent with The University of Montana's policy on cultural diversity, respect for differences, and academic fairness 	<ul style="list-style-type: none"> • Design, develop and implement a new course and/or program which significantly enhances opportunities for student learning • Significantly enhance already established programs • Supervise student accomplishments outside of course expectations, such as papers, independent research projects, lectures, compositions, performances and competitions
<ul style="list-style-type: none"> • Re-evaluate and, if appropriate, update courses using scholarship, technology and/or other relevant data 	<ul style="list-style-type: none"> • Use innovative technology in effective ways • Create new instructional materials for publication and/or curriculum development
<ul style="list-style-type: none"> • Maintain regular office hours or be accessible to students by appointment 	
<ul style="list-style-type: none"> • Participate in the active recruitment and retention of quality students 	<ul style="list-style-type: none"> • Show significant success in the area of recruitment and retention of outstanding students
<ul style="list-style-type: none"> • Engage in collaborative efforts with colleagues, both within and outside the school which enhance teaching • Facilitate valid discipline-related learning experiences outside the traditional learning environment that have local interest or are associated with local events such as visiting artist/scholars/tours/field trips/festivals 	<ul style="list-style-type: none"> • Outreach to other schools, colleges: e.g., guest lectures, demonstrations, performances and collaborations • Facilitate significant discipline related learning experiences outside the traditional learning environment such as visiting artist/scholars/tours/field trips/master classes that have regional, national or international impact and are prepared outside the normal teaching load
<ul style="list-style-type: none"> • Be present for their private students' recitals unless excused by the School Director. Faculty members will also make a reasonable effort to attend and observe their students in ensemble concerts • Participate regularly in the assessment of Upper Division Recital Programs 	
<ul style="list-style-type: none"> • Provide the state and region with educational outreach as clinicians, guest lecturers or in other teaching, judging or consulting capacities 	<ul style="list-style-type: none"> • Receive and accept invitations to guest lecture/give clinics/master classes, or workshops at national or international venues
<ul style="list-style-type: none"> • Participate in the continuous review and 	

assessment of students, faculty members, and School programs	
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Advising

Each faculty member who advises students is expected to have a deep interest in students' progress and welfare as outlined in CBA 6.200 and in the standards below.

Table #2 - ADVISING STANDARDS

ADVISING STANDARDS - All Normal Expectations
<ul style="list-style-type: none"> • Be knowledgeable of music degree and general education requirements • Advise students responsibly
<ul style="list-style-type: none"> • Meet with advisees each semester to guide in selection of classes to meet degree requirements
<ul style="list-style-type: none"> • Maintain a file for each advisee which includes an updated curriculum sheet • File a copy of the curriculum sheet in the School of Music office
<ul style="list-style-type: none"> • Assist advisee in career guidance
<ul style="list-style-type: none"> • Advise students with sensitivity to their special needs
<ul style="list-style-type: none"> • Serve as mentor for other faculty advisers
<ul style="list-style-type: none"> • Be available to students and colleagues for consultation, informed advice or collaborative projects regarding advising
<ul style="list-style-type: none"> • Write student recommendations when requested and appropriate

RESEARCH AND CREATIVE ACTIVITY

Full-time faculty members in the School of Music are expected to engage in a continuing program of research and/or creative activity (for scholars - a continuing program of publications in refereed journals). Quality is considered more important than quantity. Significant evidence of scholarly and/or artistic merit may be either a single work of considerable importance or a program of worthwhile research or creative activity. Research and creative activity standards have been divided into three tables: academic, applied and ensemble. Many faculty members are engaged in research/creative activity in more than one area. The faculty member is encouraged to thoroughly document the significance of each accomplishment to assist the FEC in making an accurate assessment of the importance of the contribution.

The significance of the work will be determined by taking into consideration:

- a. The prestige and visibility of the publication, recording, composition, presentation, or performance
- b. The forum (local, regional, national, international) of the publication, recording, presentation, or performance will be considered. Regional or national significance is not strictly defined by proximity to Missoula, but rather by the prominence of the activity within the area of expertise, the significance of the peer review, and the geographic range of participants
- c. The selection process for the publication, recording, presentation, or performance (peer review or invitation)
- d. Evidence of ongoing peer recognition as a performer or scholar, such as repeated invitations to perform or present, evidence of publication, or distribution of compositions/arrangements

Table #3 - RESEARCH / CREATIVE ACTIVITY - ACADEMIC

NORMAL	ABOVE NORMAL/OUTSTANDING
Faculty member meets the following applicable expectations:	Meets expectations listed under Normal, plus significant activity in one or more of the following:
<ul style="list-style-type: none"> • Produce scholarly manuscripts or compositions • Present research, compositions, performances, or lectures at concerts, conferences, or festivals, at the local or state level 	<ul style="list-style-type: none"> • Present peer-reviewed or invited research, compositions, performances, or lectures at concerts, conferences, or festivals, at the regional, national, or international level
<ul style="list-style-type: none"> • Publish program notes, reviews, articles or papers in local or state publications • Create scores or recordings for distribution on local or state levels 	<ul style="list-style-type: none"> • Publish peer-reviewed books, program notes, reviews, articles, and papers in regional, national, or international publications • Create peer-reviewed scores or recordings for distribution at the regional, national, or international levels
<ul style="list-style-type: none"> • Procure grants or commissions within the University 	<ul style="list-style-type: none"> • Procure grants or commissions from sources outside the University • Receive awards for compositions or publications

Table #4 - RESEARCH / CREATIVE ACTIVITY - APPLIED

NORMAL	ABOVE NORMAL/OUTSTANDING
Faculty member meets the following applicable expectations:	Meets expectations listed under Normal, plus significant activity in one or more of the following at the regional, national, or international levels:
<ul style="list-style-type: none"> • Maintain and improve performance and creative skills through rehearsals, research, continuing education and performance in solo and/or collaborative presentations or lecture recitals 	<ul style="list-style-type: none"> • Significant solo or collaborative performance • Significant solo role in opera/music theater productions or instrumental settings • Selection to become a member of a professional ensemble, orchestra or other performance medium
<ul style="list-style-type: none"> • Premier a new work locally 	<ul style="list-style-type: none"> • Premier a new work at the regional, national or international level
<ul style="list-style-type: none"> • Receive positive peer-evaluation of public performances and/or recordings by UM music colleagues and/or community musicians who attended the performance 	<ul style="list-style-type: none"> • Receive positive peer evaluation of public performances and/or recordings through published reviews and/or letters of support by external colleagues • Commercially-produced recordings
<ul style="list-style-type: none"> • Receive and accept invitations to appear at local and state schools and/or music organizations as a guest artist 	<ul style="list-style-type: none"> • Receive and accept invitations to appear at regional, national or international music events as a guest artist
<ul style="list-style-type: none"> • Arrange, edit or transcribe works for on-campus and/or local performances 	<ul style="list-style-type: none"> • Arrange, edit or transcribe works for regional, national or international performances

<ul style="list-style-type: none"> • Publication of an article for in-state professional music journals 	<ul style="list-style-type: none"> • Publication of an article or book that is a reviewed and juried selection in a leading professional journal in the candidate's field of specialization • Published reviews of books, recordings, compositions and arrangements
<ul style="list-style-type: none"> • Apply and/or receive an award or grant from UM (internal) 	<ul style="list-style-type: none"> • Apply and receive an external award, grant or fellowship at the regional, national or international level • Selected as a finalist or winner of a regional, national or international performance competition • Recipient of a competitive University award

Table #5 - RESEARCH/CREATIVE ACTIVITY – ENSEMBLES

NORMAL	ABOVE NORMAL/OUTSTANDING
Faculty member meets the following applicable expectations:	Meets expectations listed under Normal, plus significant activity in one or more of the following:
<ul style="list-style-type: none"> • Present at least one on-campus scheduled concert per semester 	
<ul style="list-style-type: none"> • Provide students with the opportunity to learn and perform standard and/or representative literature for their given ensemble 	
<ul style="list-style-type: none"> • Provide students with the opportunity to experience new literature • Occasionally performing works or arrangements by UM faculty or student composers 	<ul style="list-style-type: none"> • Be actively involved with the commissioning/premiering new works • Compose and/or arrange new works that are performed by non-UM ensembles
<ul style="list-style-type: none"> • Provide active leadership throughout the state as a resource person in area of expertise (i.e. guest conducting, organizing festivals, presenting clinics, adjudicating, serving as guest clinician, etc.) 	<ul style="list-style-type: none"> • Receive and accept invitations to guest conduct on the regional, national, or international level • Receive and accept invitations to present clinics on the regional, national, or international level • Receive and accept invitations to be an adjudicator/clinician at the regional, national or international levels • Create new festivals/programs or significantly enhance/expand currently existing festivals/programs
<ul style="list-style-type: none"> • Participate in outreach activities that will expand the positive reputation of the School of Music (i.e. school visitations, recruiting activities, tours, etc.) 	<ul style="list-style-type: none"> • Receive and accept juried invitations to perform at regional, national or international conferences/events

SERVICE

All faculty members in the School of Music will engage in service to their profession, their school, the university, the state and the region in a manner consistent with CBA 6.200 and the service standards outlined below. The burden of bringing forward evidence of service activities rests with the faculty member.

Table #6 - SERVICE STANDARDS

NORMAL - Faculty Members will:	ABOVE NORMAL/OUTSTANDING
	Meets expectations listed under Normal, plus significant activity in one or more of the following:
<ul style="list-style-type: none"> • Regularly attend scheduled school faculty meetings • Follow the policies outlined in the current School faculty handbook 	
<ul style="list-style-type: none"> • Serve and actively participate in a minimum of two school committees per year 	<ul style="list-style-type: none"> • Chair or give significant service on school or college, and/or university committees
<ul style="list-style-type: none"> • Serve on a University or campus-wide committee and/or perform other university service 	<ul style="list-style-type: none"> • Chair or give significant service on school or college, and/or university committees • Serve on committees in one's own discipline at the national or international level
<ul style="list-style-type: none"> • Participate in local and state adjudication and review at the K-12 and/or college levels 	<ul style="list-style-type: none"> • Provide editorial service to newsletters, journals and editorial review of books and music at a regional, national or international level • Provide peer review of abstracts at national or academic conferences or articles for publication in juried academic journals • Adjudicate at the regional, national or international level
<ul style="list-style-type: none"> • Represent the School in community and educational outreach 	<ul style="list-style-type: none"> • Serve in exemplary and innovative ways as a liaison to community, university, state, and regional institutions or constituencies • Serve as an external reviewer for faculty at other institutions
<ul style="list-style-type: none"> • Maintain memberships and participate in professional local, state, and national organizations appropriate to one's discipline 	<ul style="list-style-type: none"> • Hold one or more leadership positions in a regional, national or international professional organization appropriate to one's discipline
<ul style="list-style-type: none"> • Support colleagues and serve as example to students by regularly attending faculty recitals and School sponsored events 	<ul style="list-style-type: none"> • Serve in a leadership role for significant School of Music events
<ul style="list-style-type: none"> • Participate in school, college and university assessment and accreditation activities 	<ul style="list-style-type: none"> • Organize academic and professional conferences on campus
<ul style="list-style-type: none"> • Participate in music festival preparations and activities 	<ul style="list-style-type: none"> • Provide leadership and organization for music festivals
<ul style="list-style-type: none"> • Assist and advise colleagues in areas of personal expertise and actively mentor new faculty 	

<ul style="list-style-type: none"> • Maintain current bio and photo on School website • Maintain current curriculum vitae 	
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APPENDIX A

Faculty Load Plan

A Formula for Computing Teaching Loads

So as to assign credit equitably for the variety of faculty work activities in a comprehensive way, the School of Music defines the workload of faculty members in terms of teaching, research/creative activity, and service. Faculty workload is quantified in terms of FTE (full time equivalent). All full-time/tenure track faculty are expected to carry a minimum of 1.0 FTE each semester.

- Faculty in the School of Music are required to teach the equivalent of at least eight (8) traditional 3-hour lecture courses each year to be within the National Association of Schools of Music guidelines of 12 clock hours of teaching in a lecture/seminar format (4+4). *(Normally, the upper limit for a full load for classroom instruction in a lecture/seminar format is approximately 12 clock hours per week; for private studio instruction, approximately 18 clock hours per week. N.A.S.M. Standards II.E.4.b.(3))*
- Each 3-hour lecture course receives 0.25 FTE workload credit and equates to 4.5-5 clock hours of private lessons. Another way to look at the ratio is 3 clock hours of private lessons equals a 2 credit lecture format course.
- **However**, N.A.S.M. also requires music units to align more closely with workloads across campus where 3+3 formulae are more common at The University of Montana and within the CVPA.
- In addition, N.A.S.M. requires music units to provide release time, or load credit for creative scholarship.

UM School of Music Workload Policy

The teaching load for those teaching traditional lecture courses in the School of Music will be divided into approximately three (3) courses one semester and three (3) courses the other semester with reduced credit for teaching a course that is repeated. All faculty receive a 0.125 FTE workload credit for research/creative activity and service each semester. Faculty members who do not produce research/creative activity at levels appropriate for their appointment will not receive the release for research/creative activity and will be required to carry additional teaching responsibilities. A typical breakdown of workload components for a research-productive faculty member teaching only traditional lecture courses is as follows:

Table 1— Typical Workload Load for Faculty Teaching Only Traditional Lecture Courses*

(Music History Specialist and Music Education Specialist)

FTE Credit	Fall Semester	Spring Semester
0.25	3-hour Lecture Course	3-hour Lecture Course
0.25	3-hour Lecture Course	3-hour Lecture Course
0.25	3-hour Lecture Course	3-hour Lecture Course
(0.175	Repeated 3-hour Lecture Course	Repeated 3-hour Lecture Course)
0.125	Research	Research
TOTAL	1.0	1.0
Total Typical Teaching Load	3 Lecture Courses +1 Repeated Course	3 Lecture Courses +1 Repeated Course

Another unique kind of course taught in the School of Music is private applied lessons.

- As is prescribed by the National Association of Schools of Music, 4.5 to 5 one-contact hour per week private lessons are given the same teaching load credit (0.25 FTE) as one (1) 3 credit traditional lecture course, with the upper load for 1.0 FTE being 18 clock hours.
- For faculty who only teach private applied lessons, the additional release for research/creative activity is typically spread equally over both semesters so as to provide consistency in teaching assignments for students. All faculty receive a 0.125 FTE workload credit for research/creative activity and service each semester.

Applied faculty may also teach pedagogy courses in the Bachelor of Music program as well as methods courses in the Bachelor of Music Education Degree programs. .125 FTE is provided for the instruction of these required courses. Faculty members who do not produce research/creative activity at levels appropriate for their appointment will not receive the release for research/creative activity and will be required to carry additional teaching responsibilities. A typical breakdown of workload components for a research-productive faculty member teaching only traditional lecture courses is as follows:

Table 2— Typical Workload Load for Faculty Teaching Only Private Applied Lessons

FTE Credit	Fall Semester	Spring Semester
0.25	5 1-CH Private Lessons	5 1-CH Private Lessons
0.25	5 1-CH Private Lessons	5 1-CH Private Lessons
0.25	5 1-CH Private Lessons	5 1-CH Private Lessons
0.125	Methods/Pedagogy/Lab Class	Methods/Pedagogy/Lab Class
0.125	Creative Activity	Creative Activity
TOTAL	1.0	1.0
Total Teaching Load	15 CH of lessons + class	15 CH of lessons + class

*CH=Contact Hour

As do all comprehensive music schools, the School of Music offers a wide variety of different types of courses necessary for supporting the diverse experiences involved in preparing students in a broad array of degree programs. Because of this, most School of Music faculty do not have workloads that strictly fall into the proportions outlined in Tables 1 & 2. Quantifying workload credit for teaching can be challenging for courses with varying credit and/or contact hours and differing preparation/grading requirements. In consideration of this divergence, the School of Music calculates workload for teaching in consideration of:

- 1) The diverse kinds of music courses offered,
- 2) The diverse instructional modes necessary for effective instruction, and
- 3) The broad range of time commitments inherent in teaching music courses.

To this end, FTE credit for courses is determined according to formulae prescribed in the Course Load Guidelines. Faculty members who teach beyond FTE requirements receive consideration under the School of Music annual merit review for teaching beyond required the minimum.

COURSE LOAD GUIDELINES

CH = contact hours per week

Lecture Courses*

Two hours outside of class for every hour in class. Includes courses in theory; history; vocal, and piano pedagogy and literature, general education, etc.

3 CH .25 FTE

2 CH .175 FTE

Technique, Methods, Pedagogy and Literature Courses* One hour outside of class for every hour in class.

3 CH .18 FTE

2 CH .12 FTE

Laboratory Courses

One hour outside of class for every hour in class. Includes group piano, group voice, etc.

3 CH .18 FTE

2 CH .12 FTE

Private Instruction (Based on 5 –one hour-student equivalency to .25 FTE)

1 CH .05 FTE

.5 CH .025 FTE

***Adjustments above or below these typical figures may be made according to class size, multiple sections of the same course, team teaching, TA grading assistance, writing intensive courses, etc.**

Ensembles

University Orchestra 4CH .35 FTE

Symphonic Wind Ensemble 3 CH .30 FTE (Spring Semester- 4CH = .35)

Concert Band 3 CH .25 FTE

University Choir 3 CH .30 FTE

Chamber Chorale 2 CH .25 FTE

Opera Workshop 3 CH .25 FTE

Jazz Ensemble I 3 CH .30 FTE

Jazz Ensemble II/III 2 CH .25 FTE

Marching Band/Pep Band .75 FTE

Chamber Ensembles 1 CH .05 FTE

Chamber Ensembles: Woodwind, Brass, Percussion, Keyboard, Voice, String ensembles, Mountain Electroacoustic Laptop Ensemble, New Music Ensemble, Jazz Combo

1. Additional load credit is awarded for:
 - a. Academic advising of students 1 student = .005 per advisee
 - b. Certain administrative or technical duties assigned by Dean and Director. (For example: Musical Director, Odyssey Musical/Tech Director, and State Music Festival Organizer)
 - c. Student Teaching Observation = .05 per student

2. No load credit is awarded for:
 - a. Supervision of special projects (Usually this falls under Service)
 - b. Faculty solo recitals (.125 load credit is given each semester for creative/research to support promotion and tenure as detailed in the School of Music Unit Standards and CBA)
 - c. School, College, University committee membership (Service)
3. Consideration of additional load credit in variable amounts is given those providing instruction for the first time (usually for new faculty) and those teaching large lecture classes.

APPENDIX B

External Review

The purpose of external peer evaluations is to provide an independent unbiased evaluation of the faculty member's scholarly/artistic accomplishment in their musical discipline. The faculty member is encouraged, additionally, to include support letters from colleagues and collaborators in their documentation.

The Faculty Evaluation Committee will solicit an external review of faculty members requesting tenure or promotion to the rank of Professor. The faculty member will submit only their materials in the area of Research/Creative Activity for external review. The following process will occur:

Between March 15 and April 15 of the spring semester before final submission of materials, the faculty member preparing for tenure or promotion to the rank of full professor will submit to the School Director a list of three to five names of tenured professors at other institutions or distinguished professional musicians who work in their discipline. The list may include reviewers familiar with the faculty member's work, but not former teachers or students of the faculty member, UM faculty, co-authors, and regular performance collaborators. The School Director, in consultation with the Faculty Executive Committee, will select one of the reviewers along with an academic/professional not listed by the faculty member. The faculty member will be informed of the names of both reviewers. The faculty member will prepare a packet for each reviewer, including a curriculum vitae, description of teaching load, and a representative sample of materials to be submitted supporting research and creative activity. The school will send the materials to the external reviewers with the following letter:

Template for External Reviewers

Date

Dear:

Thank you for your willingness to help us as a peer reviewer of the publication/performance/software/scores/etc. of the faculty member. Enclosed is scholarly/creative material, a description of the candidate's teaching load, and a curriculum vita of the faculty member, which will serve as the basis for your review. The faculty member has applied for tenure/promotion to the rank of Professor. In order that you understand your part in this process, I offer a brief explanation of our promotion procedure.

It is the responsibility of the candidate to assemble an Individual's Performance Record (IPR), which documents accomplishment in three basic areas: Teaching, Scholarly/Creative Activity, and Service. This IPR is the basis for an evaluation, which is conducted by the Faculty Evaluation Committee, School Director, Dean of the College of Visual and Performing Arts, Provost, and Board of Regents. The Faculty Evaluation Committee is soliciting your review. The faculty member will read your evaluation and have the opportunity to provide a written response or clarification to the Faculty Evaluation Committee.

Your assessment should include:

- a. A statement describing your relationship to the faculty member
- b. An objective and specific evaluation of the book/articles/recordings/software/scores/etc. enclosed
- c. A written opinion of their quality
- d. A statement relating to the quality and quantity of the faculty member's scholarly/creative work, within the context of his/her teaching load

We request your response by September 1. In addition, we ask that you include a brief curriculum vita with your written evaluation.

Once again, I thank you for your willingness to serve in this capacity.

Sincerely,

Name, Director
School of Music

The School Director will forward the material to the chair of the Faculty Evaluation Committee. The Faculty Evaluation Committee Chair will submit the letters to the faculty member within five days of receipt. The faculty member shall have 10 days to prepare a written response. All solicited materials and responses will become part of the evaluation record as per CBA 10.230. A faculty member may not successfully attain tenure or promotion to Professor without undergoing the external review process.

APPENDIX C

Procedures for Peer Evaluation of Teaching

Excellence in teaching is regarded as the prime requisite of any faculty member in the School of Music. Peer Evaluation can provide useful and helpful feedback that will ultimately improve teaching. It is also an established method of providing evidence of teaching effectiveness. In addition, it can be utilized as an assessment tool for teaching for accreditation and review boards.

The Faculty Evaluation Committee (FEC) will solicit written peer evaluations for the faculty members due to submit IPRs for the following fall. Peer evaluations will take place in the spring unless a faculty member requests observation of a class that he/she only teaches in the previous fall semester. Faculty members not scheduled for evaluation may request and include peer evaluations of teaching to document teaching effectiveness at any time.

The schedule for Peer Evaluation of Teaching will take place in the following manner and will correspond to the Evaluation Schedule for Tenure and Tenure–Track Faculty as prescribed in section 10.340 of the CBA. Subsequent to the adoption of these Unit Standards, the Faculty Executive Committee will set up a schedule that divides the tenured associate and full professors by alphabet corresponding to the schedule in the CBA and providing a staggered schedule that will request peer evaluation as follows:

- a. Probationary faculty every year
- b. Tenured Associate Professors every four years
- c. Professors every six years

For faculty members for whom peer evaluations are required, the following procedures will be followed:

- a. The faculty member to be evaluated shall submit a list of at least three UM faculty members. The School Director in consultation with the Faculty Executive Committee shall assign two evaluators per designated faculty member. The list must be given to the School Director by February 15. The list should be limited to music faculty or faculty in a related discipline, e.g. education faculty for music education observation or art historian for music history observation. One evaluator must be a tenured faculty member. No faculty member should serve on more than three peer evaluations per evaluation cycle. The evaluators must review at least one course for the faculty member.
- b. The teacher under review and the evaluators shall meet before the scheduled observation time(s) to discuss the procedures to be followed and to apprise the evaluator of background information concerning the course as a whole, as well as the specific session to be observed. At that time the teacher will submit a syllabus to the evaluators for their perusal before the observation.
- c. Whereas the teacher shall be advised of the general evaluation procedures to be followed, the specific procedures are left to the discretion of the evaluators.
- d. The evaluator(s) and the teacher shall mutually agree upon the observation time(s).
- e. The evaluations shall be completed by April 15. After the evaluations have taken place, the evaluators shall submit a written evaluation to the School Director within ten working days. The Director will then distribute copies to the FEC and to the teacher. Any written response to the evaluations shall be delivered to the School Director within ten working days of

receipt of the written evaluation. The evaluation and any responses shall be submitted to the FEC for consideration in its evaluation process.

- f. Before instituting Peer Evaluation, the Faculty Executive Committee will develop a rubric based on the suggested guidelines below to assist the evaluators and establish a consistency of procedure for peer evaluation.
- g. All solicited materials and responses will become part of the evaluation record as per CBA 10.230. A faculty member may not successfully attain tenure or promotion without undergoing the peer review process.

Suggested Guidelines for the Written Peer Evaluation of Teaching

The evaluator's commentary may include the following points:

Classroom Teachers

- a. Organization of the course, including course objectives, syllabus, handouts (if any), exams, and evaluation procedures
- b. Evidence of relevant teacher expertise
- c. Clarity and relevance of goals for the class period observed; student achievement of those goals within the class period
- d. Organization of instruction and efficient use of time for the class period observed
- e. Interaction between students and teacher; effectiveness of teacher's communications; evidence of appropriate response to relevant student input offered during the class

Ensemble Teachers

- a. Evidence of the organization and the scope of the ensemble for that semester, including syllabus, handouts (if any), and evaluation procedures
- b. Evidence of relevant conductor expertise
- c. Clarity and relevance of goals for the rehearsal observed; student achievement of those goals and/or the amount of positive change that occurred during the rehearsal
- d. Organization of instruction and efficient use of time for the rehearsal observed
- e. Interaction between students and the ensemble director; effectiveness of the ensemble director's communications; evidence of appropriate response to relevant student input offered during the rehearsal

Studio Teachers

- a. Organization of the course, including course objectives, syllabus, handouts (if any), and evaluation procedures
- b. Evidence of relevant teacher expertise
- c. Clarity and relevance of goals for the class period observed; student achievement of those goals within the class period
- d. Organization of instruction and efficient use of time for the class period observed
- e. Interaction between students and teacher; effectiveness of teacher's communications; evidence of appropriate response to relevant student input offered during the lesson