

University of Idaho

Lionel Hampton School of Music

BY-LAWS OF THE FACULTY

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, FSH 1520, Article I, Section 4, 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 regents." As specified in the bylaws of the college, Article VII, 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decisions are subject to review by higher administrative authority, but actions of the faculty should be amended or rescinded only for substantial reasons which will be properly communicated to the Music faculty.

Section 4. Mission. The mission of the Lionel Hampton School of Music is to serve as a nationally recognized school of choice for undergraduate and graduate music students and to function as an academic unit within the College of Letters, Arts, and Social Sciences offering comprehensive studies in music for all students.

Section 5. Vision. The Lionel Hampton School of Music will be musically comprehensive and nationally recognized, providing a learning environment in which our students perform, analyze, teach, and create music. Faculty will inspire students to be intellectually curious, motivated learners who achieve high scholastic and artistic goals. Together, faculty and students will cultivate an atmosphere of professional awareness, mutual support, collaboration, and outreach to ensure success in evolving occupational and cultural conditions.

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 FSH 1520, Article II, Section 1 of the constitution of the university faculty, are members of the Music faculty. Professors, associate professors, assistant professors, clinical faculty of all ranks, instructors on full-time appointment, and lecturers who have served at least four semesters on more than half-time appointment 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, FSH 1520, Article II, Sections 2 and 3, other associated faculty 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, Section 7.4.b, 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, scholarship, 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, Section 7.4.d. (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 provost a nomination for acting unit administrator. (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, Section 7.5, 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, Section 7.4.c).

Section 6. Term of Office. Due to the complex nature of the School of Music, the Director shall have no prescribed term duration or term limit; however, the appointment and periodic review process will take place according college bylaws Section 7.4 and 7.5 and university policy.

Article IV. Meetings

Section 1. Call of Meetings. As specified in the college bylaws, Section 7.2, 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 twenty-five percent of the members of the Music faculty, with written or e-mail 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. Notes 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 notes, 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 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 Director.

Article V. Committees and Liaisons

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 Associate Director for Academic Affairs, and four members elected from the Music faculty. The Director, or in the Director's absence the Associate 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 September 1.

1) Only faculty members in a given grouping as specified in Section 7 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 one 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; (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 and will serve as 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 Section 7 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) provide a continual review of graduate program policies and placement exam materials; and (3) review graduate curriculum change proposals and initiate new graduate programs for review and approval by the Music 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 an Associate Director, shall serve as an *ex officio* member. Elected members shall represent the following constituent groupings: a) the instrumental faculty, b) the keyboard faculty, c) the vocal faculty, d) the music education faculty, and e) the

theory/history faculty. The sixth member shall be appointed by the Director from the entire faculty as a representative-at-large. This member will serve as the chair of the Graduate Committee and will function as the Graduate Coordinator. Only members of the graduate faculty are eligible to serve on the Graduate Committee.

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

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

2) The 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 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.

Section 11. Curriculum Committee.

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

B. Composition. The Music Curriculum Committee shall consist of the Associate Director for Academic Affairs and five (5) members representing a broad cross section of the faculty. The Associate Director for Academic Affairs shall serve as the chair.

Section 12. Scholarship Committee.

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

B. Composition. The Music Scholarship Committee shall consist of a Scholarship Coordinator and six (6) members representing a broad cross section of the faculty. The Scholarship Coordinator is appointed by the Director and shall serve as committee chair.

Section 13. Library Liaison

A. Function. To coordinate, monitor, and evaluate the operation of music materials in the University Library, recommending changes to the Director and library faculty.

B. Composition. One faculty member appointed by the Director.

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 the following areas: graduate students, brass/percussion, keyboard, strings, and woodwind. The Director and Associate Director for Academic Affairs serve as *ex officio* members. The student members must be enrolled as music majors. They shall serve on the board for two successive semesters. Students from each area will elect their own representative at the first area meeting of each academic year.

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. Criteria are located in Appendix II.

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

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. This process includes tenure-track faculty and clinical faculty.

B. The criteria for promotion are available in Appendix II.

C. The School of Music recognizes that early consideration for promotion in cases of outstanding academic performance is desirable.

Section 4. Third-Year Review. The faculty of the department will conduct a routine "third-year review" of all tenure-track and clinical 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 and/or promotion; (2) to remind the faculty member of the criteria on which tenure and/or 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/or promotion and to make suggestions, when appropriate, for correcting them; or (4) to recommend non-reappointment.

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

Evaluation Criteria and Procedures

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.

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 FSH 3570.

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 via the University's online course evaluation system.
 - 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 teaching evaluation method 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:

1. The instructor informs students of course content, objectives and grading criteria at the beginning of the course;
2. The instructor presents materials clearly and has the ability to communicate ideas and concepts effectively;
3. The instructor demonstrates mastery of the subject matter;
4. The instructor remains current in his/her field by reading professional periodicals and books and attending professional meetings;
5. The instructor encourages class participation, when appropriate to the subject;
6. The instructor makes assignments which are appropriate;
7. The instructor makes an effort to reach students of varying levels of ability.;

8. The instructor helps students achieve a working knowledge of, and appreciation for, the subject matter of the course;
9. The instructor is available to students through the posting and keeping of office hours;
10. The instructor is receptive to constructive criticism in regard to his/her teaching performance;
11. The instructor shows a continuing interest in improving the quality of her/his instruction; and
12. 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 areas. 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:
 - i. Solo recitals
 - ii. Lecture-Recitals
 - iii. Chamber recitals
 - iv. Concerto appearances
 - v. Operatic and/or musical theatre roles
 - vi. Large ensemble concerts (orchestra, wind ensemble, choir)
 - vii. Performance workshops
 - viii. Master classes and clinics
 - b. For conductors such performances may occur in settings, including:
 - i. UI ensembles
 - ii. Invited guest conducting
 - iii. 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.

A wide variety of performances can constitute creative activity by the music faculty. Some instruments are well suited to solo recitals or concerto appearances whereas other instruments are most likely to be a part of ensemble performances. Conductors accomplish their creative activity through their work with student ensembles, bands, choirs, or orchestras. Quality of work is the significant factor.

The evaluation criteria may include the following:

1. The faculty member 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;
2. The faculty member shows a high degree of musicality and ability in his/her performance;

3. The faculty member 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:

1. Reviews by recognized experts using recordings of performance (recognized experts include music faculty members of other reputable colleges and universities as well as professional music critics and musicians);
2. Reviews of live performance;
3. Indication of exposure through tours, recordings, workshops, and/or clinics; and
4. 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.

The evaluation criteria may include the following:

1. The faculty member produces instructional materials such as syllabi, methods, textbooks and articles;
2. The faculty member engages in research, expository and/or creative writing in his/her major area of expertise;
3. The faculty member 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:

1. 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);
2. Publication in refereed sources, papers presented at regional, national, and/or international conferences; and
3. 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.

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

The evaluation criteria are the following:

1. The faculty member is effective at student recruitment on a local, state, and national level;
2. The faculty member 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;
3. The faculty member is active as a mentor to students and is reasonably knowledgeable about University and LHSOM regulations;
4. The faculty member is a constructive and participating member in her/his teaching area and fulfills all Departmental faculty responsibilities;
5. The faculty member fulfills committee assignments with a high level of interest and participation;
6. The faculty member has received grants and awards which bring local and national recognition to herself/himself and the LHSOM; and
7. The faculty member 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.

APPENDIX II

Promotion and Tenure Criteria

CRITERIA FOR PROMOTION OF CLINICAL FACULTY

At the time of promotion to Associate or Full Clinical Professor, achievement (evaluation) in all areas must, at the very least, "meet expectations," but that is no guarantee of promotion. The candidate's job description should guide the evaluation of the candidate's work. Faculty should consider the weighting of position description duties in their evaluation. LHSOM Clinical faculty do not have any research expectations and this area should not be considered during the promotion process.

For promotion to Associate Clinical Professor, the candidate must demonstrate:

1. Success as an accomplished teacher, where excellence in academic or professional instruction is evidenced by such factors as quality of student learning outcomes, student success, portfolio (FSH 3570), peer review, course materials, student course evaluations, etc.;
2. Evidence of instructional activity that has had significant impact on the department, college, or University;
3. Collegiality; and
4. The likelihood of continued success after promotion to this rank

For promotion to (Full) Clinical Professor, the candidate must demonstrate:

1. Success as an accomplished teacher, where excellence in academic or professional instruction is evidenced by such factors as quality of student learning outcomes, student success, portfolio (FSH 3570), peer review, course materials, student course evaluations, etc.;
2. A high level of expertise in the candidate's discipline;
3. High visibility for the candidate's instructional activities evidenced by leadership in professional organizations, instructional methods and/or materials disseminated nationally, grant funding for instructional activities or innovations, outstanding student achievements, etc.;
4. Excellence in the areas of Outreach and Service, depending on the candidate's position description;
5. Collegiality;
6. The likelihood of continued success after promotion to this rank; and
7. Evidence of sustained excellence over an extended period of time

CRITERIA FOR PROMOTION OF TENURE-TRACK FACULTY

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

1. Continuing evidence of excellence in teaching; and
2. Documented evidence that the candidate has achieved regional recognition and stature through publication of significant scholarly works or instructional materials or through significant performances or compositions.
3. Collegiality;
4. The likelihood of continued success after promotion to this rank

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

1. Continuing evidence of excellence in teaching; and
2. 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.
3. Collegiality;
4. The likelihood of continued success after promotion to this rank

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:

1. Evidence that the individual's interests and abilities coincide with the needs of the LHSOM;
2. 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

3. Faculty and student evaluations and recommendations from the Third Year Review 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:

1. 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;
2. 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;
3. The candidate will have demonstrated proficiency in the area of performance or creative writing, and in the writing of course syllabi and/or outlines;
4. The candidate will show evidence of intellectual growth and increasing mastery of the subject; and
5. 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.

APPENDIX III

Review Procedures

TENURE REVIEW PROCEDURES

I. Composition of the Tenure Review Committee

- A. Membership of the committee includes six (6) 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) 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) or four (4) nominees.
 - 4. A faculty member under consideration by the committee has the right to challenge, without cause, one of the five representatives referred to in 1 and 2 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.
- 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 six 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 Director along with the completed voting forms. A copy of the summary report is provided to the faculty member under consideration.

COMPETENCY REVIEW PROCEDURES

- I. Procedures for Competency Review**
 - A. (Currently being discussed)

II. 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

1. 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.
2. 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.
3. The Director will serve as the committee chair.
4. The Director will present 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 previous annual 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.

THIRD-YEAR REVIEW OF UNTENURED FACULTY MEMBERS

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 tenured people nominated by the elected chair.
2. The candidate will provide the committee with an updated vita in standard university format, a professional portfolio (see FSH 3570), and any other supporting materials which the committee may wish to review.
3. The candidate may request to meet with the committee to discuss appropriate matters.
4. The committee members will solicit information (preferably written) from faculty, students, and other agencies appropriate to the committee assignment.
5. The committee will prepare a concluding report which will be signed by all members and made available for review by the candidate.
6. 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.
7. 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.
8. 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.

APPENDIX IV

Peer Mentoring

General

1. Peer mentors are required for all pre-tenure and pre-promotion faculty who hold tenure-track and clinical faculty positions.
2. Two (2) mentors will be assigned.
3. One mentor must be tenured. The second must be tenured or have completed their Third Year Review.
4. The LHSOM Director will manage the process.

Membership

1. New faculty may request specific mentors.
2. Current faculty may request specific mentor assignments.
3. Mentors are assigned by the Director after consultation with the Personnel Committee.

Activities

1. Years 1 and 2
 - a. Mentors each observe at least one class per semester with advance notice to the candidate
 - b. Mentors evaluate the candidate's CV every spring
 - c. Mentors provide written feedback to the candidate before the end of each semester
2. Year 3
 - a. The Third Year Review process will take place as outlined in these Bylaws
 - b. Mentors are not required to serve on the candidate's Third Year Review Committee
3. Years 4 and 5
 - a. Mentors each observe at least one class per year with advance notice to the candidate
 - b. Mentors evaluate the candidate's CV every spring
 - c. Mentors provide written feedback to the candidate before the end of each year

Documentation

Feedback may be shared with the Director for annual evaluation purposes, however, this is not required and is done at the discretion of the faculty member under review.