

**UNIVERSITY OF NORTH TEXAS**

# **COLLEGE OF MUSIC**



## **FACULTY HANDBOOK 2019-2020**

## *College of Music Faculty Handbook*

The 2019-2020 Faculty Handbook is a compilation of the current policies and procedures of the University of North Texas and the UNT College of Music. Any discrepancies between the contents of this handbook and the *University Policy Manual* are unintentional. In all such cases, please consider the *University Policy Manual* as the definitive source of policy information.

The College of Music adheres to the letter and spirit of all rules and standards issued by the National Association of Schools of Music.

The *University Policy Manual* may be found  
online at: <http://policy.unt.edu/>

The *National Association of Schools of Music Handbook* may be found  
online at: <https://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook/>

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# Section 1

## Introduction to the Faculty Handbook

### (1.1) About This Handbook

This handbook is intended to assist new and continuing faculty members in three areas: (1) providing background information about the College of Music and the University; (2) successfully navigating many common processes they may encounter; and (3) providing answers to frequently asked questions within the College and the University. The handbook is also an attempt to organize the collected policies of the College of Music.

The handbook, though it may be printed, is most useful as an electronic resource, because it takes advantage of two features not available in print form. First, because the handbook has been divided by section online, it allows faculty members to search for specific topics listed in the table of contents and access the content they need instantly. Second, throughout the handbook, links appear that allow users to navigate to external web pages for additional information.

The handbook is organized according to issues that are pertinent to faculty members in their roles as teachers, scholars, and community members. Subsequent editions of the handbook will be reorganized to reflect the changing information needs of faculty members.

The material for this handbook is drawn from a number of sources, including the following:

*University of North Texas Policy Manual*

*UNT Board of Regents Rules*

*UNT College of Music Charter and Bylaws*

*UNT College of Music Strategic Plan*

*UNT College of Music Student Handbook and Division/Area Handbooks*

*UNT College of Music Collected Policies, 2003*

*UNT College of Music Faculty Handbook, 1998-99*

*UNT College of Music Council of Division Chairs, Meeting Minutes, 2000-2010*

The following websites contain a vast amount of information, and were also critical sources in the development of this handbook:

[UNT College of Music](#)

[UNT Provost and Vice President for Academic Affairs UNT Board of Regents](#)

[UNT News Service](#)

[UNT Facilities](#)

[UNT Office of the Registrar](#)

[UNT International](#)

[UNT Office of Research and Economic Development](#)

[UNT Division of Institutional Equity and Diversity](#)

[National Association of Schools of Music Handbook](#)

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If faculty members need further assistance navigating through the handbook or the topics contained within, listed below are the current Administrative Assistants for the College of Music listed by Division:

Administrative Assistant	Contact Telephone	Division (s)
Diana Cooley	940-369-8709	Conducting and Ensembles Key- board Studies Vocal Studies
Jamel Jackson	940-565-3730	Composition Studies Music Edu- cation
Christopher Walker	940-565-3743	Jazz Studies
Alex Yarbro	940-369-8724	Music History, Theory, and Eth- nomusicology
Christine Hill	940-565-4124	Instrumental Studies



**(1.2) 2019-2020 Updates:**

Update—3.5 College of Music Administration

## Section 2

### University Governance

#### (2.1) University of North Texas—History and General Information

The University of North Texas originated in 1890 when Joshua C. Chilton founded the Texas Normal College and Teacher Training Institute. A private institution, the normal college operated for the first eleven years of its life in buildings provided by the City of Denton. An 1893 act of the Texas State legislature allowing the school to certify teachers added the word “North” to its name. In 1901, the Texas State Board of Education, pursuant to an 1899 act of the state

legislature, took control of the school and renamed it North Texas State Normal College. The school awarded its first bachelor’s degrees in 1919 and changed its name to North Texas State Teachers College in 1923. Two years later, the secondary-school program (a feature of normal schools in this era) was consigned to a separate Demonstration School, allowing North Texas to receive accreditation from the Association of Colleges and Secondary Schools of the Southern States. Graduate study began in 1935, and the college gradually moved toward emphasis on liberal arts study as well as education programs. In 1949 the Texas Legislature recognized the school’s growth by renaming it North Texas State College and by authorizing a separate Board of Regents. North Texas began to award doctoral degrees in education and music during the 1950s, and in 1961, as a recognition of increasing emphasis on research and graduate study, the state legislature approved yet another name, North Texas State University. The University grew very rapidly and became the largest, most comprehensive public institution of higher learning in the Dallas-Fort Worth Metroplex by the early 1970s. In 1988, the legislature approved the present name, the University of North Texas.

In January 1999 the Texas Higher Education Coordinating Board authorized the creation of the UNT System Center at Dallas. This Center offers junior, senior, and graduate-level courses leading to the completion of baccalaureate and master’s degree programs, certificates, and endorsements. In January 2000 the UNT System Center at Dallas opened a new facility at 8915 South Hampton Road. The university leases the 78,000 square foot facility, which features state-of-the-art classrooms and computer labs, and the first virtual library in the Metroplex.

UNT is the fourth-largest institution among 35 public senior colleges and universities in the state of Texas. There are also 50 community/junior college districts, one technical college system, seven state medical schools, three dental schools, and several other health-related schools. Ten separate boards of regents govern the senior institutions. The governance of state-supported higher education is the responsibility of the Texas Higher Education Coordinating Board, the Texas Legislature and the governor.

The Texas Higher Education Coordinating Board has broad programmatic responsibilities. Such matters as new degree programs, course additions, degree requirements, and changes in departmental name and/or structure as well as construction requests are matters for Coordinating Board action after local procedures have been met. The Board itself is composed of gubernatorial appointees; it is aided by a full-time professional staff located in Austin.

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Higher education in Texas is funded according to a formula determined by the state legislature that emphasizes enrollment as the principal determinant of state funding to colleges and universities.

During the past decade, the organization of the University of North Texas has evolved into a complex system. This evolution has been in large measure a process of adapting to rapid growth, diversification of programs in response to demands, and changes in concepts regarding the roles of the administrative staff, the faculty, the students, the alumni and other interested groups.

The nine members of the UNT Board of Regents are appointed by the governor and subject to confirmation by the Texas Senate. Three members are appointed every two years to serve six- year terms with terms expiring in May. In 1975, the Texas College of Osteopathic Medicine in Fort Worth, formerly a private institution, was placed under the same board of regents as UNT. The medical campus in Fort Worth became the University of North Texas Health Science Center at Fort Worth in 1993 through further legislative action. The Chancellor serves the two separate institutions. Beginning in the fall 2000, the position of Chancellor/President was separated and a separate position of President of the University of North Texas was established.

The University of North Texas has a long history of institutional planning. The current process is described as an “integrated community approach with several opportunities for faculty input.” First, faculty members participate in examining strengths and potentials at the department, division or program level. Second, faculty work with department/division chairs to formulate department missions and plans. Third, faculty are involved with planning at the college/school level according to the model adopted by the individual dean.

The UNT strategic plan consists of goals and objectives to set the direction of the institution. Academic units use these goals and objectives, and the planning priorities approved by the Board of Regents and derived from them, to mold department and college/school plans. Progress toward meeting goals is reported in unit annual reports that are submitted to deans and then to the Provost and Vice President for Academic Affairs. In each odd-numbered year, the university also submits a strategic plan to state officials to demonstrate long- and short-term needs, including major facility needs. Funding requests must closely follow this plan, referred to as the “agency plan,” and provide an opportunity for the university to describe its needs.

The University of North Texas is accredited by the Southern Association of Colleges and Schools Commission on Colleges to award baccalaureate, masters and doctorate degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4500 for questions about the accreditation of the University of North Texas. *Note: The Commission should be contacted only if there is evidence that appears to support the institution’s significant non-compliance with a requirement or standard. Normal inquiries about UNT, such as admission requirements, financial aid, and educational programs, should be addressed directly to UNT and not the Commission’s office.*

Additionally, many individual programs, including the College of Music, are accredited by professional organizations

### **(2.2) Texas Higher Education Coordinating Board (THECB)**

The [Texas Higher Education Coordinating Board](#) provides leadership and coordination for the Texas higher education system. Since being created by the Texas Legislature in 1965, the Board has worked to achieve excellence for the college education of Texas students. The Board meets four times a year. Meetings occur in Austin, but are usually also broadcast on the internet.

The Board's mission is to work with the Legislature, Governor, governing boards, higher education institutions, and other entities to help Texas meet the goals of the state's higher education plan, [Closing the Gaps by 2015](#), and thereby provide the people of Texas the widest access to higher education of the highest quality in the most efficient manner.

The Board is made up of 9 members appointed by the Governor for six-year terms. The Governor also appoints the chairman and vice-chairman. No Board member may be employed in education or serve on a community college board of trustees. Board Members serve on the Standing Committees. [Advisory Committees](#) provide guidance to the board on various topics.

### **(2.3) The University of North Texas System—General Information**

[The University of North Texas System](#) serves the North Texas area, boosting economic activity in the region by nearly \$2 billion annually. More than 37,000 students are enrolled in undergraduate, graduate and professional programs, and system enrollment is projected to increase to about 45,000 students by 2015.

The UNT System awards more than 5,300 degrees each year, including the largest number of master's and doctoral degrees in the region. More than 100,000 alumni live and work in the North Texas area.

The UNT System has three components.

- University of North Texas, founded in 1890, is the flagship university of the UNT System, a student-centered research university. It is the state's fourth largest university and the most comprehensive university in the Dallas-Fort Worth region. UNT has more than 36,000 students enrolled in 97 bachelor's, 101 master's and 48 doctoral degree programs.
- UNT Health Science Center at Fort Worth was established in 1970. It focuses on the training of future osteopathic physicians, on providing an increasing number of health profession programs, and conducting a vigorous research program. UNTHSC is nationally recognized for leadership in developing primary care physicians.
- UNT Dallas began forming in 1999 to enhance access to public higher education in Dallas and Ellis counties. It is located on 264 donated acres at Camp Wisdom and Houston School roads. The school offers junior-, senior- and graduate-level courses leading to bachelor's, master's and doctoral degrees. The institution name changed to UNT Dallas when enrollment at the Dallas Campus equaled 1,000 full-time equivalent students. It then became the first public university in the city of Dallas.

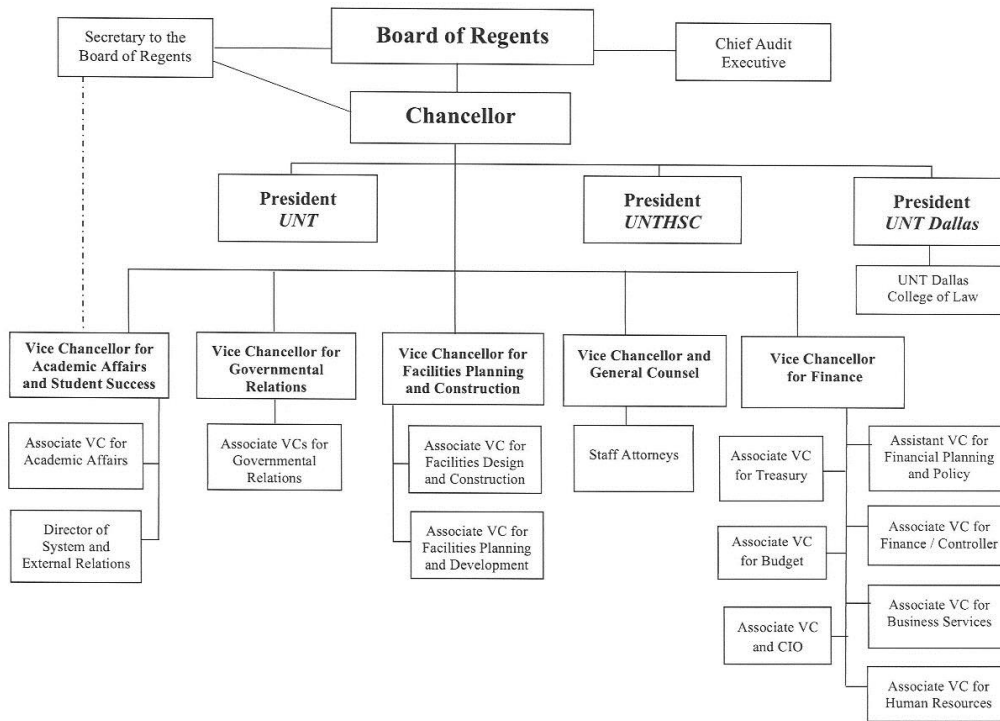


The UNT System has offices in the UNT System Building in Dallas, on the UNT Campus in the Gateway Center and Marquis Hall, on the UNT Health Sciences Center, and in the TJ Rusk Building in Austin.

Appointed by the governor of Texas, the [Board of Regents](#) is the governing body of the University of North Texas System.

The [Chancellor](#) is the chief executive officer of the System and has direct responsibility for all aspects of the System’s operations. The Chancellor reports to and is responsible to the Board. The Chancellor heads the System Administration, which is used by the Board to exercise its powers and authorities in the governance of the System.

University of North Texas System Organizational Chart



Revised 10-5-15

## (2.4) University Administration

The [President](#) is the chief executive officer of the University and reports to the Chancellor.

Subject to the policies and rules of the Board and under the direction of the Chancellor, the President has general authority and responsibility for the administration of the Institution. The President is authorized to delegate any of the [assigned duties and authorities](#) except as restricted by the Board or the Chancellor.

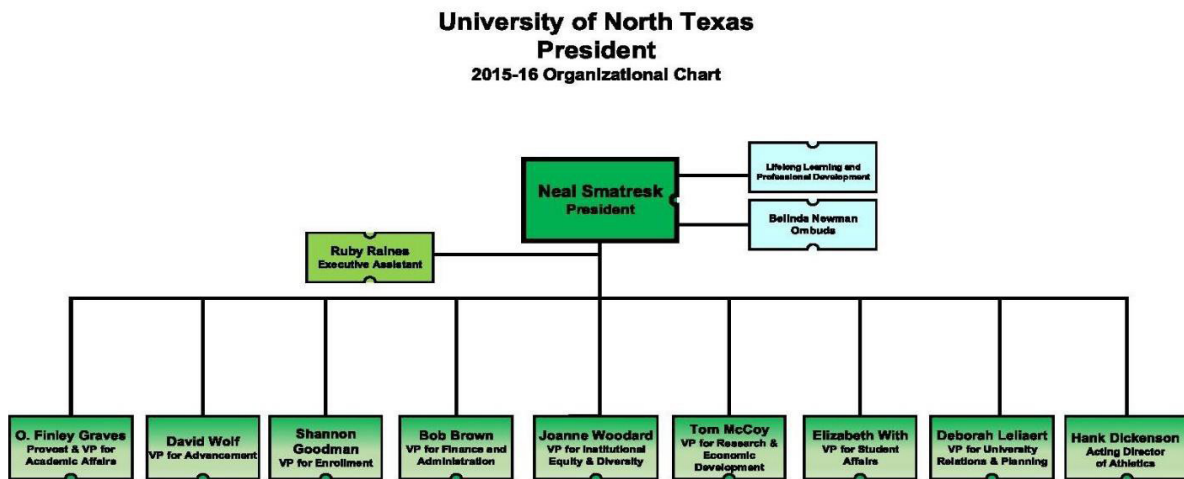
The [Provost and Vice President for Academic Affairs](#) is responsible for the main mission of the institution, including teaching, research, and service. The provost’s office provides leadership in the development and supervision of the university’s academic programs in

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conjunction with the deans and representatives of the faculty in the areas of curriculum changes, degree programs, and organization

The [Vice President for Research and Economic Development](#) is responsible for promoting research, scholarship, and creative activities that engage faculty, research scientists, students, and external collaborative partners.

For a complete listing of university administrators, see the organization chart below and visit the [University of North Texas](#) website.



## (2.5) University Faculty Committees

The University of North Texas has many standing and ad hoc committees to address the concerns of faculty members, students, and staff members. The three standing committees below exist to help faculty in fulfilling their various roles, and are key resources for resolving issues as they arise.

### *Chairs' Council*

The [Chairs' Council](#) exists to facilitate and improve the work of faculty department chairpersons by referring issues and informing the university administration on items that are of interest and/or relevant to chairpersons, assisting chairpersons in the performance of their duties, providing development opportunities for chairpersons, and advancing the University's mission. The Council's membership consists of one representative from each of the following schools and colleges: [College of Business](#); [College of Public Affairs and Community Service](#); [College of Education](#); [College of Engineering](#); [School of Merchandising and Hospitality Management](#); [College of Music](#); and [College of Visual Arts and Design](#). Because of its large size, the [College of Arts and Sciences](#) is entitled to two representatives on the Council. Each College and School determines its own mechanisms for electing or appointing chairs to the Council, and their terms of office.

### *Faculty Senate*

The mission of the [Faculty Senate](#) is to lead faculty in fulfilling their responsibilities in the shared governance of the University and to represent faculty interests to University and community stakeholders. The Faculty Senate is responsible for exercising its vested authority in ensuring that academic freedom is encouraged and protected, and for acting as a guiding body to oversee curriculum that promotes student learning through a rigorous course of study. The Faculty Senate serves as a liaison between faculty and administration. This includes:

- developing and implementing the strategic plan of the University;
- informing faculty about University policies, procedures, and substantive changes made by the administration;
- making recommendations to the Provost and President regarding faculty personnel issues; and
- making recommendations to faculty and administration on policies to improve the work environment.

### *Vision Statement of the Faculty Senate*

The Faculty Senate will be seen by University and community stakeholders as a valued partner in the fulfillment of the University's mission. It will establish itself as an efficacious champion of academic quality, as the authority for the delivery of education services, and as the source of advice and support for University administration. The Faculty Senate will be perceived by

faculty and administrators as a well-respected body that has a substantive role in University governance. The work of the Faculty Senate will be seen as highly relevant to the daily endeavors of faculty and to University decisions that affect academic affairs.

***Other Committees***

*Faculty Elected Committees*

These Faculty Elected Committees consist of members from each group, and At-Large seats. These seats can only be filled through elections which are administered by the Faculty Senate office.

[Faculty Development Leave Committee](#)

[Faculty Grievance Committee](#)

[Graduate Council](#)

*Active Standing Committees*

[Academic Affairs Committee](#)

[Committee on Committees](#)

[Committee on Evaluation of University Administrators](#)

[Committee on Faculty Participation in Governance](#)

[Committee on the Status of Women](#)

[Committee on the Status of LGBT Faculty](#)

[Committee on the Status of People of Color](#)

[Fine Arts Series Committee](#)

[Faculty Awards Committee](#)

[Faculty Mentor Committee](#)

[Faculty Policy Oversight Committee](#)

[Faculty Research Committee](#)

[Faculty Salary Study Committee](#)

[Faculty Senate Budget Committee](#)

[Faculty Senate Charter and Bylaws Committee](#)

[Oversight Committee on the Core Curriculum](#)

[Teaching Fellows/Teaching Assistants Committee](#)

[University Elections Committee](#)

[University Library Committee](#)

[University Undergraduate Curriculum Committee](#)

[University Writing Committee](#)



# Section 3

## College of Music Structure and Governance

### (3.1) College of Music Overview

Music has been a prominent part of the curriculum and campus life since the University was founded in 1890. Eliza Jane McKissack served as the first director of Conservatory of Music, a part of the Texas Normal College and Teachers Training Institute which was originally housed in facilities located on the northwest corner of the Denton Courthouse Square. The institute's president, Joshua C. Chilton, taught History or Music and Theory of Sound as part of

the conservatory's faculty. A succession of directors followed McKissack through the late 1930s, including Lillian May Parrill (1915-1938) who also conducted the College Choir, which later became the A Cappella Choir.

Beginning in 1938, the College of Music saw dramatic growth and sustained success. Under Dean Wilfred Bain (1938-47) enrollment grew from 25 to 400, key faculty were hired, the first jazz degree was proposed, and the Department of Music became a School of Music. Under Dean Walter Hodgson (1947-58), the BM in Jazz Studies and the Ph.D. in musicology were established; also during his tenure, UNT was desegregated (1954). Under Dean Kenneth Cuthbert (1958-74) a sizable music building, the old part of today's edifice, was completed and the Doctor of Musical Arts degree was created. Under Dean Marceau Myers (1974-87) the present music complex was built, enrollment topped 1,500 students, and the school's ensembles received wide acclaim throughout the state and the country.

With the arrival of Robert Blocker as dean (1988 – 1991), a new era began. The school instituted a decentralized organizational model, based on the creation of eight divisions. In light of the pressing need for scholarships, building an endowment became a priority. Additionally, a new performance facility became a high priority, and in 1999 the Murchison Performing Arts Center was opened under the leadership of Dean David Shrader (1992 – 1999).

In the new millennium, the College of Music continued to build on its role as a national and international leader in the arts and education. During Dean James Scott's tenure (2001 – 2015), endowments and scholarships grew, the faculty increased in number and international prominence, programs were strengthened, international connections were increased, chair positions were professionalized, a new interdisciplinary research cluster was created, and facilities improved in ways large and small.

In August 2016, John W. Richmond assumed the deanship of the College of Music, now one of the largest and most respected music schools in the United States. As we look to the future, it is essential that the College of Music remain focused on its mission and vision while continuing its tradition of leadership and innovation in the arts and education.

### (3.2) College of Music Mission Statement

The **mission** of the UNT College of Music is to serve our diverse musical culture with excellence, integrity and imagination

### **(3.3) College of Music Vision Statement**

The **vision** of the UNT College of Music is to provide leadership, artistry, and expertise to every facet of the music profession.

### **(3.4) College of Music Academic Divisions and Areas**

#### *College of Music Divisions*

Divisions are the basic organizational units of the College of Music. The divisions attend to all business related to their respective areas of responsibility and make recommendations to the appropriate College of Music committee or administrator concerning curriculum, policy, budget, and other matters pertinent to the mission of the College of Music. Currently, there are eight divisions in the College of Music:

- Division of Composition Studies
- Division of Conducting and Ensembles
- Division of Instrumental Studies
- Division of Jazz Studies
- Division of Keyboard Studies
- Division of Music Education
- Division of Music History, Theory, and Ethnomusicology
- Division of Vocal Studies

#### *College of Music Areas*

In divisions containing disparate curricular offerings, areas may be established to better define these particular offerings. Areas may be established, combined, or eliminated according to majority division vote. Currently, the following areas have been established within the College of Music:

- Division of Conducting and Ensembles Choral Studies
- Early Music Opera
- Orchestral Studies Wind Studies
- Division of Instrumental Studies Brass
- Percussion Strings Woodwinds
- Division of Keyboard Studies Collaborative Piano Harpsichord, Organ, Fortepiano Piano
- Piano Pedagogy and Group Piano
- Division of Music History, Theory, and Ethnomusicology Ethnomusicology
- Music History Music Theory

### **(3.5) College of Music Administration**

The structure of the College of Music administration is governed by the [College of Music Charter and Bylaws](#)

***Faculty Chair***

The Faculty Chair is elected by the Faculty Advisory Committee from among its tenured members to serve a one-year term. The Faculty Chair may serve a maximum of three consecutive terms.

***Director of Undergraduate Studies***

The Director of Undergraduate Studies is appointed by the Dean in consultation with the Senior Associate Dean for Academic Affairs for a three-year renewable term.

The review for reappointment will involve consideration of the faculty opinion gained through a survey of the voting faculty of the College of Music. The Director of Undergraduate Studies will coordinate the operation of all undergraduate programs; serve as the chair of the Undergraduate Curriculum Committee, and direct recommendations concerning undergraduate programs to the Senior Associate Dean for Academic Affairs.

***Director of Graduate Studies***

The Director of Graduate Studies is appointed by the Dean in consultation with the Senior Associate Dean for Academic Affairs for a three-year renewable term.

The review for reappointment will involve consideration of the faculty opinion gained through a survey of the voting faculty of the College of Music. The Director of Graduate Studies will coordinate the operation of the various graduate programs; serve as the chair of the Graduate Council, and direct recommendations concerning graduate programs to the Senior Associate Dean for Academic Affairs.

***Director of Admissions***

The Director of Admissions is responsible for the management of recruitment processes in the College of Music. In consultation with the Dean and the Associate Dean has fiscal management responsibilities for the recruitment advertising budget. The Director also works with the Office of Undergraduate Admissions and the Toulouse School of Graduate Studies in establishing and implementing protocols involving admissions.

**Responsibilities:**

- Provide admissions planning and oversight for the college, collaborating with the dean and the faculty;
- Plan and coordinate music auditions and recruitment efforts;
- Represent the admissions needs to the divisions and administration;
- Supervise support staff involved in recruiting and auditions;
- Serve as primary liaison between the college and central admissions offices;
- Chair the College of Music Admissions Committee;
- Other duties as assigned by the Dean.

***Division Chairs***

The Division Chairs in coordination with the Dean, will have academic and fiscal responsibility for their respective divisions within the policies and procedures established

by the College of Music and the University.

Division Chairs are appointed on the recommendation of the division faculty through the Dean of the College. The recommendation will reflect a majority vote of the division faculty. Division Chairs serve terms of three years subject to reappointment pending review of the Dean and a majority vote of the division faculty.

In cases of unexpected vacancy, the Dean may make interim appointments of a limited and specific duration in consultation with the Faculty Advisory Committee and division faculty.

#### ***Associate Division Chairs, Area Coordinators, and Center Directors***

If the size and structure of a Division require Associate Division Chairs and/or Area Coordinators and/or Center Directors, such positions may be created by the Division Chair in consultation with the Dean subsequent to consultation with all division faculty. The appointment, made by the Division Chair, is subject to approval by the Dean subsequent to consultation with all division faculty. Associate Division Chairs and/or Area Coordinators and/or Center Directors administer curricular and/or operational responsibilities as recommended by the Division Chair. Associate Division Chairs and/or Area Coordinators and/or Center Directors normally serve terms of three years and may be reappointed.

### **(3.6) College of Music Committees**

#### ***Faculty Advisory Committee***

The Faculty Advisory Committee makes recommendations to the Dean concerning planning, college structure and governance, faculty affairs, and other matters pertinent to the mission of the College of Music. The Faculty Advisory Committee may also make recommendations to members, committees, and/or officers of the University administration.

The Faculty Advisory Committee will:

- Evaluate and recommend modifications to the mission of the College;
- Develop strategies to implement the mission of the College with the faculty, administration, staff and students;
- Facilitate communication within the College through the development of appropriate procedures;
- Develop and implement evaluation procedures that ensure continuous assessment of governance and all organizational aspects of the College;
- Receive, review, and recommend amendments to the charter and bylaws;
- Receive, review, and respond to faculty grievances and proposals.

Members of the Faculty Advisory Committee are elected by the faculty, and the representation consists of three persons from the full Professor/Associate Professor/Resident Artist/tenured Assistant Professor Ranks, two from the Assistant Professor rank, and one at-large member. The Faculty Advisory Committee elects a chair from its tenured membership at the beginning of each academic year. This person also serves as Faculty Chair. Associate Deans and Division Chairs will not be eligible for election to the Faculty Advisory Committee.

#### ***Community Advisory Committee***



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The Community Advisory Committee makes recommendations to the Dean concerning external relations, development and other matters pertinent to the mission of the College of Music.

The Community Advisory Committee will:

- Evaluate and recommend modifications to the mission of the College as pertinent to community-related issues;
- Advise the Dean on matters regarding public relations;
- Advise the Dean regarding matters of fund-raising and development.

Members of the Community Advisory Committees are appointed by the Dean and drawn from the Metroplex community. A Community Advisory Committee will elect a chair from its membership at the beginning of each academic year.

### *Staff Advisory Committee*

The Staff Advisory Committee makes recommendations to the Dean concerning staff issues pertinent to the general operational issues of the College of Music.

The Staff Advisory Committee will:

- Develop strategies to improve the efficiency of College operations;
- Advise the Dean on matters regarding staff issues.
- The Staff Advisory Committee consists of all continuing staff.

### *Student Advisory Committee*

The Student Advisory Committee makes recommendations to the Dean concerning student issues pertinent to the mission of the College of Music.

The Student Advisory Committee will:

- Make recommendations concerning academic programs;
- Advise the Dean on matters regarding student issues.

Student representatives will be chosen to represent various degree levels and curricular specializations in the College of Music. Student representatives will be elected by students in the various curricular areas of the College of Music as designated by the Dean in conjunction with the Council of Division Chairs.

### *Advisory Council on Diversity*

The Advisory Council on Diversity acts in an advisory capacity to the Dean. The council makes recommendations to heighten an awareness of diversity within the College, University, and community.

The Advisory Council on Diversity will:

- Oversee and encourage the development and effectiveness of student organizations, especially those that meet the needs of diverse constituencies in the Col-

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lege of Music;

- Sponsor events that will foster a greater understanding of the importance of multiculturalism and music;
- Advise the Dean on matters regarding multi-cultural and gender diversity in student activities within the College of Music.

The council members are appointed by the Dean and represent diversity within the College of Music. The council, in consultation with the Dean, elects a Chair from its membership at the beginning of each two-year term.

### ***Council of Division Chairs***

The Council of Division Chairs makes recommendations to the Dean, Assistant and Associate Deans, and Directors of Undergraduate and Graduate Studies concerning curriculum, allocation of faculty lines, policy, budget, and other matters pertinent to the mission of the College of Music.

The Council of Division Chairs will:

- Consult with and make recommendations to the Dean on matters regarding administrative action, budget and other resources;
- Advise the Dean in the allocation of faculty lines;
- Assist the Dean as necessary in making committee appointments.

The Council of Division Chairs is made up of the Chairs of the Divisions of the College of Music. The Council elects a chair at the beginning of each academic year.

### ***Graduate Council***

The College of Music Graduate Council is responsible for all graduate programs in the College of Music and serves as the graduate curriculum committee. The council will study the deletion, modification, or addition of any graduate course, the termination, modification, or creation of graduate programs and make recommendations to the Senior Associate Dean for Academic Affairs. The council administers various tasks in consultation with the Toulouse Graduate School.

The Council is chaired by the Director of Graduate Studies and is comprised of Chairs of the various graduate committees and the College of Music representative to the University Graduate Council. The Dean, the Associate Deans, and the Associate Dean of the Toulouse Graduate School serve as ex officio members. Additionally, two at-large members of the Category III Graduate Faculty will be elected by the plenary faculty and will serve three-year terms.

### ***Graduate Degree Committees***

Graduate degree committees are responsible for general oversight of respective degree programs. This responsibility includes, but is not limited to, curriculum, policy related to curriculum, waivers in degree plans, graduate examinations, and other items pertaining to the business of the respective committees.

Members and the chairs of the graduate degree committees are appointed to three-year,

renewable (staggered) terms by the Dean of the College of Music after consultation with the Director of Graduate Studies. Graduate Degree Committees include: Graduate Academic Degrees Committee, Graduate Performance Degrees Committee, Graduate Composition Degrees Committee, Graduate Music Education Degrees Committee, and Graduate Jazz Studies Degrees Committee.

### ***Undergraduate Curriculum Committee***

The Undergraduate Curriculum Committee reviews the curricula of all undergraduate programs in the College of Music. The committee is responsible for reviewing recommendations concerning the deletion, modification or addition of any undergraduate course. The committee is also responsible for reviewing recommendations concerning the termination, modification, or creation of undergraduate programs. The committee makes recommendations to the Senior Associate Dean for Academic Affairs for approval.

The Curriculum Committee consists of one member elected by each division. The Director of Undergraduate Studies serves as chair. An undergraduate student representative is nominated by committee members and elected by the Committee.

### ***Personnel Affairs Committee and Reappointment Promotion and Tenure Committee***

The Personnel Affairs Committee will be responsible for annual peer evaluation and for counseling and advising the Dean concerning faculty appointments, terminations, and salary matters. The Reappointment Promotion and Tenure Committee (whose members also serve on the Personnel Affairs Committee) will be charged with the responsibility for counseling and advising the Dean regarding matters of promotion and tenure. The recommendation of the Division Reappointment Promotion and Tenure Committee, the recommendation of the Division Chair, the recommendation of the College Reappointment Promotion and Tenure Committee, and the recommendation of the Dean constitute the formal levels of review for all promotion and tenure cases within the College.

The Personnel Affairs Committee will:

- Execute University policies regarding faculty appointment, promotion, granting of tenure, and termination of appointment;
- Ensure uniform and equitable procedures in assessing faculty merit and salary recommendations;
- Ensure that adequate procedures for appeal are available to all faculty regarding decisions related to tenure, promotions, salary, and dismissal;
- Advise the Dean on other personnel decisions.

The membership of the Personnel Affairs Committee consists of nine tenured faculty elected by the plenary faculty. Five members of this committee, at least three of whom must hold the rank of full Professor, will function as the Promotion and Tenure Committee. Not more than two faculty who hold a primary teaching assignment in the same division may serve on the Committee at the same time. From the membership of the Reappointment Promotion and Tenure Committee, the Personnel Affairs Committee elects an individual who will serve as Chair of both committees. Associate Deans and Division Chairs are not eligible for election to the Personnel Affairs Committee or the Reappointment Promotion and Tenure Committee.

***Election Committee***

The College of Music Election Committee is responsible for conducting elections within the College of Music that pertain to the organization, business, and welfare of both the faculty and the college.

Membership on the Election Committee will consist of three full-time faculty members elected by the faculty. Members of the Committee will serve a three-year term, and the three members will serve in staggered rotation. Annual elections will be conducted in the following order: Faculty Advisory Committee, Reappointment Promotion and Tenure Committee, Personnel Affairs Committee, and elected members of the Graduate Council. Membership on other committees in the College of Music will not prohibit any faculty member from serving concurrently on the Election Committee.

***Other Committees***

Other standing committees may be established as deemed necessary by a majority vote of the faculty with the approval of the Faculty Advisory Committee. Ad hoc committees for matters other than grievance will be appointed by the Dean as needs arise.

# Section 4

## Faculty Personnel Policies

### (4.1) Freedom and Responsibility

Institutions of higher education are conducted for the common good, and this common good can be assured only through the free search for, and the free exposition of, truth and understanding, wherever and whenever they may be found. The freedoms, protected by the First Amendment to the Constitution of the United States, are indispensable safeguards to a democratic society. Within the academic community, the vigorous exercise of constitutional freedoms, together with

the freedom to learn and to teach what scholarship suggests is the truth, to question generally accepted tenets and to publish without fear of reprisal what scholarship has discovered gives vitality to the university. Indeed, without these freedoms, the university cannot fulfill its duty to society and, although these freedoms have long been accepted in democratic societies and reaffirmed when tested, they need continuous reaffirmation and recommitment.

In order for these freedoms to endure within the academic environment, however, a concomitant dedication to academic responsibility is also essential. The academic community, which asks protection from outside interference in order to perform its mission, cannot tolerate actions by its members that hinder or make less effective the carrying out of that mission.

The right to these freedoms and the demands of academic responsibility apply equally to all those who teach at the University of North Texas, tenured or non-tenured, full time or part time. Faculty members at the University of North Texas are, therefore, entitled to full freedom in the classroom to discuss the subjects they teach and to voice their conclusions concerning the significance of evidence that they consider relevant. At the same time, they have an obligation to acquaint their students with the various scholarly views related to their subjects, and they are expected to be judicious in the use of controversial material only as it has a clear relationship to their subject fields. Faculty members are also entitled to full freedom in research and in the publication and dissemination of the results thereof.

A primary responsibility of the teaching faculty member at the University of North Texas is effective teaching. The academic climate that the university seeks to maintain can only be achieved when members of the faculty regularly and conscientiously meet their fundamental instructional responsibilities: preparing for and meeting their assignments, conferring with and advising students, evaluating fairly and reporting promptly student achievement, and participating in those group deliberations that relate to the development of the instructional program of the institution and to the growth of its students.

No less important is the responsibility of the University of North Texas faculty members as teachers/scholars to maintain professional competence in their field of specialization and to exercise such competence publicly in lectures, discussions, publications, or other means whereby scholarly and professional stature are demonstrated and may be appraised.

It is the responsibility of administrative officials of the university to promote, protect, and defend academic freedom, and, with the assistance of the faculty, to assure that members of the academic community fulfill their responsibilities. In addition, they have special responsibilities for which they are held accountable - namely, the marshaling of human, physical, and financial resources in order to realize institutional goals.

Excerpt from: [Faculty Appointment and the Granting of Tenure and Promotion](#), Freedom and Responsibility, University Policy Manual, Policy No. 06.007

#### **(4.2) Information on Sexual Harassment for the College of Music Community**

The information below was prepared by the College of Music Council of Division Chairs in consultation with the Vice President for Institutional Equity & Diversity, in order to raise awareness of this issue in the College of Music community.

Relevant sections of the University Policy Manual:

- 15.5 - [Sexual Harassment Policy](#)
- 4.21 - [Consensual Relationships Policy](#)

Attached document:

Sexual Harassment Information for Supervisors/Managers

#### ***Notes from Vice President for Institutional Equity and Diversity's presentation to the Council of Chairs***

We need to go beyond compliance and take active steps to prevent sexual harassment by encouraging awareness of the issue in the College community. The number of sexual harassment complaints is increasing overall within workplaces across the U.S., perhaps as a result of more people in smaller places and improved education about rights and resources regarding sexual harassment. Speaking up is the most important step in reducing sexual harassment.

##### **1. *Hostile environment***

A hostile environment, in the context of sexual harassment, can be created by actions that are severe and/or pervasive. This includes, but is not limited to inappropriate remarks of a sexual nature or creating a "quid pro quo" situation (see *Sexual Harassment Information for Supervisors/Managers* for further explanation). A single incident, if it is severe, and/or small actions, if pervasive and sustained over time may trigger a claim and an investigation.

##### **2. *Consensual relationships***

The Consensual Relationships Policy states:

*It is the policy of the University that consensual relationships between faculty or staff members in positions of authority and their subordinates or their students are not permitted.*



*Staff members in positions of authority and all faculty members need to be sensitive to the potential for sexual harassment as well as conflicts of interest in personal relationships with their subordinate faculty and staff members or with their students.*

What this means is: Faculty members, teaching fellows, or others in a position of authority over students and/ or staff members may not enter into a romantic relationship with their subordinates.

A clear distinction between teacher and student roles or supervisor and subordinate must be maintained. In this situation, dating must not happen. If such relationships arise, behavior and/or teaching assignments must be altered in order to avoid these conflicts.

Relationships between teachers and students or supervisors and subordinates should be discouraged even if they are not in a direct line of supervision because they put both parties in a situation of risk and gray areas of policy. It should be stressed that there is a strong possibility of sexual harassment issues being raised when such a relationship ends.

### **3. *Intention and Impact***

Claims of sexual harassment are evaluated with respect to the impact from the victim's perspective, as measured against the standard of a reasonable person who occupies the same status as the victim (for example, from the point of view of a 19-year old second- year female student). The intention of the respondent (the person against whom the claim is being made) matters less, in the investigation, than the impact as perceived by the claimant. Documentation and witnesses are the foundation of an eventual determination of fault. The respondent has a right to due process. Investigations are made promptly and with discretion.

It is best to address problems early. If a complaint is not heard, it gets louder and goes higher in the administrative structure. Often a person who is considering making a claim will seek out a trusted faculty member. If a student feels unsafe, provide a safe environment, and they will feel freer to talk. Then ask what they need to get past the problem.

Those who provide instruction are responsible for establishing clear guidelines for appropriate physical contact that is a necessary part of instruction and explain this in the syllabus. Division chairs and faculty mentors are responsible for communicating this information to teaching fellows and assistants in their division.

### **(4.3) Filling Faculty Positions**

This policy statement deals with ongoing faculty positions at the rank of Lecturer or higher that normally require a search to be performed. Adjunct positions are filled on an as-needed basis from available budgeted funds without searches.

Replacement positions, re-configured positions, and new positions all require approval by the Provost, and must be requested as part of the Budget Process in February or March of the academic year preceding the year in which a search will be conducted. Schools and

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colleges should not expect to get approvals for tenure-track positions that may become open unexpectedly after that time, but temporary Lecturer funds may be made available at the Provost's discretion.

Requests for all positions will be made by the Dean as part of the annual budget request process. In formulating the request, the Dean consults with the Council of Division Chairs and the Associate Deans regarding the strategic issues surrounding all aspects of any position being proposed, as well as the priorities assigned to each. Therefore, it is expected that all requests for positions be channeled through the appropriate Division Chair.

Because of the timelines involved, it is critical that whenever possible, faculty members planning retirement provide at least notice by February 1 of the year preceding their intended retirement year. Faculty members leaving for other reasons should also provide as much notice as possible, although notice given within the academic year in which the faculty member will end his/her service will likely result in an interim replacement at best.

**(4.4) Reappointment, Promotion and Tenure—Guidelines by Division**

#### **(4.4.1) DIVISION OF COMPOSITION STUDIES GUIDELINES FOR PROMOTION AND TENURE**

Section 1.1 Preamble--The Division of Composition Studies recognizes the need for diversity, both in its faculty's professional activities and its modes of instruction. Individuals will be encouraged to contribute to the program in unique ways and will be assured of a variety of routes to advancement. The promotion and tenure evaluation will focus on teaching, research/creative activity, and service.

The Division Promotion and Tenure Policies and Procedures shall be consistent with University policies as described in the University Policy Manual and all other University and College policies relating to faculty promotion and tenure.

Section 1.2 Teaching--Evidence of teaching effectiveness must include student evaluations. Other indicators of teaching effectiveness include, but are not limited to:

- a. Advising and mentoring students.
- b. Examples of current course materials and new course preparations.
- c. Keeping abreast of current creative and scholarly work in the subjects taught.
- d. Teaching innovations and awards received.
- e. Directing theses and dissertations as major or minor/related field professor.
- f. Contributions to curriculum development.
- g. Participation in juries, hearings, recital committees, and other evaluative activities in the Division.
- h. Regular teaching assessments, including both student course evaluations and mentor faculty evaluations.
- i. Off-campus teaching: residencies, lectures, master classes, etc.
- j. A record of student accomplishments, including graduate school placement and employment in the field.
- k. Assisting students with career development and professional placement.

The faculty member may request observation of his/her teaching and/or the interview of his/her students by the chair or other faculty members to provide further evidence of teaching effectiveness

Section 1.3 Research and Creative Activities--The professional activities appropriate to this Division include, but are not limited to:

- a. New works composed.
- b. Compositions performed.
- c. Compositions, books, articles, and recordings distributed through publication or other means. These may include both web-based and other electronic means as well as traditional recorded media and print publication.
- d. Reviews of compositions, books, articles, and recordings.
- e. Conducting and/or performing activities.
- f. Receipt of commissions, residencies, fellowships, grants, prizes, and awards.

Section 1.4 Service--The service activities appropriate to this Division include, but are not

limited to:

- a. New student recruitment, through such activities as guest artist residencies, conference/festival attendance, and other outreach opportunities.
- b. Membership on Division, College, and University Committees.
- c. Chairing/directing of academic units and/or committees.
- d. Coordinating/directing curricular and extracurricular activities of the Division, College, or University..
- e. Service to professional organizations.

Section 1.5 Promotion to the Rank of Associate Professor: The faculty member shall consult with the Division chair and faculty mentor prior to each year of probationary appointment to ensure that s/he is in compliance with the expectations for tenure and promotion to Associate Professor. The faculty member shall be informed in writing of any concerns on the part of the chair, faculty mentor, and/or Division RPTC that may jeopardize consideration for promotion and tenure.

- a. Teaching:
  - i. The faculty member is expected to demonstrate excellence in teaching, as reflected in student and mentor faculty teaching evaluations, as well as review of syllabi and other course materials during the annual merit evaluations.
  - ii. The faculty member is expected to be an active contributor to the teaching mission of the Division, including such activities as directing theses and dissertations, student advising and mentoring, contribution to curriculum development, and participation in juries, reviews, hearings, and recital committees.
  - iii. It is expected that the faculty member will seek out regular external teaching opportunities such as residencies, lectures, and master classes. Such factors as the significance of the host institution, the scope of teaching activities, and potential recruitment impact will be considered.
- b. Research and Creative Activities:
  - i. The faculty member is expected to achieve an emerging professional reputation at the national level. This may be reflected in the number and profile of commissions, performances, and guest artist residencies.
  - ii. The faculty member shall demonstrate consistent productivity through the creation of substantial original compositions. What constitutes “substantial” in this context shall be determined in the annual consultation and will take into consideration both qualitative and quantitative measures for each work (e.g., duration, performance forces, commissioning entity, performer/ensemble, and/or scope of technological requirements)..
  - iii. The faculty member shall obtain regular performances of original compositions in regional and national venues (including festivals, conferences, and other professional opportunities); the number of performances may range from year to year, but should average 6-8 annually. The significance of these performances shall be determined in the annual consultation, and will take into consideration such factors as the venue, performers/ensemble,

hosting organization, professional visibility, whether the performance was juried or by invitation, etc.

- iv. Reviews of creative and scholarly works will be considered in the faculty member's evaluation, and may include both printed and web-based formats. Such factors as the significance of the journal/website and professional impact—e.g., based on numbers of citations, distribution, etc.—will be evaluated during the annual consultation.
- v. The faculty member is expected to show evidence of applying for major grants, fellowships, prizes, and other professional activities each year during the probationary period.
- c. Service:
  - i. The faculty member is expected to demonstrate consistent service activity during the probationary period, though success in the other two areas takes priority over service contributions when being considered for promotion to Associate Professor with tenure.
  - ii. The faculty member will determine the appropriate level of service activity during the annual consultation with the Division chair and faculty mentor.

Section 1.6 Promotion to the rank of Professor: The faculty member shall consult with the Division chair and faculty mentor in order to develop an action plan and timeline for promotion to Professor. It is highly recommended that the faculty member arrange annual consultations with the chair and faculty mentor during at least three years prior to applying for promotion.

- a. Teaching:
  - i. The faculty member is expected to take a leadership role in teaching, including mentorship of junior faculty, regular advising of theses and dissertations, curriculum development, etc., in addition to continued excellence in teaching as reflected in student and peer faculty teaching evaluations, as well as review of syllabi and other course materials during annual merit evaluations.
  - ii. The faculty member will determine the expected teaching contributions in consultation with the Division chair and faculty mentor.
- b. Research and Creative Activities:
  - i. The faculty member is expected to achieve professional distinction at the national level. This may be reflected in the number and profile of commissions, performances, and guest artist residencies, as well as demand as an evaluator (for external tenure/promotion cases) or adjudicator (for competitions or grant-giving organizations). While professional recognition at the international level may also be considered in this regard, it may not be a substitute for a national profile in the profession.
  - ii. The faculty member shall demonstrate consistent productivity through the creation of substantial original compositions. What constitutes "substantial" in this context shall be determined in the annual consultation and will take into consideration both qualitative and quantitative measures for each work (e.g., duration, performance forces, commissioning entity, performer/ensemble, and/or scope of technological requirements).
  - iii. The faculty member shall obtain regular performances of original compo-



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sitions in regional and national venues (including festivals, conferences, and other professional opportunities); the number of performances may range from year to year, but should average 6-8 annually. The significance of these performances shall be determined in the annual consultation, and will take into consideration such factors as the venue, performers/ensemble, hosting organization, professional visibility, whether the performance was juried or by invitation, etc.

- iv. Reviews of creative and scholarly works will be considered in the faculty member's evaluation, and may include both printed and web-based formats. Such factors as the significance of the journal/website and professional impact—e.g., based on numbers of citations, distribution, etc.—will be evaluated during the annual consultation.
- v. The faculty member is expected to show evidence of applying for major grants, fellowships, prizes, and other professional activities each year during the probationary period.
- c. Service:
  - i. The faculty member is expected to demonstrate substantive contributions in the area of service, which may include committee chairmanships, administrative assignments, and faculty mentorship, among other activities.
  - ii. The faculty member will determine the appropriate level of service activity in consultation with the Division chair and faculty mentor.

*Approved by the Division of Composition Studies (15 May 2018)*

#### **(4.4.2) DIVISION OF CONDUCTING AND ENSEMBLES GUIDELINES FOR PROMOTION AND TENURE**

1. General Criteria—The policies and procedures for promotion and tenure in the Division of Conducting and Ensembles are supplemental to the University policies as described in the University Policy Manual, section 06.007 et seq. and all other University and College policies relating to faculty promotion and tenure.

2. Criteria for Evaluation of Promotion and Tenure

**a) Teaching**—Demonstration of competence and effectiveness in teaching is central to the mission of the University and is an absolute requirement under these guidelines. Efforts at curriculum development, teaching innovation, creative programming, and ongoing self-education shall also be considered in the evaluation of faculty insofar as these activities pertain to teaching competence.

Evaluation of the faculty member's teaching performance will be proportionate to the percentage of effort negotiated between the faculty member and the division chair under the UNT workload policy. However, consideration must be given to the fact that for certain directors the assumed administrative load figure may not represent fairly the full amount of administrative work necessary to maintain the ensemble program.

Successes of recent students, whether ensemble members or graduate conducting students, will also be considered in evaluating effectiveness of teaching.

Other unique and demonstrable opportunities for student learning should be considered, to include advising and mentoring.

The success of the various ensembles in the College of Music is dependent on the enrollment of adequate numbers of qualified students. Therefore, consideration will be given to the appropriateness of recruitment activity relative to his/her assignment as well as the effectiveness of qualified students in the classroom, ensemble, or program.

**b) Scholarly, Creative and Professional Activities**—Opportunities for professional recognition outside the University vary greatly in nature and extent among the various conducting disciplines represented in the Division of Conducting and Ensembles. Consequently a faculty member in this Division shall be evaluated according to standards that are appropriate for the faculty member's ensemble specialization.

Creative and professional activity for members of this Division is normally centered on ensemble performance, either as conductor, or as a director preparing an ensemble for collaborative performance. Related activities, such as preparing compositions or arrangements, adjudication and clinics, seminars, workshops and camps are also part of this work. Though conductors are generally more involved in performance related activities, appropriate recognition shall nonetheless be given for publications (books, articles, translations, program notes, educational materials, and commercially released CD and DVD recordings) and research (pedagogical and

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musicological, including public presentation of work in progress).

Recognition shall also be accorded to awards and honors such as prizes and grants; participation in professional organizations (offices held or other professional contribution) shall be considered as evidence of positive professional recognition. Other creative and professional activities not herein enumerated which serve to enhance the reputation of the faculty member should also be given proper recognition.

Significance shall be determined and/or negotiated for those activities, whether internal or external and not limited to UNT performing ensembles, which increase the regional, national and/or international reputation of the faculty member and the College of Music. Appropriate weight will be given to the level of the ensemble conducted, since the top ensembles have more opportunities. Work such as recordings, appearances at major conferences within the field must be considered. Collaborative efforts, both internally and externally will be considered.

In all of these categories, weight and significance shall be in proportion to the scope of the activity (local, regional, national and international) and the professional stature of the entity with which the activity is associated.

For promotion to Associate Professor, the faculty member must have an emerging national reputation. For promotion to Full Professor, the faculty member will have an established national and international reputation, with the indication of continued growth and contribution at those levels.

**c) Service**—Service is expected of all members of the Division, including service to the Division of Conducting and Ensembles, the College of Music, the University, the profession, and to the community. Service activities may include, but is not limited to, performances for various University and community functions, committee memberships, service on the Faculty Senate, special administrative or other assignments, student advising, and holding office and/or contribution to community organizations. Additional significance will be accorded positions with additional responsibilities, such as committee chairmanships.

*Approved: Conducting and Ensemble Division, November 2014*

#### **(4.4.3) DIVISION OF INSTRUMENTAL STUDIES GUIDELINES FOR PROMOTION AND TENURE**

Fundamental Principles--The Division of Instrumental Studies Promotion and Tenure Policies and Procedures shall be consistent with University policies as described in the University Policy Manual, section 06.007 et seq. and all other University and College policies relating to faculty promotion and tenure.

##### **Criteria Guidelines**

Recommendations for promotion and tenure, as stated in the UNT Policy Manual, are based on critical appraisal of the contributions of candidates to the goals of the university. Evaluation will focus on three principal functions: teaching; scholarly, creative and professional activities; and service.

Quality teaching is a minimum expectation for the granting of tenure and for promotion. No recommendation should be made in case of any reasonable doubt.

Balance between teaching, professional activity and service may be expected to vary from individual to individual; however, contribution in one area alone will rarely qualify a person for promotion or tenure. Therefore, professional activity, even of exceptional quality, will not compensate for indifferent teaching; nor will unusually effective teaching compensate for a lack of professional accomplishments manifesting the individual's continuing professional growth and development.

**TEACHING:** Activities include, but are not limited to: private instruction, classroom teaching, direction and coordination for ensembles, supervision of special problems classes, special lectures and presentations, jury adjudication, curriculum advising, recital advising, recital adjudication and auditioning.

Effectiveness shall be characterized by an ongoing commitment to excellence. Faculty members shall be evaluated on the quality and growth/retention of a faculty member's studio; student improvement; student achievement; student evaluation; significant student performances; class syllabi, class materials and awards. Teaching effectiveness shall also be determined by considering a faculty member's activity in other instructional-related activities including advising, auditioning and adjudicating juries.

Faculty who teach in more than one division shall have the option of choosing evaluators from both divisions.

**RESEARCH, SCHOLARLY, CREATIVE AND PROFESSIONAL:** Activities include, but are not limited to, activities such as: performances on and off campus, publication, research, recruiting, master classes, clinics, adjudicating, holding of office and/or contribution to professional organizations and grants received or applied for. Significance shall be given to activities both on and off campus that increase the regional, national and international visibility and reputation of the faculty member. Significance shall also be given to awards, prizes or grants received for performance or research. Examples include:

- any submitted recording on a recognized commercial label, including reviews from industry trade publications.

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- any book submission with a recognized publisher, including reviews from industry trade publications.
- articles published in trade journals including, but not limited to: The International Trumpet Guild Journal, The International Trombone Association Journal, The International Tuba Euphonium Association Journal, The Clarinet, The American String Teacher Association, The Strad Magazine, Southwestern Musician, The Instrumentalist.

The balance of professional activity is at the discretion of the faculty member depending upon his or her strengths and upon the needs of the individual area. Continuing growth and development in teaching and professional activity must be evidenced for all promotions and for the granting of tenure. Appointment to the faculty at the rank of Assistant Professor is made principally on the basis of anticipated potential for professional success. For promotion to Associate Professor and/or tenure at that rank, the faculty member is expected to achieve professional recognition on the emerging national level. Promotion to Professor requires exemplary achievement as outlined in the evaluation criteria and is demonstrated through achievement of national recognition among professional peers.

Service to the area or division, the college and the university is expected of all members of the faculty in developing and implementing the instructional program. Outstanding service achievements, while recognized, will not ordinarily serve as a primary basis for promotion and/or tenure. Service activities include service to the area or division, the college, and the university, as well as professionally-related public service activities. Service may include activities such as committee work, faculty senate work, special assignments, administrative tasks, advising of student organizations and professionally-related public service activities such as performance, clinics and workshops.

*Approved: Instrumental Faculty, May, 2018*

#### **(4.4.4) DIVISION OF JAZZ STUDIES GUIDELINES FOR PROMOTION AND TENURE**

##### *Preamble*

- (3) Policy and Procedure: The policies and procedures for promotion and tenure in the Jazz Studies Division shall be consistent with University Policy Manual. This includes Policy 06.007 (Annual Review) and Policy 06.035 (Academic Freedom and Academic Responsibility) and all other University and College policies.
- (4) Please note that Policy 06.004 (Faculty Reappointment, Tenure, and Promotion) describes exactly the criteria for promotion to each rank.
- (5) General Criteria: The general criteria for evaluation shall be consistent with the criteria as stated in the University Policy Manual, section 06.007 (Annual Review).

This document is intended for use by tenure-track faculty as they plan their work on the path towards tenure, and by those who evaluate them. To be maximally useful it must state clearly the types of work to be evaluated, what counts as evidence of achievement, and what standards will be used to evaluate it. It must enable a determination of when faculty work is meeting expectations fully, when it has fallen short, and when it has exceeded expectations. It must be reviewed often and revised as necessary according to changes in the types of work expected and their relative value. It must provide a framework for demonstrating steadily increasing expectations as the program, the college, and the university work towards higher standards of excellence. It should be evident by comparing existing and proposed portions of the document that follows that if all or many of the proposed revisions are accepted by the faculty, this will constitute a significant increase in rigor that provides the foundation for future increases.

Each division in the College of Music has its own criteria because the nature of teaching, research, and service, and the balance among them are different in each of the musical disciplines. Faculty in Jazz Studies endorse the importance of producing a body of work that can be evaluated by peers. Faculty in Jazz Studies value teaching and research equally. While service receives secondary emphasis, it is viewed as important because it serves the needs of the institution, the professional community, and society at large.

These criteria should be used with an awareness of the history of the jazz studies program. The primary reason for the early prominence and continued excellence of the program is the dedication to teaching on the part of the early faculty. We maintain an even balance between teaching and research. We have a group of faculty who collectively are prominent nationally and internationally as performers, composers, conductors, and authors. We retain as a core value a commitment to the artistic and intellectual growth of our students.

##### **TEACHING**

Effective teaching in the Division of Jazz Studies shall be characterized by a commitment to excellence that is demonstrated by a measurable positive outcome.



Quality teaching is expected.

### **Types of work to be evaluated**

1. Classroom teaching
2. Private instruction (including participation in juries and supervising departmental recitals)
3. Direction of ensembles (including participation in ensemble auditions)
4. Special lectures and presentations
5. Guiding student research (including master's pedagogy research, doctoral dissertation research)
6. Off-campus teaching or teaching directed towards learners other than UNT students
7. Recruitment of well-prepared students (including participation in on-campus auditions and evaluation of audition recordings)
8. Advising students
9. Supervising graduate students

### **Evidence of achievement**

1. Class syllabi and other class-related documents
2. New course preparations
3. Revision of existing courses
4. Revision of degree programs
5. Revision of catalog requirements
6. Student evaluations (including documentation of effort expended to ensure the reliability of student evaluation to the extent that it is under the faculty member's control)
7. Awards and honors received by the faculty member
8. Significant student achievements, such as awards and honors, beyond completion of degree requirements. For significant student achievements, the types of research work to be evaluated for faculty are applicable to students (performances, recordings, publications, unpublished items, etc.). The degree to which students are prepared for successor courses
9. Other activities related to instruction
10. Peer evaluation: The area coordinator or chair will observe the teaching of untenured faculty members, once per year, for at least their first three years. A tenured professor may request the observation of his or her teaching and/or the interview of his or her students by a tenured member of the division faculty; the observation will be communicated in writing and may be included in the portfolio at the discretion of the professor who is the candidate for promotion.

### **Standards for evaluation**

As a minimum, quality teaching requires (1) keeping current with artistic and scholarly work in the subjects taught; (2) comprehensive coverage of material according to the course description; (3) effective course design to ensure that the pacing and level of difficulty are appropriate for the students; (4) consistent and punctual attendance at classes, lessons, and rehearsals; and (5) accessibility to students. The teaching activity

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must be appropriate to the workload percentage assigned to it.

In addition to meeting basic standards, Assistant Professors seeking promotion to Associate Professor and tenure must demonstrate the measurable positive outcome of teaching using the evidence outlined above as appropriate to the teaching assignment. If areas for improvement are identified through student or peer evaluation, evidence of action taken to improve and the effectiveness of the action must be provided.

In addition to meeting basic standards, Associate Professors seeking promotion to Professor must demonstrate quality teaching as outlined for Assistant Professors. In addition, they must demonstrate efforts to improve instruction at a level above that of the individual class, lesson, or ensemble in the form of curricular revision or other activity that demonstrates leadership in the improvement of teaching. RESEARCH Types of work to be evaluated

1. Performances (concerts in professional and educational venues)
2. Published recordings (as a performer, composer, arranger, or producer)
3. Publications (articles, books, compositions, and arrangements)
4. Unpublished compositions and recordings (provided that they are made available to a community of peers)
5. Research accomplishments (including research in jazz studies, pedagogy, musicology (broadly defined), and related disciplines), including conference presentations
6. Serving as an editor or peer reviewer of journals, articles or books
7. Work in a professional organization that draws on artistic or scholarly ability
8. Other forms of research that involve a community of professional peers, including collaborating with colleagues on research projects

Evidence of achievement 1. Documentation of types of activity outlined above 2. Awards and honors such as prizes or grants for composition, performance, or research 3. Professional notices (brief communications from peers about professional activity, equivalent to citations) 4. Professional critiques (longer communications than a notice from peers about professional activity, equivalent to pre- or post-publication peer reviews) 5. For performance or composition: information about how the performance or composition originated (competition, invitation and source, commission, etc.) and the scope of its geographical impact (local, regional, national, international, etc.). It should be noted that scope of geographical impact is not the same as location. A nearby performance can be of national impact, and a distant performance can be of only local impact in that location. 6. For scholarship: the stature of the press, distributor, or journal and the importance of the research. This may include documentation of significant citations by other scholars. 7. Participation in professional organizations (offices held or contributions made to) shall be considered as evidence of a positive professional reputation.

Standards for evaluation As a basic standard, the faculty member must present evidence of research or creative activity that has made the faculty member's work available to a community of peers. This must be done in both forms of work described in the preamble: the practice of jazz in a community of peers and the embodiment of professional activity in works that are available for evaluation by peers. Significance

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will be given to activities, both on and off campus, that increase the professional reputation of the faculty member and reflect positively on the division. The research activity must be appropriate to the workload percentage assigned to it.

In addition to meeting the basic standard, Assistant Professors seeking promotion to Associate Professor and tenure must present evidence of an emerging national reputation.

In addition to meeting the basic standard, Associate Professors seeking promotion to Professor must present evidence of the realization of a national reputation. SERVICE  
Types of work to be evaluated

1. Service to the division, college, and university (committees, faculty governance, or other working groups) Coordination (administrative work done as coordinator of Lab Bands, of Small Groups, of Vocal Jazz, of Improvisation)
2. Service to the profession (work in or on behalf of professional organizations)
3. Service to the community that involves the professional area of expertise
4. Performance and teaching activities may be listed in this category if they are more service than research.

### **Evidence of achievement**

1. Evidence of the effectiveness of participation on committees or other working groups in terms of attendance, contributions to decision-making during meetings, and work done outside of meetings.
2. Evidence of the effectiveness of participation in national organizations.
3. Recognition received for service activities.
4. Documentation of service activities received from peers.

### **Standards for evaluation**

In this catch-all category that we've agreed to call service, faculty members must effectively do the service work expected of them as colleagues that is not otherwise identified as teaching or research. This work enables the division, college and university to fulfill their mission. As a basic standard, faculty members must (1) attend division meetings;

(2) communicate in a professional and timely manner; (3) be present on campus to a degree that is appropriate to the teaching assignment, including attendance at student performances; (4) collaborate with colleagues on productive uses of the division's facilities and equipment;

(5) follow policies that the division has collectively agreed upon as important to accomplishing its mission (example: work effectively with our administrative assistant on matters involving university funds).

In addition to meeting the basic standard, Assistant Professors seeking promotion

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to Associate Professor and tenure must demonstrate a commitment to service that is commensurate with their teaching assignment, level of research activity, and the workload percentage assigned to service.

In addition to meeting the basic standard, Associate Professors seeking promotion to Professor must demonstrate a commitment to service that is commensurate with their teaching assignment, level of research activity, and the workload percentage assigned to service, and they must show evidence of leadership in service activities.

***DIVISION OF JAZZ STUDIES GUIDELINES FOR PROMOTION OF LECTURERS***

These guidelines are intended to supplement the policies on appointment and promotion of lecturers in the College of Music faculty handbook, section 4.8. That policy includes the statement, “Lecturers are faculty members whose primary responsibilities are related to teaching and student development.”

The workload percentages for appointments at the lecturer ranks do not include a percentage for research. Workloads for lecturers are typically 80-90% teaching, 10-20% service, with 80%/20% being the norm.

The Division of Jazz Studies affirms that the standards for effective teaching and service by Lecturers, Senior Lecturers, and Principal Lecturers are the same as those stated in the guidelines for tenure and promotion of tenure-track faculty.

Professional activities by faculty in lecturer ranks may be listed under the teaching category provided that the activities support and strengthen their work as teachers by maintaining their professional currency. Such activities must be documented using the types of evidence stated in the guidelines for tenure and promotion of tenure-track faculty. Professional activities by faculty in lecturer appointments may also be documented and discussed under the service category if the activities are more properly understood as service.

The division endorses the guidelines for promotion to Senior Lecturer and Principal Lecturer stated in section 4.8.2 of the College of Music faculty handbook, including the following requirement for promotion to Principal Lecturer: “a candidate for Principal Lecturer must demonstrate that (s)he has earned recognition in the profession as appropriate to his/her specialization well beyond the University or North Texas area.”

The division endorses the following statement in section 4.8.1 on the participation of faculty in lecturer ranks in one specific aspect of faculty governance at the division level: “Lecturers shall not be eligible to vote in decisions relating to the hiring or the review process of tenured and tenure-track faculty.” The division affirms that in all other areas of faculty governance at the division level, faculty in lecturer ranks are eligible for full participation.

*Approved: Jazz Division Faculty, revised May 11, 2018*

#### **(4.4.5) DIVISION OF KEYBOARD STUDIES DIVISIONAL GUIDELINES FOR PROMOTION AND TENURE**

##### **Justification**

In reviewing Promotion and Tenure procedures from two aspirational peer institutions (Indiana, Michigan) these guidelines are comparable for the field of music performance. These procedures accord with and are subordinate to any and all policies issued by the University of North Texas and the College of Music.

##### **REVIEW FOR NON-TENURED TENURE TRACK FACULTY**

Under UNT Faculty Reappointment, Tenure, and Promotion policy (06.004.II.B), every unit must review annually all tenure-track faculty members during their probationary period. The third year reappointment review is a more extensive and intensive review that includes the unit, the college, and the provost, but without external review letters (06.004.II.C). Therefore, annually in the fall semester, the Division RPTC will conduct the 3<sup>rd</sup> Year review for Division tenure-track faculty when applicable. The RPTC review recommendations must be completed and uploaded into Workflow by the committee chair during the dates indicated at vpaa.unt.edu, containing (1) unit review recommendation, (2) faculty member's response to a negative recommendation (if applicable), and (3) any additional supporting documentation. The RPTC chair also annotates the committee's vote.

In addition, under UNT Faculty Reappointment, Tenure, and Promotion policy (06.004), every unit must conduct reappointment review for 4<sup>th</sup>/5<sup>th</sup> year tenure-track faculty during their probationary period. Therefore, annually in the spring semester, the RPTC will conduct the 4<sup>th</sup> or 5<sup>th</sup> year unit review for Division tenure-track faculty when applicable. The RPTC review recommendations must be completed and uploaded into Workflow by the committee chair during the dates indicated at vpaa.unt.edu containing (1) Unit review recommendation, (2) faculty member's response to a negative recommendation (if applicable), and (3) any additional supporting documentation. The RPTC chair also annotates the committee's vote.

##### **REVIEW FOR PROMOTION/TENURE (6th Year Review)**

Annually in the Fall semester, the RPTC will conduct the 6<sup>th</sup> Year Unit Review to full tenure and/or promotion for Division tenure-track faculty when applicable. The RPTC review recommendations must be completed and uploaded into Workflow by the committee chair during the dates indicated at vpaa.unt.edu containing (1) Unit review recommendation, (2) faculty member's response to a negative recommendation (if applicable), and (3) any additional supporting documentation. The RPTC chair also annotates the committee's vote.

##### **CRITERIA FOR EVALUATION FOR PROMOTION/TENURE**

Granting tenure and promotion requires not only the potential for future achievement but also a clear record of recent and past achievements. For promotion to the upper ranks of associate and professor, the standards for faculty performance in the areas of 1) teaching, 2) research, creative activity and/or professional activity and 3) service are progressively rigorous and may include consideration of the entire dossier.



The Keyboard Studies Division further emphasizes the importance of a spirit of academic community. There must be a collaborative recognition of mutually agreed upon goals, policies, and procedures.

The following criteria and procedures are supplemental to all policies and procedures as described in the University Policy Manual, section 06.004 et seq. and all other University and College policies relating to faculty promotion and tenure. College and University policies are a priori and take precedence over divisional guidelines.

## **CRITERIA FOR FACULTY EVALUATION**

### **A. Teaching and Instructional Activities**

Effectiveness of teaching will be assessed through peer evaluation of the following criteria, as applicable for each instructor:

- (1) Technical and artistic development of each faculty member's private students as observed in juries, recitals/hearings, auditions, concerts
- (2) Documented student achievement in external activities, such as: success in national and international competitions, concert engagements, commercial recordings, participation in festivals, etc.
- (3) Successful placement of students in academic positions at the collegiate level

Additionally, for promotion to Associate Professor and/or the awarding of tenure, the following will be regarded as evidence of teaching effectiveness:

- Establishing and maintaining a full class of undergraduate and graduate students. Graduate students will come predominantly from peer institutions. Graduates from the studio who go on to degrees elsewhere will be accepted at peer institutions.
- Teaching awards and recognition
- Evidence of course development and new syllabi and/or incorporation of new technologies, if applicable
- Active involvement in the mentoring of doctoral students, including dissertation supervision, adjudication of DMA recitals, qualifying exams, etc.
- Students in the studio will be active performers on and off campus, and graduates will be employed in the profession

(4) Review and evaluation of course syllabi and related documentation for effective organization, clarity, and relevance

(5) Ability to attract, recruit, and retain highly qualified students in their studio and performance area

(6) Evidence of successful advising, and record of students' timely progress through their degrees

### **B. Scholarly, Professional and Creative Activities**

Faculty members should show evidence of ongoing creative and professional activities at the local, regional, national, and international level. In consultation with the Dean and the Provost's office at the time of appointment to a tenure-track position, consideration may be given to a faculty member who brings an established national and international career prior to employment at UNT, and where that body of work will be applied in the promotion and

tenure process.

Determining specific criteria, both quantitatively and qualitatively as well as devising a system of ‘weighting’ activities for members whose teaching responsibilities are predominantly performance-based should remain flexible and take into consideration the evolving nature of the individual’s career path. The evaluation process will be an objective examination of one’s accumulated dossier of professional activities.

For awarding of tenure and promotion, significant achievements in at least 4 of the 8 areas are expected:

- Solo recitals in nationally and/or internationally recognized venues
- Appearances with orchestra off campus
- Chamber music performances on recognized series or at prominent festivals
- Master classes and/or lectures at universities, conservatories, or conferences
- Commercial recordings
- Invited reviews of books, articles (print or online)
- Scholarly editions of music, published or accepted for publication by prominent publishers in music
- Scholarly research culminating in books, peer-reviewed articles, published or under contract for publication by recognized publishers/journals
- Adjudication for national/international competitions

### C. Service

Faculty members are expected to engage in service activities to the Division, College of Music, the University, and to the greater community. Participation on Division, CoM and/or University committees as well as the fostering of strong ties to the community is important to a successful tenure and promotion decision. Correspondingly, individual initiatives are an essential component for this category as well as all three categories (Teaching, Creative/Professional Activities and Service).

- For awarding of tenure and/or promotion, activity in at least four out of the six areas is expected:
- Full participation in the administrative functions of the university, college, and/or division
- Service on committees (University, College of Music, Division of Keyboard Studies)
- Membership and participation in professional organizations
- Adjudication for local teaching organizations
- Solo and/or chamber music performances on campus
- Service to the community

## **PROMOTION TO THE RANK OF PROFESSOR**

In keeping with University policy, “an associate professor may undergo the promotion process when, in consultation of the Division Chair and/or RPTC chair, the faculty member

believes their record warrants consideration for promotion” (06.004, IV.B.3).

To achieve promotion to the rank of professor, the following will apply:

- In the area of Scholarly, Creative, and Professional Activities, the candidate’s post-tenure record of accomplishment will demonstrate continued productivity and increased recognition in the faculty member’s area(s) of endeavor.
- In the area of Teaching, candidate should demonstrate an established and consistent record of high-quality teaching responsive both to the educational needs of students and to the curricular and scheduling needs of the Division. The candidate must excel in both graduate and undergraduate applied teaching. Any documented deficiencies in the area of teaching noted at any point in the probationary period must be entirely and unambiguously resolved by the time of the tenure decision.
- In the area of Service, candidates must demonstrate a record of service and leadership at the Division and either the College or the University levels, as well as to the profession. They must demonstrate that they have been willing, when asked by the department chair or nominated by the faculty, to serve on major committees and/or take on major service assignments.

Candidates for promotion to full professor will be evaluated by the same criteria as for tenure and promotion from assistant to associate professor, but should reflect evidence of a significant growth in the quality and impact of work.

## **EXTERNAL LETTERS OF REVIEW**

In accordance with University policy (06.004.V.B.) the Division RPTC will require letters from external reviewers for consideration for tenure and/or promotion. The reviewers chosen are to be experts in the candidate’s field and are as such qualified to make sophisticated qualitative judgments about the applicant’s scholarly or creative record. The external review letters must address the candidate’s record as a scholar, the extent to which his/her scholarly/creative record constitutes a significant contribution to the discipline, and his or her potential for continued productivity. The reviewers will also address the question of whether the reviewer thinks the candidate should be promoted based on the Division’s criteria for promotion and/or tenure”. The RPTC expects claims about “continued productivity” to rest on clear evidentiary bases.

## **NON-TENURED FACULTY REVIEW**

Annually in the Fall semester, the RPTC will conduct the review for Division non-tenured faculty when applicable. The RPTC review recommendations must be completed and uploaded into Workflow by the committee chair during the dates indicated at [vpaa.unt.edu](http://vpaa.unt.edu) containing the RPTC recommendation and any additional supporting documentation. The RPTC chair also annotates the committee’s vote.

### **Music Business and Entrepreneurship**

In Fall 2016 the College of Music launched an initiative to build a Music Entrepreneurship program and hired a Senior Lecturer to lead the program. Initially, the appointment was made in the Division of Instrumental Studies. In Spring 2019, the Senior Lecturer position was converted Assistant Professor. Because of the faculty member's background and expertise in both entrepreneurship and piano performance, the position was moved to the Division of Keyboard Studies. Therefore, the Division of Keyboard Studies RPTC and the Division Chair will be responsible for evaluating the entrepreneurship faculty member for Promotion and Tenure and Annual Review.

The following criteria for Promotion and Tenure apply to the current faculty member who holds the position of Music Entrepreneurship (2019 – Present). These criteria are designed specifically for the music entrepreneurship faculty member who also has a background in performance. If this position is vacated and filled with a candidate who has an academic background, the position will be moved to an academic division, and the promotion and tenure criteria will be amended as needed to align with the candidate's experience and background.

***CRITERIA FOR FACULTY EVALUATION – MUSIC BUSINESS AND ENTREPRENEURSHIP***

**A. Teaching and Instructional Activities**

Regardless of other professional activities, high quality teaching is mandatory for tenure and promotion to Associate Professor and Full Professor. Assessment of the quality of teaching must take into account the following criteria:

- thorough coverage of concepts and skills as specified by course syllabi and their alignment with course catalog descriptions
- use of effective teaching strategies suited to the subject matter
- positive student/teacher interpersonal relationships.

The teacher is expected to be fair, impartial, conscientious, consistent, prepared, thoroughly competent in knowledge of subject matter, informed regarding current trends in the field, and able to engender the respect of students.

The Reappointment, Promotion, and Tenure Committees (including the Division Chair, Dean and Provost) will determine the quality of teaching through mechanisms such as:

- student appraisals of teaching
- peer observations
- teaching innovations
- advising
- teaching awards
- student accomplishments
- directing theses and dissertations as major or minor professor
- assisting students with career development and professional placement
- leadership in curricular development and other supporting documentation

**B. Scholarly, Professional and Creative Activities**

For Promotion and Tenure, the faculty member with a background in entrepreneurship and performance will be evaluated primarily on their scholarly work in entrepreneurship and secondarily on their artistic and creative activity. However, scholarship in the area of entrepreneurship, particularly in the area of publication, must be given the highest priority and will be of greatest importance in the evaluation process for promotion and tenure, followed, in order, by teaching and service.

Faculty members should show evidence of ongoing creative and professional activities at the local, regional, national, and international level. In consultation with the Dean and the Provost's office at the time of appointment to a tenure-track position, consideration may be given to a faculty member who brings an established national and international career prior to employment at UNT, and where that body of work will be applied in the promotion and tenure process.

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Types of scholarly work to be evaluated will include:

- Peer reviewed journal publications that reach national/international audiences in the area of entrepreneurship.
- Research or pedagogically-based books or book chapters
- Conference presentations, guest lectures, panel participations
- Adjudication for local, national or international organizations
- Serving as an editor or peer reviewer of entrepreneurship journals, articles or books
- Performances (concerts in professional, educational venues, religious, or other performance venues)
- Published recordings (as a performer, composer, arranger, or producer)
- Other forms of research that involve a community of professional peers, including collaborating with colleagues on research projects
- Honors, awards, grants or contracts relating to the profession.

Evidence of achievement in the area scholarly, creative, and professional activities may be demonstrated through a large variety of means and will be evaluated in terms of quality and quantity, importance, and scholarly significance. Efforts leading to publication are essential and will receive a high priority for tenure and promotion to Associate Professor and to Full Professor. For tenure and promotion to Associate Professor, the entrepreneurship candidate must provide evidence of an emerging national reputation through published research and non-research articles along with national presentations. While non-research articles contribute to the body of literature, greater importance will be placed on published scholarly research; a high number of non-research articles cannot compensate for indifference to published scholarly research.

For promotion to Associate Professor and to Full Professor, participation in the activities of professional organizations provides supporting evidence of growth and/or prominence. Presentation of scholarly papers, conducting clinics or workshops, serving in positions of international, and regional leadership, and other activities of equal significance are the most valued forms of participation. The Reappointment, Promotion, and Tenure committees will determine whether some appearances as panel moderator, participant, discussant, or other similar roles in prestigious international, national, or regional settings may be considered as significant scholarly work. Other important indicators of achievement include the receipt of fellowships and grants; musical performances; adjudicating; professional consulting; organizing conferences; and other activities that exhibit scholarly and/or professional expertise and competence.

As a benchmark for publication, the entrepreneurship candidate should have approximately 5-6 peer-reviewed published articles or chapters and evidence of presentations at professional conferences or invited talks at other universities, or a published book. In some cases, other scholarly and creative projects (multi-media or digital works) may be accepted. In the case of collaborative works, applied projects, digital humanities, or comparable work, the candidate should specify as precisely as possible the scope of their contribution. It is important to note that the reappointment, promotion, and tenure committees will evaluate the candidate's dossier holistically and will consider the quality, quantity, and significance of research and creative activity in relation to the candidate's teaching, service, and administration (if applicable).

**C. Service**

Faculty members are expected to engage in service activities to the Division, College of Music, the University, and to the greater community. Participation on Division, CoM and/or University committees as well as the fostering of strong ties to the community is important to a successful tenure and promotion decision. Correspondingly, individual initiatives are an essential component for this category as well as all three categories (Teaching, Creative/Professional Activities and Service).

For awarding of tenure and/or promotion, activity in at least four out of the eight areas is expected:

- Full participation in the administrative functions of the university, college, and/or division
- Service on committees or advisory boards (University, College of Music, Division)
- Service to the community
- Supervision of teaching fellow(s) and teaching assistant(s)
- Membership and participation in professional organizations and all professional activity related to the area of music entrepreneurship.
- Advising of student organizations
- Unusual visibility at the national or international level
- Recruiting or liaison work with the community

**MERIT EVALUATION**

Annually in the spring semester, in accordance with dates specified at [vpaa.unt.edu](http://vpaa.unt.edu), the PAC will review documents of all Division faculty and provide merit ranking recommendations based on the faculty member's prior three years' performance, to the PAC chair. The PAC chair uploads the faculty annual review recommendations to Workflow.

**EVALUATION METRICS**

The PAC evaluates all tenure-system faculty annually in the three areas of teaching, scholarship/creative activity, and service. The PAC makes recommendations to the chair regarding merit rankings and evaluations.

When formulating merit rankings each spring, the PAC examines tenure-system faculty members' records of achievement for the three-year period ending on the final day of the previous calendar year. Using data and formulae provided by the Division Chair and based on Division and University policies, the PAC factors in the percentages allotted to each of the three areas by the workload assignments negotiated between the faculty member and the Division chair for each year under consideration, in accordance with Division and University workload policy. The PAC assigns a number in the areas of teaching, scholarship/creative activity, and service on a scale of 1 to 4, with 4 being the highest



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score. A faculty member may not serve in the evaluative process for him or herself, or for a family member/domestic partner.

At the end of the process, each faculty member receives a written copy of the PAC and Division Chair reports, including a summary of the faculty member's performance in each of the three areas, and detailing the faculty member's numbers in each area.

Applying the standards specified in this document, the PAC rates every faculty member on a four-point scale:

- 1) Performance is below the College's expectations
- 2) Performance is deemed generally satisfactory, but appears in one or more respects to be marginally below the College's expectations
- 3) Performance reflects the high quality of achievement expected by the College
- 4) Performance exceeds the high quality of achievement typical of the College of Music to the extent that special merit should be awarded

The Division Chair will apply any appropriate sections of UNT policy 06.052 "Review of Tenured Faculty" in the event that any faculty member receives a score of 2 or below in two or more areas.

### **UNSATISFACTORY PERFORMANCE**

A faculty member who receives an unsatisfactory annual review by the PAC shall be placed on a professional development plan (PDP) per University policy 06.052.I.C. At that time, a Faculty Professional Development Committee (FPDC) will be assembled along the lines specified in UNT Policy 06.052 and will establish a plan of action with the faculty member, as stipulated in the policy. According to the policy, "a faculty member may be on a PDP for up to two calendar years. By, or before that time, the FPDC may determine that the faculty member has addressed all issues and may submit a report to the Division Chair, College Dean, and University Provost recommending removal from the PDP. If after two years, desired outcomes have not been achieved, the FPDC will again report to the Division Chair. The Chair then makes a recommendation to the College Dean and the Dean to the University Provost, who will ultimately determine whether to recommend revocation of tenure and termination of employment, taking into account the faculty member's record and all annual reviews. (06.052.IV.B)

*REVISED: 12/5/18 to include the new criteria for Entrepreneurship*

#### **(4.4.6) DIVISION OF MUSIC EDUCATION GUIDELINES FOR PROMOTION AND TENURE**

##### PROMOTION AND TENURE EVALUATION CRITERIA

Division faculty will be evaluated for promotion and tenure in three areas: teaching, professional activities/research, and service. General guidelines for evaluation are as follows:

##### I. TEACHING

Regardless of other professional activities, high quality teaching is mandatory for tenure and promotion to Associate Professor and Full Professor. Assessment of the quality of teaching must take into account (1) thorough coverage of concepts and skills as specified by course syllabi and their alignment with course catalog descriptions, (2) use of effective teaching strategies suited to the subject matter, and (3) positive student/teacher interpersonal relationships. The teacher is expected to be fair, impartial, conscientious, consistent, well prepared, thoroughly competent in knowledge of subject matter, informed regarding current trends in the field, and able to engender the respect of students. The Reappointment, Promotion, and Tenure Committees (including the Division Chair, Dean and Provost) will determine the quality of teaching through such mechanisms as student appraisals of teaching, peer observations, teaching awards, and other supporting documentation.

##### II. SCHOLARLY, CREATIVE, AND PROFESSIONAL ACTIVITIES

The Division of Music Education must be composed of individuals who ceaselessly improve their professional expertise, continually develop their individual scholarship, and perpetually advance their professional visibility and influence. Further, it is each faculty member's responsibility to augment and expand the body of knowledge in music education. For promotion and tenure, scholarly, creative, and professional activities are of primary importance. Evidence of achievement in the area of scholarly, creative, and professional activities may be demonstrated through a variety of means. However, these activities must reflect high standards of scholarship and/or artistry in order to qualify as appropriate reflections of achievement. The professional activities of each faculty member will be evaluated in terms of quality and quantity, importance, and scholarly significance. It is incumbent upon the individual to provide evidence that will enable the Reappointment, Promotion and Tenure committees to properly evaluate these activities.

##### **Tenure/Promotion to the Rank of Associate Professor**

Efforts leading to publication are essential for faculty at any music education program aspiring to a position of excellence. Therefore, such activities must receive a high priority for tenure and promotion to Associate Professor. Music Education is a journal field. Therefore, although publication may be broadly defined to include practitioner articles, books, book chapters, reviews, recordings, translations, software, and other endeavors, the highest value will be placed on research articles published in blind-peer-reviewed research journals. Because journal rankings in music education can fluctuate (and are thus unreliable at any one moment in time), it is incumbent upon the faculty member under review to provide evidence of a publication's merit (e.g., indexing, ranking, quantity of citations,

acceptance rate, audience/subscription size, etc.). For tenure and promotion to Associate Professor, individuals must provide evidence of an emerging national reputation through published peer-reviewed research articles that support a clear line of inquiry.

Published books (or books under a publishing contract) may be acceptable for credit toward tenure and promotion to Associate Professor based on factors such as quality of scholarship, significance of the work for the profession, generation of new knowledge, reputation of the publisher, etc. The Reappointment, Promotion, and Tenure committees will determine whether a book meets the standards of scholarship established by peer-reviewed research journals.

Collaborative scholarship is often appropriate, and the Division values it as a legitimate form of inquiry and production. However, publications for which the individual is the sole or first author (of a multi-authored work) will be valued more highly than other collaborative efforts, unless the faculty member provides evidence that all co-authors on a project contributed equally. Additionally, collaborations with former teachers or mentors, while a sound strategy for early-career faculty, cannot alone establish an independent, emerging national reputation.

Faculty presentations at scholarly conferences are essential for establishing a national reputation, disseminating research, peer networking, and as a means of gaining feedback on works in progress. As such, paper presentations at national and international research conferences are highly valued by the Division. However, such activities should be seen as helping faculty to prepare their works for publication and are thus less ends in themselves than means to achieving ends. Faculty will receive recognition for conference presentations, but they will be afforded less significance than publications when considering merit evaluation/ranking or tenure and promotion (except in cases of a keynote address or a presentation given at a conference that can be demonstrated to be both peer-reviewed and highly selective). Such activities may be afforded more significance when probationary faculty are being considered for reappointment at the time of midterm review (i.e., they may constitute evidence that someone who has not yet had a chance to establish an extensive publication record is in fact pursuing an active program of scholarship/creative activity).

While articles aimed at a practitioner audience (and published in journals not focused on research) contribute to the body of literature, help disseminate knowledge, and are of high value to the profession, greater importance will be placed on published scholarly research; a high number of articles for practitioners (even if peer-reviewed) cannot compensate for a lack of published peer-reviewed research. The same also applies to presentations at practitioner music education conferences (such as state music education association conventions and national practitioner conferences).

Other important indicators of achievement include the receipt of fellowships and grants; musical performance; adjudicating; professional consulting; invited lectures; invited visiting scholar appointments; invited keynote addresses; invited chapters in edited volumes; significant book publications; and other activities that exhibit scholarly and/or professional expertise and competence. Of lesser importance, but still a mark of recognition by one's peers, are appearances as panel moderator, participant, discussant, clinician, workshop leader, or other similar roles. The evaluation committees will consider the quality and significance of each professional activity based on factors such as scope,

impact, scholarly reputation, prestige of publisher/editor, reputation of host institution, size of grant, etc. in evaluating the individual's achievement in this area as it relates to tenure and promotion to Associate Professor. Particular importance will be placed upon those activities that clearly advance the reputation and stature of the individual faculty member, the Division, and the College.

### **Promotion to the Rank of Professor**

Promotion to (Full) Professor is predicated on the candidate's documentation of an established national/international reputation. For promotion to Professor, candidates should present evidence of a line of research becoming more established, contributing to new knowledge that is consequential in the profession, with multiple publications in high caliber research journals. National or international status research publications and presentations need to be extensive to document sufficient quantity. Other important indicators of achievement include the receipt of fellowships and grants; musical performance; adjudicating; professional consulting; invited lectures; invited visiting scholar appointments; invited keynote addresses; invited chapters in edited volumes; significant book publications; and other activities that exhibit scholarly and/or professional expertise and competence. The evaluation committees will consider the quality and significance of each professional activity and the quantity of such activities in evaluating the individual's achievement in this area as it relates to promotion to Professor. Particular importance will be placed upon those activities that clearly advance the reputation and stature of the individual faculty member, the Division, and the College. Of lesser importance, but still a mark of recognition by one's peers, are appearances as panel moderator, participant, discussant, clinician, workshop leader, or other similar roles. The Reappointment, Promotion, and Tenure committees will determine whether some appearances as panel moderator, participant, discussant, or other similar roles in prestigious international, national, or regional settings may be considered as significant scholarly work.

### **III. SERVICE**

Service to the Division, College, University, Community, and Profession is expected of all faculty members (at some level) and shall be evaluated on the basis of the extent and significance of the contribution. For all faculty, indicators of achievement in this area include awards for service, certificates of appreciation, and similar honors. Music education community engagement experiences are essential in the Division of Music Education; experiences that engage faculty with K-12 teachers, students, and the community in the local area and the state are especially important.

### **Tenure/Promotion to the Rank of Associate Professor**

For promotion to Associate Professor, engaging in the activities of professional organizations provides supporting evidence of growth and/or prominence. Additionally, attending professional conferences and meetings for professional development and presenting invited clinics or workshops at the local and state levels are considered valued forms of participation.

### **Promotion to the Rank of Professor**

For promotion to the rank of Professor, editorships and editorial board memberships

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(especially those of nationally circulated journals), organizing professional conferences and meetings, presenting invited clinics or workshops at the regional and national levels, and serving in positions of international, national, and regional leadership are the most valued forms of participation. Individuals seeking promotion to Professor should also demonstrate a record of service activity within the institution, including serving on university, college, and division standing and ad hoc committees (such as faculty search committees). Leadership positions within these committees are particularly noteworthy. Coordination of academic programs is an important and significant service to the Division.

*Approved, Music Education Division (October, 2018)*

**(4.4.7) DIVISION OF MUSIC HISTORY, THEORY AND ETHNOMUSICOLOGY  
GUIDELINES FOR PROMOTION & TENURE**

Section 1.1 Promotion to Associate Professor and/or Tenure at that Rank—In general, a faculty member should be considered eligible for tenure and promotion to the rank of Associate Professor when he or she has:

1. Engaged in professional activity that constitutes a significant contribution to the discipline, with evidence of recognition at the national level; this professional activity must include publications appropriate in quantity and quality to the faculty member's mission, as outlined in Section 2.3, Statement of Criteria for the Evaluation of Division Personnel—Professional Growth and Development.

Publications completed during the tenure-track period at UNT will be given priority; however, significant publications from before hire at UNT will be considered, particularly for cases of early tenure.

2. Demonstrated excellence in teaching and commitment to service; and

3. Indicated a willingness to make a continuing contribution as a member of the faculty.

Section 1.2 Promotion to Professor and/or Tenure at that Rank—In general, a faculty member should be considered eligible for promotion to the rank of Professor when he or she has:

1. Engaged in professional activity with evidence of recognition at the international level; this professional activity must demonstrate a continuing record of publication in media appropriate to the faculty member's mission. As to the quantity and quality of publications, see Section 2.3, Statement of Criteria for the Evaluation of Division Personnel—Professional Growth and Development.

2. Demonstrated continuing excellence in teaching and commitment to service; and

3. Showed clearly the desire and potential to maintain a position of continuing leadership in the discipline.

**STATEMENT OF CRITERIA FOR THE EVALUATION OF DIVISION PERSONNEL**

Section 2.1 Preamble—A well-conceived educational program will have a diversity of goals and objectives; such a program requires a faculty with varied abilities and interests. Each individual should be motivated to contribute to the program in a unique way and must have assurance that a variety of routes for advancement will be recognized.

The Divisional Promotion and Tenure Policies and Procedures shall be consistent with University policies as described in the University Policy Manual, section 06.004, 06.005, and 06.007 and all other University and College policies relating to faculty promotion and tenure.

Section 2.2 Significance of Activities—It is the policy of the Division to encourage its members to develop talents to the fullest potential, permitting each member to make a unique contribution. Balance is expected among the categories of evaluation and must be considered in the evaluation for promotion and tenure.



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The two categories that most clearly embody the mission of the Division are, in order of priority,

(1) Professional Growth and Development and (2) Teaching. In compliance with the University Workload Policy, the percentage of workload assigned to these categories for each faculty member will be negotiated by the faculty member with the Division Chair to fulfill adequately the needs of the Division. These two categories, “Professional Growth & Development” and “Teaching,” will weigh more heavily than the “Service” category in the peer evaluation process. Because individual faculty members will make different contributions to the mission of the Division, the job descriptions and negotiated workloads of individual faculty will serve as the basis for evaluation.

Section 2.3 Professional Growth and Development—A healthy Division must be comprised of individuals who are continually growing and developing their individual scholarship. Evidence of continued professional growth must be considered a basis for reward while lack of achievement must be considered a negative factor.

The professional activity of a faculty member must be evaluated in terms of scope, depth, and breadth of influence; as such, it is incumbent upon the faculty member to provide evidence that will allow for the evaluation of professional activity according to these three criteria. Activity at the international level is to be considered most significant, followed by activity at the national, regional, and local levels.

Research leading to public presentation and publication is essential to any Division aspiring to a position of excellence, and such activity must receive high priority. While faculty are encouraged to reach and maintain high standards in both quantity and quality, any evaluation of a faculty member’s record must consider the quality as well as the quantity of presentations and publications. The primary means by which quality may be assessed is through the peer review process. Other forms of assessment include reviews in professional journals, citations in works by other scholars, invitations to participate in professional activities, and documented acceptance rates from peer-reviewed journals and publishers.

2.3.1 The standard for tenure and promotion to Associate Professor in Ethnomusicology and Music History is a monograph accepted for publication by an academic press (a complete monograph not yet accepted but submitted with the candidate’s materials will also be considered), no less than two substantial articles or chapters issued in peer-reviewed publications, and evidence of research presentations at professional conferences or invited talks at other universities. In some cases, other scholarly and creative projects (such as a critical edition of a major work including the entire scholarly apparatus, multimedia or digital works, or no less than four substantial articles or chapters in peer-reviewed publications) may be accepted in lieu of the monograph, with justification as to why they are commensurate to a monograph. In the case of collaborative works, applied projects, digital humanities, or comparable work, the candidate should specify as precisely as possible the scope of their contribution.

2.3.2 The standard for tenure and promotion to Associate Professor in Music Theory is a monograph accepted for publication by an academic press (a complete monograph not yet accepted but submitted with the candidate’s materials will also be considered), or five articles or chapters that primarily are peer-reviewed, and evidence of research presentations at professional conferences or invited talks at other universities. In some cases, other



scholarly and creative projects (multi-media or digital works) may be accepted. In the case of collaborative works, applied projects, digital humanities, or comparable work, the candidate should specify as precisely as possible the scope of their contribution.

2.3.3 The standard for promotion to Full Professor in Ethnomusicology and Music History is a monograph accepted for publication by an academic press (a complete monograph not yet accepted but submitted with the candidate's materials will also be considered), and a substantial article or chapter issued in a peer-reviewed publication, and evidence of research presentations at professional conferences or invited talks at other universities. These items should have been produced since the time the last rank was achieved; however, the entire career will be taken into account in order to ensure consistent scholarly productivity. In some cases, other scholarly and creative projects (such as a critical edition of a major work including the entire scholarly apparatus, multi-media or digital works, or no less than four substantial articles or chapters in peer-reviewed publications) may be accepted in lieu of the monograph, with justification as to why they are commensurate to a monograph. In the case of collaborative works, applied projects, digital humanities, or comparable work, the candidate should specify as precisely as possible the scope of their contribution.

2.3.4 The standard for promotion to Full Professor in Music Theory is a monograph accepted for publication by an academic press (a complete monograph not yet accepted but submitted with the candidate's materials will also be considered), or four major articles or chapters issued in peer-reviewed publications, and evidence of research presentations at professional conferences or invited talks at other universities. These items should have been produced since the time the last rank was achieved; however, the entire career will be taken into account in order to ensure consistent scholarly productivity. In some cases, other scholarly and creative projects (multi-media or digital works) may be accepted in lieu of the monograph, with justification as to why they are commensurate to a monograph. In the case of collaborative works, applied projects, digital humanities, or comparable work, the candidate should specify as precisely as possible the scope of their contribution.

2.3.5. Participation in the activities of scholarly professional organizations is another indicator of professional growth and development. Presentation of scholarly papers to such organizations, including invited talks at other universities, is the most valued form of participation; of lesser importance, yet still a mark of recognition by one's peers, is the appearance on panels as moderator, chairperson, or discussant. Presentations made on campus, such as speaking on the Division Lecture Series, may also be considered in assessing professional growth.

2.3.6 Another indicator of distinction in academic research is receipt of prizes, fellowships, and grants. In general, any evidence of continued study and growth may be included in an evaluation of the professional development of a faculty member.

Section 2.4 Teaching—Quality teaching is expected. As a minimum, good teaching requires (1) keeping abreast of current scholarly work in the subjects taught, (2) faithful meeting of classes, (3) comprehensive coverage of material according to the course description, and (4) accessibility to students. Failure to meet these basic standards must be a negative factor.

Assessment of the quality of teaching must take into account (1) course materials submitted for consideration, such as syllabi or sample exams, (2) new preparations, (3) use of

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research to support teaching, (4) teaching innovations and use of media, (5) including guest scholars for inclass presentations or discussions, (6) student appraisals of teaching, (7) teaching awards, and (8) effective advising of dissertations and theses, if applicable. The Division Chair observes the classroom teaching of untenured faculty members, once per year, for at least their first three years. A tenured or untenured instructor may also request the observation of his/her teaching and/or the interview of his/her students by any member of the Division faculty, who may then write in support of the faculty member.

Section 2.5 Service—Service to the Division, College of Music, University, Profession, and/or Community is expected of all faculty members and must be evaluated on the basis of the extent and significance of the contribution and its impact on the professional reputation of the faculty member.

2.5.1 Indicators of service to the discipline include being an editor of a journal, member of an editorial board, and an officer of an international, national, or regional scholarly association.

These division guidelines must comply with UNT and College of Music policies. In case of discrepancies, UNT and College of Music policies will supersede. Guidelines will be reviewed as needed. Changes will be forwarded to the Division Chair and the Chair of the Division RPTC. The Division RPTC will review the changes and will make recommendations for revisions. The Division as a whole (tenure and tenure-track faculty) will discuss and approve amendments by a two-thirds vote.

*Approved by the Division of Music History, Theory and Ethnomusicology as amended:  
October 24, 2018*

*Approved by the Provost, Spring 2019*

**(4.4.8) DIVISION OF VOCAL STUDIES GUIDELINES FOR PROMOTION AND TENURE**

STANDING PROCEDURES  
FOR REAPPOINTMENT, TENURE, AND PROMOTION RECOMMENDATIONS  
AND

FACULTY MERIT EVALUATION

VOCAL STUDIES DIVISION  
COLLEGE OF MUSIC  
UNIVERSITY OF NORTH TEXAS

These procedures accord with and are subordinate to any and all policies issued by the University of North Texas and/or the College of Music (COM).

Definitions:

Unit. “Unit” means an academic department/division under the administration of a UNT official with responsibilities for personnel actions.

RPTC. The Division of Vocal Studies Reappointment, Promotion, and Tenure Committee.

PAC. The Division of Vocal Studies Personnel Affairs Committee

CALENDAR

A – REVIEW

Under UNT Faculty Reappointment, Tenure, and Promotion policy (06.004.II.B), every unit must review annually all tenure-track faculty members during their probationary period. The third-year reappointment review is a more extensive and intensive review that includes the unit, the college, and the provost, but without external review letters (06.004.II.C). Therefore, annually in the fall semester, the RPTC will conduct the 3<sup>rd</sup> Year review for Division tenure-track faculty when applicable. The RPTC review recommendations must be completed and uploaded into Workflow by the committee chair during the dates indicated on p. 2 at: <https://vpaa.unt.edu/node/221/tp1920>, and contain the: (1) unit review recommendation, (2) faculty member’s response to a negative recommendation (if applicable), and (3) any additional supporting documentation. The RPTC chair also annotates the committee vote.

In addition, under UNT Faculty Reappointment, Tenure, and Promotion policy (06.004.), every unit must conduct reappointment reviews for 4<sup>th</sup>/5<sup>th</sup> year tenure-track faculty during their probationary period. Therefore, annually in the spring semester, the RPTC will conduct the 4<sup>rd</sup> or 5<sup>th</sup> year unit review for Division tenure-track faculty when applicable. The RPTC review recommendations must be completed and uploaded into Workflow by the committee chair during the dates indicated at: [https://vpaa.unt.edu/sites/default/files/documents/page/2018/2018-19\\_annual\\_reappointment\\_reviews\\_4\\_5\\_schedule.pdf](https://vpaa.unt.edu/sites/default/files/documents/page/2018/2018-19_annual_reappointment_reviews_4_5_schedule.pdf), and

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contain the: (1) unit review recommendation, (2) faculty member's response to a negative recommendation (if applicable), and (3) any additional supporting documentation. The RPTC chair also annotates the committee vote.

### PROMOTION

Annually in the fall semester, the RPTC will conduct the 6<sup>th</sup> Year Unit Review for tenure and/or promotion for Division tenure-track faculty when applicable. The RPTC review recommendations must be completed and uploaded into Workflow by the committee chair during the dates indicated on p. 2 at: <https://vpaa.unt.edu/node/221/tp1920>, and contain the: (1) unit review recommendation, (2) faculty member's response to a negative recommendation (if applicable), and (3) any additional supporting documentation. The RPTC chair also annotates the committee vote.

### NON-TENURED

Annually, in the fall semester, the RPTC will conduct the review for Division non-tenured faculty when applicable. The RPTC review recommendations must be completed and uploaded into Workflow by the committee chair during the dates indicated on p. 2 at: <https://vpaa.unt.edu/node/221/tp1920>, containing the RPTC review recommendation and any additional supporting documentation. The RPTC chair also annotates the committee vote.

### B – MERIT EVALUATION

Annually in the spring semester, in accordance with dates specified at: <https://vpaa.unt.edu/node/221/review-1819>, the PAC will review documents of all Division faculty and provide merit ranking recommendations based on the faculty member's prior three years' performance, to the PAC chair. The PAC chair uploads the faculty annual review recommendations to Workflow.

**SECTION I** of this document outlines standards for evaluating teaching, scholarship/creative activity, and service. These standards are applicable both to reappointment, tenure, and promotion recommendations and to merit rankings/evaluations.

**SECTION II** specifically addresses reappointment, tenure, and promotion.

**SECTION III** specifies the PAC's procedure for evaluating merit.

**SECTION IV** discusses review of tenured faculty.

**SECTION I. Standards for the Evaluation of Teaching, Scholarship/Creative Activity, and Service.** While faculty responsibility in the Vocal Studies Division is individually varied, certain commonalities apply to promotion and tenure regarding the 3 areas for evaluation: A) Teaching, B) Scholarly, Professional and Creative Activities, and C) Service.

#### [I] A. TEACHING

While each faculty member's profile and instructional assignments will necessarily vary, all faculty members in the Division of Vocal Studies are expected to be enthusiastic and inspirational instructors who contribute to the overall enhancement of the Division and the

College of Music through a variety of means, including continuing effectiveness as teachers in studio and classroom instruction; recruitment and retention of high-achieving students; remaining current in their areas of expertise as a means of building on traditions and advancing the art form; the creation of new, interdisciplinary, online and/or blended course initiatives; the creation of performance opportunities for College of Music singers; and the promotion of a culture that supports the achievement, well-being and future of our students, individually and corporately, as well as our College of Music community.

### **Instructional Activities**

#### ***a) Criteria for evaluation***

Effectiveness of instruction will be assessed through peer evaluation of the following criteria, as applicable for each instructor:

(1) Technical and artistic development of each faculty member's students in individual instruction as observed in:  
juries - students in private instruction will maintain or improve jury scores over their course of study, matching the averages for the division as a whole;  
recitals/hearings - a majority of hearings and/or recitals graded by multiple faculty must be evaluated as satisfactory;  
auditions, concerts, students cast in roles in Opera Theatre productions, as soloists with College of Music choral organizations, or placing in "in house" competitions such as the College of Music concerto competition will be noted.

(2) Documented student achievement in external activities, such as:  
successful placement in academic positions with the type of position and level of the students being taught taken into consideration;  
successful placement in external performing activities, such as professional chorus or solo engagements, young artist apprenticeships, training programs, with scope noted;  
noteworthy achievement at external competitions, with scope noted;  
performances by special invitation or for special achievement.

(3) Evaluation of course syllabi and related documentation.

(4) Assessment of student opinion regarding teaching effectiveness, e.g., SPOT evaluations.

(5) Ability to attract, recruit, and retain high-level students in their studio and performance area.

(6) Advising

- Major professor for MM and DMA students
- supervision of teaching fellows and academic assistants
- supervision of multi-section courses

(7) Faculty honors and awards for teaching

(8) Instructional grants received

(9) Evidence of ongoing faculty growth related to teaching, such as:  
substantive curricular revision beyond that regularly undertaken by the College Curriculum Committee and/or course development approved for the UNT catalogue  
interdisciplinary teaching activities  
attendance at workshops and professional conferences

***b) The Faculty Update documentation should include:***

- (1) A list of courses taught and other instructional assignments during evaluation period.
- (2) Syllabi for courses taught.
- (3) A statement of teaching philosophy and goals.
- (4) Student evaluations of courses taught, submitted as prescribed by College of Music policy.
- (5) Additional documentation, where applicable, of:
  - (a) New preparations and/or revisions.
  - (b) Student advising.
  - (c) Direction of dissertations and/or theses.
  - (d) Honors, awards, and grants for teaching.
  - (e) Evidence of continuing education.
  - (f) Other activities related to teaching.

**[I] B. SCHOLARLY, PROFESSIONAL AND CREATIVE ACTIVITIES**

Faculty members should show evidence of ongoing creative and professional activities at the local, regional, national, and international level. In consultation with the Dean and the Provost's office at the time of appointment to a tenure-track position, consideration may be given to a faculty member who brings an established national and international career prior to employment at UNT, and where that body of work will be applied in the promotion and tenure process.

Determining specific criteria, both quantitatively and qualitatively as well as devising a system of 'weighting' activities for members whose teaching responsibilities are predominantly performance-based should remain flexible and take into consideration the evolving nature of the individual's career path. The evaluation process will be an objective examination of one's accumulated dossier of professional activities.

**Scholarly, Creative, and Professional Activities**

*a) Criteria:*

- (1) The record of musical performances through any media (live performance, recording, broadcast, live stream, etc.)
- (2) Scholarly publications - Evaluation of scholarly work will use the same criteria whether works are published in digital or print formats and whether they are made accessible online to the public at no cost or are accessible only through individual or institutional purchase.
- (3) Faculty positions at training programs and festivals, master classes taught, guest lectures, papers read or presented, panel memberships, and/or contest adjudications
- (4) Professional activity related to the vocal discipline, including committee positions and/or offices in professional organizations, chairing sessions at professional conferences and



meetings, editorial responsibilities, reviews and/or publications on professional organizational activity

- (5) Scholarly and creative activity not resulting in publication or performance
- (6) Honors, awards, and grants (or contracts, etc.) for scholarly, creative, or professional activity
- (7) Other evidence of continuing scholarly, creative, and professional growth

***b) The Faculty Update documentation should include, where applicable***

- (1) A list of musical performances during the evaluation period giving dates, type of performance or work presented, and location. Include printed programs, reviews, and/or documentation of performance. [NOTE: Faculty members should perform a recital or other major performance on campus within the first year of appointment]
- (2) A list of scholarly publications during the evaluation period, including full bibliographic citations and a copy of items reported.
- (3) Citation of master classes taught, guest lectures, papers read or presented, panel memberships, and/or contest adjudications. Give details concerning topics, sponsorship, location, whether the event was by invitation, etc., as appropriate.
- (4) The record of participation in professional organizations, listing memberships, committee positions and/or offices held, sessions chaired, editorial responsibilities, reviews, and/or publications on professional organizational activity.
- (5) List honors, awards, and grants (or contracts, etc.) for scholarly, creative, or professional activity.
- (6) Indicate other evidences of continuing scholarly, creative, and professional growth, including continuing education, and scholarly or creative activity not resulting in publication or performance.

**[I] C. SERVICE**

Faculty members are expected to engage in service activities to the Division, College of Music, the University, and to the greater community. Participation on Division, CoM and/or University committees as well as the fostering of strong ties to the community is important to a successful tenure and promotion decision. Correspondingly, individual initiatives are an essential component for this category as well as all three categories (Teaching, Creative/Professional Activities and Service).

**Administration and Service**

*a) Criteria:*

- (1) University-wide committees, faculty senate, special assignments, student advising not related to teaching, and/or other ad hoc service activities.
- (2) College-wide committees, special assignments, student recruitment, student advising not related to teaching, and/or other ad hoc service activities.
- (3) Division committees, special assignments, student recruitment, student advising not related to teaching, and/or other ad hoc service activities.
- (4) Professionally related public service activities: volunteer participation as a consultant, board member, non-university committees, etc.
- (5) Honors and awards for service.
- (6) Effective contributions to recruiting, fund-raising, or public relations efforts on behalf



of the Division, College or University.

(7) Initiatives to enhance the quality and effectiveness of the Division, College or University.

***b) The Faculty Update documentation should include documentation of the activities outlined in the above criteria, where applicable.***

## **SECTION II - Reappointment, Tenure, and Promotion;**

Granting tenure and promotion requires not only the potential for future achievement but also a clear record of recent and past achievements. For promotion to the upper ranks of associate and professor, the standards for faculty performance in the areas of 1) teaching, 2) research, creative activity and/or professional activity and 3) service are progressively rigorous and may include consideration of the entire dossier.

The Vocal Studies Division further emphasizes the importance of a spirit of academic community. There must be a collaborative recognition of mutually agreed upon goals, policies, and procedures.

The following criteria and procedures are supplemental to all policies and procedures as described in the University Policy Manual, section 06.004 et seq., and all other University and College policies relating to faculty promotion and tenure. College and University policies are a priori and take precedence over divisional guidelines. (See the University Policy for Faculty Reappointment, Tenure, and Promotion 06.007,

[https://policy.unt.edu/sites/default/files/06.004\\_FacultyReappointmentTenurePromotion\\_2017.pdf](https://policy.unt.edu/sites/default/files/06.004_FacultyReappointmentTenurePromotion_2017.pdf)

### **[III] A. Procedures**

1. In September of each year, the RPTC and/or Division chair will meet with probationary faculty to ensure that all probationary faculty are in possession of and familiar with:

1) this document and any applicable COM guidelines; 2) the University's "Faculty Reappointment, Tenure and Promotion Policy and the Granting of Tenure and Promotion" policy (06.004); 4) all pertinent deadlines.

2. In keeping with University policy, all probationary faculty will be reviewed annually (see 06.004.II.B). At the third year and each year thereafter the RPTC will vote on reappointment. Per University tenure policy (06.004.II.C), "the third-year reappointment review is a more extensive and intensive review that includes the unit, the College, and the Provost, but without external letters."

3. Candidates for midterm/reappointment review or tenure and/or promotion are responsible for submitting necessary materials to the Division RPTC in accordance with the deadlines it sets. After completing its review, the Division RPTC must notify the candidate if it is considering a negative recommendation. The candidate then has the right to meet with the Division RPTC to discuss the case but must do so within five business days of the notification. A faculty mentor or advocate, chosen by the candidate, may attend this meeting. Afterwards, the Division RPTC makes a written recommendation to the Division chair in accordance with the schedule established in the COM calendar. Those voting in the minority may submit a separate minority recommendation at their discretion.

4. After reviewing the candidate's dossier and the Division RPTC recommendation(s), the

Division chair makes an independent recommendation to the College Dean. If the Division chair is considering a negative recommendation, he or she must first notify the candidate, who has the right to meet with the chair to discuss the case within five business days of this notification. Both the Division RPTC and the Division chair's written recommendations must be forwarded to the College dean in accordance with the COM calendar.

5. In the case of a negative recommendation by the Division RPTC and/or the Division chair, a written explanation will be provided to the candidate. In such cases, the candidate has the right to add to the tenure dossier, prior to its transmittal to the College dean, a letter disputing the negative recommendation. This right must be exercised within three business days of being notified of the negative recommendation.

6. As per university tenure policy (06.004.I.B), "The sixth year will normally be the mandatory tenure-review year. In extraordinary circumstances, as reflected in disciplinary metrics and national comparisons and as deemed appropriate by the Division chair and the College dean, a candidate for tenure and promotion may be reviewed early in the probationary period, except in the third-year review. If the early review process is unsuccessful, the candidate may be reviewed again during the sixth year."

7. In accordance with University policy 06.004. III.A., the review committee must consist of no fewer than five (5) and no more than all eligible faculty members within the unit. Only tenured faculty members may serve on the committee when evaluating probationary faculty. Only professors may serve on the committee when considering candidates for promotion to professor.

If there are fewer than five faculty members at the needed rank, then faculty members from other divisions and/or departments will serve to reach the total of five.

### **[II] B. Reappointment Review**

University policy states that that all probationary faculty shall be reviewed for reappointment annually (see 06.004.II.B). Although the self-evaluation narrative is only required for third- and six-year reviews, candidates for tenure are encouraged to submit these statements as part of their first-, second-, fourth-, and fifth-year review documents (see 06.004.V.A).

In the Vocal Studies Division, at the time of the third-year review, expectations include:

- Evidence of consistent Local and Regional productivity and of an emerging national presence in the area of Scholarly, Creative, and Professional Activities.
- A developing record of high-quality teaching responsive both to the educational needs of students and to the curricular and scheduling needs of the division. If concerns with any aspect of the faculty member's teaching are documented during the first two years, resolution of same must be under way if the Division RPTC is to recommend reappointment.
- A developing record of high-quality service consistent in quantity with the faculty member's workload assignment.

### **[II] C. Tenure/Promotion to the Rank of Associate Professor**

Consideration for promotion to the rank of associate professor and a decision regarding tenure will normally be made concurrently. Therefore, the criteria for promotion to associate professor are the same as those for tenure.

In the Vocal Studies Division, to achieve tenure and promotion, expectations include:

- Evidence of increased productivity and recognition in Scholarly, Creative, and Professional Activities since the Reappointment Review.
- An established and consistent record of high-quality teaching responsive both to the educational needs of students and to the curricular and scheduling needs of the department. The candidate must excel in both graduate and undergraduate applied teaching. Any documented deficiencies in the area of teaching noted at any point in the probationary period must be entirely and unambiguously resolved by the time of the tenure decision.
- An established and consistent record of high-quality service consistent in quantity with the candidate's workload assignments and attentive to departmental needs as determined by the chair. The candidate is expected to take on increased service responsibilities after promotion to associate professor.

#### **[III] D. Promotion to the Rank of Professor**

In keeping with University policy, "an associate professor may undergo the promotion process when, in consultation of the Division Chair and/or RPTC chair, the faculty member believes their record warrants consideration for promotion" (06.004, IV.B.3).

To achieve promotion to the rank of professor, the following will apply:

- In the areas of Scholarly, Creative, and Professional Activities, the candidate's post-tenure record of accomplishment will demonstrate continued productivity and increased recognition in the faculty member's area(s) of endeavor.

An established and consistent record of high-quality teaching responsive both to the educational needs of students and to the curricular and scheduling needs of the Division. The candidate must excel in both graduate and undergraduate applied teaching. Any documented deficiencies in the area of teaching must be entirely and unambiguously resolved by the time of the decision.

In the area of service, candidates must demonstrate a record of service and leadership at the Division and either the College or the University levels, as well as to the profession. They must demonstrate that they have, when asked by the department chair, nominated by the faculty, served on major committees and/or take on major service assignments.

#### **[III] E. External Reviewers**

In accordance with University policy (06.004.V.B.) the Division RPTC assigns considerable weight to the letters provided by external reviewers. The reviewers chosen

are to be experts in the candidate's field and are as such qualified to make sophisticated qualitative judgments about the applicant's scholarly or creative record. The external review letters must address the candidate's record as a scholar, the extent to which his/her scholarly/creative record constitutes a significant contribution to the discipline, and his or her potential for continued productivity. The reviewers will also address the question of whether the reviewer thinks the candidate should be promoted based on the Division's criteria for promotion and/or tenure." The RTPC expects claims about "continued productivity" to rest on clear evidentiary bases.

### **SECTION III - PAC's Procedure for Evaluating Merit**

The PAC evaluates all tenure-system faculty annually in the three areas of teaching, scholarship/creative activity, and service. The PAC makes recommendations to the chair regarding merit rankings/evaluations. (See University Policy for Annual Review 06.007 - [https://policy.unt.edu/sites/default/files/06.007\\_AnnualReview\\_2017\\_0.pdf](https://policy.unt.edu/sites/default/files/06.007_AnnualReview_2017_0.pdf).)

When formulating merit rankings each spring, the PAC examines tenure-system faculty members' records of achievement for the three-year period that ended on the final day of the previous calendar year. Using data and formulae provided by the Division Chair and based on Division and University policies, the PAC factors in the percentages allotted to each of the three areas by the workload assignments given to the faculty member during the evaluation period (in accordance with Division and University workload policy). The PAC assigns a number to each member of the faculty in the areas of scholarship/creative activity and service on a scale of 1 to 4, with 4 being the highest score. (A faculty member will not serve in the evaluative process for him or herself, or for a family member/domestic partner.)

At the end of the process, each faculty member receives a written copy of the PAC, Division Chair, and College of Music PAC reports, including a summary of the faculty member's performance in each of the three areas, and detailing the faculty member's numbers in each of the three areas.

### **SECTION IV - Review of Tenured Faculty.**

Applying the standards specified in this document, the PAC rates every faculty member on a four-point scale.

- 1 "Performance is below the College's expectations."
- 2 "Performance is deemed generally satisfactory, but appears in one or more respects to be marginally below the College's expectation."
- 3 "Performance reflects the high quality of achievement expected by the College."
- 4 "Performance exceeds the high quality of achievement typical of the College of Music to the extent that special merit should be awarded."

The Division Chair will apply any appropriate section(s) of UNT policy 06.052, "Review of Tenured Faculty": <https://policy.unt.edu/policy/06-052-0>, in the event that any faculty member receives a score of 2 or below in two or more areas.

A faculty member who receives an unsatisfactory annual review by the Division PAC shall be placed on a professional development plan (PDP) per University policy 06.052.I.C. At that time, a Faculty Professional Development Committee (FPDC) will be assembled along

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the lines specified in 06.052 and establish a plan of action, also as stipulated in the policy, with the faculty member involved. According to the policy, “A faculty member may be on a PDP for up to two (2) calendar years” (06.052.IV). By, or before that time, the FPDC may determine that the faculty member has addressed all issues and submit a report to the Division Chair, College Dean, and University Provost recommending removal from the PDP. If after two years, outcomes have not been achieved, the FPDC will again report to the Division Chair. The Chair then makes a recommendation to the College Dean and the Dean to the University Provost, who will ultimately determine “whether to recommend revocation of tenure and termination of employment, taking into account the faculty member’s record and all annual reviews” (06.052.IV.B).

*Approved: Division of Vocal Studies, 24. October 2018*

**(4.5) Faculty Merit Evaluations and Merit Standards by Division**

NOTE: Division chairs will evaluate faculty using the four-point scale listed below which includes a rating for special merit, and shall make a recommendation as to each faculty member's eligibility for a merit increase.

- 1 -Performance is below the College's expectations.
- 2 -Performance is deemed generally satisfactory, but appears in one or more respects to be marginally below the College's expectations.
- 3 -Performance reflects the high quality of achievement expected by this College.
- 4 -Performance exceeds the high quality of achievement typical of the College of Music to the extent that special merit should be awarded.

#### **(4.5.1) DIVISION OF COMPOSITION STUDIES GUIDELINES FOR MERIT EVALUATION**

Section 1.1 Preamble--The Division of Composition Studies recognizes the need for diversity, both in its faculty's professional activities and its modes of instruction. Individuals will be encouraged to contribute to the program in unique ways and will be assured of a variety of routes to advancement. The promotion and tenure evaluation will focus on teaching, research/creative activity, and service.

The Division Promotion and Tenure Policies and Procedures shall be consistent with University policies as described in the University Policy Manual and all other University and College policies relating to faculty promotion and tenure.

Section 1.2 Teaching--Evidence of teaching effectiveness must include student evaluations. Other indicators of teaching effectiveness include, but are not limited to:

- a. Advising and mentoring students.
- a. Examples of current course materials and new course preparations.
- b. Keeping abreast of current creative and scholarly work in the subjects taught.
- c. Teaching innovations and awards received.
- d. Directing theses and dissertations as major or minor/related field professor.
- e. Contributions to curriculum development.
- f. Participation in juries, hearings, recital committees, and other evaluative activities in the Division.
- g. Regular teaching assessments, including both student course evaluations and mentor faculty evaluations.
- h. Off-campus teaching: residencies, lectures, master classes, etc.
- i. A record of student accomplishments, including graduate school placement and employment in the field.
- j. Assisting students with career development and professional placement.

The faculty member may request observation of his/her teaching and/or the interview of his/her students by the chair or other faculty members to provide further evidence of teaching effectiveness .

Section 1.3 Research and Creative Activities--The professional activities appropriate to this Division include, but are not limited to:

- a. New works composed.
- b. Compositions performed.
- c. Compositions, books, articles, and recordings distributed through publication or other means. These may include both web-based and other electronic means as well as traditional recorded media and print publication.
- d. Reviews of compositions, books, articles, and recordings.
- e. Conducting and/or performing activities.
- f. Receipt of commissions, residencies, fellowships, grants, prizes, and awards.

Section 1.4 Service--The service activities appropriate to this Division include, but are not limited to:



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- a. New student recruitment, through such activities as guest artist residencies, conference/festival attendance, and other outreach opportunities.
- b. Membership on Division, College, and University Committees.
- c. Chairing/directing of academic units and/or committees.
- d. Coordinating/directing curricular and extracurricular activities of the Division, College, or University..
- e. Service to professional organizations.

Section 1.5 Promotion to the Rank of Associate Professor: The faculty member shall consult with the Division chair and faculty mentor prior to each year of probationary appointment to ensure that s/he is in compliance with the expectations for tenure and promotion to Associate Professor. The faculty member shall be informed in writing of any concerns on the part of the chair, faculty mentor, and/or Division RPTC that may jeopardize consideration for promotion and tenure.

d. Teaching:

- iv. The faculty member is expected to demonstrate excellence in teaching, as reflected in student and mentor faculty teaching evaluations, as well as review of syllabi and other course materials during the annual merit evaluations.
- v. The faculty member is expected to be an active contributor to the teaching mission of the Division, including such activities as directing theses and dissertations, student advising and mentoring, contribution to curriculum development, and participation in juries, reviews, hearings, and recital committees.
- vi. It is expected that the faculty member will seek out regular external teaching opportunities such as residencies, lectures, and master classes. Such factors as the significance of the host institution, the scope of teaching activities, and potential recruitment impact will be considered.

e. Research and Creative Activities:

- vi. The faculty member is expected to achieve an emerging professional reputation at the national level. This may be reflected in the number and profile of commissions, performances, and guest artist residencies.
- vii. The faculty member shall demonstrate consistent productivity through the creation of substantial original compositions. What constitutes “substantial” in this context shall be determined in the annual consultation and will take into consideration both qualitative and quantitative measures for each work (e.g., duration, performance forces, commissioning entity, performer/ensemble, and/or scope of technological requirements)..
- viii. The faculty member shall obtain regular performances of original compositions in regional and national venues (including festivals, conferences, and other professional opportunities); the number of performances may range from year to year, but should average 6-8 annually. The significance of these performances shall be determined in the annual consultation, and will take into consideration such factors as the venue, performers/ensemble, hosting organization, professional visibility, whether the performance was juried or by invitation, etc.
- ix. Reviews of creative and scholarly works will be considered in the faculty member’s evaluation, and may include both printed and web-based formats. Such factors as the significance of the journal/website and professional impact—e.g., based on numbers of citations, distribution, etc.—will be evaluated during the annual consultation.
- x. The faculty member is expected to show evidence of applying for major grants, fellowships, prizes, and other professional activities each year during the probationary period.

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- f. Service:
  - iii. The faculty member is expected to demonstrate consistent service activity during the probationary period, though success in the other two areas takes priority over service contributions when being considered for promotion to Associate Professor with tenure.
  - iv. The faculty member will determine the appropriate level of service activity during the annual consultation with the Division chair and faculty mentor.

Section 1.6 Promotion to the rank of Professor: The faculty member shall consult with the Division chair and faculty mentor in order to develop an action plan and timeline for promotion to Professor. It is highly recommended that the faculty member arrange annual consultations with the chair and faculty mentor during at least three years prior to applying for promotion.

- d. Teaching:
  - iii. The faculty member is expected to take a leadership role in teaching, including mentorship of junior faculty, regular advising of theses and dissertations, curriculum development, etc., in addition to continued excellence in teaching as reflected in student and peer faculty teaching evaluations, as well as review of syllabi and other course materials during annual merit evaluations.
  - iv. The faculty member will determine the expected teaching contributions in consultation with the Division chair and faculty mentor.
- e. Research and Creative Activities:
  - vi. The faculty member is expected to achieve professional distinction at the national level. This may be reflected in the number and profile of commissions, performances, and guest artist residencies, as well as demand as an evaluator (for external tenure/promotion cases) or adjudicator (for competitions or grant-giving organizations). While professional recognition at the international level may also be considered in this regard, it may not be a substitute for a national profile in the profession.
  - vii. The faculty member shall demonstrate consistent productivity through the creation of substantial original compositions. What constitutes “substantial” in this context shall be determined in the annual consultation and will take into consideration both qualitative and quantitative measures for each work (e.g., duration, performance forces, commissioning entity, performer/ensemble, and/or scope of technological requirements)..
  - viii. The faculty member shall obtain regular performances of original compositions in regional and national venues (including festivals, conferences, and other professional opportunities); the number of performances may range from year to year, but should average 6-8 annually. The significance of these performances shall be determined in the annual consultation, and will take into consideration such factors as the venue, performers/ensemble, hosting organization, professional visibility, whether the performance was juried or by invitation, etc.
  - ix. Reviews of creative and scholarly works will be considered in the faculty member’s evaluation, and may include both printed and web-based formats. Such factors as the significance of the journal/website and professional impact—e.g., based on numbers of citations, distribution, etc.—will be evaluated during the annual consultation.
  - x. The faculty member is expected to show evidence of applying for major grants, fellowships, prizes, and other professional activities each year during the probationary period.
- f. Service:

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- iii. The faculty member is expected to demonstrate substantive contributions in the area of service, which may include committee chairmanships, administrative assignments, and faculty mentorship, among other activities.
- iv. The faculty member will determine the appropriate level of service activity in consultation with the Division chair and faculty mentor.

*Approved by the Division of Composition Studies (15 May 2018).*

***DIVISION OF COMPOSITION STUDIES CRITERIA FOR SATISFACTORY RATINGS MERIT REVIEW***

The Division of Composition Studies recognizes the need for diversity, both in its faculty's professional activities and its modes of instruction. Individuals will be encouraged to contribute to the program in a unique way and will be assured of a variety of routes to advancement. The merit evaluation will focus on teaching, professional activity, and service/administrative work. Precise load distributions will be negotiated between the faculty member and the division chair at the beginning of each calendar year, when the faculty workload report is initially filed. This report may be revisited at the beginning of the fall semester, at which time the faculty member and chair will determine if any adjustments to the load percentages need to be made.

**Teaching**

The following criteria must be met by all faculty during each annual evaluation period for a minimum of 30% declared on the teaching component of the faculty workload report:

1. Maintaining a full-time course load, consisting of 3 courses per semester or the equivalent in private lessons (at the rate of 6 students per course), or combination thereof. Course load reductions as a result of excessive professional or administrative/service obligations will be reflected by an increase in percentages in the relevant area(s) below and a corresponding reduction in teaching percentage.
2. Directing theses and dissertations as major professor (typically included in the regular course load).
3. Punctual meeting of classes and lessons as outlined in the course schedule and syllabi.
  - a. Comprehensive coverage of material according to the course description and students' needs.
4. Production of appropriate syllabi and other course materials, which must be filed with the administrative assistant at the beginning of each semester.
5. Shepherding students through the respective degree programs in a timely manner: this is typically 4-5 years for undergraduates, 2-3 years for master's students, and 4-6 years for doctoral students.
6. Keeping abreast of current creative and scholarly work in the subjects taught.
7. Accessibility to students, including regular weekly office hours.

Additionally, faculty must document one or more of the following criteria in order to increase the declared amount of teaching activity beyond 30%:

8. Awards recognizing excellence in teaching
9. New course preparations

10. Teaching innovations
11. Assisting students with career development and professional placement.
12. Record of outstanding student accomplishments.
13. Advising beyond what is required for regularly assigned courses
14. Directing theses and dissertations as major or minor professor.

In addition to evidence reflected in course teaching evaluations, it is the prerogative of the division chair to observe faculty teaching and/or interview students to determine that the faculty member has met expectations for satisfactory teaching. Such observations/interviews are considered to be a regular part of probationary faculty members' annual evaluations.

### **Professional Activity**

The following criteria must be met by all faculty during each annual evaluation period for a minimum of 30% declared on the professional component of the faculty workload report:

1. New works composed: Depending on the scope of the composition(s), this may range from one to three works per year; additional works or significant commissions may qualify for additional credit beyond the 30% base.
2. Performances of original compositions: two performances for each 10% declared
3. Compositions, recordings, books, and articles distributed through publication or other means (e.g., web-based resources): this should be ongoing, with evidence of such activity demonstrated each year.
4. Evidence of seeking commissions, residencies, fellowships, grants, prizes, and awards: while a satisfactory evaluation is not dependent upon receipt of such honors, it is expected that all tenured and tenure-track faculty regularly apply for such opportunities during each evaluation period.

Additionally, faculty must document one or more of the following activities in order to increase the declared amount of professional activity beyond 30%:

5. Reviews of compositions, books, and articles.
6. Conducting and/or performing activities.
7. Lectures and presentations, including on-campus venues not directly associated with teaching responsibilities, conferences, and invitations to other institutions.
8. Service as an officer in a professional organization.
9. Receipt of commissions, residencies, fellowships, grants, prizes, and awards.

### **Service/Administrative Activity**

The following criteria must be met by all faculty during each annual evaluation period for declaring up to 10% service component on the faculty workload report:

1. Consistent participation in and substantive contributions to activities of the division, including regularly attending meetings, composition juries, graduate reviews, senior recital hearings, and recital committees.
2. Contribution to Music Now, either by participating in a panel, presenting a lecture, or coordinating a guest event: minimum of once per year
3. Membership on at least one College or University Committee.
4. Membership on thesis and dissertation committees (other than as major or minor professor).

Additionally, faculty must document one or more of the following activities in order to increase the declared amount of professional activity beyond 10%:

5. Committee chairmanships.
6. Activities coordinated and directed.
7. Administrative appointments (e.g., division chair, area coordinator, center director): depending on the scope of the position, such assignments may increase the total service component to as much as 60%— in which case a corresponding percentage reduction in the teaching and/or professional component(s) may be necessary. Specific weighting is to be determined in advance (in consultation with the division chair and/or dean) and indicated on the faculty workload report.

**(4.5.2) DIVISION OF CONDUCTING AND ENSEMBLES DIVISION GUIDELINES FOR MERIT EVALUATION**

1. General Criteria--The policies and procedures for promotion and tenure and merit evaluation in the Division of Conducting and Ensembles are supplemental to the University policies as described in the University Policy Manual, sections 06.027 (Academic Workload and Merit Evaluation of Faculty), 06.014 (Supplemental Policy on Evaluating Tenured Faculty at UNT) and 06.025 (Faculty Misconduct and Discipline) and all other University and College policies relating to faculty merit evaluation.

2. Criteria for Evaluation

- a. Teaching--Demonstration of competence and effectiveness in teaching is central to the mission of the university and is an absolute requirement under these guidelines. Efforts at curriculum development, teaching innovation, creative programming, and continuing self-education shall also be considered in the evaluation of faculty insofar as these activities pertain to teaching competence.

Evaluation of the faculty member's teaching performance will be approximately proportionate to the amount of load time assigned to each activity (teaching, conducting, administration, advising, research, etc.). However, consideration must be given to the fact that for certain directors the assigned administrative load figure may not represent fairly the full amount of administrative work necessary to maintain the ensemble program.

The success of the various ensembles in the College of Music is dependent upon the enrollment of adequate numbers of qualified students. Therefore, in recommending a faculty member for merit evaluation, consideration will be given to the appropriateness of recruitment activity relative to his/her assignment and the effectiveness of qualified students in the class-room, ensemble, or program.

- b. Scholarly, Creative and Professional Activities--Opportunities for professional recognition outside the University vary greatly in nature and extent among the various conducting disciplines represented in the Division of Conducting and Ensembles. Consequently a faculty member in this division shall be evaluated according to standards which are appropriate for the faculty member's ensemble specialization.

Creative and professional activity for members of this division is normally centered on ensemble performance (either as conductor, or as a director preparing an ensemble for collaborative performance); related activities, such as preparing compositions or arrangements, adjudication and clinics, seminars, workshops and camps. Though conductors are generally more involved in performance related activities, appropriate recognition shall nonetheless be given for publications (books, articles, translations, program notes, educational materials, etc.) and research (pedagogical and musicological, including public presentation of work in progress). Recognition shall also be accorded



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to awards and honors such as prizes and grants; participation in professional organizations (offices held or other professional contribution) shall be considered as evidence of a positive professional recognition. Other creative and professional activities not herein enumerated which serve to enhance the reputation of the faculty member should also be given proper recognition.

Significance shall be assigned to those activities, both on and off campus and including those involving UNT ensembles, which increase the regional, national or international reputation of the faculty member and the College of Music. In all of these categories, additional weight and significance shall be assigned in proportion to the scope of the activity (local, regional, national and international) and the professional stature of the entity with which the activity is associated.

- c. Service--Service activities include service to the Division of Conducting and Ensembles, the College of Music, the University, and to the community; of particular importance are performances for various University and community functions, but service activities may also include work on committees, service on the faculty senate, special administrative or other assignments, student advising, and holding office and/or contribution to community organizations. Additional significance shall be accorded positions with additional responsibilities, such as committee chairmanships.

*Approved Conducting and Ensemble Division (January 29, 2014)*

***DIVISION OF CONDUCTING AND ENSEMBLES CRITERIA FOR MERIT REVIEW***

The following defines standards of satisfactory performance in professional development, teaching and service for tenured and tenure/track faculty. Performance standards for lecturers are defined for the college as a whole in a separate College of Music policy document. In the case of faculty on probationary appointments, these standards will be also applied in the determination of recommendation for tenure, promotion, or contract renewal.

A. Professional Development

Faculty members shall maintain an active and productive agenda of creative activity and/or research. For purposes of annual review and merit evaluation, a high standard of performance excellence is expected of ensembles under faculty direction, and the artistic quality of such performance is to be considered a primary component in the evaluation of creative activity. Evidence of an active and productive agenda of creative activity and/or research may include, but is not limited to, guest conducting/directing of professional and academic ensembles; performances, lectures and presentations at professional meetings and other venues of regional, national and international stature; service as clinician at in- service and workshop environments in support of student recruiting and outreach; production and/or publication of articles, compositions, arrangements, recordings, editions, pedagogical works, and other materials that contribute substantially to the faculty member's professional area. Also considered will be evidence of developing leadership in the field through the impact of creative activity and research on the discipline and the pursuit of leadership opportunities such as serving as conference chairs and discussants, directors of workshops, etc. For probationary faculty, steady progress toward achievement of the division expectations for the granting of tenure and promotion will be deemed necessary to constitute satisfactory performance.

Criteria for Superior Performance

Faculty members whose professional development performance demonstrates continuous, sustained, and significant contribution are deemed superior or excellent. Superior performance includes both an increase in the quality and quantity of professional activities beyond satisfactory levels, and leadership in the field as described above for tenured faculty.

B. Teaching

Faculty members shall demonstrate a commitment to achieving excellence in all teaching related activities. Instructional competency and a commitment to excellence must be demonstrated with respect to the following activities:

Classroom Performance: Adherence to a regular classroom teaching schedule is expected in conformance with University and College of Music policies. Faculty will provide current syllabi, which must include grading standards as well as attendance policies, for all courses and performance ensembles. Faculty are expected to utilize adequate instructional materials and provide quality instruction, which includes appropriate classroom preparation, coverage of germane and current material, and the utilization of suitable measures of student performance. A

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determination of satisfactory performance in the area of teaching will be based on both student evaluations, which each faculty member must administer in accordance with University policy, and peer observation and evaluation conducted by the division.

**Office Hours:** During semesters in which faculty members are teaching, they will maintain at least three office hours per week and be reasonably available to students during normal working hours.

**Teaching Workload:** Each faculty member will negotiate an appropriate workload with the Division Chair in accordance with guidelines set forth in University and College of Music Workload Policy. In addition to the defined workload percentages for formal classroom instruction and ensembles, appropriate additional workload credit may be allowed for instruction related activities such as independent study and service on master's and doctoral committees.

**UNT Policies:** Faculty must comply with all UNT Policies related to teaching and appropriate classroom behavior.

### Criteria for Superior Performance

Faculty members whose teaching performance demonstrates continuous, sustained, and significant contribution to the education of students in all forms of pedagogy and instruction are deemed superior or excellent. Superior performance includes both an increase in the quality and quantity of instructional dedication and effectiveness in the division, the college, and the University, as evidenced, inter alia, by the receipt of teaching awards, superior mentoring and placement of students, innovative programming that enhances the students' breadth of development, and level of student achievement in ensemble performances.

#### C. Service

Probationary and tenured faculty shall contribute to the administrative responsibilities of their areas of the division, and additionally, as appropriate, at the division, college or university level. Each faculty member shall determine in consultation with the Division Chair the appropriate level of service that balances their creative and teaching workload.

Faculty members fulfill their service responsibilities through regular participation and attendance at division meetings, and through such activities as service on assigned or elected committees; faculty searches; assisting with college advancement activities; and community service opportunities and outreach which have professional implications, which would include, but are not limited to, activities such as media interviews, participation in university events, cultivation of alumni, and other activities which advance the general interests of the college and the university.

### Criteria for Superior Performance

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Faculty members who take on additional responsibilities are deemed superior or excellent if they show a continuous, sustained, and significant contribution to the administration of division affairs, university committees and offices, and community service opportunities and outreach with significant implications for impact on the profession.

*Approved Conducting and Ensemble Division (January 29, 2014)*

### **(4.5.3) DIVISION OF INSTRUMENTAL STUDIES DIVISION GUIDELINES FOR MERIT EVALUATION**

Section 1.00. Principles and Procedures--The Division of Instrumental Studies Principles and Procedures for Merit Evaluation shall be consistent with University policy as described in the University Policy Manual, sections 06.027 (Academic Workload and Merit Evaluation of Faculty), 06.014 (Supplemental Policy on Evaluating Tenured Faculty at UNT), and 06.025 (Faculty Misconduct and Discipline) and all other University and College policies relating to faculty merit evaluation.

Section 2.00. Criteria Guidelines--For continuing faculty members, merit salary increases shall be based on the record of a faculty member's activity in the current calendar year in which the academic year began, plus the preceding two years. Criteria for merit salary increases must include teaching effectiveness; scholarly, creative and professional growth; and service activities. Faculty must submit an annual update of the three years of activity.

- 1.10. Teaching activities include private instruction, classroom teaching, direction and coordination of ensembles, supervision of special problems classes, special lectures and presentations, jury adjudication, curriculum advising, recital advising, recital adjudication and auditioning.
- 1.11. Effectiveness shall be characterized by an ongoing commitment to excellence. Faculty members shall be evaluated on the quality and growth/retention of a faculty member's studio; student improvement; student achievement; student evaluations; significant student performances; class syllabi, class materials and awards. Teaching effectiveness shall also be determined by considering a faculty member's activity in other instructional related activities including advising, auditioning and adjudicating juries.
- 1.12. Faculty who teach in more than one division shall have the option of choosing evaluators from both divisions.
- 1.20. Research, scholarly, creative and professional activities include activities such as performances on and off campus; positions in significant performing organizations; recordings; publication; research; recruiting; master classes; clinics; adjudicating; holding of office and/or contribution to professional organizations; and grants received or applied for. Significance shall be given to activities both on and off campus that increase the regional, national and international visibility and reputation of the faculty member. Significance shall also be given to awards, prizes or grants received for performance or research.
- 1.21. The balance of professional activity is at the discretion of the faculty member depending upon his or her strengths and upon the needs of the individual area. Faculty members are not necessarily expected to be productive in all of the above listed professional activities in order to be ranked in the top category (ies). Consideration shall be given to the faculty member's overall contribution to the university based upon his or her strengths.
- 1.22. Consideration shall be given to senior faculty members with a history of outstand-

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ing teaching and performance and/or scholarly activity.

- 1.30. Service activities include service to the area or division, the college and the university, as well as professionally related public service activities. Service may include activities such as committee work, faculty senate work, special assignments, administrative tasks, advising of student organizations, and professionally related public service activities such as performance, clinics and workshops.

*Approved: Instrumental Faculty*

***DIVISION OF INSTRUMENTAL STUDIES CRITERIA FOR SATISFACTORY RATINGS MERIT REVIEW***

Faculty must meet the minimum criteria in each category where assigned workload is greater than 0%.

I. Teaching

In order to be considered satisfactory, all of the following should be maintained:

- A. A lack of history of sustained complaints registered against a faculty member to the Coordinator, Divisional Chair, Associate Dean of Academic Affairs, or Dean of the College of Music.
- B. Overall student evaluation averages remain between 1.0 and 2.0 for two consecutive semesters.
- C. Evidence of teaching effectiveness in the forms outlined in the full divisional merit criteria.

II. Research/Creative Activity

- A. Activities, including but not limited to public performance, publication, scholarly or pedagogical activity, that increase the regional, national, and/or international reputation of the faculty member.

III. Service Activities

- A. Service to the division in the form of participation in admission auditions, ensemble auditions, juries, and recital/orals committees as appropriate to teaching duties.
- B. Service to one or more of the following: the College of Music, the University, the community.



#### **(4.5.4) DIVISION OF JAZZ STUDIES GUIDELINES FOR MERIT EVALUATION**

1. Policy and Procedure: The policies and procedures for merit evaluation in the Jazz Studies Division shall be consistent with the University policies as described in the University Policy Manual, sections 06.027 (Academic Workload and Merit Evaluation of Faculty), 06.014 (Supplemental Policy on Evaluating Tenured Faculty at UNT) and

06.025 (Faculty Misconduct and Discipline) and all other University and College policies relating to faculty merit evaluation.

2. General Criteria: The general criteria for evaluation shall be consistent with the University Policy Manual and all other University and College policies relating to faculty merit.

3. Criteria for evaluation of teaching:

Teaching activities include: classroom teaching, private instruction, direction and coordination of ensembles, supervision of special problems classes, special lectures and presentations, jury adjudication and thesis advisement.

Effective teaching in the jazz area shall be characterized by a commitment to excellence. Faculty members may provide evidence of teaching effectiveness in the form of: class syllabi, student evaluations, documentation of awards and honors, documentation of significant student achievement (awards and honors), copies of classroom materials, and documentation of significant ensembles performances. Teaching effectiveness shall be determined additionally by considering the faculty members' activity in advising students, supervising graduate students, and other instructional related activities.

4. Criteria for evaluation of research and scholarly activities:

Research and scholarly activities in jazz studies may include activities in the following areas: presentation of scholarly papers, recordings (as a performer, producer, or composer), publications (articles, books, compositions and arrangements), non-published compositions, recordings, performances (concerts, clinic/concerts, and club appearances), research (pedagogical and musicological), adjudication, editing (Journals, articles and books), clinics, seminars, workshops, and camps. Significance will be given to activities, both on and off campus, that increase the regional, national, and international reputation of the faculty member. Significance will also be given to awards and honors such as prizes or grants for composition, performance, or research. Participation in professional organizations (offices held or contributions made to) shall be considered as evidence of a positive regional, national, or international reputation.

The Jazz Studies Division recognizes that performance, composition, and recording activities in commercial music as well as jazz represent valid artistic activities.

5. Criteria for evaluation of service:

Service activities include: service to the Jazz Studies Division, service to the College of Music, service to the University, and service to the community.

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Service may include: recruitment, committees, faculty senate work, special assignments, administrative assignments, student advising, curriculum advisement, recital adjudication, recital advisement, professional and community organizations, public activities such as performances, clinics, consultation and workshops.

*Approved: Jazz Studies Division*

***DIVISION OF JAZZ STUDIES CRITERIA FOR SATISFACTORY RATINGS MERIT REVIEW***

To be eligible for merit, a faculty member must meet these minimum criteria in each workload category for which the percentage is greater than zero.

**1. Teaching**

Evidence of teaching effectiveness in the forms outlined in the full divisional merit criteria.

No student evaluations higher than 2.0 (measured by overall mean for one class or ensemble) for two consecutive semesters.

**2. Research/Creative**

Activities, including public performance, publication, or scholarly or pedagogical activity, that increase the regional, national, and/or international reputation of the faculty member.

**3. Service**

Service to the division in the form of participation in admission auditions, ensemble auditions, juries, and recital committees as appropriate to teaching duties.

Service to one or more of the following: the College of Music, the University, the community.

#### **(4.5.5) DIVISION OF KEYBOARD STUDIES GUIDELINES FOR MERIT EVALUATION**

It is assumed as fact that every member of the Keyboard Division is by evidence of his appointment outstanding in his field by virtue of his training, experience and professional commitment. We strive for a collegiality that is mutually stimulating rather than competitive. While combining a diversity of taste, method and procedures, all faculty members within this Division are expected to support the very highest standards in teaching, research and/or performance, and to be dedicated to serving the entire academic community in the ways that best suit his or her individual resources and inclinations.

In past documents we have stated our aversion to numerical competitive ratings, as it is felt that this only promotes poor morale and a disintegration of collegiality. We feel just evaluations are best obtained from within our own division, subject to review and further evaluation by the Dean.

The following criteria and procedures shall be consistent with the University Policy Manual, sections 06.027 (Academic Workload and Merit Evaluation of Faculty), 06.014 (Supplemental Policy on Evaluating Tenured Faculty at UNT), and 06.025 (Faculty Misconduct and Discipline) and all other University and College policies relating to faculty merit evaluation.

Recommendations for merit are based on a critical peer evaluation of the candidate's performance in these areas: teaching; scholarly, creative and professional activities; and service. Merit evaluations are based on an evaluation of these functions over a three year period.

##### I. Instructional Activities

- A. Assessment of student performances in juries, audition, recitals and competitions.
- B. Documentation of student achievement.
- C. Honors and awards for teaching.
- D. Evidence of ongoing growth in teaching.
- E. Evaluation of course syllabi and other teaching materials.
- F. It is strongly felt that the present system of student evaluation is neither helpful nor accurate and will not be a part of Divisional criteria.
- G. Direction of theses and dissertations.
- H. Any other activities related to achievement of excellence in teaching.

##### II. Scholarly, Creative and Professional Activities

- A. Record of musical performances: Documentation should include programs, reviews or recordings of performances when available.

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- B. Scholarly publications with copies of items reported.
  - C. An account of master classes either taught or attended, guest lectures, papers presented, panel participation and adjudications.
  - D. Membership in professional organizations and all professional activity related to the keyboard discipline.
  - E. Scholarly and creative activity not resulting in publication or performance.
  - F. Honors, awards, grants or contracts relating to the profession.
- III. Service--Each member of the Keyboard Division has different areas of activity and expertise which lend service to the Division, College and University. It should be clear that committee work is only one of many activities under the service heading. Keyboard Division members are encouraged to be of service within those areas that best suit his or her inclinations and talents. This may include committee service to the University, College or Division; faculty senate work; special assignments and administrative duties; advising of student organizations; unusual visibility at the national or international level; fund- raising, recruiting or liaison work with the community. Certain kinds of adjudication, recruiting or performances may be construed as service instead of professional activities.

*Approved: Keyboard Studies Division*

***DIVISION OF KEYBOARD STUDIES CRITERIA FOR SATISFACTORY RATINGS  
MERIT REVIEW***

**Teaching**

In order to be considered satisfactory:

1. No complaints, judged significant, registered against a faculty member to the Divisional Chair, Senior Associate Dean of Academic Affairs, or Dean of the College of Music.
2. Few (defined as 3 within a 2 year period) requests for change of studio initiated by students.
3. Average jury grades for students remain at B or above for any evaluation period.
4. Recital Hearings remain at 80% or above pass rate for any evaluation period.
5. Student evaluation averages remain at 4.0 for any evaluation period.

To be ranked outstanding, worthy of promotion, in addition to the previous 5 items:

1. Students actively pursuing and gaining off campus performance experience, especially recitals.
2. Student participation and success in regional, national, and international competitions or other demonstrable professional or career achievement.

**Professional Activities**

For every 10% of load credit claimed:

Any two of the following activities (Two events may fall within the same category.)

1. Solo Recital (or solo appearances) by invitation
2. Significant collaborative role (demanding chamber music parts, continuo for important baroque or classical work) by invitation
3. Masterclass instruction by invitation
4. Commercial recording
5. Broadcast performance
6. Research and/or publication leading to articles and books
7. Preparation of performance editions

To be ranked outstanding, worthy of promotion, a minimum of 2 items for each year

evaluated:

1. Several performances at national, international venues
2. Favorable Press Reviews
3. Demonstrable recognition of career accomplishments.
4. Demonstrative coverage of large body of repertory and avoidance of repeating the same major works for more than a two year period.

**Service Activities**

1. For every 10% of load credit claimed:
  - a. One committee assignment at the divisional, college, or university level, or a significant assignment or office within an important professional organization.
  - b. Participation on graduate performance committees (recital evaluation), graduate examination, and DMA document committees within the Keyboard Division.
  - c. Participation at area auditions (live) and screening auditions.
2. Hold a significant office (or duty) in a professional organization Plus 1b and 1c.
3. Organize and administer a significant academic conference hosted at UNT. Plus 1b and 1c.
4. Administer several smaller tasks designated to facilitate the smooth, professional operation of the area and Division. Such tasks include, but not limited to, organization of departmental recital programs, organization and maintenance of departmental attendance, instrument supervision, etc. Plus 1b and 1c.



#### **(4.5.6) DIVISION OF MUSIC EDUCATION GUIDELINES FOR MERIT EVALUATION**

PREAMBLE--The Division of Music Education recognizes the educational and professional integrity of a program which features a diversity of goals and strengths. Such a program requires

(1) a faculty with varied abilities, interests, and areas of expertise, and (2) a faculty evaluation/reward system which recognizes high productivity and individual achievement within such diversity. Each faculty member must be allowed the freedom to choose the route to advancement which best fits individual abilities and interests, and must have the assurance that the chosen route will be acknowledged by peers. It is, therefore, the intention of these guidelines to encourage each member of the Division of Music Education to develop unique contributions to the College of Music and profession and to achieve their maximum potential as music educators.

Music Education Division Merit Evaluation Policies and Procedures shall be consistent with the University Policy Manual, sections 06.007 (Annual Review), 06.027 (Academic Workload 6.14 (Supplemental Policy on Evaluating Tenured Faculty at UNT)), and 06.025 (Faculty Misconduct and Discipline) and all other University and College policies relating to faculty merit evaluation.

GOALS--In order to achieve the spirit of diversity as described in the Preamble, each faculty member must set goals against which their achievement, in part, will be measured. Each faculty member, in consultation with the Chair, shall annually declare specific goals and projected amounts of emphasis related to the three general areas: Teaching, Professional Activities/ Research, and Service. Within each area, in consultation with the Chair, each faculty member will set goals which may be accomplished in a one to three year time period. Annual review will allow the faculty member to revise goals as opportunities and other conditions change.

MERIT EVALUATION CRITERIA--While the Division acknowledges individual differences and the freedom of each faculty member to choose a course of action, the Division also recognizes that merit evaluation serves as an important motivational force toward professional development, important professional recognition, and the achievement of distinction and acclaim for the individual, the Division, the College, and the University. To that end, the following merit evaluation criteria shall be applied:

- I. TEACHING--Regardless of other professional activities, high quality teaching is mandatory. The Division of Music Education, given its focus on teaching and learning in music, must be a model for all other divisions in this important activity. Evidence of teaching effectiveness must take into account, but is not limited to (1) thorough coverage of concepts and skills as specified by the curriculum, (2) use of effective teaching strategies suited to the subject matter, (3) measurable student achievement, and (4) positive student/teacher interpersonal relationships. The teacher is expected to be fair, impartial, conscientious, consistent, well prepared, thoroughly competent in knowledge of subject matter, informed regarding current trends in the field, and able to engender the respect of students. The Personnel Affairs committees will determine the quality of teaching through student appraisals of teaching, teaching awards, and other

supporting documentation.

- II SCHOLARLY, CREATIVE, AND PROFESSIONAL ACTIVITIES--The Division of Music Education must be composed of individuals who ceaselessly increase professional expertise, continually develop their individual scholarship, and perpetually advance their professional visibility and influence. Further, it is each faculty member's responsibility to augment and expand the body of knowledge in music education. Evidence of achievement in this area may be demonstrated through a large variety of means. Though means may vary, a degree of achievement in this area is expected of all tenured/tenure-track Division faculty.

The professional activities of each faculty member will be evaluated in terms of both quality and quantity, importance, scholarly significance, and breadth of influence. It is incumbent upon the individual to provide evidence that will enable the Personnel Affairs committees to properly evaluate these activities.

Efforts leading to publication are essential to any Division aspiring to a position of excellence, and, as a result, such activities must receive a high priority. Publication in this context should be viewed in a broad perspective to include books, book chapters, articles, reviews, recordings, translations, software, and other endeavors which might fit in such a category. Editorships and editorial board memberships also are evidence of an individual's achievement in the general area of scholarship. Publications subject to competitive review by peers will be considered particularly significant. Participation in the activities of professional organizations is another indicator of professional growth and opportunity for prominence. Presentation of scholarly papers, conducting clinics or workshops, serving in positions of international, national, and regional leadership, and other activities of equal significance are also highly valued. Of lesser importance, but still a mark of major recognition by one's peers, are appearances as panel moderator, participant, discussant, or other similar roles. Some appearances as panel moderator, participant, discussant, or other similar roles in prestigious international, national, or regional settings may be considered equal in importance to scholarly presentations, leadership positions, and similar activities.

Other important indicators of achievement include the receipt of fellowships, development leaves, and grants; musical performance; adjudicating; professional consulting; and other activities which exhibit scholarly and/or professional expertise and competence.

The Personnel Affairs committees will consider the quality and significance of each professional activity, and the quantity of such activities in evaluating the individual's achievement in this area. Particular importance will be placed upon those activities which clearly advance the reputation and stature of the individual faculty member, the Division, and the College. Activity at national and regional levels is expected of all tenured/tenure-track Division faculty. Demonstration of achievement is further enhanced by international and local activities.

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- III. SERVICE--Service to the Division, College, University, Community, State, and/or Nation is expected of all faculty members and shall be evaluated on the basis of the extent and significance of the contribution.

Positions of leadership shall be particularly commendable. Other indicators of achievement in this area include awards for service, certificates of appreciation, and similar honors. Routine activities of the Division, such as division planning, recruiting, examination development and scoring, advising, counseling, general curriculum development and other similar activities are valued and important to the success of the Division. Faculty who expect to receive positive evaluations in the area of Service must contribute fully to the performance of these vital activities.

*Approved, Music Education Division (Fall, 2017)*

***DIVISION OF MUSIC EDUCATION CRITERIA FOR SATISFACTORY RATINGS  
MERIT REVIEW***

**Teaching**

In order to be considered satisfactory, all of the following should be maintained:

1. A lack of sustained complaints registered against a faculty member to the Divisional Chair, Senior Associate Dean of Academic Affairs, or Dean of the College of Music.
2. Class evaluations that show a consistent minimum median rating of 3.0 (SPOT evaluation system) for the 3-year review period.
3. Appropriate advising of music education students each semester.

**Professional Activities**

In order to be considered satisfactory, three of the following activities should be completed within the 3-year review period (a three-year period of only performance/presentations is considered to be unsatisfactory):

1. Significant research and/or publication leading to articles or a book (published or evidence of progress)
2. Performances/presentations at appropriate scholarly meetings

In order to be considered satisfactory, evidence of sustained service may be met by the following:

1. Committee assignments at the college or university level
2. Participation in all divisional duties, including ad-hoc divisional sub-committees
3. Participation at audition day interviews
4. Service at the local, state, national, or international level

*Approved, Music Education Division (Fall, 2017)*

#### **(4.5.7) DIVISION OF MUSIC HISTORY, THEORY AND ETHNOMUSICOLOGY GUIDELINES FOR MERIT EVALUATION**

Section 1.1 General Provisions—The Merit Evaluations and Procedures extend from the UNT College of Music Bylaws (revised 2006), Section 15C. The Division Reappointment, Promotion, and Tenure Committee is charged with evaluating faculty members according to Section 2: Statement of Criteria for the Evaluation of Division Personnel. The Division Chair will evaluate faculty members independently of the division RPTC; for the evaluation of the Division Chair, the Dean will replace the Division Chair in the procedure.

Section 1.2 Calendar--The Division Chair will oversee the Division RPTC's compliance with the deadlines stipulated by the Office of the Associate Dean in accordance with University and College calendars, and subsequently will call for evaluation materials from the faculty in a timely manner.

The Chair will forward the recommendations of the Chair and the Division RPTC to the individual faculty member prior to forwarding these recommendations to the College of Music PAC.

The faculty member will have ten (10) academic calendar days in which to request, in writing to the Chair, a hearing to challenge the recommendations of the Chair or the Division RPTC. If differences of opinion cannot be resolved, the faculty member may submit a rebuttal to the College Personnel Affairs Committee.

#### **STATEMENT OF CRITERIA FOR THE EVALUATION OF DIVISION PERSONNEL**

Section 2.1 Preamble--A well-conceived educational program will have a diversity of goals and objectives; such a program requires a faculty with varied abilities and interests. Each individual should be motivated to contribute to the program in a unique way and must have assurance that a variety of routes to advancement will be acknowledged.

Section 2.2 Significance of Activities--It is the policy of the Division to encourage its members to develop talents to the fullest potential, permitting each member to make a unique contribution. Balance is expected among the categories of evaluation and must be considered in any evaluation of merit.

The two categories that most clearly embody the mission of the Division are, in order of priority,

(1) Professional Growth and Development and (2) Teaching. In compliance with the University Workload Policy, the percentage of workload assigned to these categories for each faculty member will be negotiated by the faculty member with the Division Chair to fulfill adequately the needs of the Division. These two categories, "Professional Growth & Development" and "Teaching," will weigh more heavily than the "Service" category in the peer evaluation process.

Because individual faculty members will make different contributions to the mission of the Division, the job descriptions and negotiated workloads of individual faculty will serve as the basis for evaluation.

Section 2.3 Professional Growth and Development--A healthy Division must be comprised

of individuals who are continually growing and developing their individual scholarship. Evidence of continued professional growth must be considered a basis for reward while lack of achievement must be considered a negative factor.

The professional activity of a faculty member must be evaluated in terms of scope, depth, and breadth of influence; as such, it is incumbent upon the faculty member to provide evidence that will enable the division RPTC and Chair to evaluate that professional activity. The division RPTC and Chair will evaluate the significance of the activity at all levels: local, regional, national, and international.

Research leading to publication is essential to any Division aspiring to a position of excellence, and such activity must receive high priority. While faculty are encouraged to reach and maintain high standards in both quantity and quality, any evaluation of the publication record of an individual must consider the quality as well as the quantity of such publications. Quality should be evaluated by objective means whenever possible, and may include consideration of such measures as reviews in professional journals, citations in works by other scholars, and invitations to participate in professional activities, for instance, by giving a talk at a conference or contributing a chapter to an edited volume.

Books, translations, articles, films, software, and other non-print media of publication that contribute to the advancement of knowledge in the discipline must be given the highest priority in the evaluation process.

Participation in the activities of scholarly professional organizations is another indicator of professional growth and development. Presentation of scholarly papers to such organizations is the most valued form of participation; of lesser importance, yet still a mark of recognition by one's peers, is the appearance on panels as moderator, chairperson, or discussant. Presentations made on campus, such as speaking on the Division Lecture Series, may also be considered in assessing professional growth. Again, the quality and significance of the particular presentation must be considered.

Other indicators of recognized scholarship include such activities as service as editor of a journal, service as an officer of an international, national, or regional scholarly association, and the receipt of fellowships and grants.

In general, any evidence of continued study and growth may be included in an evaluation of the professional development of a faculty member. However, all activities must be evaluated in terms of their tendency to advance the scholarly reputation of the individual faculty member and of the Division.

Section 2.4 Teaching--Quality teaching is expected. As a minimum, good teaching requires (1) keeping abreast of current scholarly work in the subjects taught, (2) faithful meeting of classes, (3) comprehensive coverage of material according to the course description, and (4) accessibility to students. Failure to meet these basic standards must be a negative factor.

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Assessment of the quality of teaching must take into account (1) course materials submitted for consideration, (2) new preparations, (3) teaching innovations, (4) student appraisals of teaching,

(5) teaching awards, and (6) effective advising of dissertations and theses, if applicable. The area coordinators observe the classroom teaching of untenured faculty members, once per year, for at least their first three years. A tenured instructor may also request the observation of his/her teaching and/or the interview of his/her students by any member of the Division faculty, who may then write in support of the faculty member.

Section 2.5 Service--Service to the Division, College of Music, University, and/or Community is expected of all faculty members and must be evaluated on the basis of the extent and significance of the contribution to the discipline and/or to the professional reputation of the faculty member.

### PROCEDURE FOR AMENDMENT

Section 3.1 Initiation of Amendments--An amendment will be initiated in one of two ways: (1) by petition containing the signatures of at least twenty-five percent (25%) of the Division faculty, or

(2) by the Division Chair.

Section 3.2 Procedure for Ratification--An amendment to Section 1; Divisional Guidelines for Merit Evaluation, to Section 2; Statement of Criteria for the Evaluation of Division Personnel, or to Section 3; Procedure for Amendment submitted by petition, will be received and reviewed by the Division Chair who, within thirty (30) academic calendar days, will present the proposed amendment to the Division faculty with recommendations from the Chair of the Division and from the Chair of the College of Music Personnel Affairs Committee. The proposed amendment and accompanying recommendations will be presented to the Division faculty at least fourteen (14) academic calendar days prior to faculty discussion and subsequent balloting. The amendment will be ratified upon a two-thirds vote in favor by the Division faculty.

Section 3.3 Forwarding of Amendments--Following ratification, the Chair will forward the amendment to the Chair of the College of Music Personnel Affairs Committee.

*Approved: Division of Music History, Theory and Ethnomusicology*

*Amended: October 21, 2010*



***DIVISION OF MUSIC HISTORY, THEORY, AND ETHNOMUSICOLOGY CRITERIA  
FOR SATISFACTORY RATINGS MERIT REVIEW***

In order for a faculty member of the Division of Music History, Music Theory, and Ethnomusicology in the College of Music to attain a rating of “satisfactory” for any given academic year, we assume that he or she will maintain adequate standards of academic performance and integrity as it relates to all areas of faculty life at the university. Furthermore, faculty whose work is judged “satisfactory” will:

**Instructional Activities:**

1. Demonstrate effectiveness in teaching from among the following as appropriate: the results of student evaluations, advising undergraduate thesis projects, advising graduate students on theses, dissertations, DMA projects, indications of student success in the profession, new course preparations, supervision of TAs and TFs, use of interactive telecommunications in the classroom, and other activities related to teaching;
2. Regularly meet his / her classes, consistent with University policy;

**Scholarly, Creative, and Professional Activities:**

3. Demonstrate ongoing work on at least one major research project or be engaged in scholarly activity to a degree commensurate with the percentage elected under “research”;

**Administration and Service:**

4. Regularly attend area and division meetings;
5. Comply with area and division policies, procedures, and deadlines;
6. Demonstrate ongoing service to a degree commensurate with the percentage elected under “service.”

*Revised: November 2009*

#### (4.5.8) DIVISION OF VOCAL STUDIES GUIDELINES FOR MERIT EVALUATION

1. General Statement--While faculty responsibility in the Vocal Studies Division is individually varied, certain commonalities apply. Voice faculty members are expected to be effective teachers. There must be evidence of scholarly, creative, and professional growth. All faculty are obliged to engage in service to the Division, the College, the University, and/or professionally related public service. The Vocal Studies Division further emphasizes the importance of a spirit of academic community. There must be a collaborative recognition of mutually agreed upon goals, policies, and procedures. Correspondingly, individual initiative is an essential component of the charge to each voice faculty member. Because of the varied nature of faculty mission in the Vocal Studies Division, criteria for evaluation are flexible in content and application.

For promotion to the upper ranks of associate and professor, the standards for faculty performance in the areas of teaching; research, creative activity, and/or professional activity; and service are progressively rigorous. This performance must transcend the local campus and community. Furthermore, at the rank of professor, there must be clear evidence of leadership in the discipline.

The following criteria and procedures are supplemental to all policies and procedures as described in the University Policy Manual, sections 06.027 (Academic Workload and Merit Evaluation of Faculty), 06.014 (Supplemental Policy on Evaluating Tenured Faculty at UNT), and 06.025 (Faculty Misconduct and Discipline) and all other University and College policies relating to faculty merit evaluation. College and University policies are a priori and take precedence over divisional guidelines.

#### 2. Instructional Activities

##### a. Criteria:

- 1) Assessment by colleagues of the faculty member's student performances in juries, auditions, hearings, recitals, concerts, and competitions. [NOTE: This evaluation must be deferred at least until after the faculty member's first jury period.]
- 2) Documentary evidence of student achievement.
  1. Faculty honors and awards for teaching.
  - 3) Evidence of ongoing faculty growth related to teaching.
  - 4) Evaluation of course syllabi and related documentation.
  - 5) Systematic assessment of student opinion regarding teaching effectiveness.

##### b. The Faculty Update documentation should include:

- 1) A list of courses taught and other instructional assignments during evalua-

tion period.

- 2) Syllabi for courses taught.
- 3) A statement of teaching philosophy and goals.
- 4) Student evaluations of courses taught, submitted as prescribed by College of Music policy.
- 5) Additional documentation, where applicable, of:
  - a) New preparations and/or revisions.
  - b) Student advising.
  - c) Direction of dissertations and/or theses.
  - d) Honors, awards, and grants for teaching.
  - e) Evidence of continuing education.
  - f) Other activities related to teaching.
3. Scholarly, Creative, and Professional Activities
  - a. Criteria:
    - 1) The record of musical performance.
    - 2) Scholarly publications.
    - 3) Master classes taught, guest lectures, papers read or presented, panel memberships, and/or contest adjudications.
    - 4) Professional activity related to the vocal discipline, including committee positions and/or offices in professional organizations, chairing sessions at professional conferences and meetings, editorial responsibilities, reviews and/or publications on professional organizational activity.
    - 5) Scholarly and creative activity not resulting in publication or performance.
    - 6) Honors, awards, and grants (or contracts, etc.) for scholarly, creative, or professional activity.
    - 7) Other evidence of continuing scholarly, creative, and professional growth.
  - b. The Faculty Update documentation should include, where applicable:
    - 1) A list of musical performances during the evaluation period giving dates, type of performance or work presented, and location. Include printed programs, reviews, and/or documentation of performance. [NOTE: New

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faculty members should perform a recital or other major performance on campus within the first semester of appointment.]

- 2) A list of scholarly publications during the evaluation period, including full bibliographic citations and a copy of items reported.
  - 3) Citation of master classes taught, guest lectures, papers read or presented, panel memberships, and/or contest adjudications. Give details concerning topics, sponsorship, location, etc., as appropriate.
  - 4) The record of participation in professional organizations, listing memberships, committee positions and/or offices held, sessions chaired, editorial responsibilities, reviews, and/or publications on professional organizational activity.
  - 5) List honors, awards, and grants (or contracts, etc.) for scholarly, creative, or professional activity.
  - 6) Indicate other evidences of continuing scholarly, creative, and professional growth, including continuing education, and scholarly or creative activity not resulting in publication or performance.
4. Administration and Service
- a. Criteria:
    - 1) University-wide committees, faculty senate, special assignments, student advising not related to teaching, and/or other ad hoc service activities.
    - 2) College-wide committees, special assignments, student recruitment, student advising not related to teaching, and/or other ad hoc service activities.
    - 3) Division committees, special assignments, student recruitment, student advising not related to teaching, and/or other ad hoc service activities.
    - 4) Professionally related public service activities: volunteer participation as a consultant, board member, non-university committees, etc.
  - b. Honors and awards for service. The Faculty Update documentation should include documentation of the activities outlined in the above criteria, where applicable.

*Approved: Vocal Studies*

***DIVISION OF VOCAL STUDIES CRITERIA FOR SATISFACTORY RATINGS MERIT REVIEW***

In order to be considered satisfactory:

**Instructional Activities**

1. No complaints, judged significant and substantiated, registered against the faculty member to the Division Chair, Senior Associate Dean of Academic Affairs, or Dean of the College of Music.
2. Average jury grades for students remain at B or above for any evaluation period.
3. Recital Hearings remain at 80% or above pass rate for any evaluation period.
4. Student evaluation of a minimum of 3.0 for classes and 3.5 for studio lessons or coachings.
5. Evidence that the applied studio students are actively pursuing and gaining two or more of the following: leading role in UNT opera, off campus performance experience, admittance to graduate programs, academic appointments, competitive summer workshop participation, significant master class participation, conference participation, competitions, or other demonstrable professional career achievements.

**Scholarly, Creative and Professional Activities**

Any one of the following activities for every 10% of assigned load credit (Multiple events may fall within the same category.) Some level of activity at the regional and national level is expected:

1. Solo Recital, concert, opera role or oratorio role by invitation
2. Master class or workshop instruction by invitation
3. Commercial recording
4. Concert appearance
5. Broadcast performance
6. Research activities that culminate in a presentation at a professional conference
7. Publication of a scholarly paper or an article in a professional journal
8. An edited book or other original publication that appears as a book
9. Opera directing by invitation
10. Guest adjudicator by invitation (does not include local or regional NATS conferences)

**Administration and Service**

Any two of the following activities for every 10% of assigned load credit:

1. One committee assignment at the division, college or university level
2. Participation on masters committee for the oral exam (not as major professor)
3. Service on a DMA committee (not as major professor)
4. Hold a significant office (or duty) in a professional organization
5. Organize and administer a significant academic conference hosted at UNT.
6. Administer tasks designated to facilitate the smooth, professional operation of the area and Division. This could include participation in a search committee.

*Revised and Approved, Vocal Studies, October 31, 2018*

#### **(4.6) Course Syllabi and Student Evaluation of Teaching Effectiveness**

No later than the end of the second week of classes, all full-time and part-time faculty must distribute a course syllabus to their students. Although course syllabi will vary according to assignments, all syllabi must include the following: office hours, attendance policies, grading procedures, and approximate due dates for assignments and exams. In addition, all course syllabi must contain the standard language for (or web addresses to) the following as outlined in Appendix 2 of the UNT Teaching Excellence Handbook: Academic Dishonesty, Disability Accommodation Policy for Students and Academic Units, and Acceptable Student Behavior. Finally all course syllabi must provide information about the Student Perceptions of Teaching (SPOT), which will be administered online each long semester, including summers.

*Revised, College of Music Division Chairs, December 10, 2015*

#### **(4.7) Faculty Mentoring Policy**

One-on-one mentoring provides an essential contribution to the professional success of early- and mid-career faculty within the College of Music. This Faculty Mentoring Policy is designed to ensure that all such faculty receive such guidance from a more experienced colleague. All assistant professors must be assigned a faculty mentor as must all associate professors, lecturers, and senior lecturers who anticipate pursuing promotion to a higher rank.

Faculty will choose their mentor in consultation with their division chair during the first semester of their initial appointment. In so doing, they must adhere to the following guidelines:

- The mentor must hold a higher rank than the mentee. Thus a full professor may mentor either an assistant or an associate professor but an associate professor may mentor an assistant professor only. Likewise, a principal lecturer may mentor a senior lecturer or a lecturer but a senior lecturer may mentor a lecturer only. Associate and full professors may mentor lecturers or senior lecturers but not vice versa.
- Division chairs may not serve as mentors.
- The mentor and mentee should hold appointments in the same division.
- Division chairs must report all mentor-mentee assignments to the Senior Associate Dean of Academic Affairs.

The mentor and mentee should meet periodically each semester. The content of such mentoring includes (but is not limited to):

- annual updates, reappointment, promotion, and tenure
- research / creative activities
- teaching / instructional activities
- service activities, including committee assignments and administrative responsibilities
- navigating college and university policies and practices



Approved, Council of Division Chairs, March 24, 2016

## **(4.8) College of Music Lecturers**

### **(4.8.1) Lecturer Guidelines**

Lecturers are faculty members whose primary responsibilities are related to teaching and student development. Lecturers are not eligible to participate in the University's tenure system. A lecturer is appointed to one of the following classifications: lecturer, senior lecturer, or principal lecturer.

**Expectations:** Lecturers are primarily responsible for teaching courses, maintaining currency in the field and, depending on the needs of the department, may also include but, are not limited to, program development, service, professional development related to teaching, student advising, and/or other student-related responsibilities. Written criteria and procedures for the evaluation and promotion of lecturers and matters of governance will be developed by the college and/or department, in accordance with university, college, and department requirements and guidelines and approved by the provost. Lecturers shall not be eligible to vote in decisions relating to the hiring or the review process of tenured and tenure-track faculty.

**Qualifications:** At a minimum, lecturers must meet the Southern Association of Colleges and Schools (SACS) requirements of an earned master's degree with a minimum of 18 graduate semester hours in the teaching discipline and/or certification, licensing, or equivalent professional experience. Depending on the appointment, terminal degrees may be required by the university, college, department, or program.

**Terms of Appointment:** Lecturers may hold full- or part-time appointments of one or multiple years that are renewed pending the departmental annual review process and resource availability. For multi-year appointments, notification of intention not to reappoint for the following academic year shall be provided no later than February 15<sup>th</sup>. However, there shall be no expectation of continued employment beyond the end of the current appointment period.

**Review and Promotion:** Lecturers will be reviewed annually by a department review committee with recommendations for renewal and/or promotion made to the department chair. Lecturers may serve on the review committees, as long as they hold a higher rank than the faculty member whose personnel action is being considered.

The dean will review recommendations and approve/disapprove.

**Lecturer:** To be eligible for the classification of lecturer, the faculty member must demonstrate effectiveness in teaching, or in the case of a new appointment, show promise of effectiveness if the candidate has no prior teaching experience. Appointment contracts may be for one to three years annually renewable.

**Senior Lecturer:** To be eligible for the classification of senior lecturer, the faculty member must have a record of substantial and continued effectiveness in teaching and have the equivalent of three years (six semesters of full-time teaching) of college-level teaching and/or equivalent professional experience. Full-time senior lecturers may be eligible to

apply for certain travel funds and grants if they meet university, college, and department requirements. Faculty promoted from lecturer to senior lecture will receive a standard increase in base salary (FTE prorated) at the time the new rank appointment begins. Senior lecturers may hold up to three-year appointment contracts to be renewed annually.

**Principal Lecturer:** To be eligible for the classification of principal lecturer, the faculty member must have a record of sustained excellence in teaching and have the equivalent of five years (10 semesters of full-time teaching) of college-level teaching including at least three years qualified at the senior lecturer rank, and/or the equivalent professional experience. Full-time principal lecturers may be eligible to apply for certain travel funds and grants if they meet university, college, and department requirements. Faculty promoted from senior lecturer to principal lecture will receive a standard increase in base salary (FTE prorated) at the time the new rank appointment begins. Principal lecturers may hold up to five-year appointment contracts which are renewed annually.

#### **(4.8.2) Criteria for Promotion-Lecturers**

To be appointed as a Lecturer in the College of Music, the candidate must meet the University and Division requirements for such an appointment. Threshold standards for renewal as Lecturer include the following:

a. **Teaching:** Demonstration of effective teaching based in part on qualitative and quantitative student evaluations. Any problems with teaching effectiveness will be discussed with the division chair and must be satisfactorily addressed prior to reappointment. If the lecturer's position includes studio teaching, then success in studio teaching shall be based also on student performance at jury examinations, proficiencies, recital hearings, departmental recitals, and outside performance success of students as appropriate, such as competition prizes and job audition placement. If the lecturer's role includes student recruitment, then the lecturer shall show success at recruiting high level students to the College of Music.

b. **Service:** Equivalent to the expectations of tenure-track faculty members. Service may include membership on divisional, college, and university committees, as well as graduate advising and participation on graduate degree committees. The faculty member should consult with the division chair at the beginning of each appointment period to determine appropriate service expectations. Any problems associated with service contributions will be discussed with the division chair and must be satisfactorily addressed prior to reappointment.

To be promoted to **Senior Lecturer**, the candidate should show evidence of having substantially met or exceeded all expectations at his/her current rank as documented by the merit evaluation process over the period of service since his/her initial appointment. Candidates shall also demonstrate a firm commitment to sustained professional growth and productivity as appropriate to the particular appointment, as well as a commitment to the teaching mission of the College of Music beyond his/her specific teaching assignments. To be hired as a Senior Lecturer, a candidate must have met all of the above standards at another institution or demonstrate preparedness to do so through equivalent professional experience.

To be promoted to **Principal Lecturer** or hired as Principal Lecturer, the candidate must meet or exceed the composite of all University and Divisional expectations for Lecturer and Senior Lecturer, and the University's standards for appointment as a Principal Lecturer. Further, a candidate for Principal Lecturer must demonstrate that (s)he has earned recognition in the profession as appropriate to his/her specialization well beyond the University or North Texas area. The Division may seek external letters from nationally recognized leaders in the candidate's field.

**Lecturer Promotion Checklist**

- University Information Form (VPAA-174)
- Complete, current curriculum vita
- Self-evaluation, personal narrative (not to exceed 750 words)
- College Promotion Criteria
- Cumulative results of annual evaluations and evidence of mentoring and support (provided by the chair)
- Summary evaluation of teaching effectiveness (statistical summaries of student evaluations of teaching, the Division Chair's interpretive comment on the statistical summaries, and other evidence of student learning (provided by the chair)
- Recommendation of Division RPTC
- Recommendation of Division Chair
- Recommendation of the College Review Committee
- Recommendation of the Dean

**(4.8.3) Lecturer Compensation**

Effective Date for Implementation: Fall 2009

**Criteria for Promotion & Evaluation**

Criteria for promotion and evaluation must be on file and approved by the Provost Office prior to implementation.

**Promotion Rates**

- Lecturer to Senior Lecturer: \$2,500 (compared to Assistant Professor to Associate Professor @ \$3,500)
- Senior Lecturer to Principal Lecturer: \$3,700 (compared to Associate Professor to Full Professor @ \$4,700)
- Lecturer to Principal Lecturer: \$6,200

**Funding Source for Promotion**

Funding for lecturer positions is contained in the university's Central Administration's Budget (same process as tenure-system faculty).

**Merit Criteria**

Criteria for “satisfactory” performance must be created prior to the distribution of merit to a Lecturer at any level.

*Approved: Deans Retreat – October 2 & 3, 2008*

#### **(4.9) Adjunct Appointments**

Adjunct appointments are made in the College of Music in cases when additional instruction is needed to meet enrollment demands or when a particular area of expertise is needed for courses, performance ensembles, or applied instruction. Decisions regarding adjunct appointments, including salary, are determined by the Division Chair, Senior Associate Dean for Academic Affairs, and the Dean. Adjunct contracts are for a single semester (spring, summer fall) and may be renewed depending on instructional need and budget availability. Specific responsibilities for adjunct appointments will be determined by the Division Chair, Senior Associate Dean for Academic Affairs, and the Dean. All adjuncts are responsible for approving audit rolls on-line at the start of each semester, and submitting and approving grades at the conclusion of each semester.

#### **(4.10) Teaching Appointments after Retirement**

Tenured faculty members may, at the discretion of the relevant Division Chair and Dean, be engaged on a part-time basis after retiring from their tenured positions. Such appointments may be made either as Modified Service, as stipulated in [Faculty Retirement with Modified Service](#), University Policy Manual, Policy Number 05.032, or as adjunct positions.

In either case, continuation will be reviewed annually, although the upper limit for Modified Service will be defined in the Modified Service agreement. Salaries for Modified Service will be reckoned as a percentage of salary at the point of retirement, while adjunct salaries will be reckoned on an individual basis, as determined by the nature of the instruction requested by the College of Music.

#### **(4.11) Emeritus Faculty**

The title “Emeritus” may be conferred by the Board of Regents to a faculty member or librarian at the time of retirement, upon the recommendation of the department/unit, and with administrative approval.

To be eligible for emeritus status, a faculty member or librarian must:

- Be retiring from a tenured or continuing multiple year appointment;
- Have held such continuing appointment for at least ten years; and
- Have a record of distinguished service.

A university administrator, to be eligible for [Emeritus Status](#), must hold a faculty or librarian appointment, have served in a position at the dean level or higher, and have a record of distinguished service. For faculty or librarians recruited directly to administrative positions, the ten year employment requirement is waived.

Emeritus Faculty nominations are submitted to the Dean and forwarded to the Provost’s office in order to be considered by the Board of Regents. Nominations are generally accepted during the Spring semester.

#### **(4.12) Faculty Absences**

Faculty members are expected to fulfill their teaching responsibilities and attendant duties in a professional fashion. When planning to be absent from campus for professional activities, a full-time faculty member must notify the division chair in advance and get the chair’s signed approval on a [Faculty Application for Approval of Leave Form](#) (VPAA 150), as well as the signed approval of the Senior Associate Dean for Academic Affairs.

**The Division Chair should be notified of travel schedules at least two weeks in advance.**

If receiving travel funds from the University or from the College of Music, faculty members must also complete the [Request to Travel Form](#).

Faculty members are allowed up to three weeks of paid leave per semester for professional activities. These cannot be consecutive weeks. This is necessary to ensure that instruction is covered and faculty salary is not affected by the absence.

## Absence Due to Illness

According to Texas Government Code (Chapter 661.203), “faculty members at institutions of higher education must submit prescribed leave forms for all sick leave even though no classes were missed, if the absence occurred during the normal workday for regular employees.”

Regular full-time faculty members earn sick leave at the rate of eight (8) hours for each month or fraction of a month of paid employment. Regular part-time faculty members earn sick leave at their percentage of time employed times eight (8) hours for each month or fraction of a month of paid employment. For example, an individual employed for seventy-five (75) percent time will accrue six (6) hours monthly ( $.75 \times 8 = 6$ ).

When illness necessitates absence from campus, the following procedures must be followed:

- On a daily basis, contact the division chair or division administrative assistant. The division will notify the administrative assistant for the Senior Associate Dean for Academic Affairs of the absence.
- If the faculty member is unable to do so, the Division Chair, upon notification, will make appropriate arrangements for classes, lessons, or other assignments.
- On returning to campus, sign the [Faculty Sick Leave Reporting Form](#) (VPAA 151), which will have been placed in the faculty member’s mail box.
- Faculty will report sick leave as actual time missed from their normal forty-hour (40 hour) workweek. Include each working day, Monday through Friday, except holidays. **Report all days ill, not just days on which classes were missed.**
- Deans, Associate Deans, and Chairs must submit the [UPO-15 Form](#) for sick leave.

For further information, please see the university policies listed below:

[Sick Leave](#), University Policy Manual, Policy Number 05.050

So that the division and college level administrative offices can function efficiently and effectively, faculty members should inform division administrative assistants and the College of Music Main Office Manager of their schedules, office hours, and any subsequent changes. Schedules should be submitted to these administrative offices at the beginning of each semester or term. Such communication will insure the orderly transaction of instructional and administrative activities. [Blank schedule forms](#) are available through the College of Music website.

### (4.13) Emergency and Administrative Leave

A faculty or staff member will be granted emergency leave without the loss of regular pay for the reason of a death in the family. Under the Texas Government Code, for emergency leave purposes, “family” is defined as the employee’s spouse, or the employee’s or spouse’s parents, brother, sisters, grandparents, grandchildren, and children. The President

or designee may consider other requests for emergency leave which do not meet the criteria above. Such leave will be designated as administrative leave. The granting of administrative leave is normally limited to cases involving unusual or emergency situations.

For further information, refer to the [Emergency/Administrative Leave Policy](#) (University Policy Manual, Policy Number 05.066).

#### **(4.14) Family and Medical Leave**

The [Family and Medical Leave Act](#) (FMLA) became effective August 5, 1993. Under FMLA, faculty and staff who have been employed for a total of at least 12 months of state service and have worked at least 1,250 hours during the 12 month period immediately preceding the beginning of FMLA leave are eligible to be considered for leave.

An eligible employee shall be entitled to unpaid, job-protected leave of up to 12 weeks within any 12 month period beginning on the initial date of leave for certain family and medical reasons. Leave may be taken intermittently or on a reduced leave schedule under certain circumstances. Parental Leave is available for eligible faculty and staff who have worked less than 12 months and have worked less than 1,250 hours during the 12 month period immediately preceding the beginning of leave - see [Parental Leave Policy](#), No. 05.061.

#### **(4.15) Leave of Absence Without Pay**

A [Leave of Absence without Pay](#) is an authorized, temporary release of a faculty or staff member from the payroll. Leaves of absence are granted either under the provisions of applicable federal or state laws or by the University at the discretion of the employing department to protect employment and certain benefit rights for a specific period of time. The types of leave covered under this policy are listed below:

1. Family and Medical Leave
2. Parental Leave
3. Illness, Injury, or Pregnancy
4. On the Job Injury or Illness
5. Personal
6. Military Leave (Extended)
7. Disciplinary Suspensions

#### **Note:**

Items 3 and 4 apply to employees who do not meet the criteria for either Family and Medical Leave or Parental Leave, or who have expended their allowable leave under either of those policies. In these instances, the employee may apply for a leave without pay under general University policy for their own illness, injury or pregnancy. Please refer to the policy statement (link above) for additional details.

#### **(4.16) University Travel Reimbursement**

Travel reimbursements are processed in the Purchasing and Payment Services Department in compliance with the State of Texas Travel Regulations when state funds are used; and in



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compliance with University policy and applicable state law for travel expenditures if local funds are used. Information on travel can be found on the [Business Service Center](#) website.

Travelers at UNT are classified by services and/or funding sources allowed for travel. The following are the classifications used to determine the type of services provided and funds that can be utilized for each classification of traveler.

- Full-time Benefits Eligible Employees
- Part-time Employees
- Teaching Fellows, Teaching Assistants and Research Assistants
- Students
- Guest Speaker (unpaid) and Prospective Employees
- Guest Speakers (paid)
- Foreign National Visitor/Guest Speaker (unpaid)
- Foreign National Visitor/Guest Speaker (paid)
- Team Travel (Academic and Athletic)
- Delegation Travel

For information regarding UNT Travel Reimbursement policies and procedures, refer to the travel guide (link above) and the university [Travel Policy](#), University Policy Manual, Policy Number 10.049.

For information regarding Leave associated with travel and the appropriate forms to complete, see Section 4.12.

### **(4.17) College of Music Faculty Travel Policy**

- I. Only full-time UNT faculty members on continuing appointments at any rank (Professor, Associate Professor, Assistant Professor, Principal Lecturer, Senior Lecturer, Lecturer, and Resident Artist) are eligible to apply for faculty travel.
- II. The fund assists faculty with travel expenses while attending significant conferences or while presenting performances, clinics and scholarly papers at important academic meetings, gatherings of learned societies, engaging in important performance activities, serving as an officer of regional, national or international organizations or for official College business.
- III. UNT faculty travel funding may not exceed actual expenses less external funding. Total funding may not exceed the actual cost of expenses.
- IV. COM funding may be provided for one trip in each academic year. Any additional requests for travel funding should be directed to the Dean.
- V. Application for funding will be made at the beginning of each academic year through the Office of the Dean.
- VI. Provost's supplementary travel funds will be distributed through a separate process. A minimum match of \$300 must accompany each application. Supplementary funding may be provided for one trip in each academic year.

*Approved August 16, 2012: Council of Division Chairs*

### **(4.18) Supplemental Travel Policy**

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The Office of the Provost awards this fund to faculty who distinguish themselves and the University through major creative and scholarly activities. The fund assists faculty with travel expenses while presenting major scholarly papers and performances at important academic meetings and gatherings of learned societies, engaging in important and appropriate performance activities, and serving as the president or chief operating officer of national or international organizations, such as chairing or planning workshops and sessions for annual meetings.

Priority will be given to events that are national or international in scope.

### I. Assumptions

- a. The purpose of this fund is to provide visibility for the University of North Texas, the College of Music and its faculty.
- b. Only full-time UNT faculty members on continuing appointments at any rank (Professor, Associate Professor, Assistant Professor, Principal Lecturer, Senior Lecturer, Lecturer and Resident Artist) are eligible to apply for supplemental travel.

II. Funds are awarded on a competitive basis to faculty members who verify their level of involvement and state the purpose of the trip. No faculty member will be approved for more than one Supplemental Travel grant per academic year.  
Limitations and Priorities

- a. Funds are awarded only to supplement travel amounts provided by the College of Music, its divisions, or from external grants. Funds may not be used to supplement income earned for performances or other events that provide fees, travel, lodging, food, etc. beyond the level of appropriate reimbursable expenses. Travel funding may never be used to enable profit.
- b. Priority will be given to activities that are national or international in scope and significance.
- c. The only association office that is eligible for travel fund support is the presidency or chief operating officer of a national or international organization.
- d. If faculty do not take an approved trip, they must inform the College of Music travel office, and they may reapply for supplemental travel funds for another trip.

### III. Eligible Scholarly Activities

- a. Major performances, presentations and activities include general session papers, keynote addresses or other presentations made to a sizeable portion of those attending an academic meeting or gathering of a learned society.
- b. In general, papers and performances should be refereed, invited, or the result of some type of rigorous selection process.
- c. Support for performance activities will be made only for events that provide

important visibility for the University of North Texas, the College of Music and its faculty such as concerts in major halls or at prestigious conferences.

*Approved September 4, 2012: Council of Division Chairs*

#### **(4.19) Outside Employment**

Faculty who wish to engage in regular off-campus employment must seek approval from their Chair and the Dean via the Request for Approval of Outside Employment form on the [UNT System Human Resources](#) website. There must be an officially approved request on file as a record of any outside employment. This request is separate from a request for approval of leave (e.g. faculty may participate in outside employment that never requires missing a class).

Faculty are strongly encouraged to submit one form at the beginning of each year that names ongoing activities, including those taking place in the Metroplex (e.g., a request could detail *x* number of Saturdays scattered throughout the academic year in which a faculty member is adjudicating, or a request could detail rehearsal and performance dates with the opera that require *x* number of days off-campus but the lesson schedule is maintained).

The purpose of this policy is not to discourage outside employment, but to comply with the [Dual Employment and Other Activities Policy](#) (University Policy Manual, Policy Number 05.008).

#### **(4.20) Faculty Personnel Files**

The University of North Texas Human Resources Department is responsible for the development and maintenance of centralized electronic and paper personnel record files for regular faculty and staff members. Specific employee information and personal data will be maintained as required by federal and state laws and regulations, and for various internal and external reports. For further information regarding personnel files and employee information, see [Employee Information and Personal Data](#), University Policy Manual, Policy Number 05.023.

#### **College of Music Faculty Files**

Staff members or administrators receiving copies of documentation that belongs in the College of Music faculty file will be responsible for filing the documentation. **Students should not access these files.** A complete listing of the pertinent documents is below:

#### **Required Forms Upon Employment:**

Offer Letter

Curriculum Vitae when initially hired Transcripts when hired

HRM Forms

#### **Other Required Personnel Documentation:**

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Annual Contract/Salary Letters  
Current Curriculum Vitae  
Summer Teaching Contracts  
Reappointment Letters  
Change of Rank and Tenure Notifications  
Teaching Load Forms  
Leave Request Forms  
Teaching Evaluation Statistics

### **Other Forms (as pertinent):**

Request for Approval of Outside Employment Forms  
Graduate Appointment Letters  
Regents Appointment Letter  
Faculty Development Leave Notification Letters  
Faculty Research Grant Award Letters  
Other Award Notification  
External Commendations (received by the college administration)  
Official Reprimands  
Other official personnel correspondences

Faculty members may view the contents of their College of Music faculty file when accompanied by a designated staff member. Designated staff members to allow faculty access to the personnel files are the Assistant to the Dean, Academic Affairs and the Assistant to the Dean, Executive.

Faculty members may request copies of the contents of their file and a designated staff member will arrange for a copy of the requested documents. Faculty may not remove documents from the official personnel file without the consent of the Dean.

The College of Music faculty files will be kept in locked file cabinets in or near the main office suite of the College of Music.

# Section 5

## Teaching Assignments and Responsibilities

### (5.1) Faculty Workloads

The responsibility for assigning faculty workloads rests with the dean, and typically will be delegated to the division chair. Workload assignments must be fair, equitable and transparent; assignments should also be consistent with the division, college and institutional mission. The policies and procedures listed below align with UNT's policy on Academic Workload (06.027), Annual

Review (06.007) and Reappointment, Tenure and Promotion (06.004).

#### Process for Assigning Workload

While Policy 06.027 states that workloads are assigned annually, the division chair will nevertheless consult with faculty members prior to the start of each long semester to determine if workload adjustments need to be made and to ensure that the workload balance maximizes the goals of the college, division, and faculty member. For faculty, the areas of professional responsibility include teaching, research/creative activity, and service. Administrative roles held by faculty members should be reflected in the workload percentages.

Generally, it is expected that a tenure-system faculty member will carry a balanced workload in the areas of teaching, research/creative activity, and service. Lecturer workloads do not include research/creative activity and therefore will typically be heavily weighted in teaching with less weight in the area of service. Percentage workload weights must be assigned to allow all faculty to fulfill their roles through a workload assignment that best reflects their efforts and contributions each semester. A faculty member's total time and effort must always reflect a 100% workload commensurate with full-time employment.

In rare cases, semester workload assignments may account for uncompensated teaching in the Winter Session or Summer Session. However, all instructional needs in the long semesters must be met before considering either session as part of a faculty member's workload.

#### Workload Assignments

Workload percentages for Teaching, Research/Creative Activity and Service vary according to rank (tenure-system/lecturer) and are determined by the Division Chair in consultation with each faculty member. Examples of possible workload balances are provided in Table 1 (see below).

Workload percentages for *each area* of professional responsibility must first acknowledge the instructional needs of the College before determining percentages for scholarly/creative activity and service. To the greatest extent possible, workload percentages will be determined in a way the best reflects the faculty member's academic goals and the mission of the College of Music.

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- Instructional settings in the College of Music are highly varied, ranging from large classroom lecture settings to private applied studio settings. Table 2 provides guidelines used by the College of Music to determine the weighting of effort for instructional assignments and determining the appropriate workload percentage for teaching. Collaborative teaching within the College of Music or with colleagues outside the College of Music are valued and should be considered when determining teaching percentages. The university defines minimum enrollments as 12 (undergraduate) and 8 (graduate) during the fall and spring semesters. The division chair should consult with faculty teaching classes with enrollments below the minimum to determine if the workload percentages should be adjusted.
- Because there is extraordinary variance in the nature of scholarly/creative activity, workload percentages cannot be determined by quantifying hourly commitments or daily averages of time. Rather, to determine the percentage for scholarly/creative activity, faculty should draft a list of their projected activity for the semester/year to review with the Division Chair to decide the appropriate percentage. Typical activities in this area are defined in each division's promotion and tenure guidelines (see Section 4.4 in the College of Music Faculty Handbook).
- Percentages for service activity should be determined by the nature and time commitment of each service activity. A normal expectation for service activity would be 10%, or the equivalent of an average of 4 hours per week for service. Within a 15-week semester, this would be the equivalent of 60 hours per semester. Typical activities in this area are defined in each division's promotion and tenure guidelines (see Section 4.8 in the College of Music Faculty Handbook).
- Percentages for administrative activity should be determined by the division chair in consultation with the faculty member and dean. Normally, administrative workload for division chairs and associate deans will be 50%. For area coordinators, each division should clearly delineate the duties and expectations for and assign an administrative workload accordingly.

**Table 1**

*Example of Workload Balances*

<b>Workload Model</b>	
<b>Teaching-Research/Creative Activity Balance</b>	
3:2 or 3:3 Teaching Load	50-60%
Research/Creative Activity	30-50%
Service	10-20%
Administration	TBD
<b>Teaching-Service Balance</b>	
3:3 Teaching Load	60%
Research/Creative Activity	10%
Service	30%
Administration	TBD
<b>Research/Creativity Activity-Teaching Balance</b>	
2:2 Teaching Load	40%
Research/Creative Activity	40%
Service	20%
Administration	TBD
<b>Teaching Emphasis</b>	
4:4 Teaching Load	80%
Research/Creative Activity	10%
Service	10%
Administration	TBD
<b>Administration Emphasis</b>	
1 or 1:1 Teaching Load	10-20%
Research/Creative Activity	10-20%
Service	10%
Administration	50-70%
<b>Research Emphasis</b>	
1 or 1:1 Teaching Load	10-20%
Research Creative Activity	70-80%
Service	10%
Administration	TBD
<b>Teaching Emphasis: Lecturers</b>	
4:4 Teaching Load	80%
Research/Creative Activity	N/A
Service	20%
<b>Teaching Emphasis: Lecturers</b>	



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4:3 Teaching Load	70%
Research/Creative Activity	N/A
Service	30%

**Table 2**

Teaching Load Weighting

CLASSES		
Credit Hours	Contact Hours	% Weighting
3	3	10%
2	3	10%
1	3	10%
2	2	6.6%
1	2	6.6%
1	1	3.3%
Applied Lessons/Ensembles		
1-hour lesson MUAM/MUAC	Variable (2-4)	1.25%
½ hour lesson MUAS	1	.62
MULB/MUEN	1	10%
Major Laboratory	1	15%
Student Teaching Supervision	6	2.5%

Working with students on theses, dissertations, and special topics courses are part of a faculty member’s teaching duties and are not typically awarded a percentage weighting. Faculty members should consult their division chair to determine if any of these areas should be counted toward their percentage workload assignment.

Online courses typically will count the same as a face-to-face course. However, faculty should consult with their division chair to determine if a greater percentage should be assigned.

*Revised in Spring, 2019*

*Updated and approved by Provost’s Office on 7.2.19*

**(5.2) Part-time Teaching Loads for Adjunct Instructors**

- I. Part-time faculty teaching loads in the College of Music will be based on the normal teaching load of a lecturer. A full load for part-time faculty or for a lecturer is four 3 semester credit hour courses or 20 hours in applied music.
- II. Part-time faculty members will have the following responsibilities in addition to teaching assignments:
  - A. Fulfill instructional duties attendant to degree recitals.

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- B. Participate in division/area activities and divisional/area voting at the discretion of the division/area faculty.
  - 1. Participation in applied music examinations (juries) will be determined by the Division Chair at the time of the appointment.
  - 2. Attendance at entrance auditions, College of Music committee assignments, and other such functions will be at the discretion of the Division Chair and Area Coordinator.
  
- III. Attendance at College of Music faculty meetings is at the discretion of the part-time faculty member.

### **(5.3) Summer Teaching**

The College of Music follows the summer school policies established by the University. In order to prepare the summer instructional budget for the College of Music, faculty will be asked to submit their summer school teaching plans to their Division Chair during the fall semester, which will then be approved by the Senior Associate Dean for Academic Affairs. Compensation for summer school teaching will follow University guidelines. For more information on Summer Teaching, visit the [Summer School Compensation Plan](#) page at the Provost's website.

### **Salary**

Full-time summer salaries are calculated at the rate of 15% of the full-time, 9-month base salary. Full-time summer instruction is considered to be one of the following:

- a) two 3-credit courses (100% FTE)
- b) 16 hours of applied lessons (100% FTE)
- c) a combination of lessons and courses that would equal 100% FTE Applied Lessons

Individual applied lessons are not offered during the summer, but faculty members may wish to develop courses based on applied work, which will function according to the principles governing all other classes. Any decision to offer such courses should be made in consultation with the faculty member's Division Chair.

#### Academic Courses

Summer salaries for courses that do not meet minimum enrollment standards established by the state are subject to salary reduction. Faculty will have to agree to a salary reduction or opt to cancel the course prior to the start of the summer semester.

### **(5.4) Teaching Assistants and Fellows**

Positions for Teaching Fellows (TF) and Teaching Assistants (TA) are distributed to the College of Music on an annual basis. The Senior Associate Dean for Academic Affairs allocates positions to each Division. In most cases, allocations will be based on the previous year's allocation. The Division Chair is responsible for distributing positions to

each area according to enrollment needs or strategic initiatives.

Appointments for TF/TAs must follow the university guidelines for recruitment and selection, which can be found in the University Policy Manual, [Guidelines for the Recruitment and Selection of Teaching Fellows and Teaching Assistants](#) (section 06.020) and [Guidelines for Orientation, Supervision, and Evaluation of Teaching Fellows and Teaching Assistants](#) (section 06.021).

Teaching Fellow/Teaching Assistant positions are offered either as 50% (20 hours per week) or 25% (10 hours per week). Positions that are 50% FTE are considered full-time and include certain benefits and in-state tuition. For complete information on full-time positions, see the University Policy Manual, [Exemptions and Waivers from Tuition and Fees](#) (section 10.001).

Stipends for TF/TAs are based on FTE and progress toward the degree. Any graduate student with less than 18 graduate hours will be classified as a Teaching Assistant and paid at Level I; graduate students with 18 or more graduate hours (TF or TA) will be paid at Level II; doctoral students (TF or TA) who have completed all coursework and passed their qualifying exams will be paid at Level III. Stipend amounts may be obtained from the Senior Associate Dean for Academic Affairs. Additional information regarding TF/TA positions may be obtained from the College of Music Graduate Office.

### **(5.5) Teaching Fellow Credentials**

A graduate student with fewer than 18 credits can serve only as a Teaching Assistant and a regularly appointed faculty member must be instructor of record. The faculty member is responsible for ensuring the delivery of proper instruction.

### **(5.6) Teaching Assistant and Fellow Appointment and Renewal**

#### **Renewal**

The regular appointment letter and contract do not offer any guarantee of renewal beyond the academic year of appointment and is made contingent upon enrollment. Nonetheless, full fellowship and assistantship appointments carry an implied expectation of renewal. In cases where this implication does not apply, the division should request language in the appointment letter specifying the shorter length (typically one year or one semester) of the special appointment and communicate directly to the recipient the prescribed duration of the appointment. Otherwise, given satisfactory job performance, a normal expectation of renewal applies, with the following limits:

- 2 years total appointment for a student seeking a master's degree;
- 3 years total appointment for a student seeking a doctoral degree;

A division may request an exception to these college-imposed limits by providing the Senior Associate Dean for Academic Affairs with a rationale based on critical instructional need or extenuating circumstances in the student's academic status. Likewise, the faculty of an area may impose stricter renewal limits, but only by policy established and announced to applicants before making appointments.

There will be an early Spring semester deadline for Teaching Assistant and Fellow

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applications, typically around February 15 of the academic year preceding the year of appointment. Current appointees must apply for renewal by the deadline. Since consideration of these applications by the faculty takes place alongside scholarship consideration, the Senior Associate Dean for Academic Affairs and the Assistant Dean for Scholarship Services and External Affairs will establish an advisory deadline by which the faculty should submit renewal decisions for all eligible Teaching Assistants and Fellows. When renewal of a current Teaching Assistantship or Fellowship is not recommended by the faculty, one of the following reasons must be given for non-renewal:

- Total eligibility has been expended;
- The Teaching Assistant or Fellow is graduating or for other reasons leaving their UNT program of music study;
- Performance of duties during the current year has been unsatisfactory; or
- The Teaching Assistant or Fellow has not made satisfactory progress toward the graduate degree sought.

In the case of the latter two reasons, the faculty member will be asked to provide documentation of the nature of the shortcoming and indication that the Teaching Assistant or Fellow has been counseled about their performance well before being informed of the non-renewal recommendation. Identifying other applicants of greater promise in the program is *not* acceptable grounds for non-renewal of a Teaching Assistant or Fellow.

### **Appointment**

Once renewals have been established, division chairs and area coordinators will be given another form on which to make new appointments. This should be done as soon as possible to maximize the recruitment impact of the appointment offer in concert with scholarship offers. Typically only full fellowships and assistantships for which there will be assured enrollment and funding will be authorized for appointment in the Spring. As with renewal recommendations, new appointment recommendations representing group faculty decisions must come from an Area Coordinator or Division Chair, and will not be accepted from individual professors.

Once each new or renewal appointment is approved by the Senior Associate Dean for Academic Affairs, the Administrative Assistant in the College of Music Graduate Studies Office will be authorized to generate and mail an appointment letter and contract for each appointee. The appointment letter and contract will state the deadline for the appointee to sign and return a copy of the contract accepting the appointment or sign and return the appointment letter declining the offer. In no case will this acceptance deadline be earlier than May 1<sup>st</sup>.

### **Orientation and Mentoring**

All new and returning music teaching fellows and assistants will be required to attend a mandatory college-wide orientation before the start of Fall semester classes. Each will then be assigned specific loads in their division and supervised according to the guidelines of the College of Music Teaching Assistant and Fellow Mentoring Policy (see Section 5.7).

### **(5.7) Teaching Assistant and Fellow Mentoring**

The College of Music Mentoring Program is committed to quality educational experiences for Teaching Assistants, Fellows, and their students. Through the mentoring program, the College of Music will ensure that Teaching Assistants and Fellows receive proper guidance intended to serve two objectives:

1. To ensure that students are taught by qualified and committed Teaching Assistants and Fellows in an effective classroom or studio environment
2. To prepare Teaching Assistants and Fellows for careers as educators

#### **Selection Process**

Teaching Fellowships and Assistantships available in the College of Music require specific areas of expertise. Applications, which are administered through the graduate music office, are reviewed by Division Chairs, Area Coordinators, or other appropriate faculty (see Section 5.6).

#### **Orientation**

A mandatory orientation is held for new and returning Teaching Assistants and Fellows at the beginning of the fall semester as described in Section 5.6. Appropriate university policies and procedures will be distributed and discussed. There is also a mandatory meeting held within each division and/or area. Each Teaching Assistant or Fellow will be assigned a mentor teacher whose expertise is in the applicable subject area. Specific responsibilities for Teaching Assistants and Fellows are outlined in each division or area's orientation guidelines.

#### **Syllabus Development**

No later than the end of the second week of classes, all teaching fellows must distribute to their students a course syllabus approved by their mentor teacher. Although course syllabi will vary according to assignments, all syllabi must include the following: office hours, attendance policies, grading procedures, and approximate due dates for assignments and exams. In addition, all course syllabi must contain the standard language for (or web addresses to) the following as outlined in Appendix 2 of the UNT Teaching Excellence Handbook: Academic Dishonesty, Disability Accommodation Policy for Students and Academic Units, and Acceptable Student Behavior. Finally all course syllabi must provide information about the Student Perceptions of Teaching (SPOT), which will be administered online each long semester, including summers.

[Student Standards of Academic Integrity](#) (UNT Policy Manual, section 06.003)

[Disability Accommodation for Students and Academic Units](#) (UNT Policy Manual, section 16.001)

Applied lessons will begin during the second week of classes. Each student will receive a minimum of 13 lessons per semester. Syllabi for applied lessons must include the following statement: "Applied lessons will begin no later than during the second week of classes. Each student will receive a minimum of 13 lessons per semester. Students missing more

than 5 lessons may not receive course credit.”

### **Observation & Assessment**

Mentor teachers or other approved faculty will observe all Teaching Assistants and Fellows with teaching responsibilities at least once per long semester. Written and verbal feedback will be provided according to the mentoring policy of each division or area. A copy of each observation will be given to the Division Chair and the Graduate Office. In-service opportunities will be provided to enhance teaching skills.

Teaching Assistants and Fellows with teaching responsibilities must meet deadlines for distributing student evaluations and submitting grades. After the student evaluations have been processed and distributed, the mentor teacher and Teaching Assistant or Fellow will meet for a comprehensive review.

### **(5.8) Teaching Fellows: Applied Studio Teaching**

Responsibilities for full-time applied Teaching Fellows are based on the following:

- 50% (full) TF appointments have an expected workload of 20 hours per week
- The ratio for those with applied Teaching Fellowships is 2:1 – for every two hours of instruction TFs will receive one hour for preparation. Therefore, a standard TF assignment might include 10 hours of applied instruction, 5 hours of preparation, and 5 hours of additional work assigned by the division chair or other designated faculty member. However, a larger number of teaching hours may also be assigned to fill out the 20 hours.
- Students who are Teaching Fellows *may* be assigned to perform in a music laboratory or ensemble as part of their instructional duties *in cases where insufficient numbers of players are available to meet laboratory demands*. In these cases, the student will not enroll for credit in the ensemble, and a typical 20-hour contract will comprise 8 hours of instruction, 4 hours of preparation and 8 hours for rehearsals and preparation for the ensemble. Decisions to require music laboratory participation without enrollment must be approved by the Chair of the Instrumental Studies, Voice, or Keyboard Divisions with the consultation of ensemble directors and applied instructors.

*Note: Teaching Assistants who meet the conditions outlined in the third bullet may also have contact hours counted into their workload.*

### **(5.9) Office Hours**

Each faculty member is required to identify, post, and maintain office hours so that students can have time to meet with them. These office hours must be consistent with department and college policy, and must be indicated on the semester schedules submitted to division and college administrative offices (see Section 4.12).

The office hours scheduled may reflect differences between levels and types of classes, but assurances must be made that each faculty member is available on an appropriate, regular,



student-convenient basis. Compliance with this requirement will be taken into account in annual merit evaluation procedures.

So that the division and college level administrative offices can function efficiently and effectively, faculty members should inform division administrative assistants and the College of Music Main Office Manager of their schedules, office hours, and any subsequent changes. Schedules should be submitted to these administrative offices at the beginning of each semester or term. Such communication will insure the orderly transaction of instructional and administrative activities.

[Blank schedule forms](#) are available through the College of Music website

### **(5.10) Faculty Studio Assignments**

This policy is set forth to determine faculty studio space assignments for new/incoming faculty members and for the reallocation of studio space for current faculty members and those transitioning to modified service.

1. Large studio spaces, especially large windowed studios, should be assigned by the following priorities:
  - a. Applied
  - b. Seniority
  - c. Instrumental needs
2. At the beginning of their modified service, faculty will move into a new shared space with other non full-time teaching faculty.
3. Non tenure-track faculty will be assigned to non-windowed space in the main music building, or in the music annex. The size of the room will be determined by instrumental need and availability.
4. Faculty who hold deanships should share a studio with other non full-time teaching faculty.
5. Windowed studios of any size should not be used as practice rooms. As space allows, smaller non-windowed rooms can be used as designated practice rooms, especially for larger instrument needs.

The Associate Dean of Operations should consult with the Chair of the Council of Division Chairs and the Faculty Advisory Committee on unresolved issues pertaining to the assignment of faculty studio space.

# Section 6

## Faculty Professional Development

### (6.1) Faculty Development Leave

Faculty Development Leave (UNT Policy Manual, section 06.010) is authorized for the primary purpose of increasing the value of the recipient's sustained contribution to the university by providing them an opportunity for professional growth. Such developmental leaves are divided into three classes: research, creative, and renewal. Opportunities for additional training, for improving skills and for maintaining currency are understood to be included as a purpose of development leave.

Leave may be granted to persons employed by the university on a full-time basis as a member of the faculty or staff (including professional librarians) whose duties include teaching, research, administration, or the performance of professional services.

Faculty and staff, as defined in the preceding paragraph, shall be eligible for a development leave if the individual has served the university for at least six consecutive academic years following initial employment or return from a development leave, and the individual is not in the terminal year of employment at UNT.

### (6.2) Getty Funding for Special Events

College of Music Getty funds are intended to be used to provide funding assistance in support of special events that are significant in their scope and provide interest across the entire college. In terms of the level of funding, the Getty account funds cannot be depleted to a level below the amount of the most recent gift from the Getty Foundation.

Applications for funding are accepted by the Council of Division Chairs each Fall semester. Funds are awarded by vote of the Council of Division Chairs.

Applicants should be prepared to provide the information below when applying for Getty Funding:

- Name(s) of the guest(s) or event.
- Funding request amount, and any other funding sources available for the project.
- Provide a short biography of the guest(s), if applicable.
- Describe the sessions to be presented at UNT, listing the times, the places, and the significance of the guest(s) or event to the College of Music. Please note that funding priority will be given to those guests or events that will be meeting the needs of the majority of the College of Music student body.

### (6.3) University Libraries

The Libraries of the University of North Texas hold major collections of electronic journals, books, and databases. The [University Libraries](#) consist of five campus facilities which house approximately six million cataloged holdings including books, periodicals, maps, documents, microforms, audiovisual materials, music scores, full-text journals and

books.

## **Music Library**

The [UNT Music Library](#) (Willis Library, Fourth Floor) supports the scholarly and performance research needs of the College of Music by collecting and preserving monographs, reference works, periodicals, printed music and sound recording formats, as well as subscribing to electronic databases for research and streaming music. Special collections are a particular strength of the Music Library's holdings, emphasizing the many genres classified under Western art music and jazz, but also popular music and various sub-genres. Eight full-time librarians and around thirty full- and part-time staff also provide reference and access services, ensuring that the College of Music and all outside researchers are able to locate and access music materials.

### Selected Services

1. Course Reserves

The Music Library houses reserves for music classes. [Materials on Reserve](#) in the Music Library may include books, scores, recordings, photocopies, or other personal items. Different policies and procedures apply to the various formats. For information regarding reserving materials or a carrel for a course, click the link above.

2. Electronic Resources

The UNT Libraries subscribe to many databases to help faculty and students with research and class work; several of these databases are music-specific. The resources are web-based, but are not free websites, and cannot be accessed by finding them on search engines. In order to access them, you must click on special URLs that restrict access to the UNT community. Most can be accessed from the [UNT Libraries](#) home page.

For information about additional services, visit the Music Library website.

## **Media Library**

The [Media Library](#) (Chilton Hall, Room 111) contains the university libraries' non-print, audiovisual collections. The mission of the UNT Media Library is to support the instructional and research needs of UNT faculty, staff, and students by collecting, maintaining, and providing access to media materials that represent all academic disciplines and all genres of film.

### Services

1. Checking Out Media

Many films, games, and other items can be checked out with a valid ID. Media items are checked out at the Media Library Service Desk, and can be returned there, or in some cases, to the drop-boxes outside the media library. Special circulation rules such as shorter loan periods, and higher fines rates apply to most media items. Please familiarize yourself with the following sections of the Media Borrowing Policies:

2. Course Reserves

3. Instructors may place Media Library items, personal items, or legal off-air recordings on reserve for students to view in the library. All reserve items are entered into the [UNT Library Catalog](#) and can be searched by the [instructor's name](#), [course number](#), or [title](#).

The Media Library requires 48 hours to process and place an item on reserve. Please contact the Assistant Circulation Manager at (940) 565-4702 or go to the Media Library Service Desk in person to place items on reserve.

#### **(6.4) Faculty Information System**

The [Faculty Information System](#) serves as the vehicle for faculty expertise to be identified both internally and externally. It is used in merit evaluations in lieu of any other curriculum vitae, and in many other situations.

#### **(6.5) Intramural Funding**

Several [Intramural Funding](#) mechanisms are available to UNT faculty to support research, scholarly, and creative projects. Annual competitions among faculty are held for a variety of grant types.

#### **(6.6) Extramural Funding**

Extramural awards are essential to the faculty's professional development and to UNT's greater research, educational, and public service goals. External funding promotes creative and collaborative research; increasing the types of and amount of such funding is one of the fundamental goals of the [Office for Research and Innovation](#). The research office staff is available to aid in the creation of unique and competitive research proposals, and staff members are able to provide extensive information on individual submission processes.

#### **(6.7) Office of Research and Innovation**

The [Office of Research and Innovation](#) offers several services to help faculty members pursue funding for research and creative activities both internally and externally. The office houses several entities which oversee research and innovation, research integrity and compliance, grant general grant and contract administration, grant and contract accounting, and information systems.

#### **(6.8) Faculty Awards**

##### **Regents Professorship**

The purpose of the [Regents Professorship](#) (UNT Policy Manual, section 06.017) is to provide recognition and salary support for individuals at the rank of professor who have performed outstanding teaching, research and service to the profession, and who have achieved a high level of national and international recognition.

To be eligible for this award, an individual must:

1. Be a full-time tenured professor;
2. Have a distinguished record of teaching, research and service to UNT and to the

- profession, and a high level of national and international recognition; and
3. Demonstrate evidence of the potential for continued distinguished performance.

Completed nomination packets are due to the Dean's Office at the beginning of the Spring Semester.

### **Distinguished Research Professorship**

The University [Distinguished Research Professorship](#) (UNT Policy Manual, section 06.016) recognizes tenured faculty at the rank of professor who have achieved an exceptionally outstanding record of creative activities or research productivity and who demonstrate a record of continued extraordinary productivity.

To be eligible for this award, an individual must:

1. Be a full-time, tenured faculty member at the rank of professor;
2. Have a record of exceptionally distinguished research or creative activity; and
3. Demonstrate evidence of the potential for continued extraordinary productivity.  
Completed nomination packets are usually due to the Dean's Office at the beginning of each February.

### **Distinguished Teaching Professorship**

The University [Distinguished Teaching Professorship](#) (UNT Policy Manual, section 06.015) recognizes tenured faculty who perform outstanding teaching, teach at the introductory levels of their disciplines, promote the continuous development of teaching excellence, and promote improved teaching among their colleagues in the UNT community.

To be eligible for this award, an individual must:

1. Be a full-time, tenured associate professor or professor;
2. Have a distinguished record of teaching;
3. Demonstrate the potential for continued excellence in teaching performance; and
4. Demonstrate a commitment to the further development and promotion of excellent teaching performance.

Completed nomination packets are usually due to the Dean's Office at the beginning of each February.

### **(6.9) J-1 Exchange Visitor Program**

The [J-1 Exchange Visitor Program](#) allows international faculty, post-doctoral researchers, scientists, and other professionals to spend a short time at the University of North Texas participating in such activities as research, lecturing, presenting concerts. They may be working independently or in collaboration with UNT faculty.

Visiting researchers and visiting professors who will be at UNT for up to a three year period in a non-tenure track position, and who have at least the equivalent of a U.S. Master's degree, or a Bachelor's degree with significant experience, may qualify for the J-1 Exchange Visitor program. The regulations state that the sponsor must assess the English proficiency of the visitor. The regulation states that the visitor must meet the qualification: "The exchange visitor possesses sufficient proficiency in the English language to participate in his or her program."

The visiting scholar can be employed by UNT, but does not have to have UNT employment. The scholar will not be able to be employed off campus.

A Researcher or Professor can remain as a J scholar for up to 5 years. When leaving the U.S. and the J program, the scholar may not return in a new J program for 12 months.

Below is an outline of the Visiting Scholar process, with an emphasis on the host's responsibilities:

1. Lessons and/or classes given to or performed by a visiting scholar will not count towards a faculty member's load. Any lessons/classes provided are treated as a professional courtesy.
2. The hosting faculty member must arrange a workspace for the visiting scholar. If library privileges or other needs are requested, the host is also responsible for making these arrangements. Please note that computers are not provided for Visiting Scholars, but wireless internet access can be granted if the host requests access for the visitor from the College of Music [Network Administrator](#).
3. The hosting professor must notify a potential Visiting Scholar that the US State Department requires the visitor have health insurance and show proof of insurance upon arrival at UNT.
4. The host must write a nomination letter. The nomination letter must include a statement of what the mutual benefit of the visit will be and a statement that the College of Music will not be providing any financial support for the visitor.
5. The hosting professor must then complete a Visiting Scholar Request Form (DS2019 Request). The form asks the hosting professor to provide the visiting scholar's biographical information, any dependents that may be joining the visitor, program/division information, verification of English proficiency, and from where funding will come. **NOTE:** This paperwork is not the DS2019 itself, but the documentation needed to have the actual DS2019 sent to the hosts.
6. This Visiting Scholar Request Form should be submitted along with the letter of nomination to the appropriate Division Chair, and then forwarded to the College of Music Dean's Office.
7. Once both the chair and the dean have signed the request form, the packet is then forwarded to UNT International Advising.
8. UNT International Advising then reviews the request and sends the actual DS2019 back to the host so that it may be mailed to the Visiting Scholar.
9. The Visiting Scholar then must take the form to the US Consulate and request a J-1 visa stamp. **NOTE:** Most consulates have appointment wait times that are lengthy. Once the J-1 visa request has been made, the processing of the request could include a security check that takes 4 weeks to complete.



10. If the J-1 application is successful, the hosting professor will be responsible for coordinating the visitor's pick up from the airport, assisting in finding housing, providing assistance settling in (furniture, utilities, services, transportation), notifying UNT International Advising the visitor's arrival, making an appointment for the visitor to meet with UNT International Advising, and guiding the visitor to that appointment.
11. If the visitor needs a visa extension, the hosting professor would need to make the application.
12. The host must notify UNT International Advising when the scholar leaves the US.

## **(6.10) Summer Workshops**

### **General Considerations**

Summer workshops and camps can extend the educational mission of the College of Music to those not usually attending summer school, enhance the image of the school as a provider of innovative and specialized instruction, and serve as recruiting opportunities for future student enrollment. They can also offer summer employment opportunities to music faculty, if financially profitable. Since the faculty, facilities, and reputation of the College will be involved, some oversight in the planning and execution of workshops is required, as well as some return of profits to the College for future workshops. Please note that no money may be paid to UNT faculty until all expenses have been met at the conclusion of the workshop.

It is the policy of the College of Music that scheduled classes have priority over workshops in the scheduling of facilities. Priority amongst workshops is determined by the Dean of the College of Music in consultation with the Associate Deans, and is determined by considering a number of criteria including information contained in the workshops' planning documents with particular emphasis on how the workshop benefits the University, College, Division and/or Area.

NOTE: Workshops held on the UNT campus may be subject to a facilities usage tax payable to the University through the Center for Achievement and Lifelong Learning.

### **Center for Achievement and Lifelong Learning (CALL)**

The [Center for Achievement and Lifelong Learning](#), Office of Conference and Event Management offers on and off campus event management ranging from summer camps to international conferences. CALL can arrange meeting and recreational space, housing, dining services, transportation and social events, and all the support services that may be needed for a successful event.

### **Proposals for New Workshops**

Proposals for new summer workshops may be initiated by individual faculty members, areas, divisions, and/or administrators of the College of Music. Tentative dates should be cleared and scheduled through the College of Music Office Manager and Scheduling Office. All proposals should be endorsed by the appropriate division faculty members, and submitted to the Dean and the Council of Division Chairs for approval. Proposals are due at the beginning of the Spring semester, approximately 18 months prior to the proposed



workshop. Proposals can be considered later than this time, but will be subject to space commitments already made.

### **Planning Documents**

The detailed plan, with dates, facilities and equipment requested, and estimated budget of expenses and income should be prepared by the faculty member making the proposal and the Division Chair, in consultation with the CALL staff. ***The plan is required of all new and continuing workshops.*** The final plan should be approved by the Associate Dean for Operations and the Dean of the College of Music. Plans are due at the beginning of the Spring semester, approximately 18 months prior to the proposed workshop.

The plan should include:

1. Detailed request for needed facilities;
2. Estimate of expenses, including publicity and mailing, rental equipment, salaries of outside faculty and temporary help, copying/printing, etc;
3. Proposed budget including provisions for the assignment of net profits (reserve for future workshops, scholarship fund, Division/College publicity and promotion, instructor fees, etc);
4. Workshop fee and the number of participants necessary to cover the expense budget;
5. Cut-off date for cancellation if target number is not reached;
6. Contingency plans: cut back on scope and expenses for a smaller number of participants;
7. Extension credit fee for workshops offering college credit;
8. Risk Management compliance plan for all workshops. NOTE: Special requirements must be met for workshops in which participants may be under the age of 18;
9. Housing arrangements with the appropriate number of monitors or dormitory counselors if necessary (coordinated through CALL).

### **Scheduling Meeting**

The Associate Dean for Operations will hold a workshop scheduling meeting at the end of the Spring semester, approximately one year prior to the proposed workshops. All new and continuing workshop organizers are required to attend the scheduling meeting.

# Section 7

## Admissions, Scholarships, and Academic Advising

### (7.1) Admissions and Scholarship Procedures

#### *Admissions*

Admissions procedures for undergraduate and graduate students are explained in detail at the College of Music website (College of Music—For Prospective Students—Admissions—Admissions Tools). Click the links below for direct access to these instructions:

[Undergraduate Admissions Procedures](#)  
[Undergraduate Audition Requirements](#)  
[Graduate Admissions Procedures](#)  
[Graduate Audition Requirements](#)  
[International Student Admissions Procedures](#)

New faculty members are strongly encouraged to contact the Coordinator of Music Awards (x7771) to schedule meeting to discuss the scholarship process as administered in the College of Music.

#### *Scholarships*

Any UNT competitive scholarship of \$1,000 or more per academic year includes a waiver of out- of-state tuition. The recipient would receive half of the total award per long semester and be allowed to pay in-state tuition rates for one academic year, including summer sessions.

Scholarship awards are determined by individual area faculty during the Spring semester within budgets based on scholarship dollars accumulated in the previous calendar year. Scholarship budgets are determined by the Assistant Dean for Scholarship Services and External Affairs and approved by the Dean of the College of Music.

College of Music scholarships are to be offered following the audition season, as recommended by faculty in the respective area of applied music study. Scholarship contracts are sent and accepted (or declined) electronically.

The awarding and continuation of music scholarships will be governed by the following criteria:

1. Talent and professional promise;
2. All undergraduate scholarship students must be enrolled full-time with a minimum load of 12 semester credit hours; graduate students must be enrolled full-time with a minimum load of 9 credit hours;
3. To remain on scholarship an undergraduate student must maintain the minimum scholastic average required by the university and a 3.0 grade average in music courses. Graduate students must maintain the minimum the minimum scholastic average required by the university and a 3.5 grade point average in music courses.

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- These averages will be reviewed each semester;
4. Music majors will receive first priority in scholarship awards. Program needs will be considered in the annual budgeting process;
  5. All scholarships will be reviewed by the Dean and appropriate faculty each semester. Scholarships may be withdrawn if the student does not make acceptable musical progress or fulfill contractual obligations. Furthermore, specific contractual obligations may be renegotiated. A student whose GPA and/or progress in applied music falls below the minimum requirements may be placed on probation for the semester following. The scholarships of students who fail to fulfill contractual obligations will be terminated immediately;
  6. Reasons for the withdrawal of a scholarship will be stated in writing, with a copy filed in the College of Music office and copies sent to the student, the major professor, and the Office of Student Financial Aid.

### ***Scholarships: NASM Restrictions on Scholarship Offers***

If the student is to be offered admission after May 1 for undergraduate-level programs and after April 15 for graduate-level programs, and before August 1 of the year of matriculation with a financial aid award made directly to the student based at least in part on demonstrated talent, ***prior to making the offer, the offering institution shall determine from the student whether he or she has accepted an offer of admission with a talent-based financial award from another institution.*** If so, the offering institution may not offer admission with talent-based financial aid during the first term of enrollment until the music executive of the school the student previously agreed to attend has given permission for the student to withdraw from the commitments, obligations, and benefits of his or her financial award. (NASM Code of Ethics, ARTICLE III, Section 4)

### ***Teaching Assistantships and Fellowships***

UNT is committed to offering competitive recruitment and retention packages, which includes benefits and tuition and mandatory fee support, for highly qualified (and sought after), diverse full-time graduate students who maintain good academic standing.

The offer of a graduate assistantship or fellowship (including those that include tuition scholarships) should be made in consultation with the faculty member's Area Coordinator and Division Chair. Coordinating the award decisions enables scholarship dollars to be used more effectively by the division and the college.

The Toulouse Graduate School (TSGS) website has a number of resources for faculty and staff members behind password protection. To access this information, visit the [Toulouse Graduate School](#) website and click on the link "Faculty and Staff Resources" under the column titled "Academics." Listed below are some key tools found at the site and navigation to these tools.

Navigation: *Toulouse Graduate School—Resources—Faculty and Staff—Forms*

- Nomination for Master's and Doctoral Fellowships
- Nomination for Thesis and Dissertation Fellowships
- Nomination for Travel Grant
- Request for Extension of Time

- Change of Major/Status

Navigation: *Toulouse Graduate School—Resources—Faculty and Staff—Tuition Scholarships*

- Nomination Form for Graduate Assistant Tuition Scholarships

Additional information about Teaching Fellowships and Assistantships may be found in Sections 5.4-5.8. If further assistance is needed, please contact the Assistant to the Dean for Admissions and Scholarships (x7771).

## **(7.2) College of Music Scholarship Policy**

1. Scholarship policy within the College of Music conforms to laws and rules in the Texas Education Code 54.213, Texas Higher Education Coordinating Board Rule, Chapter 21, Subchapter SS, Section 21.2263, and University of North Texas Policy Manual, Policy number 07.005, Coordination of University Scholarship Administration. Any discrepancies between the contents of this policy and state law/university policy are unintentional. In all such cases, university policy and/or state law will prevail.
2. The College of Music Council of Division Chairs oversees the recommendation of awards by various scholarship working committees, ensures the integrity of College of Music scholarship policy and processes, and authorizes the issuance of awards by the college.

The Council of Division Chairs is a standing committee of the college, established in section 2.3 of the UNT College of Music Charter and Bylaws. Selection of members, committee composition, and length of term are dictated by the appropriate sections of the College of Music Charter and Bylaws and the UNT Policy manual governing the appointment, terms and reappointment of chairs.

The Council of Division Chairs meets weekly and considers scholarship matters as needed, but no less than twice each year.

3. Music scholarship recipients must be recommended by music faculty working groups established from within each division/area. Each working group will document their selection process in support of their award recommendations. The documentation must include a numeric rating of all current or prospective students being newly evaluated for merit award eligibility and a recommendation for the amount of awards based on the numeric ratings. Students with award renewals only do not need to be rated, since they must comply with scholarship renewal requirements such as enrollment and minimum GPA.
4. Merit-based music scholarships are competitive and awarded based on the audition, portfolio, and/or interview. Place of residency must not be a determining factor for any College of Music scholarship. Any awards made to a student outside the established competitive process do not carry with them out-of-state tuition waivers. This includes awards dedicated for specific students or specific faculty members' students.
5. Music scholarships will be awarded only to students majoring in music at the undergraduate or graduate levels. An exception to this requirement may be made for

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awards granted in collaboration with other colleges within the university. Exceptions require the approval of the Office of the Dean.

6. Students must meet all terms and conditions of the scholarship policy.
7. Program needs will be considered in scholarship awards.
8. All scholarship awards are contingent on available funding.
9. Types of music scholarship awards:

Performance scholarships are those awards recommended by voice applied faculty, keyboard applied faculty, instrumental applied faculty or ensemble directors to music students, regardless of the recipient's major within music.

Jazz scholarships are those awards recommended by the jazz applied faculty or ensemble directors to music students, regardless of the recipient's major within music.

Undergraduate music education scholarships are those awards recommended by the music education faculty for undergraduate students with a major in music education.

Non-performance scholarships include those awards recommended by music faculty in the divisions of composition and music history, theory and ethnomusicology that are not associated with participation in an ensemble fielded by these divisions. Awards recommended by the music education faculty for graduate students with a major in music education are also considered non-performance awards.

Conducting scholarships are those awards recommended by the conducting faculty to students enrolled as conducting majors. Awards recommended by this faculty for students enrolled in other music majors are considered performance scholarships.

Travel/performance scholarships are non-competitive awards that may be issued to music students representing the college at competitions, conferences, and events.

10. Students receiving performance, jazz, undergraduate music education, and conducting scholarships must be continuously enrolled in applied lessons each long semester. This requirement may be waived for undergraduate students who take applied lessons at the concentration level and have passed their Concentration Proficiency. This concentration- proficiency policy applies to students with majors in jazz, music education, music theory, and composition, as well as students in the Bachelor of Arts degree program. Progress in applied lessons must be continuous.
11. Students receiving performance, jazz or undergraduate music education scholarships must agree to accept assignment by the College of Music and enroll in *as many as two performance laboratories (MULBs) appropriate to their degree preparation each semester*. This requirement is waived for master's and doctoral students in keyboard performance and classical guitar performance, as well as doctoral candidates (all but dissertation completed) while enrolled in dissertation (3 hours per semester). Assignment to a second laboratory will be made in consultation with and approval of the student's applied music instructor. In the case where a teaching fellow is the applied instructor, the consultation and approval will be made with the teaching fellow's applied faculty mentor.

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12. For vocal performance students in master's and doctoral programs, participating in the Graduate Opera Theater or Collegium Singers as assigned by applied and ensemble faculty may be accepted *in fulfillment of the performance laboratory requirement described in section 11*.
13. For percussion majors, enrolling and participating in a College of Music classical percussion ensemble and/or Indoor Drumline Ensemble (MUCM - undergraduate or MUEN - graduate) may be accepted *in fulfillment of the performance laboratory requirement described in section 11* at the discretion of percussion faculty and the ensemble directors.
14. All performance scholarship students, except those exempted in section 11, must audition for the appropriate ensemble faculty. Assignments to *laboratories* are made by the ensemble directors and *take* precedence over any commitments outside the UNT College of Music.
15. Students receiving non-performance scholarships are required to enroll in appropriate courses as determined by the division(s)/area(s).
16. All scholarship recipients, except those exempted below in this section, are expected to maintain full-time enrollment at the University each long semester, unless the student has fewer than twice the number of hours required to be full time remaining in their degree program. Full-time enrollment consists of:

Level	Semester Credit Hours
Undergraduate	12
Graduate	9

Students who are majoring in music education will be required to enroll in only 6 credits during the student teaching term.

Doctoral candidates (all but dissertation completed) are exempt from this requirement while enrolled in dissertation (3 hours per semester).

17. All scholarship recipients must show timely progress towards their degree and must maintain the following minimum grade point averages (GPA):

Level	Music GPA	Overall GPA
Undergraduate	3.00	2.50
Graduate	3.50	N/A

All scholarship award letters must articulate whether the scholarship is renewable. If a renewable scholarship is not renewed, the appropriate faculty committee must show reasonable cause for non-renewal.

- a. Scholarships for study at the undergraduate level may held for up to a total of 4 years.
- b. Scholarships for study at the master's level may be held for up to a total of 2 years.



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- c. Scholarships for study in the graduate artist certificate in performance program may be held for up to a total of 2 years.
- d. Scholarships for study at the doctoral level may be held for up to a total of 3 years. This may be extended by 2 years for doctoral students with a 90-hour requirement.
- e. Transfer student renewals will be evaluated on an individual basis.

Exceptions may apply in certain disciplines in which the normal course of study exceeds the established time limit.

18. Students failing to meet the terms and conditions of the scholarship award pertaining to GPA, timely progress toward degree completion, and acceptable progress in applied lessons may have a one-semester probationary period in which significant progress toward full compliance with the terms and conditions of the music scholarship must be demonstrated. Progress in applied study must be demonstrated to the satisfaction of the applied faculty during the next regularly scheduled jury.

Failure to meet other scholarship terms and conditions including laboratory ensemble participation, applied lesson enrollment, and participation or enrollment in other courses/activities required by the awarding division/area (non-performance awards) may be grounds for immediate scholarship termination.

Failure to adhere to College of Music scholarship award procedures within the prescribed timeframes may also be cause for immediate cancellation or non-renewal of an award.

19. Students whose scholarships are canceled or not renewed for reasons other than exhaustion of eligibility will have cause communicated to them. Students have the opportunity to appeal the cancellation or non-renewal decision as described in section 21 below.
20. Students who face circumstances (such as student teaching, graduation, internship, illness, etc.) that prevent them from fulfilling the obligations of their awards (including *laboratory* enrollment and participation, applied lesson enrollment and progress, timely progress towards degree, exhaustion of eligibility, failure to meet GPA requirements, and procedural violations) and face the cancellation of their awards may file an appeal in order to retain their scholarships. Once the completed College of Music Appeal Form is received, it will be reviewed and recipients will be notified of the appeal decision.
21. An audit report of students not meeting scholarship obligations pertaining to GPA, minimum numbers of credit hours, and applied lesson enrollment will be prepared for the Office of the Dean and copies distributed to all Division Chairs.

*Revised and Approved, College of Music Council of Division Chairs, February 5, 2018*

### **(7.3) Placement Examinations**



### ***Undergraduate Music Placement Exams***

During Orientation, undergraduate students are required to take placement exams for music theory and keyboard. Following those exams, students work with an academic advisor to schedule their classes for the semester.

More information may be found in the [Undergraduate Admissions](#) section of the College of Music Website

### ***Graduate Placement Examinations (GPE)***

All new College of Music graduate students must take the GPE or sign a waiver stating that they will complete the courses for each examination waived. The GPE covers theory, music history and music literature. The examination will be given each long semester during the week of registration and orientation. If remedial coursework is assigned based on the results of the GPE, the student must enroll in these courses in the first semester they are offered.

More information may be found in the [Graduate Admissions](#) section of the College of Music Website

### ***Graduate Piano Literature Exam***

All graduate piano performance majors are required to pass the Graduate Piano Literature Exam. The examination will be given each semester during the week of registration and orientation. If remedial coursework is assigned, the student must enroll in these courses in the first semester they are offered.

Please contact the Piano Area Coordinator for further details

### ***Graduate Composition Examination***

All graduate composition majors are required to take the Graduate Composition Examination. This 60-minute diagnostic examination assesses the student's knowledge of contemporary composers and repertoire (through score and listening identification), terminology, bibliographic resources, and other information pertinent to composition in the twentieth and twenty-first centuries. Results of this examination will be used to advise students in curricular matters and to determine placement in composition-related courses.

Please contact the Division of Composition Studies Chair for further details.

## **(7.4) Jury and Student Recital Requirements**

Jury and recital requirements vary by area and degree plan within the College of Music. Requirements for may be found in the [College of Music Area Handbooks](#) section of the college website, the [UNT Graduate Catalog](#), or the [UNT Undergraduate Catalog](#).

Juries are held during the last week of classes during the “pre-finals week” of each semester. Jury times and locations are posted on area and division bulletin boards prior to the pre-finals week.

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Recitals must be scheduled during the Fall, Spring, Summer I, or Summer II Terms, and cannot be scheduled during the pre-final or final exam period. Recitals may not be scheduled during the 3 Week 1 summer term or between terms.

For additional scheduling requirements for student recitals, see the College of Music Scheduling Policy, Section 10.6.

### **(7.5) Academic Advising**

Location: College of Music Student Services Center Chilton Hall, Room 211

940-565-3860

#### ***Undergraduate Advising***

The [College of Music Undergraduate Advising Office](#) provides academic advising to all undergraduate students interested in pursuing a major or minor in music at UNT. Four full-time academic advisors assist students in understanding the processes and requirements for completing a bachelor degree in music. By working with an academic advisor, students learn

about the many resources available to UNT students and how to best utilize these resources to make informed decisions regarding their education.

There are several tools available online to assist students as they progress through their course of study. Below are three key resources:

[Online Degree Audit](#)—an online tool that allows a continuing student to monitor their progress toward their degree, showing a list of all the student’s degree requirements with a simple user interface;

[College of Music and Division/Area Student Handbooks](#)—all current handbooks for the college and individual divisions/areas are available online at the College of Music website. They are contained on the advising website and the “current student” tab of the main site;

[University Core Courses for Music Degrees](#)—lists the university’s core course requirements for music majors with a link to the current schedule of classes so that students can check course availability.

#### ***Graduate Advising***

The [College of Music Graduate Studies](#) website makes available online most of the forms graduate students will need during the course of completing a graduate degree, as well as handbooks for each graduate program of study. A graduate academic advisor is also available there during regular business hours.

### **(7.6) International Student Advising**

(International Students are described as non-US resident students who will need to acquire

a student visa in order to attend school in the USA. Most will apply for an F-1 Student Visa.)

1. All applicants seeking full-time study in the College of Music must be accepted by the University and the College of Music through separate application processes. The Music Admissions Office and the Music International Liaison and Academic Advising Office work closely with ISSS-International Studies at UNT to coordinate the processes. All inquiries should be directed to their offices.
2. For study abroad/exchange opportunities in music at UNT, prospective exchange students should not apply to the College of Music Admissions. For instructions and an overview of the Study Abroad/Exchange opportunities offered in music at UNT, please refer to the following website:

<http://music.unt.edu/advising/internationalOpp.php>

Please refer all requests to the Music International Liaison and Academic Advising Office.

***Admission for full-time Study at UNT (International Students)***

1. Summary of the admission process. The student will apply to the University and also to the College of Music Admissions. Upon completion of a successful audition and meeting all University admission and immigration requirements, the prospective student will receive a UNT I-20 document, which is then used to apply for the student visa in their home country. The entire admission process can take several months to complete. Full admission instructions are provided on the College of Music Admissions webpage: [www.music.unt.edu](http://www.music.unt.edu).
2. Proficiency in English. For students who are not native English speakers, proof of English Proficiency is required for admission to UNT and the College of Music. The Test of English as a Foreign Language (TOEFL) is the most common test for proficiency. Other tests are also acceptable. A minimum TOEFL score of 79(ibt) is required. Full details on proficiency test standards may be found at: [www.international.unt.edu/admissions](http://www.international.unt.edu/admissions) (Application).
3. Exceptions for English Proficiency
  - a. English proficiency is waived for applicants to the Graduate Artist Certificate in Music Performance (GACMP) Program; however, a TOEFL score must be submitted with the application.
  - b. If a student has completed a degree in the US already, the proficiency requirement will be waived.
  - c. Students who have already completed Freshman English Composition I and II with a grade of B or better from an accredited US college or university (not ESL courses) will have the proficiency requirement waived.
4. Intensive English Language Institute (IELI). A demanding immersion curriculum is offered through International Studies at UNT for students who need to learn En-

glish. The IELI curriculum is for both written and spoken English. The curriculum includes six units, each 8 weeks long. Depending on the individual's skill level, as much as two years of full-time study may be required. IELI tuition is equivalent to full-time university enrollment – about \$3,000 USD per IELI unit or \$6,000 USD per semester (2 terms of IELI). Full-time IELI enrollment meets the student visa requirement for being enrolled full-time.

5. IELI + University Courses. While enrolled in IELI, students cannot begin their degree courses. If a student has progressed to an advanced level of IELI and has passed our audition, they may see the Music International Liaison (Music Advising Office) to request permission to enroll in non-degree, undergraduate applied music while completing IELI. This accommodation has been arranged with International Studies, recognizing the need for musicians to continue their applied study. Satisfactory progress in IELI will be required. Only undergraduate coursework will be allowed.
6. Applying without credentials for English Proficiency—The College of Music does not recommend students come to UNT for English-only study unless they have already passed our audition and have significant facility with written English (prior TOEFL scores, etc.). As of August 2010, the College of Music will hold their audition standing for one year. If they cannot complete IELI within one year, they will be required to re-audition, with no guarantee of being accepted.

Music scholarships will not be awarded to students who are not English-proficient. Students enrolled in IELI are not eligible to receive music scholarships.

### ***Resources for New and Continuing Students***

UNT International Programs, located on the campus in the Information Sciences Building (ISB), provides ample resources for University Admission and Immigration Advising. International Graduate and Undergraduate applications and visas are processed through these offices. The ISSS website is an excellent reference for requirements, forms and explanations for UNT international students. <http://www.international.unt.edu/>

### ***Liaison Advising***

In the College of Music, the Music International Liaison is available for assistance as liaison to prospective and continuing international music students (undergraduate and graduate students). The advisor assists students in understanding the college's special requirements, and the overall academic process.

### ***International Forms***

Many ISSS forms require the signature of the student's academic advisor. Please refer ALL such requests to the Music International Liaison.

### ***Student Employment for International Students***

International students may work on campus up to 20 hours weekly without seeking special permission. Off-Campus Work is not permitted for F-1 visa holders except for Curricular Practical Training (CPT). Refer all CPT inquiries to the Music International Liaison. CPT permission will be coordinated with the major professor, the employer and International Advising. CPT work must be requested and approved in advance of the employment period. Students must be in good standing and may not work more than 20 hours/week during the school term.

### **(7.7) Applied Lesson Policy for IELI Students (Performance Majors)**

Any undergraduate or graduate student enrolled in IELI may be considered for applied lessons (MUAS – undergraduate 1 credit) with the approval of the major professor, Division Chair, and Senior Associate Dean for Academic Affairs. In subsequent semesters, a student may not re- enroll in applied lessons if any portion of IELI is not passed.

Performance juries are not required for students enrolled concurrently in IELI and applied lessons.

All IELI students requesting applied lessons must submit the Statement of Understanding Form with all necessary signatures. The form can be obtained from the College of Music International Liaison and Academic Advising Office.

*Approved: Council of Division Chairs, April 7, 2011*

### **(7.8) Guidelines for College of Music International Doctoral Performance Majors**

These guidelines are only applicable to College of Music international doctoral performance majors for the purpose of recognizing their full time enrollment when they reach their final dissertation course (MUGC 6954). This will only involve a small number of international performance doctoral students and is not expected to involve all international performance doctoral majors.

To be recognized as enrolled full time by the Graduate School, the following criteria must be met:

- 1) The student has a doctoral degree plan on file in the Graduate School;
- 2) The student has successfully completed the doctoral qualifying examinations;
- 3) The student has successfully passed the first three dissertation courses (MUGC 6951, 6952, 6953);
- 4) The student must be enrolled in MUGC 6954. Concurrent with enrollment in the final dissertation course, the qualifying international performance majors may enroll in 2-3 credits for applied lessons, MUAC or MUAM 6501;
- 5) Qualifying doctoral performance students should not be enrolling in

MUGC 6954 and MUAC or MUAM for more than two semesters. This will be monitored by the Chair of Keyboard Studies and the College of Music Graduate Office.

Students who qualify under the above criteria will be approved and recognized as being in full time status by the Graduate School upon petition from the College of Music. The Graduate School will notify personnel in the office of International Student Programs of students should be recognized as being full time for enrollment purposes.

### **(7.9) Establishing Texas Residency (students)**

A person who has enrolled in an institution of higher education prior to living in the state for 12 months and who has been classified as a non-resident upon first enrollment in an institution of higher education is presumed to be non-resident for the period during which he/she continues as a student.

However, after residing in the state for 12 consecutive months, the student may apply for reclassification as a resident for tuition purposes provided unequivocal proof of establishment of domicile in Texas should be provided as outlined below. Materials to the determination of the establishment of a domicile in Texas are: business or personal facts or actions unequivocally indicative of a fixed intention to reside permanently in the state. The student must complete a set of Core Residency Questions and provide supporting documentation if requested.

For additional information about reclassification as a Texas resident including a list of documents that may be used to demonstrate residency and residency of minors and dependents, please visit the [UNT Office of the Registrar](#) website. Students may also visit the [College for All Texans Residency Information Page](#) for details about establishing residency.

# Section 8

## Teaching: Administrative Procedures

### (8.1) Course Prerequisites

Enforcement of all course prerequisites remains in the hands of each division and individual instructors.

### (8.2) Laboratory Ensemble Requirement

Each student with a major in music participates in laboratories each semester in residence.

### (8.3) Copyright Compliance

It is the policy of the University of North Texas that all faculty, staff, and students respect the rights of ownership of intellectual property by adhering to United States copyright laws. To support this effort, the university has established the [Copyright Resources Website](#) to answer common questions faculty, students, and staff may have regarding copyrights. Below are answers to the frequently asked questions in the College of Music.

#### *What is copy protected?*

As a general rule of thumb, materials published prior to 1923 are not protected by copyright laws. Materials that are copy protected are generally protected for the life of the author/composer plus 70 years.

#### *How much can I copy and have it considered Fair Use?*

- 250 words for poems
- 2500 words for longer works (about 1 chapter or 10% of the entire work)
- No more than 10% of an entire musical score or recording

These guidelines apply to copies for use in the classroom and/or personal research. Please refrain from asking copy room workers to copy more than allowed. The university cannot stop someone from going elsewhere and copying an entire copy protected book or score by themselves, but we cannot copy more than the law dictates within our copy center.

#### *Can I copy from a workbook such as a theory exercise?*

No portion of a workbook or other item that is considered a “consumable” is allowed. In this case, the instructor needs to provide exercises that are not published in another workbook

#### *What if something is out of print?*

Copyright law still applies to copy protected materials even if they are out of print. However, if you copy something that is out of print and you are sued, you will likely pay a smaller penalty

#### *What about course packs?*

If materials are a part of a course pack that is used consistently from one year to the next,



we must have permission to duplicate these materials if they could be purchased as a part of a book. What about online courses?

Online courses are covered by the TEACH act—typical notions of “fair use” are not covered. It is recommended that anyone who is involved in online courses contact the Associate Dean for Operations for more information.

#### **(8.4) Mode of Instruction and Use of Technology**

##### *Distributed Learning*

Distributed learning is a mode of instruction whereby students are instructed via electronic transmissions, often utilizing electronically published course materials. With regard to the work created for use in distributed learning settings, in all cases except work made for hire, the faculty member retains the ownership and copyright of the work as well as the ability to market the work commercially. The Distributed Learning policy below provides guidelines for faculty members regarding this topic. This policy is a supplement to the [Research Intellectual Property Policy](#) (University Policy Manual, Policy Number 08.003) and only addresses distributed learning. To the extent this policy conflicts with the University Copyright Policy on issues involving distributed learning, this policy prevails. [Online Courseware Intellectual Property](#) (University Policy Manual, Policy Number 06.032)

##### *Center for Learning Enhancement, Assessment, and Redesign*

The [Center for Learning Enhancement, Assessment, and Redesign](#) (CLEAR) was established in 1998 as a service to assist faculty with the development and delivery of distributed learning at UNT. The Center combines technology resources with expert consultation and personnel, in an effort to provide faculty with a “one-stop” guide to creating quality technology-based courses (online, hybrid, and videoconference).

The Center is guided by a Steering Committee with campus-wide representation that provides guidance in the formulation of policies and strategies regarding resource allocation, long-range planning, and evaluation/accountability.

#### **(8.5) Textbooks**

Faculty members choose the textbooks each semester for the following semester. Textbook deadlines are announced via email by the UNT Bookstore. A textbook request along with the number of students expected in the class is given to the UNT Bookstore by the Textbook Coordinator for each division of the College of Music. Within the College of Music, the Division Administrative Assistants perform the duties of the Textbook Coordinator. The [UNT Bookstore](#) stocks all books required by the academic departments.

The [Textbook Adoption Policy](#) (University Policy Manual, section 07.023) and the [Adoption and Pricing of Instructional Materials Policy](#) (University Policy Manual, Policy Number 06.044) guide faculty members in the adoption of instructional materials for classroom use.

#### **(8.6) Lesson Late Registration**

The Division of Composition Studies does not accept late registration for lessons. All

students MUST be registered for lessons by 5:00 pm the first class day of the semester. Registrations past that deadline will be accepted only with the written approval of the Division Chair.

### **(8.7) Auditing Class Rolls**

[Instructions for Auditing Class Rolls](#) can be found through the Eagle Student Services Center website at the link above.

The comprehensive help site from which the above link is taken (For “Faculty” section of the MyUNT and EIS help site) may also be of use to faculty members and may be found at <http://essc.unt.edu/eis/faculty.htm>.

### **(8.8) Incompletes and Incomplete Grade Contracts**

A grade of incomplete may be assigned only if 75% of the coursework has been completed and the student is passing the course. Students must initiate the process by first completing the [Incomplete Grade Contract Form](#). The course instructor must sign the form and provide information that outlines the work must be completed.

**Incompletes in an undergraduate course will default to an “F” after one year if the instructor does not designate a different grade.**

Incompletes in a graduate course will not change to “F” within one year, but if the instructor waits more than one semester to change the grade, the instructor must provide documentation to the graduate school justifying the delay.

For both graduate and undergraduate courses, it is necessary to record on the Incomplete Grade Contract Form what is required to change an “I” to a grade. The details are necessary in the event the instructor is not on campus when the student completes the work, since the Division Chair will be responsible for completing the process in that event. The Division Chairs will need to ensure that sufficient information concerning what is required to complete the semester’s work for a grade is recorded on the contract form. Teaching Fellows must consult with the Division Chair before giving an “I.”

### **(8.9) Ensemble Tour and Travel Policy**

#### **I. Purpose**

The ensembles of the College of Music represent the quality and scope of the institution’s programs and students in a most dramatic and impressive way. Appearances by these ensembles before audiences of educators, potential students, and others of influence for our profession is one of the best and most convincing ways to demonstrate the excellence of our programs. The increased visibility resulting from such performances is essential to enhancing our reputation for innovation and excellence, regionally, nationally, and internationally. The College also considers the educational value of the experience of tour performance to be very great and an important justification for off-campus ensemble travel. It shall be the goal of the Division of Conducting and Ensembles to promote and support the widest range of performance activities by College ensembles which effectively serves these objec-

tives.

## II. Coordination of Performances, Travel Requests, and Field Trips

Just as there is a need for coordinating and scheduling on-campus performances, there is a parallel need for coordinating and scheduling off-campus performances, tours, and field trips by College of Music sanctioned ensembles and classes so as to avoid potential conflicts due to (1) overlapping of student personnel and (2) demands on financial resources.

- A. It will be the responsibility of the Division of Conducting and Ensembles to oversee the master calendar of off-campus performances, tours, and field trips, which will be maintained by the College of Music Scheduling Office. All ensembles planning to travel will schedule their travel with the Division of Conducting and Ensembles through their Division Chair.
- B. When an ensemble is applying for appearance at major national or regional conferences, the director of the ensemble should also notify the Division of Conducting and Ensembles of their intent to apply.
- C. All requests for travel funds should be received by April 1 for review by the Conducting and Ensembles scheduling committee that will make recommendations to the College of Music Division Chairs for the allocation of travel funds.
- D. The Conducting and Ensembles scheduling committee will consist of the members of the Conducting and Ensembles division with the addition of two ensemble directors from outside the division.

## III. Travel Criteria

In assessing the relative importance of any proposed travel, the Conducting and Ensembles scheduling committee will consider the following factors:

- The performance venue and its potential for providing the College of Music with positive visibility;
- The audience(s) who will attend performances and their potential for positive influence on the music profession;
- The potential to attract new students to the College of Music through performances;
- Other potential for advancing the interests of the College of Music through performances.

## IV. Funding

- A. Performing groups that are representing the College of Music with performances at major national or regional conferences, and were selected through a competitive application process, may seek funding in full from College of Music travel funds, including the standard per diem for meals as established through State of Texas travel policies. The actual allocation will be contingent

upon the availability of funds for ensemble travel and the number of other funding commitments.

- B. Travel by performing groups representing the College of Music at other events shall receive a secondary priority in the allocation of available travel funds. Funds designated to offset travel of this nature should be applied to travel costs, accommodations, and meal per diem, in that order. Additional funding support for secondary travel may be applied from external resources to offset these costs, at the discretion of the director. Student participants may be expected to bear the additional costs for such travel. Every effort must be made by the director and the College of Music to ensure that no student participant is excluded from travel due to a demonstrated inability to pay the supplemental costs.

Travel for performances that are related primarily to development efforts by the College of Music or the University should be supported from funds generated by those development events or from development sources.

## **(8.10) Student Absences**

### *Approved Absences for Groups and Ensembles*

All travel by students off campus for the purpose of participation in music ensembles, exhibitions, conventions, and field trips must be authorized by the Senior Associate Dean for Academic Affairs. The faculty sponsor must complete an Authorized Class Absence Form attaching an absence list. The forms should be approved by the Division Chair and sent to the Assistant to the Senior Associate Dean for Academic Affairs in advance of the travel date. The forms are not distributed to the entire music faculty. However, as a courtesy to the faculty, the faculty sponsor should send a group list to the faculty with as much advanced notice as possible. The faculty sponsor should also require students to notify their teachers in advance.

After the trip has been completed, sponsors must report to the Dean of Students all students listed who did not make the trip. After returning from each trip, students should bring their ID cards to the office of the Dean of Students (University Union, Suite 320) to obtain authorized absence cards which must be presented to instructors of classes missed.

For further information regarding authorized class absences, please visit the [Dean of Students](#) website.

### *Absences for Professional Reasons, Individual Students*

NOTE: This policy statement is not intended to apply to absences from large ensembles for professional reasons. These instances are governed by policies set forth in the course syllabus.

1. A student who must be absent from a class for verified professional reasons is entitled to be excused from any punitive action (such as penalization of grade) for non-attendance;
2. The student may be held responsible for any material presented in any class for

which there is a professional excuse;

3. Any assignments due during the time of absence must be turned in either in advance or at a time after return designated by the instructor;
4. If a test is scheduled during an excused absence, the student is entitled to a make-up examination to be administered at the convenience of the instructor;
5. The student must notify the instructor of an anticipated absence in advance of class and establish any make-up examination or assignment dates, if appropriate.

Verification of the absence shall consist of a letter of explanation signed and dated by the sponsoring professor and the division chair, a copy of which shall be given the instructor.

### **(8.11) Student Travel Funding**

There are three primary sources of funding available to students needing help with the expense of travel for performances, competitions, and conferences. Complete funding of all travel expenses cannot be guaranteed. For all funding from areas or the College, a Student

Travel/Performance Scholarship Request form must be completed so that the expenditure can be accurate  
Toulouse Graduate School Travel Funding

The Graduate School offers a limited number of grants to selected graduate students who are in good academic standing. These travel grants are offered to support the costs of travel to professional meetings that are relevant to their degree.

To be eligible, graduate students should be presenting research or a creative activity which they have authored/co-authored. It must have been peer reviewed and accepted for presentation. If acceptance is pending, students can still apply but the awarding of travel grants is contingent upon final acceptance.

Travel grants are also available for students who are conducting or participating in professional development workshops that will enhance their professional skills. Students who are simply attending a meeting without any active participation are ineligible for travel grant funding.

Interested students must have an approved degree plan on file in the Graduate School and must be receiving at least \$100 in matching funds from their departments (or other appropriate sources).

Travel grants can be submitted at any point throughout the academic year. The grants are awarded on a rolling basis with three evaluation deadlines throughout the academic year (October 1, February 1, and June 1). Applications must be submitted and travel must occur within the same academic year (August 1 through July 31).

For additional information and to access the online application, please visit the [Travel Grants](#) page on the Toulouse Graduate School website.

### ***College of Music Travel Funding***

The College of Music offers Travel/Performance Scholarships to students participating in significant competitions, conference presentations, or performances. Students must have the support of their principal instructor and division chair in order to qualify for funding. Normally, some division level funding will be expected as a means of demonstrating an appropriate level of support for the student's project. A completed [Student Travel/Performance Scholarship Request](#) form must be filed with the College of Music Scholarship Officer in order for student requests to be considered. Any funds authorized become available after travel has been completed.

### **(8.12) Course Safety**

The instructor must report to the Division Chair, and the chair in turn must report to the Associate Dean for Operations, any course that has safety issues of any sort, identifying what safety procedures are in place. This information must also be included in course syllabus.

### **(8.13) Prevention of Hearing Loss**

Because as many as 50% of musicians have problems with hearing loss, the College of Music provides information to students about the resources available to them to help monitor and protect their hearing. This information is provided to students through their major ensembles and other avenues as appropriate in order to reach as many students as possible. See the [Texas Center for Performing Arts Health](#) website for more information.

### **(8.14) Students with Disabilities**

The College of Music is committed to the accessibility of a musical education for all students, including "qualified people with disabilities," in accordance with university policies (see [Reasonable Accommodations & Auxiliary Aids for People with Disabilities](#), UNT Policy Manual, section 04.014) and state and federal regulations. The UNT Office of Disability Accommodation (ODA) has been established to assist students, faculty members, and staff members in complying with these regulations. Accommodations sought and granted must uphold the integrity of musical and academic standards. The National Association of Schools of Music defines essential competencies which must be progressively developed and integrated throughout degree programs in music. Assessment of these competencies is a regular and normal part of all music degree programs throughout the United States. The emphasis in College of Music policies for student disabilities is upon accessibility to standards of essential competencies. While alternative competencies may be proposed, waiver of requirements will not. To do so would negate the validity of the competency for all students.

A student seeking accommodation for a disability should follow the steps provided on the [Office of Disability Accommodation](#) website.

### **(8.15) Final Examinations**

Faculty members are expected to administer final examinations at the designated times during the exam week of each long semester and during the specified day of each summer term. Any deviation from the published schedule of final examinations must be approved in advance by the appropriate academic dean. Students who have as many as three final



examinations scheduled on one day may appeal to their academic dean to reschedule one of those examinations on another day during the final examination period. (University Policy Manual, [Pre-Finals Days, Reading Day, and Final Examinations](#), section 06.031)

### **(8.16) Changing Teacher/Major Professor**

This statement is intended to address faculty and student responsibilities with regard to working relationships in major or concentration applied lessons, composition major study, and graduate thesis direction.

The College of Music recognizes the individual rights of all students to act independently in the pursuit of knowledge and to seek varying points of view. Students have the right to change teachers for the types of study listed above, but should follow the recommended procedure:

1. The present teacher should be notified in a timely fashion, no later than the final day of the semester before the change is to occur. A student may notify his/her teacher solely in writing, if desired;
2. The faculty member requested by the student is asked to wait until this notification has taken place before promising acceptance. It is understood that students shall suffer no negative repercussions as a result of changing teachers;
3. Faculty members are expected to respect extant major-professor relationships and thus are not permitted to solicit a student directly or through any other person for the purpose of influencing a change of major professor.

The relationship between teacher and student should be established, maintained, and terminated in a professional manner. Faculty members should respect the personal integrity and privacy of students at all times, while recognizing their responsibility to promote principles of ethical and professional conduct throughout the College of Music community.

### **(8.17) Notice of Unsatisfactory Progress and Dropping Students due to Non-Attendance**

1. The instructor obtains the form from the Administrative Assistant in their division office or from the Assistant to the Senior Associate Dean for Academic Affairs. The instructor completes the form with the exception of the student's address.
  - a. To drop a student for non-attendance, the instructor dates and signs the message to the Registrar (on the LEFT SIDE OF THE FORM), checks the second message to the student, and fills in the number of absences. If the student fails to drop the class by last drop date (see below), the student will be dropped administratively effective the next day with a grade of "WF"
  - b. To warn a student of unsatisfactory progress, the instructor simply checks the first message to the student and dates and signs the form (on the RIGHT SIDE OF THE FORM ONLY).
2. The third copy of the form should be retained for instructor files.



3. The first and second copies are returned to the Registrar's Office.
4. Requests to drop students for nonattendance will continue to be accepted until the last day to withdraw. Withdrawal dates are given on website below: <http://registrar.unt.edu/registration/registration-guides-by-semester>

Withdrawal dates may also be found in the Academic/Registration Calendars for the semester.

5. The Registrar's Office will address and mail the notices to the students. Any forms that can be returned early will be accepted and handled immediately to give the students more time to contact the instructor or drop the course prior to the last day to drop with an automatic grade of "W".

For additional information about this process, contact the Registrar's Office at x4612.

### ***Limitation of Drops for Undergraduate Students Enrolling Fall 2007 and After***

Students enrolling in higher education for the first time during the fall 2007 academic term or any term subsequent to the fall 2007 term may drop a total of six courses. This total includes any course a transfer student has dropped at another Texas public institution of higher education.

This does not apply to courses dropped prior to the census date; courses dropped with a grade of WF; or if the student withdraws for the term or session.

Exceptions may be made to the limit. These are given on the website below: <http://essc.unt.edu/registrar/schedule/droplimit.html>

### **(8.18) Reporting Grades**

Grade Reporting is a function of the Records area of the Registrar's Office. The Records area coordinates the processing of all grades and their subsequent permanent storage and upkeep. The process of Grade Reporting occurs at the end of each semester and is as follows:

- All faculty members are notified of Faculty Grade Roster availability one week prior to final exams with detailed instructions on how and when to submit student grades electronically via [My UNT](#).
- The Records area coordinates the finalization of final grades submitted electronically by faculty. The deadline for submission of grades is usually the first working day after graduation.
- Final Grades are usually approved two working days after graduation. After grades have been finalized, a student may access grades at [My UNT](#).

### **(8.19) Academic Integrity**

As a student-centered public research university, the University of North Texas promotes the integrity of the learning process by establishing and enforcing academic standards. The [Student Standards of Academic Integrity](#) (University Policy Manual, section 06.003) are

based on

educational principles and procedures that protect the rights of all participants in the educational process and validate the legitimacy of degrees awarded by the University. The Student Standards of Academic Integrity applies to current and continuing students of the University.

## **(8.20) Student Privacy Rights**

### ***FERPA***

The University is required to follow the Family Educational Rights and Privacy Act of 1974 (“FERPA”), as amended. The purpose of FERPA is to afford certain rights to students concerning their educational records. In essence, FERPA grants students the right to inspect and review their educational records, to seek to have their records amended and to have limited control over the disclosure of information contained in the records. See the [FERPA](#) policy (University Policy Manual, section 07.018) for further details.

### ***University Privacy Policy***

It is the policy of the University to inform individuals about information it collects about them unless the information may be withheld pursuant to state or federal law and to provide individuals the opportunity to correct information about them in the University’s possession. The [Privacy Policy](#) (University Policy Manual, section 05.046) provides guidance for notifying individuals of their right to be informed, to obtain and to correct information collected about them.

## **(8.21) Grade Appeals**

The University of North Texas has established the [Grade Appeals](#) procedure (University Policy Manual, section 06.040) in order to assist students and faculty in resolving issues that arise when a student feels an awarded grade was done so inequitably.

## **(8.22) Special Problems Courses**

Special Problems Courses are arranged with individual professors and may consist of individual projects in writing or performance, group projects in performance, or special seminars to pursue a particular topic. Final approval will be based on availability of regularly-scheduled courses, feasibility of the project, appropriate semester hour credit, and instructor load.

The procedures students must follow and the forms for both undergraduate and graduate students are below:

[Undergraduate Individual Special Problems Course Procedures and Form](#)  
[Graduate Individual Special Problems Course Procedures and Form](#)

# Section 9

## Assistance for Faculty, Staff, and Their Family Members

### (9.1) Division of Institutional Equity and Diversity

The [Division of Institutional Equity and Diversity](#) partners with the entire campus community to create an inclusive environment to prepare UNT students for success in a global marketplace. The division includes the Office of Equal Opportunity, the UNT Multicultural Center, and the UNT Women's Center.

One major function of the division is assisting with faculty recruitment and hiring procedures.

To support this effort, a [Faculty Hiring Information](#) webpage has been established which includes sample search ads, guidelines for position announcements, and other faculty recruiting resources.

### (9.2) Employee Assistance Program

UNT has contracted with Alliance Work Partners (AWP) to provide an employee assistance program that gives UNT retirement eligible employees, retirees, household members and dependents free, confidential problem assessment, counseling (up to 6 sessions per personal situation, per year) and referrals. AWP also has a robust website it refers to as HELPNET with a wide array of web-based training, assessments, articles, tips, and resources including access to a law library and financial calculators. For more information about the [Employee Assistance Program](#) please click on the link above.

### (9.3) Assistance with Employee Benefits

The University of North Texas seeks to offer a competitive and well-rounded benefits program. UNT's Group Benefit Program is administered by ERS (Employees Retirement System of Texas) on behalf of the State of Texas and serves nearly a half million employees, retirees and family members.

The benefits staff members provide the following services:

- Consultations with individuals and departments
- Training regarding the University's benefit programs
- Guidance and informational resources

For general information about the types of benefits available to UNT employees, please visit the [Benefits and Insurance](#) website.

If after viewing the information provided online further assistance is needed, the Benefits Services office can be contacted via the web form on their website or by calling the Records Center, 1-855-878-7650 from 8 a.m. to 5 p.m. Monday through Friday.

### (9.4) Faculty/Staff Scholarship Program

The University of North Texas offers scholarships to faculty, staff, retirees, and dependents who are new or former entering students, and who meet applicable requirements for

admission in good standing to the university. The [Faculty/Staff/Retiree/Dependent Educational Scholarships](#) policy (University Policy Manual, section 10.025) provides the details of eligibility. Eligible individuals may apply for these scholarships by completing the [Scholarship Application](#).

Scholarship amounts are based on the number of semester credit hours enrolled for the semester. The total amount of the scholarship covers the Board of Regents designated portion of tuition and mandatory fees. The recipients must pay all other tuition costs (resident or non-resident), any additional graduate tuition costs, and all instructional fees by the designated due date each semester/session. Recipients can view their tuition and fee bill online at [www.my.unt.edu](http://www.my.unt.edu).

### **(9.5) Child Care at the UNT Child Development Laboratory**

[The University of North Texas Child Development Laboratory](#) is an early childhood program within the College of Education. It serves primarily as a research center and training site for students in the fields of early childhood education, child development, and play therapy.

Officially established in the early 1930's, it was originally called the Texas State Teachers College Nursery School. The Child Development Laboratory provides a high quality preschool program and serves as a model to others in the Metroplex as well as the state.

The facility includes early childhood classrooms and observation areas where students may observe and practice appropriate guidance techniques, plan and implement curriculum based on the developmental needs of young children, and collect data. This is done under the supervision of degreed early childhood/child development specialists in a model setting. The laboratory facility is used by the College of Education and other programs within the University, including from time to time, the department of psychology, communication disorders, journalism, and various other instructional programs and research projects.

The Child Development Laboratory follows the same semester schedule as that of University of North Texas classes, and is in session during exam week. Three through five year old children may be enrolled in any or all of the sessions. A combination of sessions can provide full-day child care, should a family require this. Children in the program are enrolled from both the university and the Denton community at large, on a space-available, paid tuition basis.

An [Application Form](#) can be found at the College of Education Website. The Child Development Laboratory frequently has a waiting list. *Please call 940-565-2555 for up to date information on availability.*

### **(9.6) Ombuds Office**

The [Office of the Ombuds](#) actively promotes and supports a fair, respectful, and safe workplace by providing university employees with a confidential, informal, neutral and impartial means of preventing or resolving workplace concerns. The office supplements, but does not replace, any existing grievance mechanisms or modes of redress. The Ombuds reports administratively to the President of the University.

# Section 10

## College of Music Scheduling and Facilities

### (10.1) College of Music Facilities

The UNT College of Music consists of a six building complex, and two additional buildings in which the college shares occupancy with other university entities.

Music are: The College of Music Building, The College of

The buildings that are primarily used by the College of

Music Annex, The North Music Practice Building, The South Music Practice Building, The Murchison Performing Arts Center, and The Murchison Performing Arts Center Annex. The shared buildings are Bain Hall and the Main Auditorium.

Within these buildings are a number of venues used for performances and special events:

#### *Music Building*

Paul Voertman Concert Hall, Recital Hall, Kenton Hall, Merrill Ellis Intermedia Theater, Graham Green Room, Music Commons, Graham Green Room, Myers Conference Room, Hybrid Arts Lab.

#### *Murchison Performing Arts Center*

Winspear Performance Hall, Lyric Theater, Instrumental Rehearsal Room

#### *Main Auditorium Building*

Main Auditorium

Access to the above facilities and the scheduling of space within them are regulated by the policy statements, procedures, and guidelines below.

Note: In addition to these spaces, the University has venues that are sometimes used for performances and special events such as the University Union (Lyceum, Golden Eagle Suite, Silver Eagle Suite, and One O' Clock Lounge), Fouts Field, and the Coliseum.

### (10.2) Building Hours

Students and guests of the College of Music are required to observe the College of Music building hours. Faculty and staff may enter the building after hours, but are responsible for securing the building upon exiting.

Students and guests of the college are not permitted in the building after hours without faculty/staff supervision. To increase personal safety when the building is closed, and thus not supervised by university monitoring staff, exterior doors must not be propped open.

### **(10.3) Building Access and Keys**

The regulation of access to College of Music Building is governed by the [University Access Control Policy](#) (University Policy Manual, Policy Number 8.1) and the Key Control Policy below.

#### **(10.3.1) Key Control Policy**

1. All faculty members are to receive keys to their studio/office and the building entrance. They may also request keys to the Recital Hall, Concert Hall, and Graham Green Room. The building entrance key will also open some classrooms. The Percussion Area and Jazz Division have individual key systems for which each faculty member in those areas will receive a key. These faculty members will also receive a building entrance key.
2. A completed and approved [Key Request Form](#) is required for any keys to be issued.
3. All employees authorized to have keys will be charged \$10.00 for each lost or unreturned key. Students are charged \$150.00 for lost/unreturned keys.
4. Should a faculty member desire to provide access to their studio to student, the faculty member must fill out a studio access authorization form in the copy room (MU291). Copy room monitors will allow authorized students into the designated studios on a first come, first served basis. Students need to check-in at the copy room with their UNT ID card.

Keys to studios may be issued to Teaching Fellows with Faculty approval. Faculty members are responsible for instructing students to return the studio key to the Copy room when their appointment has ended.

5. All key authorization request forms must be signed by the Building Operations Manager or the Associate Dean for Operations.
6. Keys are assigned to a specific individual and cannot be shared with or passed along to others. All keys must be returned to the Building Operations Manager or the copyroom. Access Control policies for the College of Music may be reviewed and changed by the Associate Dean for Operations in consultation with the Dean.

#### **(10.3.2) Percussion Key Policy**

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Key Checkout Dates: Recital Rooms, Excerpt Room, Marimba, Vibraphone, Timpani and Steel Drum

Fall & Spring Semester—key checkout begins during registration week through the third week of classes.

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Summer I and II—any time during summer sessions as long as enrolled in a UNT class.

Key Checkout Dates: Drum Set Rooms

Fall & Spring Semesters - Begins during registration week. First floor rooms begin on the Friday following completion of Jazz Lab Auditions. Rentals continue through the third week of classes.

Summer I and II - Any time during summer sessions as long as enrolled in a UNT class.

Key Returns: Recital Rooms, Excerpt Room, Marimba, Vibraphone, Timpani & Steel Drum Fall & Spring Semesters - Keys are due by noon on the Friday of finals week.

Summer I & II - Keys are due on the day of Summer II finals.

Key Returns: Drum Set Rooms

Fall Semester - Keys are due by the first Friday of Spring semester. Spring Semester - Keys are due by the Friday after finals week.

Summer I & II - Keys are due by the first Friday of Fall semester.

All keys MUST be returned by the due dates or fines and blocks will be incurred.

Lost keys also incur fees. There will be no waivers of fines unless approved by the Percussion Area Coordinator.

During the periods when school is not in session prior to the Fall and Spring semesters rooms in MPN and MPS will be opened by the copy room staff during building hours for students to prepare for ensemble auditions. A list of rooms to open will be provided to the Building Operations Manager for operational staff. Rooms are opened in the morning and locked at night by the building monitors.

MU 114, MU115, MU142:

Access may be given to students to use the two five octave marimba rooms (MU114 & MU115) and the percussion ensemble room (MU142) in the Main Music Building. Approval is given by the Administrative Assistant for Instrumental Studies assigned this task. Copy Room staff will either be provided access lists or permission slips for access to these rooms. Students must leave their ID card with the copy room staff during use.

### **(10.4) Access Control for the Ardoin-Voertman Concert Organ**

#### ***Purpose***

The purpose of this access control policy is to provide the details as to how UNT Faculty, Students and Guest Artist will gain physical access to the Ardoin-Voertman Concert Organ located within the Murchison Performing Arts Center (MPAC).

#### 1. Access to Ardoin-Voertman for UNT Faculty and Students

- Access will be given to West side of MPAC only.



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- Access will be given through key codes issued through office of MPAC building manager. These key codes must be re-applied on an ongoing basis. Faculty must re-apply at the beginning of each academic year. Students must re-apply on a per semester basis.
- Keys must be surrendered and codes will be invalidated on the Friday of “dead week.”
- Access will be authorized only for scheduled activities.
- Access can only be scheduled through the office of the MPAC Events Coordinator.
- This access is only granted exclusively for the use of the instrument and no other parts of the MPAC. In addition, this access is limited to the individual in question, i.e. no guests will be permitted without written approval of the MPAC.
- Access will be granted following the terms and conditions of the Ardoin-Voertman use policy. (If you do not have a copy of use policy, one can be provided upon request.)
- Any violation of these and/or the use policy terms and conditions will result in code access being revoked.
- Access to the interior of the instrument is restricted to College of Music organ faculty.

### 2. Requirements UNT Faculty, Students and Guests for receiving entrance key code

- Individual must be current UNT faculty, student or guest artist must be approved in writing by the chair or organ studies and MPAC staff.
- Request can be made during the first week of each semester between the hours of 10am to Noon and 1:30 to 3:30 in the office of MPAC building manger. This office is located in the Performing Arts Center Annex Building, Room 108.
- Individual must provide copy of UNT faculty or student ID, including validEUID number. If individual is a guest artist, a copy of their driver license is required.
- Individual must provide current home and cell phone numbers.
- Individual must provide current and actively checked email address.

### 3. UNT Student Policies

- Access to the instrument will be only authorized to students who have been approved by UNT organ faculty. This authorization will be only be consid-

ered official only when it is received in writing or email by MPAC building manager from UNT organ faculty.

### **(10.5) Building Maintenance and Custodial Services**

[UNT Facilities](#) is the service organization responsible for the planning, renovation, maintenance, and repair of university buildings and facilities; and the provision of utilities, vehicle rental, refuse collection, custodial and other services essential to the mission of the University of North Texas. Two separate departments within UNT Facilities are responsible for maintaining and providing custodial services for College of Music facilities: [Custodial Services](#) and [Facilities Maintenance](#).

**All maintenance, repair, and custodial requests should be directed to the College of Music Building Operations Manager (x3334).**

### **(10.6) College of Music Scheduling**

All event scheduling is governed by the guidelines stated in the College of Music Scheduling Policy (below) and are posted online in the Roomview Scheduling System by the College of Music Scheduling Office. Most event scheduling takes place through Roomview, which allows users to view the schedule of and reserve most rooms in the college (see the Scheduling Policy and Chamber Room Scheduling for exceptions).

Scheduling meetings for large ensembles occur 3 semesters ahead of the proposed concert date, and are overseen by the chair of the Division of Conducting and Ensembles. All public events,

regardless of the scheduling mechanism used, can be found on the College of Music Events Calendar.

### **(10.7) College of Music Scheduling Policy**

#### **I. Large Ensembles**

##### **A. Scheduling priority**

1. College of Music public events may be scheduled in conflict with a First Priority ensemble concerts, but NOT with First Priority ensemble concerts in the same area (i.e. a wind/brass recital may not be scheduled against the Wind Symphony, a vocal recital may not be scheduled against A Cappella).
2. The following ensembles are accorded First Priority status:
  - a. A Cappella Choir
  - b. One O’Clock Lab Band
  - c. Symphony Orchestra
  - d. Wind Symphony
  - e. Opera
  - f. Grand Chorus

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3. The following statement will be added to the recital application document signed by the student:

“I have checked the ensemble rehearsal and performance schedules of all participants in this event and affirm that no ensemble conflicts will result from scheduling this event at the time requested.”

### B. Scheduling of Ensemble Concerts

1. The chair of the Division of Conducting & Ensembles shall oversee the scheduling of large ensembles.
2. Initial scheduling (3 semesters in advance):
  - a. All First Priority ensembles (see above)
  - b. Other large ensembles, as determined by the chair of Conducting, including but not limited to:
    - 1.) Choirs: University Singers, Concert Choir, Recital Choir, Men’s Chorus, Women’s Chorus
    - 2.) Bands: Symphonic Band, Concert Band, Brass Band, Marching Band
    - 3.) Orchestra: Concert Orchestra
    - 4.) Opera: All performances
    - 5.) Jazz: Jazz Singers, Avenue C, Lab Bands
    - 6.) Early Music: all concerts (Baroque Orchestra and Singers)
    - 7.) Percussion: Night of Percussion, Global Rhythms, African Ensemble
    - 8.) NOVA Ensemble
3. Representatives of these ensembles should either attend the scheduling meeting or make their scheduling needs known to the chair of Conducting and Ensembles prior to the announced meeting.
4. Once entered, any and all changes or additions to this schedule for these ensembles must be approved by the chair of Conducting & Ensembles.
5. Once the major ensembles are scheduled, external requests for the MPAC may be considered.
6. Secondary Scheduling (1 year in advance)
  - a. September 1 for Summer and Fall, February 1 for Spring, of the year following
    - 1.) COM audition dates
    - 2.) Other ensembles (e.g. Faculty Ensembles, Brass, String, Woodwind and Percussion Ensembles, Chamber Ensembles, Spectrum and CEMI events)

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7. Special scheduling deadlines and considerations:
  - a. February 1 – Summer workshops.
  - b. Printed Calendar deadlines: July 15 for the following fall, October 15 for the following spring.
  - c. Pre-Finals Week – Traditional room assignments for juries will be protected pending submission of final jury schedules.

### II. Scheduling of Recitals

#### A. Building Hours

1. Reservations may be accepted only for times the facilities are officially open and staffed with monitors.
2. Reservations cannot be accepted during official closure periods (viewable in Roomview), including holidays and semester breaks, and during periods of scheduled maintenance.

#### B. Normal Public Performance Times

The standard performance times for the College of Music are as follows:

Evenings (7 days): 5:00 p.m., 6:30 p.m., 8:00 p.m.

Saturday & Sunday matinees: 12:30 p.m., 2:00 p.m., 3:30 p.m.

*Entrance to the hall will be 30 minutes ahead scheduled start time. Exit time will be one hour after start time with the exception of 8:00 p.m. recitals.*

#### C. Solo and shared recitals may begin scheduling in accordance with the following timetable.

1. All requests are handled on a first-come, first-served basis. Student non-degree recitals may not be scheduled following October 31 (Fall) and March 31 (Spring) nor may any concerts or recitals be scheduled during pre-finals week, final exam week, or any time the University is not in session.
2. Due to parking issues, every effort should be made to avoid scheduling public events weekdays before 5:00 p.m.
3. No recital may be scheduled until faculty approval of the date by email and payment of recording fees (if applicable) is received by the Scheduling Office.
4. No recital requiring authorization will be advertised until the required form is completed (with all necessary signatures) and submitted to .
5. Student recitals and concerts are normally restricted to a maximum of 60 minutes, and special approval is required to exceed this maximum. All events exceeding 60 minutes in length must be scheduled for the 8:00 (7:30) performance time.

#### D. Opening Dates for Scheduling of Recitals July 1 – DMA recitals for Fall

July 9 – Master's or Senior degree recitals for Fall

July 15 – Junior degree recitals for Fall

July 22 – All other recitals and bookings for Fall

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- Sept. 1 – Faculty/Guest recitals for Spring and Summer
- Nov. 1 – DMA recitals for Spring
- Nov. 8 – Master’s or Senior degree recitals for Spring
- Nov. 15 – Junior degree recitals for Spring
- Nov. 22 – All other recitals and bookings for Spring
- March 1 – Faculty/Guest recitals for Fall

March 15 – All Degree Recitals (DMA, Master’s, Senior, and Junior) for Summer  
April 1 – All other recitals and bookings for Summer

### E. Locations

It is expected that public recitals will be given on campus as a general rule. In extraordinary circumstances it may be desirable or necessary to give a recital off campus, and in such cases the signatures of the student’s faculty committee on the recital application form shall constitute the required approval.

### F. Scheduling Deadlines

1. DMA recitals: At least one month prior to the recital (a requirement of the Graduate Performance Committee)
2. All other public events: Two weeks prior to the event (in order that all related services – programs, monitors, publicity, equipment needs, etc. – have sufficient lead time)

## III. Scheduling of College of Music Rooms (Instruction/Coaching/Rehearsal/Meeting/Semester Reservations)

A. Regularly scheduled classes and departmentals have priority over all other room assignments. Therefore all other scheduling (including studio classes) cannot be considered firm until the class schedule is finalized on the 12<sup>th</sup> Class Day. While faculty members may use a classroom if it is free, they are obligated to relinquish the space to any party that has reserved that space. Instructors are encouraged to reserve space in advance as a normal course to aid building security and monitoring.

### B. Recurring Semester Reservations

1. Faculty on continuing appointment who regularly teach Studio Classes at the same time each semester may request that their reserved time and space be carried over automatically from semester to semester (subject to the demands of the regular class schedule). It is the faculty member’s responsibility to inform the scheduling office should this reservation no longer be needed.
2. All other reservation requests of an ongoing nature, such as additional space for regular sectional rehearsals and Studio Classes held by Teaching Fellows, must be actively renewed each semester.

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3. Requests from Teaching Fellows reserving space for their assigned classes, and Teaching Assistants acting on behalf of a faculty member, are to be honored without further authorization.

### C. Single Use Reservations (Ad hoc)

1. College of Music faculty and students needing to reserve space for a one-time use may do so through the Online Reservation System. Because of staff limitations, such requests should be submitted at least three days in advance. Requests submitted after this deadline will be processed as circumstances permit.
2. Requesters are urged to consult Roomview to confirm that their request has been processed.
3. Caution: Requests for space during pre-finals and finals weeks are subject to pre-emption by jury and final exam schedules, which are NOT loaded into Roomview.
4. Classrooms are intended principally for use by ensembles or groups of faculty and/or students – they are not appropriate facilities for individual practice. Nor should any student or group monopolize facilities through excessive reservation requests. Abuse of this privilege could result in curtailment or suspension of reservation privileges.
5. Daily Use of Unreserved Space: Unreserved evening and weekend times in an unrestricted space (Music 287, 288, 289, 290, 297, 320, 321, 322) may be used on a first-come, first served basis by any faculty member or student through the Copy Room if a class is not occurring in a room nearby. Group rehearsals take priority over individual practice.
6. Spaces with Special Restrictions:
  - The Performance Halls (MPAC, Recital and Voertman Halls)
  - The Chamber Music Rooms (while a recital in the Recital Hall is in progress)
  - The Green Room (only quiet receptions or academic activities while a recital is in progress in the Recital Hall)
  - The String Room (137), due to instrument security issues
  - MU232 (Orchestral Hall) is designated as an alternate rehearsal space for large ensembles when displaced from the MPAC. The rehearsal displacement schedule is published at the beginning of each semester and overrides all prior reservations and even scheduled classes.
  - The Organ Recital Hall (requires approval of the area coordinator for organ)
  - The Merrill Ellis Intermedia Theater (requires approval of the CEMI director, and the presence of a technical monitor during room use)
  - Kenton Hall

#### IV. Scheduling of Performance Halls

##### A. Murchison Performing Arts Center

1. The MPAC facilities are normally restricted to
  - Approved large ensembles for scheduled rehearsals, performances and recording
  - Selected Faculty and Guest Artist Recitals (with approval of the office of the Dean)
  - COM invitational festivals
  - COM Auditions and juries
  - Fine Arts Series events
  - Official University functions
  - Rentals by outside organizations

##### B. Voertman Hall and Recital Hall

1. The main stages of the College of Music are primarily for use as follows:
  - Scheduled classes and workshops
  - Approved public concerts and their attendant dress rehearsals
  - Departmentals, COM auditions and juries
  - Recording sessions
  - COM faculty meetings and UNT academic support
  - Rehearsals involving special circumstances (with approval of a faculty sponsor)
  - Guest performances and special master classes (with approval of the office of the Dean)
2. Rehearsals
  - a. Daytime hours between 11:00 a.m. and the conclusion of the last scheduled evening recital (usually ca. 9:00 p.m.) in the Recital and Voertman Halls are intentionally reserved for special needs such as guest lecturers, master classes and piano maintenance, and will not be scheduled for recital rehearsals more than two weeks in advance.
  - b. Recitalists needing to schedule further in advance may reserve a morning or late evening time and reschedule if a more convenient time is available.
  - c. Recitalists should schedule only what they reasonably need for a final dress rehearsal. Nominal times are two hours maximum for ensembles, faculty, guest artists, and DMA, masters and senior degree recitals; junior and elective recitals are allowed one hour.
  - d. Additional time may be requested only upon demonstration of compelling need or circumstances.



- C. Floyd Graham Green Room (for additional information regarding the Green Room, see “Graham Green Room,” Section 10.11)
  - 1. The primary purpose of this facility is to provide warm-up and reception space for artists performing in the concert halls, and such use has first priority during established recital times.
  - 2. It may not be reserved at the same time a concert is scheduled in the Recital Hall due to sound bleed.
  - 3. It may be scheduled for other uses as long as such use does not compromise its intended primary function.
  - 4. The Green Room is not available for regularly scheduled classes or rehearsals.

V. Exceptions

- A. Requests to waive any conditions of this policy may be addressed as follows:
  - 1. Scheduling of ensembles: chair of the Division of Conducting and Ensembles
  - 2. All other scheduling issues and approvals: Associate Dean for Operations

*(Approved, Council of Division Chairs, September 18, 2014)*

**(10.8) Stage Management for Recitals**

***Assignments***

Faculty members are required to turn in a Stage Management Request Form three weeks prior to each concert or recital in which they will perform, or in the case of Guest Artist Recitals, which they sponsor. This allows the proper scheduling of stage management staff based on the requirements of the performance.

NOTE: If the form is not completed, stage management will not be available for the concert.

Each month, stage management is assigned for all Faculty/Guest Artist Concerts/Recitals scheduled to take place in the Paul Voertman Concert Hall or Recital Hall for which request forms have been completed. The stage management scheduler sends out an email all trained stage management staff at end of the month with their assignments for the coming month.

***Training***

New Copy Room Monitors must be trained as stage managers prior to being assigned to performances. Training will consist of assisting the Stage Management Trainer during a concert. The trainer will need to go over proper protocol and dress code as well as teaching the new monitor how to work the lights in both the Paul Voertman Concert Hall and Recital Hall.

***Stage Management Request Forms***

The Stage Management Request Form, once completed, contains any and all information

that the Stage Manager will need to know in regard to specific performances. It is important that the form is filled out completely and that the Stage Manager understands what is needed for the performance.

Before setting up for a performance, the Stage Manager should take the form to the performing faculty member to discuss any issues with the form, as well as verify that everything is correct on it. The faculty member needs to be available backstage for the Stage Manager 30 minutes before the concert is scheduled to begin.

### ***Programs***

Sometimes Faculty will drop off programs to be set out before their performance. These should be kept in the box lid above our cubby-boxes. When programs are dropped off, they should be clearly labeled and an email needs to be sent to the Stage Managing Scheduler.

### ***Dress Code***

Stage Managers are required to wear all black and closed-toe shoes. The clothing needs to be professional – such as slacks rather than pajama pants.

### ***Stage Managers Responsibilities***

- Be dressed according to dress code by setup time – 30 minutes prior to the performance.
- Bring to Voertman Hall or Recital Hall the SM Form and any programs.
- Bring a pen for notes and a watch for anything that needs to be timed.
- Find the performing Faculty backstage, and discuss the Stage Management Form.
- Set up the stage according to the form and discussion.
- Set the lights as requested on the form. Note any lighting changes needed and practice the changes.
- Leave the house lights on before the performance and the spot lights off until needed.
- Place the programs outside the entrance doors in the program holders on the walls near the doors.
- Keep one program to help stay on track during the performance.
- Unless otherwise noted, open the doors 10-15 minutes prior to the performance for seating.
- Before the performance begins, close the entrance doors.
- Just before the performance begins, dim the house lights and turn on the stage lights as requested.
- Should there be an intermission; make sure the house lights are turned back on for safety reasons.
- At the end of the performance, after the performers exit the stage, turn the house lights back on.
- After the house lights are on, turn the stage lights off.
- Clean up the stage as people leave and after everyone is gone turn off the lights and lock up. Leave the emergency work lights on, for safety reasons.
- Collect excess programs and return to the Copy Room.

## **(10.9) Chamber Music Rooms**

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### Policy Covers:

Orchestra Hall (MU232), Classroom (MU258), Choir Room (MU230), Woodwind Room (MU116), Brass Classroom (MU132), Music Annex Classroom (MA113), Chamber (MU144), Chamber (MU145), and Chamber (MU297).

#### A. Center for Chamber Music Studies Groups:

1. Chamber Center groups have first priority in scheduling MU297 and other chamber rooms. Usage request forms are submitted to the Scheduling Coordinator for the COM during their first 3 weeks of classes.
2. Semester reservations allotments for center groups is as follows:
  - a. Bancroft Quartet—6 hours per week
  - b. Center Trio, Wind Quintet, Brass Quintet—4 hours per week
  - c. Groups from the Wednesday class—2 hours per week
3. *Semester Reservation forms are available on the Scheduling Office door.* Students should meet with their coach and decide on regular weekly times for rehearsals and coaching. Complete the form with their choices ranked in order of importance (1, 2, etc.) and turn it into the Scheduling Coordinator for processing. She will begin making assignments on the 12th class day to give each group sufficient time to meet and select rehearsal times. Confirmation will be sent to the group leader listed on the form.
4. Prior to the 12th class day these groups may schedule temporary rehearsals in chamber rooms using the online reservation system, Roomview, located at <https://music.unt.edu/calendar/request.php>. Login with your University EUID and password. Then follow the directions on the Welcome page to make a request at least 24 hours in advance and by 4 pm on Friday for weekends.
5. The Copy Room Monitors will be able to view reservations made in Roomview on their computer, and will be given a list of eligible Center groups. Listed groups may show up in the evenings and use MU297 for walk-in service if it is available according to the Copy Room staff checking [Roomview](#).
6. Additional rehearsal time and one-time rehearsals may be scheduled in MU297, MU144 & MU145 once all of the semester requests are complete. These are requested in roomview as a “single rehearsal” option under “Internal.” All requests must be may 24 in advance and by 4 pm Friday for weekends.
7. If a need arises for an immediate rehearsal in MU297 for a Center group and it is after business hours or on weekends, the Copy Room will have a list of groups that may use MU297 if it is available.

If MU297 is in use, theory rooms (MU287-MU290) are available Monday through Friday after 5 PM, and on weekends for chamber groups on a first come, first served basis. Request a Copy Room Monitor to open an available theory room if needed during these

times.

8. MU297 is **not** to be used a general practice room by of any group.

**B. Other Chamber Groups:**

1. Semester reservations for regular weekly rehearsal and coaching sessions for all other chamber groups use the Semester Reservation Form to be found on the bulletin board outside the Scheduling Office.

Students should meet with their coach and decide on regular weekly times for rehearsals and coaching. Complete the form with their choices ranked in order of importance (1, 2, etc.) and turn it in to the Administrative Assistant for processing. Assignments will be made beginning on the 12th class day (September 10) to give each group sufficient time to meet and select rehearsal times.

2. Submit the forms to the Scheduling Office. After September 10, all groups will be scheduled in priority use order. Confirmation will be sent to the group leader listed on the form.
3. Prior to the 12th class day these groups may schedule temporary rehearsals in chamber rooms (MU297, MU144 & MU145 through [Roomview](#) on the College of Music website.
4. Additional rehearsal time and one-time rehearsals may be scheduled in MU297, MU144 & MU145 once all of the semester requests are complete. Schedule additional time through [Roomview](#) on the College of Music website.
5. Single rehearsals for all other music building rooms may be requested through [Roomview](#) at least 24 hours in advance. If a same day reservation is needed, visit the Scheduling Office during regular office hours for assistance.
6. Theory rooms (MU287-MU291, MU320-MU322) are available Monday through Friday after 5:00 PM if a class is not in a room nearby, and on weekends for chamber groups on a first come, first served basis. Request a Copy Room Monitor to open an available theory room if needed during these times.

### **(10.10) Practice Rooms**

Upright piano and instrumental practice rooms in the North and South Music Practice Buildings are available to College of Music students without checking out a key. Specialty rooms (organ, double bass, and percussion) are available by renting a key. Chamber rooms in the main music building can be reserved by calling the assigned Administrative Assistant at 940.565.4124 or via e-mail at [chamber.rooms@unt.edu](mailto:chamber.rooms@unt.edu) other room reservations call the College of Music Scheduling Office at 940.565.3707 or via e-mail [laura.ford@unt.edu](mailto:laura.ford@unt.edu) (the copy room doesn't make or change any room reservations; see Chamber Music Rooms, Section 10.9). Students can reserve the Theory rooms on a first come first serve basis after 5:00 PM through the copy room.

Chamber groups will have priority over single rehearsals in these rooms.

### **(10.11) Graham Green Room**

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In order to ensure that the Graham Green Room is maintained in a condition that allows it to function well as a reception area and space for special events, the following rules have been established for all who reserve and use the room. The Graham Green Room may be reserved through the College of Music Scheduling Office by using [Roomview](#).

At the conclusion of an event:

1. Pick up all garbage and place in garbage receptacles. Additional garbage bags are available upon request through the College of Music Copy Room.
2. Return all furniture to its original position.
3. Wipe down tables if food and beverages were served.
4. Clean up any spills
5. Clean kitchen after use.
6. Properly store and then remove any food placed in the refrigerator. All contents in refrigerator must be disposed of after the use of the room.
7. If piano is used, return it to closed position.
8. Turn out lights when leaving.
9. Contact Copy Room Monitors (MU291) so they may check room condition and lock it.
10. Users are responsible for this room, furnishings and associated equipment. The user will be charged for costs associated with damage, theft or condition requiring additional cleaning of the area.

### **(10.12) College of Music Office**

Location: MU247

Hours: 8am-5pm, Monday-Friday

#### ***Mail/Messages/Memos***

1. All outgoing mail must have 1155 Union Circle # 311367, Denton, TX 76203 as the return address. The office will distribute accordingly and will check the tray often. Envelopes must have the College of Music return address.
2. Campus interdepartmental mail requires no postage. Official “Campus Mail” envelopes must be used for all such mail and can be found in the cabinet labeled “Intercampus Envelopes” in the mailroom.
3. Packages may be shipped from the College of Music Office. Domestic packages must be packed, boxed, and sealed prior to drop-off in the office. The package must be accompanied by the contact information and address for the receiver as well as the sender’s contact information and the College of Music Return Address.
4. The mailing of international packages and non-standard delivery international mail from the College of Music Office must be approved by the Associate Dean for Operations. Approval is needed before the item can be accepted by the office. A customs form, completed and signed, must accompany each package or letter.
5. Papers, packages and messages for students should be left in the appropriate division office and not in the music office.

#### ***Faxes***

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Faxes to be sent should be given to an office worker or the Office Manager for transmission. Faculty members are advised to wait for a transmission confirmation to print before leaving the office. The College of Music fax number is: 940-565-2002.

### ***Mailboxes***

Faculty mailboxes may be accessed either from the hallway using the combination lock, or from the mailroom during regular College of Music Office hours. In the mailroom, each box has a name label at its top. See the College of Music Office Manager for mailbox combinations.

### ***Office and Studio Entry Limitation***

The College of Music Office is not authorized to open offices and studios for faculty members, their guests, and/or students. All office and studio entry requests must be made to the College of Music Copy Room, MU291.

### **(10.13) College of Music Copy Room**

Location: MU291

Hours: College of Music Building Open Hours

### ***Duplication***

Authorized copy work is that which the instructor needs for teaching purposes (handouts, excerpts, etc.) and copy work as it relates to other University responsibilities. All copy work must abide by established copyright regulations and laws. Other copy work must be done at a commercial location. For additional information on copyright regulations, see Copyright Compliance, Section 8.3

Copy work is completed in room 291 or in the Copy Center in the Student Services Building (300+ copies and course packs). Request forms must be filled out completely for orders left in either the “Today” tray or the “Not Today” tray. Incomplete forms will result in delayed copywork.

Please note: Faculty members making requests for 300 or more copies will be referred to the Student Services Bldg. Every effort will be made to assure that work is completed in a timely and professional fashion.

### ***Office Supplies***

Basic office supplies for faculty and staff members may be requested in the Copy Room. Because these items are purchased in bulk for College of Music offices, special items not on the standard inventory list cannot be ordered. Copy Room Monitors can supply faculty and staff members with the following items:

- Pens and Pencils
- White out
- Scotch Tape holder with a roll of tape
- Stapler with staples

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- Ruler
- Legal Pad
- Post –it notes
- Manila Folders and Hanging folders if needed.

In order to receive supplies, please visit the Copy Room and sign the tracking book at the counter, indicating the items needed and the division name. Large quantities of pens, pencils, etc. must be approved by the College of Music Building Operations Manager.

Note: Specialty items may be ordered through the Building Operations Manager, and must be approved by Division Chair. A budget account number for payment must also be provided.

### ***Studio Entry Authorization***

The College of Music Copy Room is the only office authorized to open faculty studios, offices, and rehearsal spaces (provided an on-line reservation has been made) in the college. A Studio Entry Authorization Form must be completed at the beginning of each term (including Summer I and II) in order for students without keys to obtain access to a studio. The student must have their UNT ID card in order to be granted access. This list is kept on file in M291 and is used to protect the faculty members, monitors, and the College of Music. Persons permitted entry are subject to follow scheduled building hours. No student will be allowed to remain in the building after building hours.



# Section 11

## Recording Services and Instrument Repair

### (11.1) Recording Services

The [College of Music Recording Services](#) provides professional audio and video recording within the College of Music and Murchison Performing Arts Center, including editing and mastering for concerts, faculty and student recitals and sessions.

Recording Services is overseen by the Manager for Recording Services, and has offices in both the Main Music Building (MU149), and the Murchison Performing Arts Center. Recording

Services maintains a student staff of approximately eight audio/video engineers from a wide range of majors who record, edit, and duplicate recitals and concerts for the College of Music.

The scope of work, services offered, and operational procedures for Recording Services are dictated by the College of Music Recording Policy below.

#### *Recording Services Policy*

Offices: Rooms 149, 147 of Main Music Building Murchison Performing Center Annex

Telephone: (940) 565-3780

Email: [recordingservices@unt.edu](mailto:recordingservices@unt.edu) Website: <http://recording.music.unt.edu>

Below are the collected policies, guidelines, and fee schedule for recording services at UNT. For information about policies governing the recording of jazz ensembles and guest artists, please refer to the Division of Jazz Studies Faculty Supplement.

- I. General Policies
  - A. UNT Recording Services is the in-house audio and video recording department responsible for the recording, editing, and delivery of College of Music events such as ensemble performances, student performances, and recording sessions.
  - B. Recording are limited to events and recording sessions held in the Main Music Building, the Main Auditorium, and the Murchison Performing Arts Center where microphones and/or cameras are permanently installed or where connections exist for the temporary placement of equipment.
  - C. All recorded live performances are archived in the UNT Music Library.
  - D. All recordings (either purchased orders or complimentary copies of performances) for faculty and staff are delivered to their mailboxes in the Main Music Office. Recordings for other patrons are delivered to the Main Music Office Manager and may be picked up during normal business hours.

II. Recording of Performances

A. Recording Services Provided at No Charge

1. Concerts automatically recorded at no cost to the division are those classified as university ensemble concerts and faculty recitals where the faculty member plays the majority of the performance.
2. In the above case, one copy is delivered to the faculty conductor of the ensemble, or to the primary faculty performer in the recital as requested.
3. Other recording services may be performed for an additional fee. Requests for additional complimentary services must be approved by the Associate Dean for Operations in consultation with the Dean of the College of Music.

B. Recording Services Available on Payment of Fee

1. Any classical or jazz performance taking place in one of the venues listed above (Section I.B.) can be recorded at a fixed cost.
2. Payment is due at the time of booking and may be paid in the Scheduling Office. Included in the fee is a single edited copy of the performance. Recording requests made less than 7 days from the recording date incur a late fee (see fee schedule). Refunds are not available if the recording is cancelled less than 48 hours from the time scheduled recording time.
3. All Senior Recitals must be recorded by the College of Music Recording Services. The recording is paid for through student fees.
4. Performers may request the addition of video recording as described in Section IV.
5. Recording Sessions
  - a. Students and faculty may request recording session time based on current hourly or daily rates as described on the Recording Services website.
  - b. Room reservations must be made by the student or faculty member prior to the recording session. Fees are calculated at the conclusion of the session, and are due prior to the release of materials to the student or faculty member.
6. Student recording commitments missed due to internal technical or scheduling issues are handled as follows:
  - a. A refund of the recital cost or credit towards the next concert is given to the student; or

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- b. For degree recitals, a makeup session will be scheduled as soon as possible after the recital date.
7. All recordings require processing time for production activities. The amount of time fluctuates throughout the year as the demand for recordings increases and decreases. Due to these fluctuations, Recording Services cannot guarantee recording completion by specific dates.
8. Physical recordings are delivered to the Main Music Office. A message is sent to a student patron via email when a recording is available for pick up. The email address to which the message is sent is either the email address on file in the Roomview system or the UNT email database. Recordings are held in the office through the following semester.
9. Recording requests for external clients may be accepted, but must receive administrative approval by the Associate Dean for Operations. The fee structure is based on current market rates for the desired services.

### III. Archives

- A. The Digital Online Archive provides faculty members with preview and download access to all of the audio recordings maintained by Recording Services.
- B. The archive is read-only, and contains the source material Recording Services uses for creating copies of media. Editing and organization of the archive is only allowed by senior staff members of Recording Services.
- C. The hardware for the archive is maintained by the College of Music Network Manager and Computer Systems Manager.
- D. For library archival purposes, the Music Library also has access to the archive.
- E. Only the final tracks used as part of a recording and label templates for the recording are kept in the archives. Raw, unedited material is discarded.

### IV. Video Recordings

#### A. Services for Ensembles

1. Live Streaming
  - a. Concerts in video equipped venues (Winspear, Lyric, Voertman, Kenton) may be broadcasted live (webcast or live stream) on the internet through the Recording Services website and/or select 3<sup>rd</sup> party providers. The video stream is switched live and combines recording quality audio with video.
  - b. Only one live stream is able to be broadcasted at a time.

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- c. By default, all UNT ensembles performing in Winspear Hall are scheduled for webcasting. Winspear performances have priority. The decision to decline a webcast is left to the conductors of the ensembles, and may be done by notifying the Recording Services Director.
  - d. By default, all UNT ensembles performing in Voertman Hall are scheduled for webcasting, except those conflicting with Winspear Hall performances. Currently, policies for Kenton hall have not been finalized
2. Video on demand
- a. Recording Services provides streaming of webcasts and other recorded ensemble performances through the Recording Services website.
  - b. The site is available only to authenticated users by EUID. EUIDs are pulled from the central administration's database and follows UNT policies.
  - c. Editing of concert programs is minimal-fade in/out at the beginning, intermission, and end of the program. No graphics.
  - d. Concerts are available online as soon as possible after the performance, usually within 24 hours.
  - e. There is no guarantee of uptime or access.
  - f. Streaming concert footage is kept online for 2 years from the semester the event occurred.
  - g. Uncompressed video is kept only for the previous semester.
3. Other
- a. Due to the ever changing nature of the internet and technology, the technical specifications, viewing locations, and production techniques used are at the discretion of Recording Services. The goal is to provide the best experience for the viewer and in this effort, to support the majority of desktop and mobile configurations.
  - b. Ensemble directors may request footage for promotional use at no cost. Directors can also request footage segments be cut for promotional use.
  - c. Segments may be used for College promotion (such as YouTube clips) after approval is given by the ensemble director
4. Video Available on Payment of Fee
- a. Students, faculty, and ensembles may add a single shot or multicamera shot for an additional fee.

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- b. Recording audio is combined with video. Onboard camera microphones are not used.
  - c. Recordings are captured in high definition when possible
  - d. The final delivery format is best served as a file download, though a DVD is available by request
- V. Orders for Archived Material
- A. Local/Physical Duplications
    - 1. Physical duplication orders can be requested through an online printable form, and are delivered to the Main Music Office. Payment is required with the order form. Duplications are usually available within the week except during peak recording times.
    - 2. Any UNT student or staff member can order a CD of archived concerts from Recording Services at the current duplication rate.
    - 3. Concerts with specific rights issues, or on request of the conductor will not be duplicated. Those recordings are marked in the master archive.
    - 4. CD duplications are available to faculty upon request.
  - B. The Main Library has the master collection of all College of Music recordings. Recording Services maintains recordings from the most recent years. If a request is made for a performance that Recording Services does not have, the requestor is referred to the Main Library in order to check on the availability of the recording.
- VI. Other
- A. Equipment is not available for rent or loan.
  - B. Installed recording equipment is for Recording Services use only
  - C. Recording services does not provide media transfers
  - D. Lyric Theater/Opera recordings are live streamed once per cast (when available). All nights are recorded. The opera director selects one night per cast to be available on DVD. All recorded video is available as a file/download. Audio is edited and available as needed either for CD or file/download.

### Recital Recordings

Recital Recordings are made with a fixed stereo pair, high quality preamps and converters, and done by professional staff and trained students.

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### Before Your Concert

When making your recital room request with the scheduling office select the checkbox to be recorded.

A \$25 late fee is charged if the request is made less than 7 days (168hrs) before the concert date, and canceling within 48hrs requires an email directly to us (recordingservices@unt.edu) and the schedule office for a refund or transfer. This is to discourage unprofessional behavior, and discourage requesting our services at that late stage since it requires a lot of immediate attention and work that could be avoided.

There are a handful of courses that cover the audio fee for DMA, Masters, and Senior Recitals. If your course is listed here you do not have to pay the \$75 audio fee. Video add-on is still \$75 regardless.

MUAG 4700, 4710, 4711, 4712, 4720

MUCP 4195

MUGC 5941, 5942, 5943, 5944, 6941, 6942, 6943, 6944, 6951, 6952, 6953

Screenshot to select recording in the Event Request: Upload

### Available Recording Spaces

Voertman (254)

Recital (301)

Kenton (282)

Organ Recital (253)

MEIT (1001)

Choir Rehearsal (230)

MU 258

MU 232

MU 263

- Winspear [organ & ensembles only]
- Lyric

\*Main Aud

These are the rooms with lines to our control room. If the room you would like is not on this list, please send us an email beforehand. We do not record outside of Main Music & MPAC.

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\*Main Aud is available, though we need a solid week or more of notice since we have to transport gear to the space, and only a limited amount of staff can do this.

### Add Video

If your recital is in Voertman Hall and you would like to add a single or multicamera video shoot, add an additional \$75.00 (\$150.00 total). Pay cash/credit/check to the Scheduling or Main Office before the concert, and the 1 week \$25 late fee still applies. Click on the video tab [to the left] for more info.

### After your Concert

Turn Around Time is within the week and will show online through the Downloads portal. Check the recording for any technical issues, and please let us know as soon as possible.

Worried we may miss your concert? We have a killer 99.9% success rate, having never lost a recording due to 'technical issues' (we knock on wood often). On average we miss 1 concert of about 500 a year due usually to scheduling mishaps. If you are moving your recital around within odd times or during November/April, there is a higher chance of you being that one. In the event we do miss it, we offer a refund and an immediate session or credit towards a future recital.

Bottom line, if you are worried about us making the recording we have absolutely no problem with you running another recorder in the hall, or sending us a handful of concerned emails ahead of time.

### Faculty Access to Degree Recitals

Opening Fall 2013 is a download portal open to the college for faculty and students to access audio and video recordings completely online. Faculty the same or more access as students. That means your faculty should be able to access this location, or otherwise still request discs from us. In other words, if you record with us, it is all taken care of.

## **(11.2) College of Music Computer Lab and Recording Studio**

The [College of Music General Access Lab](#) provides services to students including a computer lab with internet connectivity and standard browser and productivity software and a recording studio that is open to all enrolled Music students.

In addition to online access and productivity software, the computer lab provides access to numerous music software packages such as Peak, Finale and ProTools.

The recording studio and services are free to all UNT students with the understanding that postproduction work is not included. The studio does provide an 8.1 postproduction suite as well as a production computer in the lab that are available to all UNT students for their

work. Appointments can be made if a student needs assistance in getting started with these postproduction machines. The lab does not currently have a piano.

Please note this is a service solely provided by the Music Computer Lab and is in no way affiliated with the College of Music's Recording Services.



### **(11.3) Piano Technical Services**

The College of Music Piano Technical Services provides piano acquisition, maintenance, repair, and disposal services for instruments located in all College of Music facilities. Located in the Music Annex, two full-time piano technicians are available to provide these services.

To request services, College of Music students, faculty, and staff may complete a [Piano Service Request Form](#) and return the form via email to [pianoservices.music@unt.edu](mailto:pianoservices.music@unt.edu).

### **(11.4) Tuning Policy**

The Council of Division Chairs voted unanimously to make A=440 Hz the official modern practice pitch for the College of Music.

### **(11.5) Wind and Stringed Instrument Repair Shops**

The Wind and Stringed Instrument Repair Shops are located in the College of Music Annex Building (MA106 and MA 105). Together, the shops offer a full line of repairs on string, brass, and woodwind instruments. Services are offered to students, faculty, and to the general public. Most repairs performed for UNT students and faculty members are free of charge, with the exception of a few types of repair; a small charge is added for services that include chemical

cleans, complete re-pads, and parts. Regular market repair prices are charged for non-UNT clients. All university owned instruments are repaired without cost. The repair shops are open Monday through Friday.

#### ***Stringed Instrument Repair***

The Stringed Instrument Repair Shop offers a full range of repairs of bowed and fretted acoustic and electric instruments to the UNT community and to the public. The shop's first priority is to keep in the best possible playing condition at the least possible expense, the instruments of College of Music students, faculty, and staff, as well as the University-owned instruments.

With the exception of bow re-hairs, members of the UNT College of Music community are not charged labor, and are charged only cost for parts.

Bow re-hairs for everyone are currently priced as follows:

Violin/Viola:	\$35
Cello:	\$40
Bass	\$50

Labor rates for those outside the UNT community are loosely based on a shop rate of \$75/hr, which is usually the lowest rate in the local area.

It is difficult to stock a large number of strings, as the repair shop is not a retail facility, but the shop endeavors to stock strings that are popular amongst string players. The shop attempts to purchase strings at the lowest retail price available and sells the strings at cost.

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As far as orchestral strings are concerned, these prices are generally considerably cheaper than other shops in the immediate area. Strings and other accessories such as shoulder rests, chin rests, rosin, etc. can be special ordered by contacting the College of Music Luthier at 940-369-7968.

Large, restorative type projects will be considered on a case-by-case basis, with the above labor rates in mind. Sometimes UNT College of Music members will be charged 10% of the regular labor costs on jobs which would exceed \$1000.

### **(11.6) Concert Programs**

All concerts scheduled through the College of Music Scheduling Office require a program. The Program Office is responsible for generating these for you.

All program information must be sent 3 weeks before a scheduled event/concert. That includes all degree recitals (junior [voice, string, keyboard], senior, master's, doctoral, graduate artist certificate), student (non-degree) recitals, faculty recitals, guest artist recitals, and ensemble recitals. Whenever we bring a guest artist to campus, the program needs to have a biography of that person and his/her accompanist. Information for all programs will be loaded in 3 weeks prior to an event, but changes may be made up to one week prior to the event when the program is printed at Printing Services on campus.

A form may be picked up from M241 or the electronic form may be accessed from the College of Music website (choose current student tab, scroll down to the word "forms" and click on Program Information Sheet). If the form is being used for a student recital, the lessons professor must sign it before it is turned in to the Program Office. Information for ensemble programs may be emailed to [Linda.Strube@unt.edu](mailto:Linda.Strube@unt.edu).

Programs are typed, proofed (by the performer, lessons teacher or ensemble director), and then printed. Completed programs are picked up in the Program Office, M241. If a professor has requested concert management, however, the programs will be delivered to the Copy Room (M291). A minimal fee is charged for printing student programs; exact change or a check made payable to UNT is accepted for payment.

*(Approved, Council of Division Chairs, September 25, 2014)*

# Section 12

## Publicity, Marketing, and Outreach

### (12.1) Division of University Relations, Communications, and Marketing

The Division of University Relations, Communications and Marketing (URCM) is the university's chief communications organization. The division collaborates with internal and external partners to: advance and protect UNT's institutional identity and reputation; reinforce and expand UNT's brand in graphics, images and words; increase UNT's visibility in public and in the higher education marketplace; support UNT's student recruitment, retention and

completion goals; and strengthen UNT's relevance and value to key audiences, including alumni, donors, faculty and staff.

The division maintains several websites to support various aspects of its mission. The [University of North Texas New Service](#) website serves as the primary resource for news stories involving the university community. Each of the news service staff members specialize in stories related to the individual colleges and areas of the university. Other websites maintained by URCM include:

[InHouse](#)

[The UNT Events Calendar](#)

#### (12.1.1) Branding and Logo Policy

The [UNT Identity Guide](#) website is overseen by URCM, and it serves as a resource for the university community regarding the university branding identity for all forms of communication in both print and electronic formats. The website provides information on advertising, electronic communications, business cards, and promotional items bearing the UNT brand.

The [University of North Texas Institutional Brand Identity Policy](#) (University Policy Manual, Policy Number 7.1) was designed to ensure the unity, consistency, and clarity of the UNT brand, both internally and externally. It is important to consult the policy and the website before producing promotional materials for university sponsored or hosted events.

### **(12.1.2) Faculty Photos**

The URCM will provide faculty members with portraits for print and web use at no charge. The photos are head and shoulders portraits against a green background. Faculty members may call URCM at x4886 to schedule a photo shoot.

### **(12.1.3) University Printing Services**

[UNT Printing Services](#) provides high-quality digital and offset printing for all departments within the UNT System. Printing Services' projects range from large to small in quantity and complexity. Printing Services is located in the University Services Building (near Fouts Field). In addition to printing and bindery services, they provide graphic design, address data hygiene, project fulfillment and promotional advertising sales. For more information or request for estimate, please contact a Customer Service Representative (x2005). UNT Printing Services accepts only university or state agency related work.

#### ***Eagle Images***

Located in the University Union (2<sup>nd</sup> Floor), [Eagle Images](#) specializes in 1 color and 4 color quick copy printing. In addition to printing services, they provide a variety of binding options, large format, banner, and photo quality printing. CD/DVD duplication and packaging, copyright and ISBN services are also available. For more information, please contact a Customer Service Representative (x4975).

Eagle Images accepts university and individual print projects.

### **(12.2) College of Music Office of Grants and Publications**

The College of Music employs two full-time employees to support the college's goal of enhancing its reputation nationally and internationally. The Assistant to the Dean for Grants and Publications and the College of Music Information Specialist produce the annual *Counterpoint Magazine*, the *College of Music Viewbook*, and the *Fall and Spring Event Calendars*. They also update the College of Music website and assist in planning major events for the college.

Additionally, the Assistant to the Dean for Grants and Publications assists faculty members applying for local grant funding and federal grant funding. The office is located in the College of Music Main Office Suite, MU247F.

# Section 13

## Other Important Information

### (13.1) Procedures for Submitting Contracts for Review

1. Does your contract involve sponsored research, grant funding, the sub award of a grant, services involving research on human subjects or animals, the transfer of materials for research, a nondisclosure agreement relating to a research opportunity, or any other area administered by the Office of Research Services?

If yes, submit your contract to the Office of Research Services for processing.

The Office of Research Services will review and process your agreement, forward it to the Office of General Counsel

for review and approval, and obtain all signatures on the contract. If your contract also involves the expenditure of funds, you will also need to submit an ePro requisition, but the Office of Research Services will submit your contract to Purchasing and Payment Services for review.

If no, please move to question 2.

2. Does your contract involve the expenditure of funds, either for the purchase, lease, or license of goods or services, or the payment of a sub award under a grant?

If yes, submit an ePro requisition and attach a copy of the contract to the requisition. Purchasing and Payment services will process your requisition and determine the appropriate process for having it reviewed, approved, and signed by an appropriate individual with delegated authority. If the contract amount is less than \$10,000, or falls into other categories enumerated in the Office of General Counsel's Criteria for Exemption for Fiscal Year 2008, the contract is exempt from legal review and will be reviewed and approved entirely within Purchasing and Payment Services, and if the amount is less than \$10,000, either the Director of Purchasing and Payment Services or the Senior Associate Director of Purchasing will sign the contract. If the contract requires legal review, Purchasing and Payment Services will forward the contract to the Office of General Counsel where it will be reviewed, modified if necessary, and approved. The Office of General Counsel will then forward it for signature to the Vice President for Finance and Business Administration. Purchasing and Payment Services will be responsible for obtaining vendor signatures on contracts involving the expenditure of funds (unless the contract originated in the Office of Research Services, in which case DRS will obtain the signatures).

If no, please move to question 3.

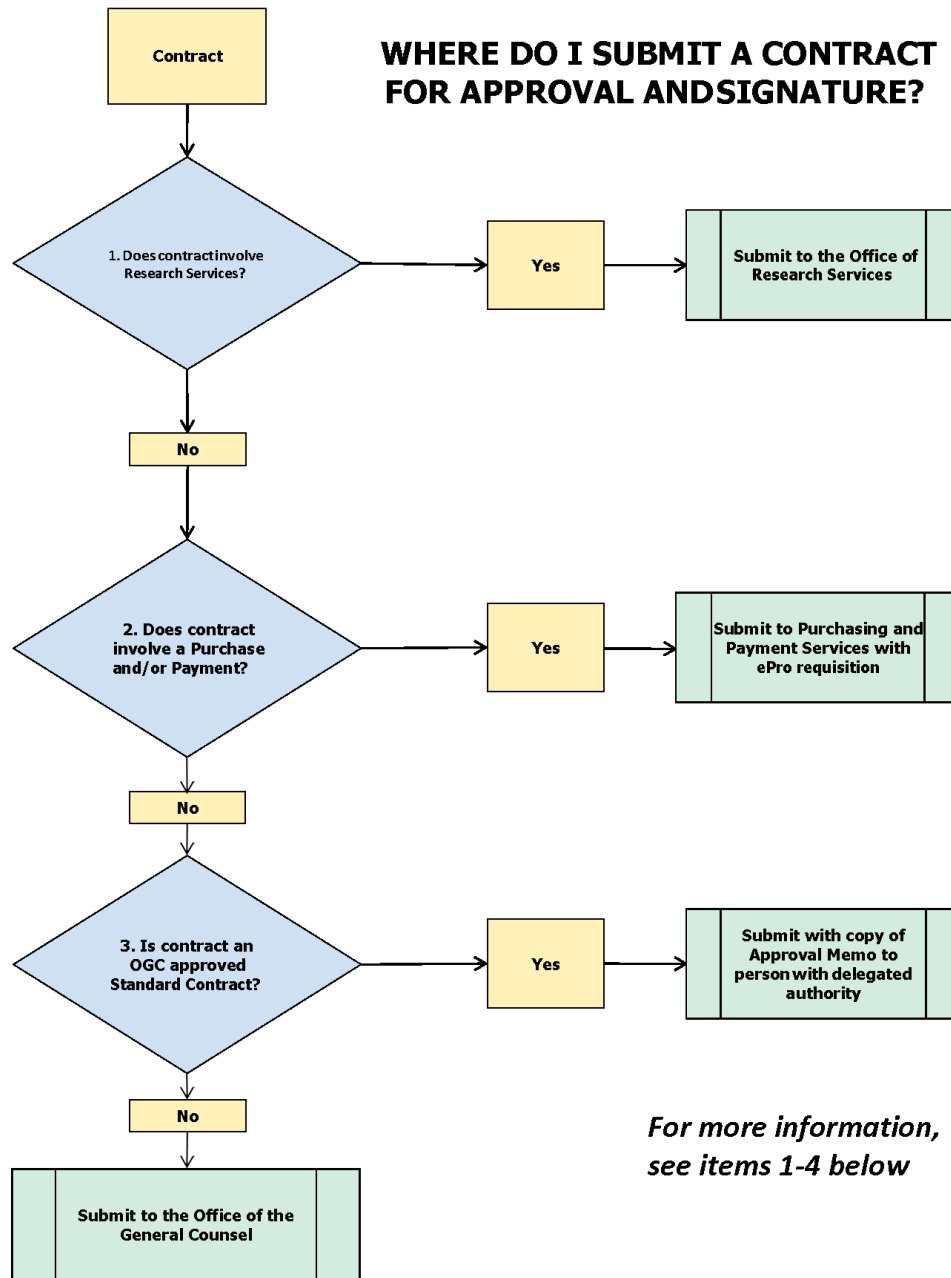
3. Is your contract a Standard Contract that was prepared using a Standard Form that was approved in writing by the Office of General Counsel for use without individualized legal review?

## *College of Music Faculty Handbook*

If yes, you may submit your Standard Contract directly to the Vice President for Finance and Administration for signature. You must include the memo provided to you by the Office of General Counsel exempting your contract from individualized legal review. Once the contract has been signed by the Vice President for Finance and Administration, you will be notified to pick the contract up from his office. You will be responsible for obtaining the signature of the other party (ies) to the contract.

If no, please move to question 4.

4. If your contract does not require review by either the Office of Research Services, or Purchasing and Payment Services, then you may submit it directly to the Office of General Counsel, using a Contract Transmittal Form, or by sending the contract with documentation including: the originating department, the department contact person, the contact person's telephone extension, the date the contract is needed, and the contract itself. The Office of General Counsel will review the contract, modify it if necessary, and approve it. The Office of General Counsel will then forward it for signature to the Vice President for Finance and Business Administration. Once the contract has been signed by the Vice President for Finance and Administration, you will be notified to pick the contract up from his office. You will be responsible for obtaining the signature of the other party or parties to the contract.



### (13.2) Use of Portable Heaters

The use of a portable heater is subject to the following guidelines:

- The heater **MUST** have an automatic shut-off in case of tip-over;



- Extension cords must be 16 gauge and unplugged when leaving;
- The heater is NOT allowed under desks;
- The heater is not to be left “on” when unattended;
- Materials must NOT be placed within 3 feet of the heater.

**Please note that Risk Management will confiscate any unattended heater found ON.**



The heater pictured above (Holmes PUH680-U Utility Heater) has been approved by UNT Risk Management.

### **(13.3) Summary of Deposit Procedures**

This procedure statement concerns payments received for workshops, CDs, ticket revenues, or any other non-gift funds. The procedures below outline staff and faculty responsibilities in handling funds collected for the College of Music and its Divisions and Areas. Please note that funds accepted for scholarship use are to immediately be given to the College of Music Development Office (MU248) for processing.

*Note: The acceptance of and deposit procedures for gifts is different. Gift funds must be taken to the College of Music Development Office (MU248) for processing and deposit.*

#### *Staff Procedures*

- Full-time staff members will “work” their individual deposits (counting cash and checks, filling out deposit slip with correct account code, providing register tape for multiple check deposits).
- All deposits will be verified by another full-time staff member. Both staff members will initial in the upper right hand corner of the deposit slip. Staff members requiring assistance in working their deposit may visit the College of Music Budget Office (MU296) at 11:00 a.m. or 4:30 p.m. each day.
- Staff member in charge of the deposit will make copies of all checks for their records. The pink copy of deposit slip will be attached to copies of the checks.
- Record-keeping copies will be filed in individual offices, or forwarded to the College of Music Budget Office for filing.

## *College of Music Faculty Handbook*

- Worked deposits will be placed in a sealed envelope. Full-time staff member will initial over the sealed flap. On the front of the envelope the following information will be recorded: Account Number, total amount of cash, total amount of checks, and the total of the deposit.
- As needed (on weekends or evenings), deposits will be locked in individual Division Administrative Offices.
- Deposits will be recorded on a daily deposit record when they are collected. Daily deposit records will be recorded in a deposit database maintained by a College of Music Budget Officer on the following day when a Cashier Receipt number is available. Daily deposit records will be kept on file in the College of Music Budget Office.
- At 5:00 p.m. each day, the combination lock on the College of Music safe will be secured by the Associate Dean for Operations, the Building Manager, or the Budget Officers. A log sheet will be kept including the time of safe locking each day.
- At 8:00 a.m. each day, the combination lock on the College of Music safe will be opened by Associate Dean for Operations, the Building Manager, or the Budget Officers.
- Deposits will be sent to the Bursar's Office on a daily basis or as needed, and must be made by a full-time staff member. Student workers may make deposits when locking deposit bags are used. The daily deposit record will be verified and initialed by the full-time staff member who is making the deposit(s).
- All checks received will be immediately stamped with the appropriate deposit stamp. For accounts without deposit stamps, "UNT College of Music, for deposit only into account #####" will be written on the back of the checks. All checks will be deposited at the Bursar's Office no later than five days after our receipt of the check. If the check is received by our staff members more than five days after the date on the check, staff members will write down the receipt date on the check and initial the check.
- The full-time staff member or student worker will take the deposit(s) to the Bursar's Office and wait until all deposits are verified and a cashier receipt (yellow and white copies) is received for each deposit. Cashier receipt numbers will be recorded on the daily deposit record and initialed by the full-time staff member making the deposit.
- The daily deposit record will be forwarded to the budget officers for entry into the deposit database. Cashier receipts will be placed in the appropriate staff return envelopes (stored in the drawer inside the safe). Any cashier receipts for the week that are not picked up by Friday at 5:00 p.m. will be filed in the Budget Office.
- All account managers will reconcile their accounts on a monthly basis. The reconciliation must include monthly initials to verify the reconciliation in the associated account's log book.

### *Reminders*

## *College of Music Faculty Handbook*

- Individual deposits should be made on a daily basis. Checks must be deposited at the Bursar's Office within 5 days.
- Staff members who are responsible for making the daily deposits should be sure that they have this duty covered by another full-time staff member in the event of vacation, illness, or other absence.
- Individual staff members are responsible for keeping accurate internal records of their deposits.
- In the event of a large number of deposits, or a large amount of cash in the safe, additional deposits may be made during the working day. These deposits are subject to the approval of the Associate Dean of Operations. A new daily deposit record should be filled out in this case, and forwarded to the budget office.
- Should a staff member require storage space for a deposit before it is worked, it should be placed in the safe in a clearly marked envelope.
- Foundation, scholarship, and development deposits may be handled by individual staff members according to established procedures.

### ***Faculty Procedures***

In order to comply with the approved procedures above, faculty are directed to follow the process as defined below, which makes the College of Music Budget Office (MU296) the responsible party for full compliance and provides the accountability measures implicit in the document.

### ***All Submissions***

The submission to the College of Music Budget Office should include a written statement of the amounts collected for deposit, both cash and checks, signed by two full-time faculty and/or staff members, certifying the collection based on their active participation in collecting the funds.

Please note that credit card payments cannot be accepted, except through the College of Music Main Office. Direct credit card payments to the Office Manager.

### ***Cash***

1. Both certifying individuals must participate in collecting and counting any cash.
2. Bring cash to the college budget office within one business day for deposit.

### ***Checks***

1. Have all checks made out to "UNT College of Music?"
2. Bring all checks to the College Budget office within one business day for deposit.

### **(13.4) Guest Artist/Guest Lecturer Payment Processing**

Payment on the day of the visit or performance will be possible only if the faculty member

or Division Chair making the arrangements follows the guidelines below.

No later than 2 months prior to the guest's appearance, the organizer of the visit must:

1. Visit the College of Music Budget Office in order to discuss the artist/lecturer, the event, and any complications that may be anticipated;
2. Complete the Request for Professional Service for a U.S. Citizen or Non U.S. Citizen. If visitor is a Non U.S. Citizen must have approval from Assistant Director of Payroll – Tax Office;
3. Completed forms must be returned to the Budget Office 45 days prior to visit or performance;
4. Once processed, checks may be picked up at the Purchasing & Payment Service Building or the College of Music Budget Office.

### **(13.5) Computer and Network Support**

The UNT Computing and Information Technology Center (CITC) operates as a service department of the university and provides shared computing resources for instruction, research, and administration. CITC also provides coordination, advice, and assistance in the acquisition, installation, and maintenance of computers.

The [CITC Helpdesk](#) provides online computer support to students, faculty, staff, and visitors. CITC also provides distributed support throughout the university.

In the College of Music, there are four sources for computing support:

1. The [Music Helpdesk](#) provides support for most office computing issues within the College of Music. This includes installing and troubleshooting computer software and hardware. Contact the Music Helpdesk at x3766.
2. [Classroom Support Services](#) (CSS) maintains most instructional equipment in classrooms for the university. In the College of Music, they support the video equipment and computers, but do not support the audio equipment, which is supported by the Network Administrator. To contact CSS, either email the [CSS Director](#) or call 940 565-2691.
3. The [Network Administrator](#) provides system wide support for issues affecting multiple computers due to network settings and failures. The network administrator also supervises the helpdesk staff, supports audio issues in classrooms, and provides additional support to the Music Helpdesk when needed. The network administrator also coordinates computer inventory for the college, including replacing out of date machines and providing computers for new faculty and staff members.
4. The [Computer Systems Manager](#) manages the staff and inventory of the College of Music Computer Lab and Recording Studio.

Though visitors to the College of Music are not provided with computer hardware, they may be allowed access to the wireless network. All requests for wireless access must follow the following process:

- The individual requiring guest access should contact their on campus sponsor (faculty or staff member).
- The sponsor should then contact the College of Music [Network Administrator](#).
- The Network Administrator should then be able to grant access.

### **(13.6) Initiative for Advanced Research in Technology and the Arts (iARTA)**

Technology and the arts come together in this innovative research cluster. Within [iARTA](#), faculty across the arts, engineering and sciences explore new media applications based on shared expertise and evolving technologies. Concepts from diverse disciplines partner to create compelling expressions: dancers wired with sensors perform an interactive concert; media artists incorporate robotics and surveillance hardware in a social context; musicians compose complex scores based on math equations; computer-artists animate visual models from biological data.

Experimental process and inquiry energize research and lead to new frontiers. The use of new technologies in art often acts as a laboratory for subsequent industrial and commercial applications. iARTA's affiliate journal, [Moebius](#), gives critical insight to these emerging interdisciplinary practices in an international context.

### **(13.7) Institute for the Advancement of the Arts (IAA)**

Designed to support accomplished professionals in the visual, performing and creative literary arts, the Institute for the Advancement of the Arts provides recognition for artistic contributions and an opportunity to share those contributions with the public. Each year, two to four faculty fellows are selected by a review of project proposals. In addition, the institute hosts an artist-in-residence annually.

The Institute for the Advancement of the Arts began operations in Fall 2009 under the oversight of a steering committee composed of the Deans of the College of Music, College of Visual Arts and Design, and College of Arts and Sciences; the Associate Vice President for Research; and the Director of the Institute for the Advancement of the Arts. The institute was launched, along with UNT on the Square, where offices for IAA staff are located.

The institute is jointly supported by the offices of the Provost and Vice President for Academic Affairs and the Vice President for Research and Economic Development.

For more information about IAA, visit the [UNT on the Square](#) website.