

**The University of Kansas  
School of Fine Arts  
Department of Music and Dance**

**Criteria and Procedures For  
Faculty Evaluation, Progress Toward Tenure Review, and Promotion and Tenure  
22 January 1997**

Revision approved 2 September 1997

Reaffirmed 15 February 2001

Revision approved 1 March 2005

Revision approved 21 September 2006

## **Introduction**

These criteria and procedures shall serve as guidelines for the Chair, the Promotion and Tenure Committee, and the Faculty Evaluation Committee of the Department of Music and Dance in making recommendations for faculty evaluation, progress toward tenure review, and for promotion and tenure. It is the policy of the Department that the faculty shall consist of the most highly qualified persons available. Nothing in these guidelines shall be construed so as to prevent the Department from acting within Regents and University guidelines and policies in pursuit of this objective.

These criteria and procedures are to be used in conjunction with the University Handbook for Faculty and Other Unclassified Staff and the Faculty Senate Rules and Regulations governing faculty evaluation and promotion and tenure. These sources should be consulted for additional pertinent information concerning the topics discussed here.

## **Tenure**

The future distinction of the Department of Music and Dance depends in large part upon the quality of the judgment exercised in making tenure decisions. For this reason, and because the awarding of tenure represents a commitment of substantial resources on the part of the University, each such recommendation will be made with the greatest possible care and will be the result of thorough and rigorous scrutiny of all relevant information.

The extended commitment inherent in the granting of tenure requires not only the potential for future achievement but also an established record of past achievement. It is expected that each person awarded tenure will be the most highly qualified available person for the position in terms of teaching, research/performance/creative activity (hereafter referred to as research), and service. It is further expected that each candidate will show clear evidence of the potential to achieve the rank of full professor.

## **Allocation of Effort**

Each full-time member of the Department of Music and Dance is expected to engage in teaching, research, and service. Untenured faculty must adhere to the 40 teaching, 40 research, and

20 service allocation of effort that is the University norm, in order to establish themselves in their University careers. The Department employs a system of differential allocation of effort for tenured faculty, recognizing both the individual's goals and the Department's needs. While the 40/40/20 norm will apply to most faculty, the following flexibility is possible: 40-70 for teaching, 20-50 for research, and 5-30 for service. The total must be 100. The appropriate balance of activities should be discussed first with the faculty member's division director and then with the chair. The final allocation of effort and the period of time to which it applies will be determined by the faculty member and the chair.

### **Performance Expectations for Tenured Faculty**

In the Department of Music and Dance, tenured faculty must maintain an acceptable standard of performance in all areas of responsibility. It is recognized that teaching and research interests and service responsibilities change and develop over time. Regardless of the nature of these changes or the amount of effort allocated to each activity, the standards for achievement remain high throughout the faculty member's tenure at the University. An evaluation rating of at least "good" (on the University's scale of exceptional, very good, good, marginal, poor) must be achieved to indicate an acceptable level of performance. If a faculty member fails to achieve a rating of "good" or higher in teaching, research, or service, the faculty member and the department chair will develop a plan to address the areas of concern. Continued failure to achieve an acceptable level of performance will result in a review by the Committee on Promotion and Tenure and the forwarding of a recommendation to the dean of the School of Fine Arts. This expectation is in accordance with the Department's statement concerning the criteria for evaluation and promotion and tenure found in this document (see Appendix B), and the Faculty Code of Conduct, Article IV. Faculty Responsibilities, found in the Handbook for Faculty and other Unclassified Staff (see Appendix G.)

### **Procedures for Annual Faculty Evaluation**

The Department of Music and Dance will conduct an annual evaluation of its faculty that will yield information for departmental planning, merit salary decisions, progress toward promotion and/or tenure, differential allocation of effort, and strategies for renewal or development. The Department's criteria for evaluation and promotion and tenure will serve as the standard by which accomplishments are evaluated.

### **Evaluation Outcomes**

The Department of Music and Dance views the annual evaluation process as an activity that yields several outcomes. Information developed during the process will assist in departmental planning, individual career planning, identification of areas of concern regarding a faculty member's failure to meet performance expectations, faculty development and renewal activities, merit salary decisions, assessing progress toward tenure and/or promotion, decisions regarding reassignment of responsibilities, and documentation for special recognition.

## **Faculty Responsibility**

It is the faculty member's responsibility each year to prepare a portfolio for evaluation that will contain multiple sources of information to document teaching, research, and service. The Faculty Annual Report form will serve as the organizational guideline for the portfolio. Multiple sources of information include: student assessments of teaching, peer evaluations of teaching, copies of research productivity, printed programs and/or reviews of performances, and so forth. The annual peer evaluation of teaching is required.

These teaching evaluations will include written assessments by at least two colleagues selected by the faculty member, to be forwarded to the Chair of the Department of Music and Dance.

Failure of a faculty member to submit a portfolio by the announced due date will result in a negative evaluation and will be interpreted as a waiver of opportunity for merit salary consideration for that year.

## **Evaluation Procedure**

The faculty member will submit the portfolio to the Chair of the Department on the first day of classes in January. The review will then be accomplished by the Faculty Evaluation Committee and the Chair. All evaluations will be made on the departmental rating form.

1. Committees. Faculty Evaluation Committee. The Committee will evaluate all members of the department. Evaluations and portfolios will be forwarded to the Chair of the Department.
2. Department Chair. The Chair will evaluate all faculty using the same methods as the Faculty Evaluation Committee. The Chair shall consult with division directors concerning annual reviews of the work of their division faculty as part of the review process.

The Faculty Evaluation Committee shall review all faculty members annually. Members of the Committee will be excused during discussions of their respective dossiers. The Chairs of the Department and Committee shall, together, tabulate the Committee's ratings. The rating for each faculty member and pertinent written comments will be communicated to each faculty member in writing by the Chair. The evaluation process will be completed as soon as possible, well before merit salary deliberations. Each faculty member and the Chair will meet annually to discuss the member's productivity, evaluation, and expectations for the future.

## **Conflict Resolution**

If the faculty member disagrees with the evaluation, the member may add written comments to the evaluation and/or may request that the portfolio, evaluation, and added comments be reviewed by the Music and Dance Advisory Council. The Advisory Council, meeting without the Department Chair, will issue a statement on the situation which will be added to all other materials and sent to the Dean of the School of Fine Arts.

If the faculty member has been informed that his or her overall performance fails to meet academic responsibilities at an acceptable level, the member may utilize the review process specified in Section II.E. of the University Council Document on Faculty Evaluation. (See Appendix F.)

## **Faculty Development Opportunities**

The Department of Music and Dance and the School of Fine Arts maintain resources to support faculty development. The faculty member should contact the Chair of the Department to discuss the opportunities and to develop proposals and plans. The Chair will contact the faculty member to discuss such opportunities if it is determined in the evaluation process that development activities are necessary or desirable. A list of other faculty development opportunities can be found in Appendix E.

**Appendix A**

On January 25, 2001, the Music and Dance faculty voted approval of the following motion:

“The Department should adopt page 1 of the Curriculum and Instruction Survey for student evaluation of instruction.” That form will be used for student evaluation of instruction in Spring 2001 and subsequent terms.

## Appendix B

### **Procedures for (a) the Promotion and Tenure Process and (b) the Progress Toward Tenure Review Process**

The following procedures have been established to assist the faculty member who is eligible for (a) promotion and/or tenure or (b) mandatory progress toward tenure review. These are extremely important issues to both the faculty member and the Department; the most careful consideration and preparation in all stages of the process is strongly recommended.

#### **1. First Consideration**

A faculty member being considered for mandatory review, or who is contemplating his or her eligibility for promotion and/or tenure, is advised to read the guidelines published in the Handbook for Faculty and Other Unclassified Staff and promotion and tenure criteria published by the Department and to seek counsel from the division director, mentor, department chair, members of the Promotion and Tenure Committee, and/or other senior faculty. The preparation of the dossier is a time-consuming process. The candidate should allow ample time for the collection and assembly of all materials. All deadlines published each year will be strictly observed.

#### **2. The Blue Form**

Each year the University revises and publishes the forms which must be utilized in (a) the promotion and tenure process and (b) the progress toward tenure review process. This form and the accompanying guidelines must be regarded as the most significant influence on the content and organization of the dossier. Thus, the mentor and the candidate should review the content of the current form with the utmost care and work diligently to comply with all applicable sections. Candidates should attend the meetings held each fall by the University Committee on Promotion and Tenure to learn of recent developments and current thinking regarding the process.

#### **3. The Department Chair**

The Department Chair shall advise the candidate as to timetable and procedures. The Chair will also do the following: (a) contact external evaluators to obtain their agreement to evaluate the candidate's qualifications (promotion and tenure only); (b) invite comments from specific internal and external references suggested by the candidate and mentor; and (c) invite comments from the faculty of the Department. The candidate may wish to solicit up to ten other letters of support. If so, the candidate and mentor will provide a list of names with addresses and the Chair will contact them.

#### **4. The Mentor**

The Department Chair shall assign a mentor for each candidate in consultation with the Division Director and the candidate. The mentor will advise and assist the candidate throughout the process.

## 5. Teaching Evaluations

- a. Student evaluation forms collected during the years since the last promotion shall be included in the dossier. Letters of support from current students and alumni may be solicited. In addition, the candidate may request formal evaluation of his or her teaching by having an evaluator visit classes, rehearsals, or studio lessons. If this option is chosen, peer evaluators will be designated by the Department Chair and the Promotion and Tenure Committee.
- b. An annual peer evaluation of teaching will be required. These teaching evaluations will include written assessments by at least two colleagues selected by the faculty member, to be forwarded to the Chair of the Department of Music and Dance.

## 6. External Evaluations (promotion and tenure only)

The University requires that the candidate for tenure and/or promotion have his or her research accomplishments evaluated by external evaluators. The candidate will assemble the materials to be evaluated. These materials should include a current resume or brief biographical sketch and thorough documentation of the candidate's record of research activity during the period in question, including recordings, videotapes, books, scores, lists of performances, etc. The candidate will submit a list of potential evaluators to the Chair according to the timetable established for the process and the Department will also put forth a list. An equal number of the candidate's and the Department's evaluators, not to exceed a total of six, will be selected and contacted by the Chair.

## 7. The Department Promotion and Tenure Committee

This committee shall function as an evaluating body; its task is to evaluate the contents of the dossier and to make its recommendations to the Department Chair.

## 8. Final Disposition of the Dossier

After all evaluation has been completed, the file will be placed in the Department office and all materials submitted by the candidate, such as scores, books, articles, recordings, and reviews will be returned to the candidate. Reference letters that are returned with the file will be destroyed.

## Appendix C

### **Criteria for Faculty Evaluation, Progress Toward Tenure Review, and Promotion and Tenure**

Recommendations for annual faculty evaluation, progress toward tenure review, and promotion and tenure shall be based on the record of the faculty member in teaching, research/creative activity (hereafter referred to as research), and service.

#### **Teaching**

It is expected that each member of the faculty will excel in teaching, the most important mission of the Department of Music and Dance. Enthusiasm for teaching and the ability to stimulate students to achieve at the highest level possible are essential attributes.

#### **Research**

Research may include any of a wide variety of activities depending upon the field of specialization and the interests of the faculty member. It is expected that each faculty member will pursue research or professional activities appropriate to his or her field of specialization and will achieve significant national recognition among his or her peers in one or more such fields of activity.

#### **Service**

Service refers to activities that utilize the professional expertise of the faculty member. Each member of the faculty is expected to render appropriate service to one or more of the following: 1) the Department of Music and Dance, 2) the School of Fine Arts, 3) the University, 4) the profession, or 5) the public at large. However, no amount of service can substitute for a lack of success in teaching or research and other creative activity.

#### **The Criteria**

It is not expected that a faculty member will engage in all of the activities listed under any of the following categories. Neither is it expected that a faculty member will be equally active in each of the three categories. The quality of the contributions is of greater importance than the quantity.

##### **A. Teaching**

Evidence to be considered in the evaluation of teaching shall include student evaluations and peer evaluations. Student evaluations, using University and departmental forms, will be administered every term by each faculty member. Annual peer evaluations of teaching will be required. These teaching evaluations will include written assessments by at least two colleagues selected by the faculty member to be forwarded to the Chair of the Department of Music and Dance. The Chair will place the peer evaluations in the faculty evaluation portfolio.

Evidence must include:

1. level of achievement and success of current students; and/or
2. level of achievement and success of former students.

Other evidence may include:

1. written statements by colleagues;
2. written statements by former students;
3. development of new courses, instructional programs, teaching materials, or teaching techniques.

## **B. Research**

Evidence to be considered in the evaluation of research activity will be examined according to quantity and especially quality of productivity. Such evidence may include:

1. For the teacher of music performance:
  - a) Significant public performance. The significance of public performance, like that of the kinds of public exposure described in other areas, will be evaluated on the basis of location, nature of the audience, quality, quantity, and critical review, if any. Such public performance might include recital appearances as a soloist or as a member of a chamber ensemble, guest solo appearances off-campus, or participation in professional performing ensembles.
  - b) Presentations at workshops, seminars, conferences, and contributions to professional journals.
2. For the conductor:
  - a) performances with university student groups that exhibit exceptional activity;
  - b) guest conducting appearances;
  - c) preparation of performances or papers for professional societies;
  - d) scholarly publications such as articles, editions, and arrangements.
3. For the teacher of music theory and/or composition:
  - a) commissions, performances, or publication of musical compositions or arrangements;
  - b) publication of books, articles, reviews, chapters in books, monographs, or substantial electronic media;
  - c) presenting papers, speaking or participating on panels in meetings of professional societies.
4. For the teacher of musicology, music education, music therapy, and pedagogy:
  - a) publication as the author, co-author, editor, or translator of books, chapters in books, articles, reviews, monographs, scholarly editions, or substantial electronic media;

- b) presenting papers, speaking, or participating on panels in meetings of professional associations;
  - c) appearances as a guest lecturer or seminar leader on other campuses.
5. For the teacher of dance performance studies:
- a) Significant public performance. The significance of public performance, like that of the kinds of public exposure described in other areas, will be evaluated on the basis of location, nature of the audience, quality, quantity, and critical review, if any. Such public performance might include original works of faculty members, students or other artists, or directing a resident dance company.
  - b) Presentation at workshops, seminars, conferences, and contributions to professional journals.
6. For the teacher of dance theory, history and/or analysis:
- a) publication as the author, co-author, editor, or translator of books, chapters in books, articles, reviews, monographs, scholarly editions and substantial electronic media;
  - b) presenting papers, speaking, or participating on panels in meetings of professional associations;
  - c) appearances as a guest lecturer or seminar leader on other campuses.

It is understood that a faculty member in any particular area is not limited only to the research activities listed in that area. It is recognized that many faculty members perform, write, edit, compose, publish, consult, record, and participate in a wide variety of professional activities. Such breadth of activity is encouraged. However, each faculty member's primary efforts should be directed towards those activities in the area of his or her appointment.

### **C. Service**

Service is an essential aspect of faculty evaluation. Because of the visibility the Department of Music and Dance seeks to maintain in the state, region, and nation, the service component is significant.

1. A satisfactory and nurturing environment for teachers and students within the Department of Music and Dance requires the development and maintenance of studios, ensembles and classrooms with sufficient quality and quantity to support the Department's performance and academic programs. It is the responsibility of the faculty member to attract and retain qualified music and dance majors. Evidence of developing and/or supporting recruitment and retention programs may include:
  - a. active and ongoing communication with prospective students by letter, telephone or e-mail,
  - b. developing opportunities to work with prospective undergraduate and graduate students,

- c. active contact with public school and private instructors,
  - d. active involvement in the recruiting activities of the Department of Music and Dance (Dance Day, KMEA, providing information for databases, festivals, Midwestern Music Camps, etc.),
  - e. participating in the regularly scheduled departmental audition days,
  - f. mentoring student groups.
2. Other evidence to be considered in the evaluation of service may include:
- a. active participation, elective or appointive leadership roles in professional associations, or attendance at professional meetings;
  - b. student advising;
  - c. serving on committees of the Department, School, and University;
  - d. administrative duties, including division director and workshop or institute organizer;
  - e. utilization of the professional abilities and expertise of the faculty members on behalf of continuing education in music or in the service of government agencies, citizens' groups, educational or religious institutions, or charitable organizations at any level.

## Appendix C (1)

### Guidelines for Promotion to Full Professor

#### Academic Areas

##### Teaching

Demonstrated level of excellence in teaching a variety of classes at graduate and undergraduate levels (in programs that include both levels) as reflected in student evaluations, peer evaluations, success of former students and in their acceptance to prestigious graduate programs, and success at guiding graduate student research. Invitations of faculty to be guest teachers at prestigious programs, nationally recognized institutions, institutions abroad, etc.

##### Research

Maintaining a research/creative activity program of national or international significance in at least one area of specialization. Cumulative evidence of ongoing, major activity each year.

##### Service

Leadership roles at the department, school, and/or university levels. Professional service that indicates leadership in or recognition of significant contributions to the profession.

#### Performance Areas

##### Teaching

Demonstrated level of excellence in teaching students at graduate and undergraduate levels (in programs that include both levels) as evidenced by student and peer evaluations, success of former students professionally and in their acceptance to prestigious graduate programs, student success in competitions, student acceptance in appropriate apprentice programs, and/or prestigious residency programs. Invitations of faculty to guest teach at prestigious programs, nationally recognized institutions, institutions abroad, etc.

##### Creative Activity

Maintaining a significant program of creative activity/research. Cumulative evidence of ongoing, major activity at international venues or national venues of international importance.

##### Service

Leadership roles at the department, school, and/or university levels. Professional service that indicates leadership in or recognition of significant contributions to the profession.

## Appendix D

### Criteria for Classifying Music & Dance Research as Major or Minor

In assessing research during the annual faculty evaluation process, progress toward tenure review, and when a faculty member applies for promotion and tenure, it is necessary to classify research accomplishments as major or minor. The following criteria are to assist the faculty member in making that determination.

#### Music Composition

One must consider many variable and subjective factors when evaluating the artistic merits of a musical composition, but the following objective criteria should usually be considered when ranking works as having greater or lesser significance.

Major research by a composer typically fits at least one of the following criteria:

1. a work or arrangement of major proportion, including performance length and artistic merit, in any medium that requires substantial creative time and effort by the composer;
2. a commission for a major work in any medium by a highly respected and widely known performance ensemble, conductor, or individual performer;
3. publication and/or recording of a major work;
4. a successfully completed research grant for composition from a national or international foundation or agency;
5. a successful entry in a national or international, impartially refereed composition contest;
6. a performance of the composer's work(s) at a regional, national, or international meeting of a professional society.

Minor research by a composer typically fits at least one of the following criteria:

1. a work or arrangement of smaller proportion or of lesser difficulty, requiring less time and creative effort to complete;
2. composing original incidental music of smaller proportion or writing an arrangement for a local university event;
3. publication and/or recording of a minor work, arrangement\* or transcription\*\*.

\* Especially in the field of jazz or commercial music, arranging is, at its most professional level, a reconstruction and, oftentimes, a total transformation of an existing melody and/or harmonic progression. As much creativity can be involved in this process as in the majority of original composition.

\*\* Transcribing is a process where one transliterates as closely as possible existing music by another composer, or, more rarely, one's own composition, from one performing medium to another. This process requires careful craftsmanship, knowledgeable taste and considerable skills as an orchestrator, but it does not normally require the proportional amount of creativity involved in arranging.

## Music Performance

In the field of music performance, public performance is equated with publication. When classifying music performance as major or minor, the factors of difficulty of repertory, performance venue, and the performer's role in a given performance should be considered.

The factor of quality pervades all music performance and does not change the classifications of major and minor presented here. A major performance can be unsuccessful; a minor performance can be flawless, but still be considered a minor performance.

Major performances typically fit at least one of the following criteria:

1. solo performance with a large ensemble or leading role in a vocal production;
2. solo recital or collaborative performance as part of a concert series;
3. recital as a member of an established professional small ensemble in a university setting or as part of a professional ensemble;
4. concert in a major city as a principal member of a professional ensemble;
5. performance at a professional music symposium, conference or institute;
6. performance on a nationally or internationally distributed recording.

Minor performances typically fit at least one of the following criteria:

1. performance as a member of an ad hoc ensemble;
2. minor role in a vocal production;
3. performance as assisting artist in a recital;
4. solo performance or collaborative performance in an informal setting;
5. performance as a member of a community or semi-professional ensemble;
6. performing on a recording of less than national distribution.

## Scholarly Research

Scholarly research in music and dance usually results in publication or the presentation of a paper, lecture, or work in electronic media. The classification of the results of research as major or minor is based on several factors: the topic being considered and its relative scope and importance; the length, form and style of the final product; and the audience for whom it is intended.

Major publications typically fit at least one of the following criteria:

1. book, monograph, textbook, book chapter or work in electronic media of substantial significance and scope;
2. a substantial scholarly edition of extant music;
3. a scholarly article published in a refereed journal;
4. a lengthy, scholarly article based on original research written for a major music dictionary or encyclopedia.

Minor publications typically fit at least one of the following criteria:

1. a relatively brief monograph, textbook, or work in electronic media;
2. a scholarly or performing edition of a relatively brief composition;

3. an article on a less substantial topic, published in a magazine or regional journal; a brief article based on widely available materials, written for a general dictionary or encyclopedia;
4. a review of a book, edition of music, or work in electronic media.

Major papers or lectures typically fit at least one of the following criteria:

1. a substantial, scholarly paper or lecture selected by committee, presented at a regional, national, or international meeting of a professional society;
2. a substantial, invited paper or lecture presented at a meeting of a professional society or at another university.

Minor papers or lectures typically fit at least one of the following criteria:

1. a paper or lecture of lesser significance, presented at a state or regional meeting;
2. a paper or lecture presented at a university function or an invited guest lecture in another department of the university.

Funded grants that may be considered major research are typically large, externally funded grants made available to the faculty member by a state, national or international agency.

Funded grants that may be considered minor research are normally smaller, internally funded grants from within the university.

## **Conducting**

A conductor's performance should be assessed on the musicality and artistic quality of performances.

Major conducting performances typically fit into at least one of the following criteria:

1. Conducting regular university ensembles that exhibit exceptional activity:
  - a. premieres, professional recordings or interdisciplinary projects;
  - b. performances with soloists that demand a high degree of interaction between soloist and ensemble;
  - c. off-campus performances, such as invited appearances at meetings of professional societies and at other important venues, and important performances during tours of an ensemble.

2. Guest conducting. Invitations for guest appearances are a measure of a conductor's professional recognition. Relative importance may be measured by the stature and visibility of the inviting organization. Major guest appearances include:
  - a. invited appearances with professional ensembles;
  - b. invited appearances with ensembles at other universities;
  - c. invited appearances at all-state festivals or professional music societies.

Minor conducting performances are typically somewhat less demanding musically and technically; they are often performances in a pedagogical environment or performances that serve as an adjunct to some other activity. Performances of this type typically fit at least one of the following criteria:

1. performances as guest conductor with public school groups and regional music festivals;
2. brief performances with university ensembles at local and regional off-campus events;
3. serving as guest conductor on a recital with other faculty members, such as conducting a large chamber work.

## **Dance**

Performing responsibilities of a dance faculty member include individual dance performance and choreography. The significance of a dancer's performance varies, depending on length, difficulty and prominence of the role. Choreography is a complex activity that not only involves creating a work, but also necessitates teaching the movement vocabulary to the dancers, and making plans and decisions concerning costumes, lighting, music, scenic design, and adaptation to venue.

Major activities in dance performance typically include:

1. dancing performances of substantial difficulty;
2. choreographing works of substantial difficulty;
3. reconstructing or re-staging works of historical significance;
4. presenting invited lectures or demonstration programs at meetings of professional societies and other important venues.

Minor activities in dance performance typically include:

1. dancing subordinate roles;
2. choreographing less complex works and/or serving as assistant choreographer;
3. reconstructing or re-staging a portion of a work of historic significance; presenting lectures or demonstration programs of a less substantial nature.