Standards and Criteria for Retention, Tenure and Promotion  
Humboldt State University  
Department of Music  

Date Submitted: 12.2.14  

The tenured and probationary faculty members of the Department of Music approved the following teaching, scholarly/creative, and service activities as applicable to the Retention, Tenure, and Promotion (RTP) process pursuant to Appendix J of the Faculty Handbook (Revision of August 2014). We also take this opportunity to reaffirm that the "terminal degree" for tenure-track faculty in the Department of Music is an earned doctorate in music from a recognized national or international institution (PhD, DMA, DA, OM, EED).

University Criteria for Retention, Tenure, and Promotion  

The Department of Music faculty endorse the Areas of Performance for RTP as outlined in Appendix J of Faculty Handbook (X.A.2):

Candidates shall be evaluated in the areas of teaching/librarian/counseling effectiveness, scholarly/creative activities, and service. The most important of these specific criteria for determining academic competence shall be teaching/librarian/counseling effectiveness. A record of teaching/librarian/counseling excellence, combined with an "Acceptable" level of performance in the two non-teaching/librarian/counseling areas, as defined in the department/unit criteria and standards, shall be taken as a strong justification for RTP.

a. All faculty members are expected to make contributions in both the area of scholarly/creative activities and in the area of service in accordance with the department/unit standards that have been established and approved.

b. The area of scholarly/creative activities and the area of service each shall be valued and/or weighted equally in the RTP process, and shall be reflected in the department/unit criteria and standards. Thus, the prolific scholar shall not, because of his/her strength in scholarship, be given preference over the faculty member whose strength consists of making significant contributions in the area of professional, university and/or community service, provided that both are equally effective teachers, librarians, or counselors.

c. An "Acceptable" level of performance, defined in department/unit criteria and standards, shall recognize that a candidate's strengths may be concentrated in either scholarly/creative activities or service, and not suffer as a consequence. However, a candidate shall balance such concentrated ("Excellent") achievement in one of the two non-teaching areas with at least a "Minimum Essential" level in the other, in accordance with department/unit RTP criteria and standards. For example, an "Excellent" level of performance in service activities (in accordance with department/unit RTP criteria and standards) shall be balanced with at least a "Minimum Essential" level of performance in scholarly/creative activities (in accordance with department/unit RTP criteria and standards), or
vice versa. Alternatively, a candidate may be "good" in both non-teaching areas. As an example, "Acceptable" levels of performance for a positive promotion and/or tenure decision are reflected in the following combinations using "Minimum Essential," "Good," and "Excellent" as the evaluative terms:

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<tr>
<th>Scholarly/Creative Activities</th>
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<th>Outcome</th>
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<td>Good</td>
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<td>Excellent</td>
<td>Minimum Essential</td>
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<tr>
<td>Minimum Essential</td>
<td>Good</td>
<td>Unacceptable</td>
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1. Each department/unit, in its criteria and standards, shall clearly define the level of performance required for each of the evaluative terms: Minimum Essential, Good, and Excellent.

2. In all cases, Minimum Essential shall include evidence of reasonable effort and contribution by the candidate consistent with the diverse roles and responsibilities of faculty.

3. Candidates for promotion and/or tenure who do not meet Minimum Essential performance in either or both non-teaching categories shall not receive a positive promotion and/or tenure recommendation.

1. TEACHING/LIBRARIAN/COUNSELING EFFECTIVENESS

The Music Department's criteria for evaluation of teaching effectiveness and the development of examples of activities to be assessed for determination of teaching excellence have been guided by Appendix J, Section IX.B.1.a:

Teaching effectiveness is essential for retention, tenure, and promotion. Effective teaching demands the clear communication of disciplinary subject matter knowledge and the transformation and extension of that knowledge. It is expected that faculty will continually improve their understanding of student learning, increase their knowledge of pedagogy, and strengthen teaching skills throughout the probationary period, and will demonstrate clear, precise communication as well as effective application of that knowledge in teaching. Teaching effectiveness is demonstrated through understanding and current knowledge, including the use of measures of student learning, in such activities as: clearly defined student learning outcomes; appropriate learning activities; samples of student exams and essays and designed course materials. Faculty are expected to participate in professional development activities that enhance teaching effectiveness for the purpose of: acquiring theoretical and empirical research-based knowledge about effective learning and teaching; reflecting upon and practicing such
knowledge in the educational setting; and, demonstrating how the use of various pedagogies have informed and enhanced teaching effectiveness.

A. Examples of Teaching Activities to be Assessed for Determination of Teaching Excellence

Activities to be assessed by written peer evaluation in the evaluation of teaching effectiveness may include, but are not limited to, the following:

1. Direct Instruction: This may include teaching, conducting, directing, and/or coaching students in courses (including performance ensembles and one-on-one studio instruction), live-performances (including outreach performances, field trips, and tours), workshops, clinics, master-classes, presentations, seminars, training sessions, and/or recording sessions.

2. Academic Advising, Supervising and Mentoring Students: This may include academic advising and career mentoring of students; supervising and/or producing studio recitals and/or student recitals; supervising student-teachers and/or student-assistants; and/or providing additional observation, evaluation and/or support outside of the normal classroom environment.

3. Development of Teaching Materials and Curriculum: This may include developing teaching materials such as appropriate outlines, study-guides, instructional manuals, discographies, recording compilations, video compilations, musical arrangements, software programs, multi-media content, or other content used in the classroom; developing and/or revising curriculum outcomes and assessment methodology; and/or making contributions to the achievement of departmental curriculum goals.

4. Professional Development Activities in Teaching: This may include: reviewing literature and research in teaching subject areas; planning and/or participating in professional development activities; developing and improving teaching and assessment methods; attending conferences and/or seminars appropriate to teaching subject areas; and/or conducting research related to teaching.

B. Assessment Methodology

Our departmental assessment of "excellence" in teaching has been guided by Appendix J, Section IX.B.1.a.4-8:

Teaching effectiveness is assessed primarily through collegial evaluation of classroom teaching and summary analysis of student evaluations by peers. Evaluations of teaching effectiveness shall be based primarily on written statements of colleagues within the candidate's academic discipline(s). The statements should be supported by direct observation of the candidate's performance. Such observation can take place in a variety of ways, such as classroom visitations, team teaching, guest lecturing, etc. Multiple observations, conducted over a period of time, are preferable to a single observation conducted solely for personnel purposes. Other academic contributions to teaching effectiveness to be evaluated by colleagues include but are not limited to: course syllabi, learning outcomes, exams, and other learning activities. Constructive and professional relationships with students are important for a strong academic program, therefore, it is expected that faculty demonstrate sound academic advising, effective counseling of students on course-related matters, the ability to work with a diverse student population,
and availability of the faculty member on a regular basis to assist the academic needs of students. Assessment by the candidate's colleagues shall be substantiated by other evidence such as written comments by colleagues not in the candidate's area of service, student evaluations, degree of achievement of and supporting statements from former students. Written student evaluation of teaching in all courses (unless exempted) is required of all faculty by trustee policy and the CBA, but candidates for RTP may be evaluated in all courses taught during the year preceding their application for RTP. Additional written or oral evaluations may be taken, and identified by name, and submitted as part of the candidate's file. Student evaluations will be used as one element in assessing the quality of instruction, but not as the sole indicator of such quality.

RTP candidates may provide documented and peer-reviewed evidence of "excellence" in their teaching effectiveness in other areas not described above, including (but not limited to): development of new curricula; development and implementation of innovative teaching approaches that foster student learning; participation in outside-classroom activities with students such as outreach performances, field trips, and tours; development of opportunities to perform, present, record, and/or publish student work; and/or evidence of student awards for student performances, presentations, recordings, and/or publications.

C. Departmental Standards of "Excellence" in Teaching Effectiveness

To achieve our departmental standard of "excellence" in teaching effectiveness, RTP candidates should:

- Make use of up-to-date and appropriate materials and methods for courses taught.
- Prepare syllabi that conform to the HSU syllabus policy with clearly presented course, program, and HSU student learning outcomes and instructional methodology including clearly presented grading practices, standards and criteria.
- Include clearly presented applicable G.E. area student learning outcomes in G.E. course syllabi.
- Maintain awareness of instructional and program developments in courses taught through appropriate professional-development activities.
- Demonstrate knowledge of and command of appropriate levels of technology for courses taught.
- Achieve a pattern of favorable comments and student ratings at or above 4.0 on the student-evaluation survey instrument. In the event of a pattern of unfavorable comments and/or scores below 4.0, the candidate is expected to provide an explanation regarding these scores and/or a plan for future changes.

In all cases, as part of the PDS, faculty are expected to provide critical reflection on their courses and student (and faculty, where available) evaluations of their teaching.
I. Scholarly/Creative Activities

Appendix J, Section IX. B.2.a-f of the HSU Faculty Handbook, August 2014 Revision, states that:

Faculty are expected to engage in an ongoing program of scholarly/creative activities and be guided by the departmental/unit criteria and standards. Scholarship/Creative Activities may be defined using the five interrelated dimensions of scholarship proposed by Ernest Boyer in Scholarship Reconsidered: Discovery, Integration, Application, Teaching, and Engagement. Scholarly/Creative Activity shall be characterized by clear goals, adequate preparation, appropriate methods, significant results, effective presentation, and reflective critique. Collegial/peer review appropriate to the discipline is required and shall be defined in the departmental/unit RTP criteria and standards. There is no expectation that faculty would have contributions in each of the five dimensions of scholarship. Faculty members should engage in scholarly/creative activities appropriate to their discipline and described in their PDP.

A. Departmental Criteria for Scholarly/Creative Activity for RTP

Scholarly and Creative Activities represent efforts and tangible achievements whereby the faculty member establishes a professional record through contributions made to the discipline. The Department of Music faculty recognizes that scholarly and creative activities can be represented by a wide variety of professional expression appropriate and acceptable for RTP candidates in the discipline of music. The Department of Music faculty is comprised of musicians who are performers, composers, music educators, music historians, and music theorists. Scholarship and Creative Activities often differ greatly among faculty depending upon their interests and areas of expertise. The Department of Music has no expectation that a RTP candidate will have contributions in all of the dimensions of scholarship described in this document. The Department of Music also acknowledges that this document cannot be an exhaustive listing of all possibilities for scholarly and creative activity in the discipline of music. We recognize that some faculty members may pursue appropriate Scholarly and Creative Activities that do not conform to the dimensions of scholarship outlined in this document. In these cases, we invite faculty candidates for RTP to explain and justify those additional activities within their PDS. Candidates for RTP are reminded that the highest priority in RTP deliberations is quality of teaching, and they are encouraged to reflect in their RTP file upon how their scholarship and creative activities serve this central mission. Work-in-progress, unpublished manuscripts, scheduled-but-not-completed performances, or similar activity shall weigh less heavily than work completed. Reappointment candidates should describe the title, purpose and/or nature of works-in-progress and briefly describe the present status and estimated date of completion of each item throughout the reappointment stage.
B. Scholarly/Creative Activities Appropriate for RTP

The Department of Music used the recommended terminology from Boyer's model of scholarship in the description of scholarly/creative activity appropriate for RTP that follows in this document.

1. "Scholarship of Discovery" and "Scholarship of Integration"

The areas of "Scholarship of Discovery" and "Scholarship of Integration" may include, but are not limited to the following:

a. Publications: Original musical compositions for soloists and/or ensembles published by recognized music publishing agencies.
b. Original musical arrangements or adaptations for soloists and/or ensembles published by recognized music publishing agencies.
c. Original music method-books for individual studio and/or group applied music instruction.
d. Books or textbooks that contribute to the history, theory, criticism, practice or teaching of music or related areas, supplemental texts, instructor manuals or student workbooks.
e. Chapters in scholarly books or textbooks that contribute to the history, theory, criticism, practice or teaching of music or related areas.
f. Articles in refereed or other influential professional journals in music or related areas.
g. Print music and/or book reviews in journals, magazines, newspapers, and recognized on line sites.
h. Live-performance and/or recording critiques in journals, magazines, newspapers, and recognized on-line sites.
i. Magazine and/or newspaper articles for local, regional, state, national or international audiences.

Scholarly Presentations:

a. Accepted scholarly presentation by invitation or selection after a call for proposals from a recognized professional organization at the local, regional, national, and/or international level.
b. Accepted participation as a member of a scholarly panel by invitation from a recognized professional organization at the local, regional, national, and/or international level.
c. Invited keynote address, speech, critique, concert notes, or pre-concert introduction/analysis in area of musical expertise at the local, regional, national, and/or international level.

Performances:

a. Public live-performance as a musical soloist and/or as the member of a professional musical ensemble at the local, regional, national, and/or international level.
b. Public live-performance as the director and/or conductor of a professional musical ensemble and/or professional musical production at the local, regional, national, and/or international level.
c. Public live-performance as the director and/or conductor of a university musical ensemble and/or university musical production at another institution at the local, regional, national, and/or international level.
d. Live-performance as a soloist or member of a professional musical ensemble at a musical competition or music performance festival.
e. Live-performance as the director and/or conductor of a professional musical ensemble and/or professional musical production at a musical competition or music performance festival.
f. Public live-performance of an original composition and/or arrangement by a professional or university soloist or musical ensemble at the local, regional, national, and/or international level.
g. Live-performance of an original composition and/or arrangement by a professional or university soloist or musical ensemble at a musical competition or music performance festival.

Recordings:
a. Recorded performance as a musical soloist and/or as the member of a professional musical ensemble on CD, DVD, and/or other recognized media.
b. Recorded performance as the director and/or conductor of a professional musical ensemble and/or professional musical production on CD, DVD, and/or other recognized media.
c. Recorded performance as the director and/or conductor of a university musical ensemble and/or university musical production on CD, DVD, and/or other recognized media.
d. Recorded performance and/or electronic realization of original musical composition on CD, DVD, and/or other recognized media.
e. Engineering, mixing and/or producing original recorded music on CD, DVD, and/or other recognized media.
f. Engineering, mixing and/or producing recorded music created by others on CD, DVD, and/or other recognized media.

2. "Scholarship of Application"
The area of "Scholarship of Application" requires dissemination (through publications, presentations, webinars, faculty peer groups, etc.) and peer review, and may include, but is not limited to the following:

a. The presentation, of musical workshops, clinics, and/or master-classes for a recognized professional organization at the local, regional, national, and/or international level.
b. The presentation of guest lectures, seminars, and/or training sessions in area(s) of expertise for groups, and/or organizations at the local, regional, national, and/or international level.
c. Providing scholarly expertise to groups and/or organizations at the local, regional, national, and/or international level.
d. Engaging in musicological and/or ethno-musicological field research at the local, regional, national, and/or international level.
e. Engaging in research in the physics of sound, musical acoustics, and/or instrument construction, development and design.
f. Engaging in research in preventative-injury strategies for musicians, including, but not limited to, research in repetitive stress injury and in hearing loss.

3. "Scholarship of Teaching"
The area of "Scholarship of Teaching" requires dissemination and peer review (through publications, conference presentations, webinars, faculty peer groups, etc.) of pedagogical information and/or materials that may include, but is not limited to the following topics:
C. Assessment Methodology

Peer Review in the Field of Music

Most scholarly Music activities receive the same type of peer review found in other academic fields. For example, publication of an article in a peer-reviewed journal carries the same significance in any field. In addition, there are direct parallels for many of the common musical creative activities: having musical compositions published by a commercial publisher or recordings released by a commercial label provides the same type of peer review as having a book published by a commercial publisher.

For many musical creative activities, however, the peer review comes in very different and nontraditional forms. Peer review of a performance may be documented by written reviews/evaluations from colleagues who attended the performance and/or newspaper (or other media) reviews of the performance. Finally, developing a reputation as a performer, conductor, or composer is one of the most important forms of peer review in the field of music. Reputation may be demonstrated through invitations to perform with/conduct prestigious ensembles, or to perform on prestigious concert series or at prestigious summer workshops. For composers, reputation is demonstrated through repeated performances of compositions with performances in more prestigious locations further enhancing the composer’s reputation. Thus, in many cases, for musicians the invitation to perform is the equivalent of peer review, because the invitation is based upon the reputation the musician has developed through many past performances.

Candidates are expected to provide evidence of the actual works and activities cited in their RTP files. For creative activities that are unique to music, evidence for activities listed in Category II could include simple documentation such as concert programs or thank-you letters. Music-specific activities listed in Category I, however, must include peer-reviewed evidence such as reviews, correspondence inviting the musician to perform or conduct, evaluative letters by the candidate’s peers and/or other individuals possessing the background to provide substantial critical commentary, performance contracts, and other similar types of documentation. Evidence for a peer-reviewed article would simply be evidence that the journal is peer-reviewed.

In cases, where a Scholarly or Creative Activity might reasonably be listed in either Category I or Category II, the candidate is expected to provide documented peer review and explanation of the
professional stature of the activity if the activity is listed in Category I. In considering a candidate’s file, the Music Department Personnel Committee is expected to confirm or correct the candidate’s placement of Scholarly and Creative Activities in Categories I and II.

D. Level of Accomplishment Standards for Scholarly/Creative Activities

Scholarly/Creative Activities will generally fall into one of two categories:

**Category I** - (Invited/Peer-reviewed, Substantial, and/or Prestigious activities such as but not limited to): (note: “performance” includes performances as a conductor)

- original peer-reviewed/commercially-published scholarly works and/or creative activities
- original peer-reviewed/commercially-published compositions and/or arrangements
- performance of the candidates original peer-reviewed/commercially-published composition and/or arrangement at prestigious regional, national, and/or international venues (Some examples to define “prestigious”: performance by a recognized professional artists and/or ensemble, performance at another university, as part of a major competition, or at a state or national conference, etc.)
- composition and premiere performance of a lengthy work such as a full-length opera, or a symphony
- full-length performance/recital consisting entirely of the candidate’s compositions
- invited live performances at prestigious venues as a performer or conductor (for example, an invitation or performance agreement/contract to perform at a University or on a concert series where the other performers in the concert series primarily make their living as performers)
- performance with positive review published in a major newspaper or other commercial media outlet
- commissioned compositions from major performers or organizations (such as an ensemble that primarily makes its living from performing, or an Ensemble at some other university, or the National School Orchestra Association)
- invited presentations at conferences outside Humboldt and Del Norte counties
- invited performance as part of a nationally- or internationally-recognized orchestra, theater company, or other large musical ensemble
- performances of full solo and/or chamber recitals
- performances as concerto/aria soloist
- performances as a lead role in a full-length musical or opera
- full concert-length performance as a conductor off campus
- invited performance as conductor of an prestigious ensemble (including high school honor groups other than those organized by North Coast CMEA).
- Invited presentations of musical workshops, clinics, and/or master-classes at prestigious regional, national, and/or international venues (Some examples to define “prestigious”: presenting a master class at another university, as part of a major competition, or at a state or national conference.)
- performing and/or at a nationally- or internationally-recognized music festival or workshop.
- engaging in activity that results in a documented commercially-released recording
- development of disseminated and reviewed technology-mediated instruction and/or multi-media/mixed-media resources
- receiving an award or honor from professional peers at local, regional or national competitions for a scholarly or creative activity
Category II - (shorter, less substantial and/or prestigious activities such as, but not limited to):

- Chamber or solo performances as part of (but not an entire) local recital (Examples, performing as part of a Morris Graves concert, the Faculty Welcome Concert, or the Breast Heath Concert)
- performing as a member of an off-campus orchestra
- performing a supporting/smaller role in a full-length musical or opera
- presenting musical workshops, clinics, and/or master- classes at high schools and/or local venues
- engaging in activity that results in a self-produced recording
- development of technology-mediated instruction and/or multi-media/mixed-media resources that have been disseminated, but not published
- publication of non-peer-reviewed articles, notes, etc. in regional or national professional publications
- self-published/disseminated compositions and/or arrangements
- performance of a self-published composition and/or arrangement (at a less prestigious location)

Applicants will be evaluated in one of the following categories of performance:

a. Minimum Essential
b. Good
c. Excellent

Any file not meeting the standards of “Minimum Essential” will be evaluated as “Unacceptable.”

A. For tenure and promotion to Associate Professor

We present here our Level of Accomplishment Standards for Scholarly/Creative Activities necessary to meet departmental criteria for tenure and promotion to Associate Professor.

**Minimum Essential:** The standard of evaluation for a "Minimum Essential" level of performance for a candidate for tenure/Associate Professor requires completion of at least one activity from Category I prior to applying for tenure/promotion. In addition, the candidate must complete an average of at least one activity (from either category) per year of the review period. If all of the additional activities are performances, they must reflect performances of at least one unique composition per year of the review period.

**Good:** The standard of evaluation for a “Good” level of performance requires completion of at least two activities from Category I prior to applying for tenure/promotion. In addition, the candidate must complete an average of at least two activities (from either category) per year of the review period.

**Excellent:** The standard of evaluation for an “Excellent” level of performance requires completion of at least four activities from Category I, including at least one activity outside Humboldt and/or Del Norte County, prior to applying for tenure/promotion. In addition, the candidate must complete an average of at least three activities (from either category) per year of the review period.
B. For promotion to Professor

We present here our Level of Accomplishment Standards for Scholarly/Creative Activities necessary to meet departmental criteria for promotion to Professor.

**Minimum Essential:** The standard of evaluation for a "Minimum Essential" level of performance for a candidate for Professor requires completion of at least two activities from Category I during the period under review, or the latest five years, whichever is shorter. In addition, the candidate must complete an average of at least two activities (from either category) per year of the review period.

**Good:** The standard of evaluation for a “Good” level of performance requires completion of at least four activities from Category I during the period under review, or the latest five years, whichever is shorter. In addition, the candidate must complete an average of at least three activities (from either category) per year of the review period.

**Excellent:** The standard of evaluation for an “Excellent” level of performance requires completion of an average of at least six activities from Category I, including at least one activity from outside Humboldt and/or Del Norte county, during the period under review, or the latest five years, whichever is shorter. In addition, the candidate must complete an average of at least four activities (from either category) per year of the review period.

II. UNIVERSITY CRITERIA FOR SERVICE FOR RETENTION, TENURE AND PROMOTION

Appendix J, Section IX.3 of the HSU Faculty Handbook, August 2014 Revision, states that:

...all faculty shall offer reasonable contributions to the university, the profession and/or the community as defined by department/unit RTP criteria and standards. In the area of participation in professional organizations, documented evidence of participation and leadership roles shall be considered more significant than mere membership.

A. Service Activities Appropriate for RTP

The Department of Music accepts and supports the Appendix J (Section IX.3 - 5) outline of appropriate Service activities:

It is expected that the faculty member will demonstrate service through such activities such as but not limited to:

1. Service to the university, profession and community
2. Participation on department/school, college and university committees, including shared governance activities.
3. Working collaboratively and productively with colleagues
4. Mentoring colleagues.
5. Participation in traditional academic functions such as convocation and commencement, student outreach activities, etc.

6. Participation in group projects directed toward accomplishing department/school, college and university goals such as outcomes assessment development and implementation, strategic planning, accreditation activities, etc.

7. Contributions to the community-at-large, such as organizational leadership and presentations, as well as other relevant participation in groups serving the public interest. Community service contributions which relate directly to one's discipline or position will be given greater weight. Those activities that bring recognition to the university and aid faculty in their professional growth are of particular importance.

The above list of university and community service activity examples is derived from faculty responsibilities described in ‘Article 20 -Workload’ of the Collective Bargaining Agreement.

Candidates' contributions to their departments or programs other than teaching/librarianship/counseling, their participation in department programs, advising, college and university committees, and their extra departmental work in the university at large will be considered as to extent and quality. Activities which can be identified in a candidate's area of service within the university shall weigh more heavily than activities which cannot be so defined.

Any activity, including participation in faculty development, which the candidate feels should be considered by personnel committees but which does not conveniently fit one of the above categories (Effectiveness, Scholarly/Creative Activities, or Service) should be listed separately in the candidate's file and so identified.

In addition, the department of Music recognizes additional Music–specific service activities such as, but not limited to:

- Teaching in the community or in summer programs
- Organizing masterclasses, guest lecturers
- Taking student ensembles on tours
- Collaborations with local school music programs and teachers
- Recruitment activities
- adjudication (judging) of music festivals and/or competitions (note: in cases where the adjudication is followed by clinics or masterclasses, the adjudication is service, while the clinic/masterclass is scholarship.)
- Symposium and/or panel coordination and/or production for a recognized professional organization at the local, regional, national, and/or international level.

B. Assessment Methodology

RTP Candidates should categorize, list and describe all levels and types of service activities. Candidates should include a statement regarding the significance of each "service activity" and their contribution to it, which may include but is not limited to: time commitment, role(s), and significance of their contribution at the university, local, regional, national and/or international level. In addition, candidates should provide peer evidence of service activities.
C. Activities and Level of Accomplishment Standards for Service Activity

1. We present here a list of Activities and Level of Accomplishment Standards for Service Activity necessary to meet departmental criteria for tenure and promotion to Associate Professor for:

**Minimum Essential:** The Department of Music believes that the "Minimum Essential" level of performance for a candidate for tenure and promotion must include an average of at least 45 annual* hours of service work that includes:

- full participation in department governance activities during every year of the review period
- at least 5 hours of work that is not Music Department governance or Academic Advising.
  (These hours could include department-related work outside the standard department committees. For example, recruiting work or work bringing in guest artists would count in this category.)

**Good:** The Department of Music believes that the "Good" level of performance for a candidate for tenure and promotion must include an average of at least 65 annual* hours of service work that includes:

- full participation in departmental governance activities during every year of the review period,
- an average of at least 5 hours of some combination of HSU committee/faculty governance work outside the Music Department for each year of the review period
- no more than 5 hours of non-musical community service counting towards this total during any year of the review period.

**Excellent:** We believe "Excellent" level of performance for a candidate for tenure and promotion must include an average of at least 85 annual* hours of service work that includes:

- full participation in departmental governance activities during every year of the review period,
- an average of at least 10 hours of some combination of HSU committee/faculty governance work outside the Music Department for each year of the review period
- no more than 5 hours of non-musical community service counting towards this total during any year of the review period.

*Note that faculty are not required to participate in service activities during the summer or other times not within the official academic work year. However, faculty who do choose to engage in service activities at such times, may include them in their annual service hours.
2. We present here a list of Activities and Level of Accomplishment Standards for Service Activity necessary to meet departmental criteria for promotion to Full Professor for:

1. Minimum Essential
2. Good
3. Excellent.

**Minimum Essential:** The Department of Music believes that the "Minimum Essential" level of performance for a candidate for Full Professor must include an average of at least **60 annual* hours** of service work that includes:

- full participation in department governance activities during every year of the review period
- at least 10 hours of work that is not Music Department governance or Academic Advising. (These hours could include department-related work outside the standard department committees. For example, recruiting work or work bringing in guest artists would count in this category.)
- at least two years of service on an HSU/CAHSS committee that requires no fewer than 8 hours of time spent each year
- no more than 5 hours of non-musical community service counting towards this total during any year of the review period.

**Good:** The Department of Music believes that the "Good" level of performance for a candidate for Full Professor must include an average of at least **90 annual* hours** of service work that includes:

- full participation in departmental governance activities during every year of the review period,
- an average of at least 10 hours of some combination of HSU committee/faculty governance work outside the Music Department for each year of the review period
- at least two years of service on an HSU/CAHSS committee that requires no fewer than 8 hours of time spent each year
- no more than 10 hours of non-musical community service counting towards this total during any year of the review period.

**Excellent:** We believe "Excellent" level of performance for a candidate for Full Professor must include an average of at least **120 annual* hours** of service work that includes:

- full participation in departmental governance activities during every year of the review period,
- an average of at least 20 hours of some combination of HSU committee/faculty governance work outside the Music Department for each year of the review period
- at least two years of service on an HSU/CAHSS committee that requires no fewer than 8 hours of time spent each year
- no more than 15 hours of non-musical community service counting towards this total during any year of the review period.

*Note that faculty are not required to participate in service activities during the summer or other times not within the official academic work year. However, faculty who do choose to engage in service activities at such times, may include them in their annual service hours.
II. STANDARDS FOR ACADEMIC RANK

The standards from Appendix J (updated August 2014) are the guiding principles for determining and distinguishing among the ranks of assistant, associate and full professor.

The language of section X of Appendix J reads as follows:

A. Teaching Faculty:

Determination of whether a faculty member meets the following expectations for rank should be reflected in departmental criteria and standards.

1. The rank of professor is reserved for those associate professors who have earned the highest order of respect and recognition from their colleagues in the university. Professors must be capable of presenting undergraduate courses in their disciplines, and where applicable, graduate level courses, and of directing research or stimulating creative activity with the highest degree of competence. Professors must have a strong record of participation and achievement in the combined non-teaching activities (scholarly/creative activities and service), and show promise of continuing growth in these activities. Professors do work in their disciplines and possess the appropriate degree or have established equivalence to it or demonstrate rare and exceptional compensating strengths.

2. The rank of associate professor is reserved for those assistant professors who have clearly demonstrated that they are well along the way towards achieving those qualities essential for senior rank. Associate professors must be capable of presenting undergraduate courses in their disciplines with a high degree of competence, and where applicable, graduate level courses. They must have a reasonable record of participation and achievement in the combined non-teaching activities (scholarly/creative activities and service), and show promise of continuing growth in these activities. Associate professors perform at a high level in their disciplines and possess the appropriate terminal degree or have established equivalence to it or demonstrate rare and significant compensating strengths.

3. An assistant professor possesses either (1) the terminal degree, other approved terminal preparation or the equivalent; or (2) the master's degree or the equivalent and has the expectation of attaining the appropriate terminal degree or other required preparation, experience, and competence within the time specified in the candidate's letter of appointment. An assistant professor demonstrates the potential to develop into an excellent teacher, and demonstrates the potential to make substantial achievements in the combined non-teaching activities (scholarly/creative activities and service).

4. Tenure. In most instances only those persons will be recommended for tenure who have the potential to meet the standards required for eventual promotion to the rank of professor. It should be understood, however, that the granting of tenure does not assure promotion.

5. Terminal degree. In disciplines or programs of instruction in which the doctorate is not normally attainable or desirable, preparation which is to be regarded as terminal shall be defined by the initiating unit, with the concurrence of the UFPC and the President.
Approval:

Dr. Paul Cummings

Dr. Elisabeth Harrington

Dr. Daniela Mineva

Dr. Cindy Moyer

Dr. Harley Muilenburg

Dr. Eugene Novotney

Dr. Brian Post