University of Utah
School of Music
College of Fine Arts

Retention, Promotion, and Tenure (RPT) Statement for Tenure-line Faculty

Approved by School of Music Tenure-line Faculty: December 3, 2019
Approved by Dean: December 12, 2019
Approved by Senate Faculty Review Standards Committee on February 21, 2020 and the Senior
Vice President on January 17, 2022 for implementation on July 1, 2022.

Preface & Mission Statement

This document serves as the School of Music's Statement regarding RPT criteria, standards,
evidence, and procedures required by University Policy. This statement along with relevant
University Policies—Policy 6-303, found at http://regulations.utah.edu/academics/6-303.php,
and Policy 6-311, found at http://regulations.utah.edu/academics/6-311.php—govern the
retention, promotion, and tenure processes.
The School of Music affirms a four-fold mission to:

1. Educate students in the art of music by offering professional-level instruction in
   composition, conducting, instrumental performance, jazz studies, music education,
   musicology, music theory, pedagogy, and vocal performance. Students achieve
   excellence through rigorous experiences in music performance and creation, and
   academic and professional studies.

2. Serve the art of music and further the reputation of the School through performance,
   composition, research, publication, and the participation of its students and faculty in
   festivals, conferences, competitions, and recordings.

3. Provide a core of general and diverse music courses and experiences to enhance all
   University students' appreciation and knowledge of music as a distinct art form and
   as it relates to history, society, culture, and the other arts.

4. Function within the context of a State's flagship institution, serving as a center for
   intellectual, educational, and cultural musical activities within the University,
   community, region, and nation.

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1. Effective Date and Application to Existing Faculty

The revised RPT criteria, evidence, standards, and procedures contained in this Statement are applicable as of the effective date on page 1. All tenure-line faculty members appointed on or after this date will be evaluated using the criteria outlined in this Statement.

With the exception of those candidates seeking promotion to Professor (see below), candidates whose appointments began prior to that date who are reviewed for retention, promotion, or tenure will have the option of choosing to be reviewed under either (1) the prior RPT requirements that were in place at the time of their appointment or (2) this new Statement. This Statement will apply unless the candidate's choice of the prior requirements is communicated to the Director of the School of Music and the Dean by signed letter before review materials are sent to evaluators for external evaluations.

A candidate who will be reviewed for promotion to the rank of Professor after the effective date of this Statement will be reviewed according to the RPT Statement in effect at the time review materials are sent to external evaluators.

2. Informal and Formal Reviews

2.1 Timing of Reviews and Length of Probationary Period

a. Timing. To ensure the continued quality performance of faculty members and make decisions about retention, promotion, and tenure, the School of Music will conduct either informal or formal reviews of its tenure-line candidates in each year of their probationary period as indicated in Table 1 below.

b. Normal probationary period. The normal probationary period for a candidate appointed at the rank of Assistant Professor is seven years. The normal probationary period for a candidate appointed without tenure at the rank of Associate Professor or Professor is five years.

Candidates with a seven-year probationary period undergo one formal mid-probationary retention review in the fourth year.

Candidates with a five-year probationary period undergo one formal mid-probationary retention review in the third year.

Table 1: Normal Review Schedule

Rank At Appointment	Year of Informal Review	Year of Formal Review
Assistant Professor	1st, 2nd, 3rd, 5th, 6th	4th, 7th
Associate Professor and Professor (appointed without tenure)	1st, 2nd, 4th	3rd, 5th

If a tenure-line faculty member does not demonstrate clearly adequate progress to the reviewers in an informal review, an early formal review may be "triggered" by the School of Music RPT Advisory Committee or the Director of the School of Music, according to University Policy.

c. <u>Shortening or extending the probationary period.</u> Candidates may request early tenure reviews (i.e., shortening the otherwise applicable probationary period) on the grounds described in and by following the procedures provided in University Policy. Because early review cases require a candidate either to have qualifying prior service or to have made truly extraordinary progress, few requests are made and few are granted. Candidates are therefore encouraged to consult with the Director of the School of Music, the Dean of the College of Fine Arts, and senior colleagues before requesting an early tenure review.

If a candidate has had an authorized *extension* of the probationary period (e.g., medical or parental leave), then the years of the formal retention review and the mandatory review for tenure shall be adjusted accordingly. Extensions of the probationary period authorized by University Policies may postpone formal reviews, but informal reviews will occur in any year in which a formal review is not held.

2.2 Informal Reviews

Informal reviews provide constructive feedback on progress and guidance on RPT expectations to candidates. A primary function of the informal review is to provide advice in developing the file that will be made available for the formal review process, with due attention to the materials appropriate to each of the three areas of evaluation: research; teaching; and service to the profession, university, and public.

2.3 Triggering Formal Retention Reviews

If, in the context of an informal review, the candidate does not demonstrate clearly adequate progress, the Director of the School of Music or a majority of the RPT Advisory Committee members may vote to conduct a formal "triggered" review. The formal review shall occur the following fall unless a majority of the Committee votes to proceed with the review in the current academic year. Such a review, however, must not be conducted sooner than 30 days after written notice of the review is provided to the candidate. A triggered formal review shall include external evaluator letters unless a majority of the Committee votes that quality of research is not at issue in the review.

2.4 Candidates Hired at the Rank of Associate Professor or Professor without Tenure

The School of Music typically does not appoint new tenure-line faculty members at or promote current tenure-line faculty to the Associate Professor or Professor rank without the concurrent granting of tenure. Under appropriate exceptional circumstances, however, a new faculty member may be appointed at the rank of Associate Professor or Professor or a current tenure-line faculty member may be promoted to Associate Professor without the immediate granting of tenure.

2.5 Request for Promotion to Rank of Professor

A tenured faculty member at the rank of Associate Professor may request a review for promotion to the rank of Professor at any time when they have met the requirements for that rank. The School of Music does not require any minimum number of years subsequent to granting of tenure or promotion to Associate Professor before a candidate may be considered eligible for promotion to Professor. In general, however, such requests are not granted until the year after the faculty member's first regularly scheduled tenured faculty review. All activities at the University of Utah since the initial granting of promotion and tenure shall be counted towards promotion to the rank of Professor.

3. <u>RPT Guidelines</u>

A faculty member's stature is based on an assessment of achievements in the area of faculty responsibility and the three functions of faculty members, which are referred to as criteria in University Policy: (1) research, (2) teaching, and (3) service. Summary ratings of performance in each of these three areas serve as the standards for retention, promotion, and tenure. University Policy identifies a three-level scale of standards for specifying levels of accomplishment in each of the three criteria areas used to evaluate candidates for retention, promotion, and tenure: *excellent*, *effective*, and *not satisfactory*.

The criteria and standards for retention during the probationary period; tenure; promotion to the rank of Associate Professor; and promotion to the rank of Professor are listed here. Implicit in the criteria and standards for each stage of advancement is the concept that accomplishments in one area do not compensate for substandard performance in another area. The same criteria and standards apply to both formal and informal reviews. Evaluations of candidates are based on the evidence provided regarding a candidate's research, teaching, and service and are described in subsequent sections.

University Policy allows a candidate's conduct as a responsible member of the faculty to be taken into consideration during a review. As a result, one's failure to abide by the Faculty Code may be considered in determining whether one will be retained, promoted, or tenured.

3.1 Summary of RPT Standards

> <u>Retention</u>: A candidate for retention must demonstrate *reasonable potential* for meeting the standards for tenure. The candidate also must demonstrate *appropriate progress toward tenure*.

> <u>Tenure</u>: A candidate for tenure must achieve ratings of *excellent* in research, at least *sustained effectiveness* in teaching, and at least *sustained effectiveness* in service.

> <u>Associate Professor:</u> A candidate for promotion to this rank requires that one has developed a broad reputation for *high quality* research; demonstrated *sustained effectiveness* in teaching; and performed *effective* service in some combination of university, public, and professional settings. The evidence presented must also

demonstrate that the candidate has the ability to achieve the requirements for the rank of Professor in due course.

Professor: A candidate for promotion to this rank must achieve ratings of *sustained excellence* in research resulting in a national and international reputation in their field, at least *sustained effectiveness* in teaching, and at least *sustained effectiveness* in service. The evidence must reflect continuing professional growth at a level appropriate for the rank of Professor.

3.2 Evaluation of Research

Judgments about a candidate's research are based on both the quality and quantity of research products and their relevance to the academic community. The characteristics of research differ, however, depending on a candidate's area(s) of specialization and professional goals. Assessments of faculty research activity in the RPT process reflect professional judgments that take into account the quality and quantity of contributions, and the professional context of the candidate. Consideration of the significance of any activity is based on the following criteria: (a) quality and reputation of publication/presentation/performance venue; (b) impact or projected impact on the profession; and (c) quality of work as evaluated by experts in the discipline.

a. Description of research.

Research activities in the School of Music fall into two broad categories: (1) Scholarly activities and (2) Creative activities. The research specializations of School of Music faculty members consist of various types and combinations of scholarly and creative activities in music.

  1) Scholarly activities include writing books and book chapters, writing journal articles, editing volumes and anthologies, and presenting research at conferences. Scholarly activities typically are disseminated through publishing venues, conferences, and invited presentations. The impact of scholarly work on a candidate's field of research is assessed through the international/national, regional, or local prestige of the publication/conference presenting the candidate's work. Typically, peer-reviewed scholarly work is given greater weight than scholarly work that is not peer-reviewed.

  2) Creative activities include practice-oriented projects such as creating compositions or arrangements, performing as a soloist or in ensembles, conducting ensembles, directing staged productions, and presenting masterclasses. Creative activities in music typically are disseminated through performance venues, performing arts organizations, music festivals, music publishing houses, and audio/audiovisual/broadcasting. The impact of creative work on a candidate's field of research is assessed through the international/national, regional, or local prestige of the publication/venue presenting the candidate or the candidate's work. It is understood that some local venues carry weight comparable to national venues in excellence and prestige.

Most faculty appointments in the School of Music fall under one of the following areas: Composition, Conducting, Jazz, Music Education, Music Theory, Musicology/Ethnomusicology, and Performance. These are also the primary research specializations for faculty members in the

School of Music. See Appendix A for descriptions of research expectations for faculty specializations in the School of Music. Given that various types and combinations of scholarly and/or creative activities are emphasized in each of these research specializations, it may not always be possible to find direct points of comparison among the varied work of faculty members with different research specializations, therefore such comparisons should not be used.

b. <u>Research across areas of specialization.</u>

Faculty members may engage in research that falls under an area other than their primary research specialization. It is the responsibility of the faculty member under review to make the case that the totality of their research meets the expectations set forth in this Statement.

c. <u>Awards.</u>

Awards bestowed in recognition of the excellence of a candidate's work contribute positively toward the candidate's stature in the field. The impact of an award on a candidate's stature depends on the international/national, regional, or local prestige of the award.

d. <u>Research funding.</u>

Acquiring funding to support research is valued by the University and this School and is necessary to sustain the research mission of the university. All successful as well as unsuccessful efforts to obtain such funding will be considered as appropriate to contributing positively toward one's research.

e. <u>Community-engaged scholarship.</u>

Community-Engaged Scholarship (CES) involves the investigation, analysis, and the transformation and dissemination of knowledge based on community-informed, reciprocal partnerships involving the university and community members. CES contributes to both the public good and the university mission, is rooted in disciplinary or field-based expertise, uses appropriate methodologies, and involves public dissemination of products that can be peer reviewed. Such activities should demonstrate respect for the contributions made by community partners, as well as respect for the principle of "do no harm."

Research in this area must be disseminated widely and publicly, and have an impact beyond those who participated in the research. Evidence of impact may include: (i) publication of books, chapters, articles in peer-reviewed journals, and articles in highly regarded non-peer-reviewed journals; (ii) substantial written work in well-regarded, edited electronic outlets with large audiences; (iii) presentation of research at professional meetings and/or invited lectures; and (iv) when CES is creative activity, the creation itself may be evidence of its influence if it has a sustained impact in the community and bears other hallmarks of influence (e.g., a juried performance involving community members).

f. <u>Summary Rating Scale for Research.</u>

Ratings on the three-point scale below reflect the joint consideration of quantity and quality of research as described above.

Excellent: The candidate has made substantial, sustained contributions in one or more topic areas of research. The quality and quantity of research reflect a coherent agenda in at least one topic area, and the candidate has established a meaningful engagement within the national musical community as an outstanding performer, conductor, composer, and/or scholar.

Effective: The candidate has made acceptable, sustained contributions in one or more topic areas of research. The quality and quantity of research reflect a coherent agenda of work and suggest that significant contributions will be made over time. The candidate is establishing a meaningful engagement within the national musical community as an outstanding composer, conductor, performer, and/or scholar.

Not Satisfactory: The candidate has made insufficient contributions in research.

3.3 Evaluation of Teaching

Within the University system, the term *teaching* refers to regularly scheduled instruction, curriculum and program development, directing undergraduate and/or graduate student work, and counseling and advising students in general. There are therefore three components of teaching: (a) course instruction, (b) curriculum and program development, and (c) student advising and mentoring.

a. Course instruction.

In the School of Music, course instruction encompasses: (i) didactic classroom instruction; (ii) private applied lessons (i.e., individual, one-to-one instruction on instrumental or vocal performance, or composition); (iii) online and distance education teaching; and (iv) independent instruction involving one or more students on special topics. Specific sources of information to evaluate the candidate's course instruction shall include: (i) the candidate's statement of teaching philosophy as found in the personal statement; (ii) peer review of the candidate's syllabi, assignments, and other teaching materials; (iii) peer observation of the candidate's course instruction, seminars, workshops, and other public presentations; (iv) information from student course evaluations; and (v) the Student Advisory Committee (SAC) report. Other information about teaching, including, for example, a teaching portfolio, teaching awards, or any evaluation of the candidate's teaching done by personnel from the University's Center for Teaching and Learning Excellence (CTLE) may also be included if the candidate so chooses.

b. Curriculum and program development.

Academic programs require significant investments of faculty time in ongoing curriculum/program development and maintenance. The contributions of a candidate to such efforts, beyond regular teaching assignments, may therefore be considered as part of contributions in the area of teaching. Examples of these kinds of contributions include the development and teaching of new and novel courses, the publication of textbooks or other teaching materials, bringing in guest lecturers and musicians as part of student learning experiences, and organizing and facilitating workshops/seminars related to curricular needs for faculty professional development.

c. Student advising and mentoring.

Work with undergraduate and graduate students outside of the classroom is also an important component of teaching. Activities of primary importance in this area include (i) general student advising and mentoring; (ii) preparing students for degree recitals and performances; (iii) chairing and serving on graduate student committees; (iv) supervising the teaching activities of graduate teaching assistants; (v) including students in research and as co-authors in scholarly work; (vi) working with students as collaborators in research (e.g., student university grants); and (vii) advising student organizations (e.g., CNAfME; MTNA, etc.). Contributions in this area are evaluated with respect to both quantity and quality.

d. Summary Rating Scale for Teaching.

Ratings on the three-point scale below reflect the joint consideration of the three components of teaching described above.

Excellent: The candidate has made substantial, sustained contributions in areas of course instruction, curriculum/program development, and student advising and mentoring, and has maintained these contributions over the period being evaluated. Excellence is shown where the candidate is a highly motivated and dedicated teacher and demonstrates: (i) outstanding and up-to-date knowledge of subject matter; (ii) superior classroom, private applied, and/or clinic performance; and (iii) a strong commitment to continued pedagogical development, program development, and student mentoring, including work with graduate students. The candidate clearly articulates course and teaching objectives, is consistently prepared, and employs advanced and/or innovative methods for conveying information and skills. The candidate provides timely and meaningful feedback and assessment of student learning.

Effective: The candidate has made acceptable, sustained contributions in teaching. The candidate shows sufficient progress in the areas of course instruction, curriculum/program development, and student advising and mentoring to suggest that the eventual contributions in these areas will be significant. Effectiveness is shown where the candidate is a diligent, reliable teacher and demonstrates: (i) solid knowledge of subject matter; (ii) good, communicative classroom, private applied, and/or clinic performance; and (iii) a commitment to continued pedagogical development, program development, and student mentoring. The candidate clearly articulates course and teaching objectives, is consistently prepared, and employs thoughtful methods for conveying information and skills. The candidate provides timely and meaningful feedback and assessment of student learning. The candidate creates reasonable student outcomes and expectations and states them clearly on course syllabi. For private applied lessons, an overall record of appropriate student progress should be demonstrated through jury examinations (solo performances before faculty), recital performances (public solo performances), and performance in ensembles.

Minimum expectations for effective teaching include: (1) respecting the dignity of students and their rights (see 6-400); (2) meeting classes regularly and punctually; (3) demonstrating thorough preparation for each course taught; 4) being available for consultation outside of regularly scheduled class times; (5) creating fair grading/evaluation policies and stating these policies clearly on course syllabi; (6) receiving acceptable numerical ratings and comments in student

feedback; and (7) being available to teach a load that meets the expectations in the School of Music Workload Policy (allowing for teaching releases granted for research or other University-approved activities). For faculty whose primary responsibility is private applied teaching, this includes demonstrating a pattern of attracting and retaining an appropriate number of qualified private applied students. Ensemble Directors are expected to build and maintain ensembles of appropriate size and quality.

Not Satisfactory: The candidate has made insufficient contributions in teaching.

3.4 Evaluation of Service

Evaluations are made with respect to three areas of service: (a) professional service, (b) University service, and (c) public service. It is not necessary for a candidate to participate equally in all three service areas. Differing participation in the three service areas typically reflects the strengths and interests of individual faculty members.

a. <u>Professional service.</u>

This refers primarily to professional participation at a national or international level. Service in this category can be oriented toward professional organizations and include such activities as holding offices; participating in the organization or operation of conferences; attending professional meetings; serving as chair, discussant, or reviewer for presentations at professional meetings; serving on various professional committees, panels, or boards (e.g., accreditation boards); and presenting professional workshops. Significant professional service contributions can also include serving as editor, associate editor, editorial review board member, or regular reviewer for scholarly or professional journals; serving as an artist or consultant (as appropriate within University guidelines) for external academic institutions or professional organizations; and adjudicating music competitions for external academic institutions or professional organizations.

b. <u>University service.</u>

This category refers to service within the University, including at the levels of the School of Music, College, and overall institution. A candidate's shared-governance activities, including chairing and/or serving on standing and ad hoc committees, councils, and task forces, or serving in administrative positions, at any of these levels, represent valuable University service contributions. University service also includes participating as a musician or scholar in events sponsored by the School of Music, the College of Fine Arts, or the University of Utah, and in student recruitment activities.

Given the critical need to attract a wide range of students specializing in specific vocal and instrument skills, every candidate is expected to participate in recruiting activities in their area of specialization. However, performance faculty and conducting faculty are expected to carry the bulk of these recruiting efforts, given that their teaching duties focus on music performance and that it is crucial to all music students experience that they have opportunities to perform in ensembles with other students specializing in a wide variety of instruments and voice types. Candidates should document and maintain up-to-date lists of recruitment activities in their CVs

(See Appendix C.VII.c. for examples of recruitment activities). Most undergraduate recruitment activities should target in-state students who come from programs that are likely to attract students into the University of Utah. Since prospective students are more likely to choose institutions in which mutual respect, cooperation, and collegiality prevail, it is expected that faculty members will foster an attitude of mutual respect and collaboration with their colleagues in their interactions with the community.

c. Public service.

This category includes service related to the candidate's area of expertise in various local, regional, national, and international public settings and can take many forms, e.g., serving on boards and committees for governmental and/or non-profit organizations, or consulting with and/or providing direct service to community agencies as appropriate within University guidelines.

d. Summary Rating Scale for Service.

Ratings on the three-point scale below reflect the joint consideration of service contributions in the three areas described above.

Excellent: The candidate has made substantial, sustained contributions to the profession, the University, and/or the public, and has maintained these contributions over the period being evaluated.

Effective: The candidate has made acceptable, sustained contributions in service. The candidate shows sufficient commitment to service in at least one area, suggesting that the eventual contributions of the candidate will be significant.

Not Satisfactory: The candidate has made insufficient contributions in service.

4. **RPT Procedures**

4.1 Participants

The following are the normal participants in RPT reviews:

a. Candidate. The faculty member under review for retention, promotion, tenure, or tenure and promotion.

b. School of Music RPT Advisory Committee. As more fully described below, membership in and voting on the Department RPT Advisory Committee are determined by University Policy. Qualified members of the RPT Advisory Committee may attend, participate in its meetings, and vote on its recommendations. The committee may agree to invite others to participate in the meeting as provided by University Policy. These other participants may not vote on recommendations.

c.   <u>RPT Advisory Committee Chair.</u> The Chair of the RPT Advisory Committee is a tenured member of the School of Music faculty, elected annually during the Spring Semester, with all tenure-line faculty eligible to participate in the election.

d.   <u>Ad Hoc Subcommittee.</u> The Ad Hoc Subcommittee prepares a report about an RPT candidate for consideration by the RPT Advisory Committee. Two (2) members of the RPT Advisory Committee are appointed as a subcommittee for a candidate's informal review, and three (3) for a formal review. The members of the subcommittee are tenured and are qualified by rank to vote on the Advisory Committee's recommendations regarding the candidate. They are selected in consultation with the candidate by the Chair of the RPT Advisory Committee, who also designates a chair for the subcommittee.

e.   <u>Secretary.</u> The RPT Advisory Committee Chair designates a committee member as Secretary for each candidate to prepare a report of the committee meeting regarding the assigned candidate.

f.   <u>Director of the School of Music.</u> The administrative head of the School of Music.

g.   <u>Student RPT Advisory Committee (RPT-SAC).</u> A committee made up of representatives of undergraduate and graduate music majors in the School of Music. The School of Music Student RPT Advisory Committee shall have 3 members: one graduate student, one undergraduate student, and one Student Grants Representative. Members of the committee shall be elected by their peers. The RPT-SAC shall elect its own chair.

h.   <u>Peer Teaching Reviewers.</u> Peer Teaching Reviewers are tenured faculty members who conduct peer reviews of teaching. They are selected by the Director of the School of Music.

i.   <u>External Evaluators.</u> These are scholars or music professionals from outside the University of Utah selected by the RPT Advisory Committee Chair and the Director of the School of Music in consultation with the candidate to evaluate the candidate's scholarly/creative work. All external evaluators must have a demonstrated record of excellence in the candidate's research field. Evaluators must also be (i) at or above the academic rank for which a candidate is being considered in this or the next promotion review, or (ii) have commensurate experience with that academic rank (i.e. professional experience in the field of specialization of the candidate of the same extent, duration, measure, and standard as required by the criteria for the academic rank). An external evaluator shall not be a family member, the advisor or mentor of the candidate, or a close collaborator. Candidates will have the opportunity before evaluations are solicited to identify these relationships as well as any conflicts with any potential evaluators.

j.   <u>Shared-Appointment Unit</u>. This is another academic unit of the University, in which an RPT candidate under review currently has substantial responsibilities, but in which they do not hold a tenure-line position. (See University Policies 6-001 and 6-300).

4.2 Informal Review Procedures

Informal reviews of tenure-track faculty shall take place in every year of the probationary period in which a formal review is not conducted.

a. Informal Reviews after the First Year.

These procedures apply for all informal reviews except for the first year.

The file materials provided by the candidate for an informal review shall normally consist of (i) an up-to-date curriculum vitae; (ii) evidence of research; and (iii) a personal statement that includes a summary of the candidate's progress to date, a description of teaching philosophy, and a description of current activities and future plans in research, teaching, and service. The candidate may choose to submit relevant supplementary material. These materials should be submitted by the candidate to the Director of the School of Music by August 30 and may be updated until the close of files on September 15.

In the case of a candidate who has a shared appointment, the Director of the School of Music shall notify the appropriate administrator of the other unit in writing of the informal review by April 15 and invite the unit to submit a report with that unit's perspective on the candidate's progress toward tenure, which should be submitted to the School of Music by October 5. Any such report will be added to the RPT file and a copy provided to the candidate.

Course evaluations results from the University of Utah are added to the file by the Director of the School of Music. Evaluations from other institutions may be added by the candidate. Two peer teaching reviews written no earlier than the semester prior to the School of Music RPT Committee meeting will be added to the candidate's RPT file.

The RPT-SAC is not asked to submit a report for, and external evaluators are not involved in an. informal review.

The RPT Advisory Committee Chair will appoint the two members of the Ad Hoc Subcommittee to review the candidate's file, meet with the candidate, and write an ad hoc informal review report that summarizes the candidate's progress toward tenure and promotion. This will take place after the candidate's file has closed and any shared-appointment unit Report is submitted, but before the School of Music RPT Advisory Committee meeting. A copy of this report will be provided to the candidate and added to the RPT file at least five (5) business days prior to the School of Music RPT meeting. The candidate shall have the opportunity (but not an obligation) to provide a written response to the report, which shall be sent to the RPT Chair, who will add it to the file prior to the School of Music RPT meeting. After all of a particular year's Ad Hoc Subcommittee reports are submitted to the RPT Advisory Committee Chair, the Chair will assign for each candidate a Secretary (who may be a member of the candidate's Ad Hoc Subcommittee) and convene the RPT Advisory Committee.

The RPT Advisory Committee will then meet to discuss the Ad Hoc Subcommittee report and any response of the candidate, and agree on feedback to be provided to the candidate. The Secretary for each candidate shall prepare a summary report of the discussion pertaining to the

candidate. The Secretary and the RPT Advisory Committee Chair shall sign this report. The Chair shall then place in the candidate's file: (i) the Ad Hoc Subcommittee's report, (ii) any response of the candidate, and (iii) the summary report of the discussion in the RPT Advisory Committee meeting pertaining to the candidate. After studying the candidate's record, the Director shall prepare a written recommendation to be included in the file. The candidate may provide a written response to the reports within five (5) business days, which the School Director shall place in the file. After all informal reviews, the Director and a member of the Ad Hoc Subcommittee shall meet with the candidate to discuss the report and their progress. The informal review normally concludes at this point.

b. Triggering Formal Retention Reviews.

In the context of an informal review, if the candidate does not demonstrate clearly adequate progress toward tenure, under University Regulations the School Director or a voting majority of the RPT Advisory Committee members may trigger a formal retention review. The triggered formal review shall occur the following fall, unless a majority of the RPT Advisory Committee votes to proceed with the review in the current academic year. Regardless of when the review occurs, the School Director must provide written notice of the triggered formal review to the candidate no less than 30 calendar days prior to conducting the review.

c. First-Year Informal Review.

The first-year informal review will be conducted during the Spring Semester to ensure no serious problems have arisen and that the candidate is making appropriate progress toward tenure. The Director of the School of Music, the RPT Chair, and one faculty member at large (selected by the Director), will each conduct peer teaching observations and submit the resulting materials for the candidate's file. They will form a committee to review the candidate's research, teaching evaluations, and service, and will meet with the candidate to discuss the review and any problems with research, teaching, or service. The Director will prepare a brief written report copied to the candidate and placed in the RPT file. The candidate has the opportunity to make a written response to the review, and any response shall be added to the RPT file.

4.3 Formal Review Procedures

A formal mid-probationary retention review, a formal tenure review, and a formal promotion (either to Associate Professor or to Professor) review follow the same format, except that external evaluators are not included for mid-probationary formal reviews.

a. Director's Responsibilities.

By April 1, the Director of the School of Music will determine the obligatory RPT reviews for the upcoming academic year and will notify, in writing, the faculty members required to be reviewed, and will invite any other tenured and tenure-line faculty wishing formally to be reviewed for either promotion and/or tenure to so indicate in a letter to the Director by April 15. For each candidate being reviewed, the Director will also request nominations from the candidate for external evaluators and request that the candidate sign the waiver/non-waiver form governing the confidentiality of external evaluation letters.

At least three weeks prior to convening the RPT Advisory Committee, the Director will invite any interested faculty and staff members in the School of Music to submit signed written statements for the file of each candidate being reviewed.

In the case of a candidate who has a shared appointment, the Director shall notify the administrator of the other unit in writing of the formal review by April 15 and invite the unit to submit a report with that unit's perspective on the candidate's progress, which should be submitted to the Department prior to October 5.

The Director shall add the shared-appointment unit report to the RPT file and provide a copy to the candidate. Within five (5) business days, the candidate may submit a response to the report.

By April 30, the Director shall notify the college's ASUU Student Senator and the School RPT-SAC of the upcoming review, inform them that their report shall be due by the file closing date, and ensure training for all RPT-SAC members. Training shall cover, but need not be limited to, the process for and importance of student input into the RPT process, teaching expectations under the school RPT Statement, and recognition of unconscious bias. The Director shall also provide the RPT-SAC with a copy of the University's form for RPT-SAC reports. Following training, the Director shall provide the RPT-SAC members with the candidate's relevant teaching-related materials (including at least two different forms of evidence).

b.   Meeting and Report of Student RPT Advisory Committee (RPT-SAC).

The RPT-SAC shall meet to discuss the candidate's teaching file. Using the University's approved RPT-SAC Report form, the RPT-SAC writes and submits a report evaluating the candidate's teaching achievements in accord with University Regulations and using the same standards for teaching as are listed above: excellent, effective, not satisfactory. The report must draw on at least two types of evidence (Course Feedback Forms alone are not sufficient) to support and illustrate the evaluation, articulating as specifically as possible the reasons for the evaluation. All Committee members who attend the meeting will sign the report.

c.   Assignment by RPT Advisory Committee Chair.

By April 30, the elected RPT Advisory Committee Chair will, in consultation with the candidate, appoint a three-member Ad Hoc Subcommittee of the RPT Advisory Committee to oversee the candidate's file as a part of the RPT process, and select its chair. The Ad Hoc Subcommittee will review the candidate's file, meet with the candidate, and write an ad hoc formal review report. This will take place after the candidate's file has closed, but before the School of Music RPT Advisory Committee meeting. A copy of this report will be provided to the candidate and added to the RPT file at least five (5) business days prior to the School of Music RPT meeting. The candidate shall have the opportunity (but not an obligation) to provide a written response to the report, which shall be added to the file prior to the School of Music RPT meeting.

The RPT Advisory Committee Chair will assign a Secretary for the file (who may be a member of the candidate's Ad Hoc subcommittee) and convene the RPT Advisory Committee.

d. Peer Teaching Reviews.

The Director of the School of Music shall ensure that two Peer Teaching Reviewers conduct teaching reviews and submit the resulting materials for the candidate's file prior to any formal review. Each reviewer will observe one of the candidate's classes and submit a written evaluation of that experience to the Director. These peer evaluations will be written no earlier than the semester prior to the School of Music RPT Committee meeting and will be added to the candidate's RPT file. Copies of these evaluations will be given to the candidate.

e. External Evaluators.

Candidates must provide a list of seven potential external evaluators and provide any information about potential conflicts by June 1. Because the Director will choose other potential external evaluators to evaluate a candidate's file, each candidate may also indicate potential evaluators who are not to be contacted for professional reasons. Individuals who have close personal ties to a candidate or individuals who may have conflicts of interest with a candidate shall not serve as external evaluators. The Director, after consulting with the RPT Advisory Committee Chair and the Ad Hoc Subcommittee Chair, and after considering the list of potential evaluators submitted by the candidate as well as any information about any conflicts, will obtain no fewer than six (6) external evaluations for each formal review for tenure and promotion, and formal review for promotion (either to Associate Professor or to Professor). At least two external evaluators will be from the candidate's list, and at least two external evaluators will not be from the candidate's list. The Director will send potential external evaluators a standard solicitation letter (to be included in each candidate's file), including notification of whether a candidate has or has not waived the right to see the evaluations, and will provide the external evaluators with this document. External evaluators shall be asked to submit their evaluations no later than September 15.

External evaluators are not required for a mid-probationary formal retention review; however 3 external evaluators are required for a triggered formal retention review in which a majority of the RPT Advisory Committee votes that the quality of the candidate's research/creative activity is at issue. One of the external evaluators will be from the candidate's list and two of the external evaluators will not be from the candidate's list.

External evaluators should not be used for more than one formal RPT review, except under circumstances that pose a challenge to finding evaluators who have not been used in previous formal reviews.

f. RPT File Contents and File Closing Date.

A candidate's file will open no later than August 15 and close no later than September 15 (except for materials specified below as being added subsequent to the Advisory Committee meeting); however, any report from a shared-appointment unit, which is due by October 5, may be added to the file after September 15.

1) *Candidate Responsibilities for File Contents*. Prior to June 1, the candidate is obligated to submit the following materials to the Director (or the Director's designee) to place in the candidate's file: (i) a current vita; (ii) evidence of research (e.g., copies of publications

and/or other forms of creative and/or scholarly work); (iii) a personal statement that includes an up-to-date summary of research, teaching, and service activities, a detailed research agenda, a teaching philosophy, and a description of current activities and future plans in research, teaching, and service. The candidate may also submit other relevant materials, including course evaluations from courses taught at other academic institutions.

2) *School of Music Responsibilities for File Contents*. The Director of the School of Music shall ensure that the file includes: (i) for courses taught by a pre-tenure candidate, all University of Utah student feedback evaluations since the candidate was appointed to the faculty; or, for courses taught by a tenured candidate, all University of Utah student feedback evaluations for the previous five years or since the last formal review, whichever is fewer; (ii) all available SAC reports; (iii) any written recommendations from School of Music faculty and staff; (iv) any reports from shared-appointment units; (v) any external evaluator reports (treated as confidential, as appropriate); (vi) all peer teaching reviews; (vii) all reports and recommendations from all past reviews; and (viii) any additional materials required for the particular candidate's case (e.g., authorized extension of the probationary period, reduced workload agreement, etc.).

g. Candidate's Rights to Comment on File.

A candidate has the right to submit a written response to any part of the file no later than three (3) business days before the School of Music RPT meeting.

h. School of Music RPT Advisory Committee Meeting and Subsequent Steps.

1) *School of Music RPT Advisory Committee Action*. The RPT Advisory Committee will meet after receiving any report from a shared-appointment unit (and any candidate response), but no later than October 15. Each Committee member is responsible for reviewing each candidate's entire file prior to the meeting, including the Ad Hoc Subcommittee report and any response from the candidate. The Committee will discuss the record as it pertains to each of the relevant criteria (research, teaching, and service). Unless the majority moves to an executive session to exclude non-voting participants per University Policy, the Director of the School of Music, Dean, and other administrative officials who are required by the Regulations to make their own recommendations in an administrative capacity may attend the meeting, and, upon invitation by the majority of members, may participate in the discussion and submit evidence and opinions, but shall not vote on the Committee's recommendations. Committee members will vote by secret ballot separately on a recommendation as to each RPT action for each candidate (e.g., a vote on recommendation for tenure is taken and recorded separately from a vote on recommendation for promotion of that candidate).

2) *Absent RPT Advisory Committee Members*. Whenever possible, the Chair of the RPT Advisory Committee will advise all members on leave or otherwise absent of the proposed action and shall request their written opinions and votes in advance of the meeting. Absent members' written opinions shall be disclosed at the meeting and their

votes will be counted and recorded without distinction between present members and absent members.

3) *Quorum*. Quorum of the RPT Advisory Committee consists of two-thirds of its members, except that any member unable to attend the meeting because of formal leave of absence or other unavoidable reasons (e.g., illness), and not submitting their written opinion and vote, shall not be counted in the number required for quorum.

4) *RPT Advisory Committee Report*. The report of the meeting should reflect the nature of the discussion with major points on both sides revealed. Both affirmative and negative votes should be explained. From the report others should be able to get the sense of the discussion and not just a summary or the conclusions. Additionally, it should include consideration of the RPT-SAC report and the shared-appointment unit report (if present). The summary report of the meeting, including vote counts for each recommendation, should be signed by the person designated by the Committee Chair to serve as the Secretary, then approved by the Committee Chair, and then made available for inspection by the Committee members. After allowing an inspection period of not less than two (2) business days nor more than five (5) business days, and after such modifications as the Committee, Secretary, and RPT Committee Chair approve, the Secretary for each candidate's report and the RPT Advisory Committee Chair will sign the final draft of each candidate's report. The RPT Advisory Committee Chair will then forward the report to the Director and the candidate, along with a list of all faculty members present at the meeting.

5) *Confidentiality*. The candidate is to be informed of the Committee recommendation by the Committee Chair as soon as possible. All Committee votes and deliberations are personnel actions and must be treated with confidentiality in accordance with University Policy and state and federal law. Members of the RPT Committee are enjoined not to convey the substance or outcomes of committee deliberations to candidates. Candidates may not ask questions about the Committee's deliberations outside of the conversation the candidate has with the Committee Chair about the Committee's meeting and recommendation.

6) *Director Action*. After studying the entire file relating to each candidate, the Director of the School of Music shall prepare a written recommendation with an exact copy to be provided to the candidate and included in the file on the retention, promotion, and/or tenure of each candidate, including specific reasons for the recommendation. The candidate will then have the option to provide, within seven (7) business days, a written statement in response to the report of the Committee or the recommendation of the Director.

7) Actions and Appeals Procedures Beyond the School of Music Level. Subsequent procedures are described in University Policy.

Appendix A: Research Expectations for Faculty Specializations in the School of Music

a. Composers

Research in composition consists of the regular creation of new compositions of an accomplished aesthetic nature and technical level that demonstrate growth toward a personal voice. Composers are expected to establish and develop a professional identity through the presentation of their work at local, regional, national, and international music venues—listed here in order of priority, but not prioritized within each category: (i) performances of the composer's compositions by music organizations or soloists; performances of the composer's compositions at peer-reviewed conferences or music festivals; commissions by music organizations or soloists; (ii) publications of the composer's compositions through peer-reviewed and/or prestigious distribution media; recordings of the composer's compositions disseminated through peer-reviewed and/or prestigious distribution media; and (iii) invited performances of the composer's compositions or invited lectures on the composer's original work at academic institutions, festivals, or conferences.

b. Conductors

Research in conducting consists of the regular direction of performances by music ensembles. Conductors are expected to establish and develop a professional identity through conducting engagements with music venues at the local, regional, and national/international levels, listed here in order of priority, but not prioritized within each category: (i) regular conducting of performances by professional music organizations—this would include positions as music director, associate or assistant conductor, or principal guest conductor of bands, choruses, or orchestras; (ii) professional guest conducting appearances with professional bands, choruses, and orchestras; (iii) guest conducting appearances with high school all-state ensembles and/or honor ensembles, festival ensembles, and university ensembles; and (iv) conducting appearances with University of Utah ensembles at festivals, conferences, and universities. While there is no specific number of external concerts required, a candidate will likely conduct 3-5 concerts external to the University of Utah per year.

c. Jazz Musicians

Research in Jazz consists of the performance, recording, composition, and/or arranging of Jazz music. Jazz musicians are expected to establish and develop a professional identity through these activities at venues at the local, regional, and national/international levels, listed here in order of priority, but not prioritized within each category: (i) performances at major venues, festivals, universities, conservatories, conventions, and meetings; (ii) publication of compositions/arrangements through peer-reviewed and/or prestigious distribution media; (iii) recording of performances or compositions/arrangements disseminated through peer-reviewed and/or prestigious distribution media; (iv) composition and arranging of music for various ensembles, or media (radio/TV/film/online); and (v) presentation of lectures or masterclasses at academic institutions, festivals, conferences, and professional meetings.

d. Music Educators

Research in Music Education is broad-based and consists of many activities associated with the teaching and learning of music, including publishing, lecturing/presenting, and performing/conducting. Music educators are expected to establish and develop a professional identity through these activities at the local, regional, and national/international levels, listed here in order of priority, but not prioritized within each category: (i) publication—works made public—including print publication (books, chapters, articles, etc.) and electronic publication; (ii) lecturer/presenter at conferences, clinics, workshops, public schools, other universities, and rehearsal clinics; and (iii) performance, including solo performances, performances in ensembles, and guest conducting.

e. Music Theorists

Research in music theory consists of the analysis of bodies of music literature, or the development of new or unique musical-theoretical methods of inquiry. Evidence of such research falls into the following categories, listed here in order of priority, but not prioritized within each category: (i) publication of original work: peer-reviewed books, articles, book chapters (or contributions to a collection of essays), published conference proceedings, and substantive dictionary/encyclopedia entries; (ii) other publication: book reviews, CD liner notes, and other similar auxiliary materials; (iii) presentations: engagements as keynote speaker, conference presentations, conference poster sessions, and lightning talks; and (iv) pedagogy: the publication of innovative pedagogical materials.

f. Musicologists/Ethnomusicologists

Research in musicology/ethnomusicology consists of a wide variety of methods of studying music as a scholarly endeavor. Evidence of such research falls into the following categories, which are listed here in order of priority, but not prioritized within each category: (i) publication of peer-reviewed books, articles, book chapters, and substantial entries in major peer-reviewed encyclopedias and dictionaries; (ii) other publications, including but not limited to shorter encyclopedia and dictionary entries, innovative pedagogical materials, book and media reviews, and conference reports, as well as peer-reviewed presentations at national and international conferences and major invited lectures; and (iii) other modalities of dissemination—e.g., candidates may make the case that particular musical performances reflecting musicological scholarship be considered as part of the research record.

g. Performers (other than Jazz Musicians)

Research in music performance consists of the expert presentation of music through the execution of specialized interpretation skills. Performers are expected to establish and develop a professional identity through performing engagements with music venues at the local, regional, and national/international levels, listed here in order of priority, but not prioritized within each category: i) performances at major venues, festivals, universities, conservatories, conventions, workshops, and meetings; recordings of performances disseminated through peer-reviewed and/or prestigious distribution venues; ii) presentations of lectures or masterclasses at major venues, festivals, universities, conservatories, conventions, workshops, and professional

meetings. Given the variety of performance careers typical of different vocal and instrumental specializations, it will not necessarily be possible to compare directly the research of one performance faculty member to another. However, a basic expectation of all performance faculty members is that live and/or recorded music performance will make up a significant portion of the performance faculty member's RPT file. At the same time, depending on the performance specialization, performing capabilities may change due to the aging process, eventually requiring performance faculty members to focus on research activities that may not directly involve performing (such as publication, or opera direction, for example).

Appendix B: RPT File Contents

In order for the RPT process to operate effectively and to ensure that all candidates receive the most accurate reviews possible, certain participants in the RPT process have responsibilities for placing certain materials in the file. All materials listed below are to be added by the file closing date. Additionally, the report of the RPT Advisory Committee meeting, the recommendation of the Director of the School of Music, and any candidate responses to either, are added subsequently to the candidate's file.

a. Candidate's Responsibility

It is the candidate's responsibility to provide the following documentation to the Director of the School of Music for inclusion in the RPT file.

1. Curriculum Vitae. See Appendix C.

2. Personal Statement. This document should detail accomplishments as well as future plans in research, teaching, and service, and include a description of teaching philosophy.

3. Evidence of Recent Research May Include:
   - Publications, including title page of authored or edited books.
   - Recordings, including evidence of significant distribution network relative to genre.
   - Concert, Festival, and Conference Programs.
   - Reviews.

4. Course Syllabi for all courses taught (in the past year for informal reviews, since the previous formal review for formal reviews, and the most recent syllabus for all courses taught since appointment for tenure review) and such additional assignments, exams, and handouts the candidate chooses to include. The candidate should provide this information for the file early enough for Peer Teaching Reviewers, SAC, and the RPT Ad Hoc Subcommittee to use this material for their reports.

5. Other Relevant Materials, such as a teaching portfolio, course evaluations from other institutions, or letters from faculty, staff, or interested individuals. If the candidate has had personnel from the Center for Teaching and Learning Excellence observe teaching or review teaching materials, the candidate may wish to include a resulting evaluation in the file. Where the candidate's role in particular research is unclear, the candidate may include letters from collaborators describing the candidate's contribution to the work.

6. Candidate Response(s) to any other file contents, if desired.

b. School of Music's Responsibility

It is the Director's responsibility to include the documentation listed below in a candidate's RPT file prior to the file closing date.

1. Peer Teaching Reviews.

2. All student course evaluations at the University of Utah since the last formal review (with a maximum of five years required for post-tenure promotion to Professor). For formal reviews for tenure, all evaluations since appointment.

3. SAC report(s) (for the current formal review and all past formal reviews).

4. Any report received from a unit in which a candidate holds a shared appointment.

5. Copies of all previous RPT reports submitted for informal and formal reviews (e.g., SAC Reports; School and College RPT Advisory Committee Reports; letters from chairs, deans, vice presidents, presidents; recommendations from UPTAC).

6. For promotion to Professor, a candidate's vita at the time of the previous promotion, or at the time the candidate was hired, if hired at the Associate Professor rank.

7. Other relevant materials, such as signed letters from faculty, staff, or other interested individuals who have requested that materials they have submitted be included in the candidate's file.

8. Evidence of faculty responsibility. This evidence may include: (i) letters from the Director describing the candidate's service to the unit and commenting on professional conduct; (ii) letters from RPT Committee members describing the candidate's service to the unit and commenting on professional conduct; and (iii) any formal administrative commendation and/or reprimand. If an administrative reprimand has been issued, that reprimand as well as the latest findings, decisions, or recommendations from University committees or officials arising from the concerns about the faculty member that led to the reprimand will be included in the candidate's file.

9. External Evaluator Letters (for formal reviews for tenure and/or promotion; kept confidential if the candidate has waived the right to read)
   a. Signed form evidencing candidate's waiver or retention of right to read.
   b. Qualifications of evaluators, normally a brief Curriculum Vitae.
   c. Indication of who nominated each evaluator (candidate, Director, or RPT Committee Chair).

10. Report of RPT Ad Hoc Subcommittee.

Appendix C: Curriculum Vitae, Format for RPT Reviews

I. NAME

II. EDUCATION/PREPARATION/TRAINING
List in reverse chronological order, by institution, location, degree earned, and date of degree earned (master teacher or advisor, or other acknowledged level of artistry or achievement, optional).

III. WORK HISTORY/EXPERIENCE
List in reverse chronological order, beginning with the most recent faculty appointment/promotion:
    Dates
    Rank and Specialization
    Institution and Academic Unit

IV. HONORS/PRIZES/AWARDS/GRANTS/COMMISSIONS
List in reverse chonological order competitive research and teaching awards and grants, commissions, fellowships, scholarships, honor societies, etc. Include dates.
    a. External
    b. Internal (University of Utah)

V. RESEARCH
Include dates and (where relevant) page numbers for each item, and list items in reverse chronological order. Indicate whether the item (e.g., publication, presentation, performance at venue or festival, etc.) is peer-reviewed, invited, or commissioned, and whether it was accepted following anonymous review. Activities involving multiple dates (such as repeat presentations or performances at a venue, residency, or conference) should be listed under a single item.

VI. TEACHING RESPONSIBILITIES/ASSIGNMENTS
List items in each category in reverse chronological order
    a. Classroom instruction
        Semester and year
        Course number, course title, and number of students
    b. Private applied lessons
        Semester and year
        Course number, course title, and number of students
    c. Graduate students supervised, as graduate supervisory committee chair
        Student's name and graduate degree level, (expected) date of degree
        Thesis or dissertation title
    d. Graduate students supervised, as graduate supervisory committee member
        Student's name and graduate degree level, (expected) date of degree
    e. Independent study students supervised
        Semester and year
        Student's name, and independent study topic

f. Development of new courses or curriculum
    Semester and year
    Course number and title

g. Unrefereed publication of textbooks or other teaching materials
    Title, semester and year

h. Supervision of teaching activities of graduate students
    Semester and year
    Student's name and graduate degree level

i. Invited guest lecturers/musicians as part of student learning experiences
    Semester and year
    Presenter's name and specialty

j. Organization and facilitation of workshops/seminars for faculty professional development
    Semester and year
    Presenter's name and specialty

k. General student advising and mentoring
- Preparing students for degree recitals and performances
- Including students in research and as co-authors in scholarly work
- Working with students as collaborators in research (UROP)
- Advising student organizations (e.g., CNAfME; MTNA, etc.)

l. Other

VII. PROFESSIONAL, UNIVERSITY, AND PUBLIC SERVICE

Include dates of service and list in reverse chronological order:

Professional Service

a. Officer in professional organization

b. Service as editor, associate editor, editorial review board member, or regular reviewer for scholarly or professional journals

c. Service as an artist or consultant (as appropriate within University guidelines) for external academic institutions or professional organizations

d. Adjudication of music competitions for external academic institutions or professional organizations

e. Participation in the organization or operation of conferences

f. Service as chair, discussant, or reviewer for presentations at professional meetings

g. Service on professional committees, panels, or boards (e.g., accreditation boards)

h. Presenter at professional workshops

i. Attendance at professional meetings

j. Other

University Service

a. University
- Administrative assignment(s)
- Committee(s)
- Participation in University sponsored event(s) as a musician or scholar
- Other

b. College of Fine Arts
- Administrative assignment(s)
- Committee(s)

- Participation in College sponsored event(s) as a musicians or scholar
- Other

c. School of Music
- Administrative assignment(s)
- Committee(s) (dates of service)
- Participation in School sponsored event(s) as a musicians or scholar
- Student Recruitment Activities:

Typical recruitment activities include, but are not limited to:
1) teaching lessons and/or meeting with prospective students
2) giving masterclasses, sectional clinics, guest conducting clinics, or performing collaboratively in regional/local K-12 schools, or at the University of Utah or regional venues with regional/local K-12 students
3) participating in planned School of Music recruitment events
4) communicating with regional/local K-12 school directors or with private local or regional teachers to identify prospective students, or to share information about upcoming events at the School
5) communicating with colleagues, at the national level, to identify prospective graduate students
6) contacting prospective students based on communications with regional/local K-12 school directors, or with private local or regional teachers, or colleagues, at the national level, or on lists from all-state or honor ensembles
7) forwarding inquiries from prospective students to the appropriate faculty members within the School of Music

- Other

Public Service

a. Service on boards and committees for governmental and/or non-profit organizations
b. Direct Service in Community Agencies (as appropriate within University guidelines)
c. Other

Appendix D: Senate Faculty Review Standards Committee and Senior Vice President Notices of Final Approval
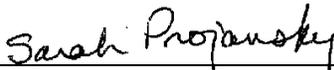
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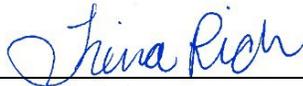
Trina Rich   February 21, 2020
Trina Rich, SFRSC Committee   Date
Secretary

Senior Vice President Approval:

Sarah Projansky   January 17, 2022
Sarah Projansky, Designee   Date