

# **Texas Tech University**

## **School of Music**

### **Faculty Handbook**

**Approved April 24, 2006  
UPDATED AUGUST 2012**

**College of Visual and Performing Arts**

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## **Mission Statement**

The Texas Tech University School of Music provides a professional environment that stimulates the highest standards of excellence in music education, research, performance, creativity, and service.

## **Vision Statement**

The Texas Tech University School of Music aspires to be a leader in linking the elements of music education, research, performance, creativity, and technology.

The School of Music will:

- be recognized as one of the premier comprehensive schools of music in the United States, attracting the finest students, faculty, and staff,
- prepare students to be leaders in the profession with the highest standards of performance, teaching, research, artistic, and creative vision; who are innovative and confident, able to think critically, and successful in their chosen field,
- emphasize synthesis and connection in all of our curricula; be engaged at the local, regional, state, national, and international levels to benefit the educational experiences of students, faculty, and staff,
- provide cultural enrichment and an understanding of the arts locally, regionally, nationally, and internationally.

## **Core Values**

- Commitment to excellence in teaching, research/creative activity, and service
- Highest standards in performance
- Creativity
- Excellence in the advancement of knowledge
- Effective communication
- Critical thinking
- Cultural literacy
- Technological literacy
- Respect for and responsiveness to the needs of students
- Shared governance and academic freedom

## I. Organization of the Administration, Faculty, and Staff

### A. Director

- 1. General Administration:** Serves as principal administrative officer for the School; represents the School to the upper administration; chairs meetings of the Executive Committee, advisory boards, and the faculty; enforces admission requirements and oversees the general efficiency of the School; consults with faculty regarding program and curricular development; reports to the Dean of the College of Visual and Performing Arts and to appropriate accrediting agencies such as NASM.
- 2. Personnel:** Approves faculty workloads; is responsible for staff assignments and personnel policies; makes recommendations regarding faculty appointments, reappointments, promotions, and tenure as outlined in the University Faculty Handbook; is responsible for hiring of adjunct faculty; assists faculty in carrying out their duties and attends to their concerns; is responsible for gathering student course evaluations; is responsible for annual faculty and staff performance evaluations.
- 3. Budget:** Is responsible for budgetary planning and the allocation and control of available funds.
- 4. Public Relations and Fundraising:** Represents the school in the community and throughout the state of Texas; represents the school at state and national conferences and in state and national organizations; is responsible for fundraising from alumni and private donors.
- 5. Other:** Attends to students' concerns that have been referred to the Director by the faculty, area chairs, Associate Directors, and other University personnel.

### B. Associate Director for Undergraduate Studies

- 1. Member Administrative Team and the Executive Committee:** Attends weekly meetings as member of the Administrative Team, and by-monthly meetings as a member of the Executive Committee.
- 2. Representative of the Director:** Is responsible for the general administration of the School under the direction of, or in the absence of, the Director.
- 3. Coordinator of Undergraduate Studies:** Coordinates and implements undergraduate curriculum; in conjunction with the Associate Director of Graduate Studies, develops faculty workloads for Director approval; is responsible for undergraduate student academic concerns/discipline. Serves as music member/representative on the undergraduate Core Curriculum Committee.
- 4. Coordinator of Class Schedules:** Coordinates the input of fall, spring, and summer course schedules; coordinates faculty certification for Teaching Assistants.
- 5. Trac-Dat Coordinator – Undergraduate:** Coordinates the undergraduate Program Managers for Trac-Dat input of degree program Outcomes & Assessment.

**6. Other:** Is responsible for assessing course fees; retains teaching responsibilities as assigned; supervises revisions of undergraduate catalog material and the School of Music Undergraduate Student Handbook; prepares special reports relating to undergraduate studies; prepares reports on faculty workload credits.

### C. Associate Director for Graduate Studies

**1. Member Administrative Team and Executive Committee:** Attends weekly meetings as member of the Administrative Team and the Executive Committee.

**2. Representative of the Director:** Is responsible for the general administration of the School under the direction of, or in the absence of the Director and the Associate Director for Undergraduate Studies.

**3. Coordinator of Graduate Studies:** Coordinates graduate admissions, assistantships, fellowships, scholarships, advising, examinations, and advisory committees; averages and submits committee-awarded grades; acts as liaison with the Graduate School; coordinates graduate recruiting; assists with job placement; represents the School as member of the Graduate Committee of the College; chairs the Graduate Studies Committee; in conjunction with the Associate Director of Undergraduate Studies, develops faculty workloads for Director approval.

**4. Trac-Dat Coordinator – graduate:** Coordinates the graduate Program Managers for Trac-Dat input of degree program Outcomes & Assessment.

**5. Other:** Coordinates Growing Graduate Program proposals; supervises revision of graduate catalog materials; prepares and revises degree plan outlines and the Graduate Student Handbook; prepares special reports relating to graduate studies; retains teaching responsibilities as assigned.

### D. Assistant to the Director

**1. Member Administrative Team:** Attends weekly meetings as member of the Administrative Team.

**2. Coordinator of Faculty Awards and Special Projects:** Is responsible for the organization, coordination, and timely submission of Faculty Awards for faculty in the School of Music; in conjunction with the Director, investigates and coordinates special projects that benefit the School of Music.

**3. Coordinates Faculty Travel and Guest Artist Requests:** Reviews and approves normal faculty travel; reviews and approves normal guest artist requests.

**4. Other:** liaison with other agencies and programs on campus in regard to special programs, events, activities of the School of Music.

### E. Area Chairs

**1. Area Chairs** are appointed by the Director for a term of two years. Terms are renewable.

**2. Responsibilities:** Serves as liaison between the area and the Director; chairs all area meetings; coordinates admissions, scholarship allocation, and recruiting for the area; serves as a member of the Executive Committee; plans the scheduling of courses and recommends teaching assignments to the Director and Associate Directors.

#### **F. Faculty as a Whole**

1. The faculty as a whole shall meet at least two times per semester.
2. Decisions regarding the curricula of the School shall be considered by the full-time faculty.
3. Personnel decisions regarding promotion and tenure shall be considered by appropriate full-time faculty. Promotion shall be considered by all full-time faculty of equal or higher rank. Tenure shall be considered by all tenured faculty, regardless of rank. Before voting, faculty members must read the dossier of the candidate and sign a register to that effect.
4. All decisions of the faculty shall be made by a vote of the majority of the full-time faculty.

#### **G. Areas**

1. The School shall consist of eight Areas: Conducting, Musicology, Keyboard, Music Education, Strings, Theory and Composition, Voice, and Wind/Brass/Percussion.
2. Each Area shall have an Area Chair appointed by the Director.
3. Areas shall determine proficiency requirements, jury schedules, recital previews, audition schedules, course rotations, and other matters of concern primary to the Area.
4. Areas shall recommend to the Faculty as a whole, alterations in curricula, new programs, enrollment goals, and other matters that impact the School.

#### **H. Standing Committees**

- 1. Library Committee:** Consists of five members of the faculty appointed by the Director to serve two-year terms, one of whom is designated as the chair; recommends to the Library liaison appropriate acquisitions to update holdings of the collection; acts as liaison between the School and the University library.
- 2. Executive Committee:** Consists of the Area Chairs and Associate Directors. Meets at least once per month with the Director. Advises the Director on curricular, budgetary, personnel concerns, and other issues concerning the administration of the School. Determines special awards not tied to any Area. The Director serves as Chair.
- 3. Graduate Studies Committee:** The Associate Director for Graduate Studies serves as chair. Members shall consist of at least eight faculty members appointed by the Director representing each of the Areas. Members must be members of the Graduate Faculty.

Supervises the administration of graduate committees; considers and reviews all graduate curricular proposals; discusses curricular ideas, trends, and changes; updates and develops curricula; assists with recruiting and job placement; recommends scholarship awards; assists the Associate Director of Graduate Studies with philosophical issues related to graduate study; recommends graduate faculty membership.

**4. Administrative Team Committee:** Consists of the Director, Associate Directors, and the Assistant to the Director. Meets weekly.

## J. Staff

**1. Supervisor/Music Business Manager:** Monitors, processes, records, and reports all budget actions. Assists the director with preparation of annual budget proposals; programs and maintains all software applications for departmental financial transactions; supervises clerical and professional support staff; verifies employee documentation and supervises monthly and hourly payroll transactions; prepares annual financial reports; monitors contracts to outside vendors, all purchases, travel reimbursement; monitors all School activities for compliance with University policy, accepted accounting standards, and state and federal laws.

**2. Senior Business Assistant:** Monitors and prepares hourly payrolls; verifies employee documentation and processes appointments for new and reappointed personnel; monitors deposits and associated journal vouchers; assembles and reconciles financial ledgers; reconciles all School of Music procurement card transactions; processes all personnel background checks; assists the Music Business Manager as needed with the processing and recording of all financial actions.

**3. Senior Business Assistant:** Assists in reconciliation of financial ledgers and departmental records; receives orders and invoices; monitor encumbrances for overdue invoices and/or payments; process intradepartmental billings for copy usage and recording services; production of scheduled and specially requested financial and personnel reports.

**4. Administrative Business Assistant to the Director:** Coordinates the Director's schedule and calendar; screens telephone calls and office visitors; assists the Director with correspondence, reports, coordination of tenure materials, coordination of faculty searches, coordination of student evaluations, preparation and distribution of memoranda; maintains confidential and faculty files; maintains donor database; serves as liaison with the Friends of Music Board; assists the Music Business Manager and other staff when needed.

**5. Coordinator of Music Camps and Special Music Activities:** Coordinates the Band and Orchestra Camps, Middle School Band Camp, Choir Camp, UIL Contests, Jazz Festival, Flute Festival, and All-State Student Lists. Maintains School of Music website.

**6. Technician II (Equipment/Systems Manager):** Manager of music facilities and instructional systems, including instructional computers, smart classroom systems and musical instruments; manages inventory, lockers, and school-owned instruments.

- 7. Staff Piano Technician:** Provides action regulation, tuning, voicing, repair, rebuilding, and general maintenance for the pianos of the School.
- 8. Technical Director and Scene Designer for Music Theater:** Supervises and implements technical aspects of Music Theater productions; designs scenery and lighting for music theater productions, serves as scenery carpenter, painter, and shop supervisor.
- 9. Senior Academic Advisor:** Provides administrative support for the Associate Director of Undergraduate Studies; provide students with accurate information concerning academic policies and procedures; assists students with degree plans, course selection, and sequencing; informs students of campus resources related to academic success; inputs class schedules into Banner; inputs Course Fees into Banner; assists with student retention; maintains academic records and files; assists faculty with change of grade, absence, and mass add/drop forms; updates the Student Handbook and degree plans; assists with student orientation and recruitment. Coordinates Advising activity with the Scholarship/Admissions staff for undergraduate and graduate programs.
- 10. Coordinator of Publicity:** Coordinates publicity, program production, ticket sales, parking, and recital scheduling for the School. Serves as School of Music Archivist. Administrates School of Music Facebook page.
- 11. Coordinator of Travel and Operations:** Manages the School switchboard; manages travel documentation; distributes mail and freight; manages key distribution; orders supplies including office equipment; coordinates building maintenance; coordinates sales of SOM recordings.
- 12. Coordinator of Admissions and Scholarships:** Coordinates prospective undergraduate student admissions procedures; maintains donor records; coordinates faculty reports related to admissions and scholarships; processes and records all scholarship actions; acts as liaison to other University offices on matters concerning scholarships; processes All-State CD orders; assists the Music Business Manager as needed.
- 13. Business Assistant to the Associate Director of Graduate Studies:** Provides administrative support to the Associate Director for Graduate Studies; prepare correspondence, maintains records of graduate student issues, assists with documentation for new courses; assists with inputting schedule of classes into Banner; processes All-State CD orders; scheduling of rooms and times for all School of Music courses into AdAstra.
- 14. Senior Office Assistant (winds/percussion):** Provides secretarial support for the directors of the Symphonic Wind Ensemble, Concert Band, University Band, Jazz Band, and Marching Band; coordinates out-of-town trips, and recruiting; corresponds with prospective students; coordinates marching band uniform inventory, including check-out, check-in, and maintenance.
- 15. Senior Staff Accompanist:** Provides musical collaboration and artist level piano accompaniment for instrumentalists and singers in the School of Music; includes preparatory practice and rehearsal coaching for student degree recitals, lab performances and juries, faculty recitals, guest artist recitals, and faculty job interview recitals.

**16. Senior Staff Accompanist:** Provides musical collaboration and artist level piano accompaniment for instrumentalists and singers in the School of Music; includes preparatory practice and rehearsal coaching for student degree recitals, lab performances and juries, faculty recitals, guest artist recitals, and faculty job interview recitals.

**17. Unit Coordinator (Recital Hall Manager):** Manages all aspects of Hemmle Recital Hall and other performance spaces; security for facilities and equipment; safety for employees, performers and audience members; creates professional presentation environment; manages the School of Music calendar, including all entries; schedules all recitals and concerts.

**18. Senior Business Assistant (Choral, Opera/Music Theatre, Orchestra):** Organizes and manages the administrative office for Choral Studies, Opera/Music Theatre, and Orchestral Studies programs; manages communications and correspondence; provides assistance to the directors for auditions, performances, workshops, festivals and travel activities; manages business transactions and personnel transactions for the programs.

**19. Vocal Coach:** Coach music students in preparation of degree recitals, music theatre and opera roles, and professional audition repertoire; assists in the coordination of student accompanists; assists with diction and vocal literature classes.

**20. Senior Business Assistant (Director and Advising):** Entry and maintenance of data in the School of Music Director's Office; entry and maintenance of data for the Academic Advisor's Office; assist with research, preparation, and entry of data for annual reporting; alumni database maintenance; phone and communication assistance; and other related responsibilities.

## **II. Faculty Personnel Procedures**

### **A. Procedures for Promotion and Tenure**

1. School of Music Procedures for Promotion and Tenure are located in Appendix A.
2. College of Visual and Performing Arts Procedures for Promotion and Tenure are located on the CVPA website <http://www.depts.ttu.edu/cvpa/facultystaff/TenureGuidelines.asp>
3. University Procedures for Promotion and Tenure can be found in the University Operations and Procedures on line <http://www.depts.ttu.edu/opmanual/OP32.01.pdf>.
4. Procedures for post-tenure Review (Comprehensive Performance Evaluation) are located in Appendix B.

### **B. Miscellaneous Faculty Procedures**

#### **1. Course Evaluation Procedures**

- a. All faculty will be evaluated in all courses each semester using the University-wide student evaluation form.

b. These student evaluations are an important component of the yearly review, salary reviews, and reviews for promotion and tenure.

## **2. Search committee procedures**

- a. All positions must be filled in accordance with campus Affirmative Action guidelines.
- b. No search may be initiated without the formal approval of the Director and Dean.
- c. For each faculty opening a committee of at least four members will be appointed by the Director. The chair of the committee will be appointed by the Director of the School of Music and will normally be a tenured faculty member in the area in which the vacancy exists.
- d. The committee reviews all files, recordings, and supporting materials submitted by applicants, recommends to the Director those it wishes to interview, and meets with the candidates while they are on campus. The committee then submits a recommendation to the Director. If in agreement with the committee, the Director submits the recommendation to the Dean of the College of Visual and Performing Arts.
- e. The Director, in consultation with the faculty, shall define the duties listed for any faculty/staff search (Vacancy Announcement).

## **3. Faculty Workloads**

- a. The primary objective of the workload policy is to spread as equitably as possible across the faculty those professional activities that are necessary to an excellent program.
- b. Workloads should take into consideration the entire contribution of the faculty member.
- c. Load credit given for administration must be approved by the Dean.
- d. Teaching, research/creative activity and service are expected of all faculty members.
- e. Teaching assignments will be made so that the normal load will be 9-12 load points per semester. A teaching load of 12 hours per semester is considered the normal full-time load for faculty not serving on the Graduate Faculty. A teaching load of 9 hours per semester is considered the minimum for faculty serving on the Graduate Faculty. Deviation from this norm may be requested by, or through the Director and will be considered by the Dean.
- f. The Director will make load assignments in consultation with the Associate Directors, the Area Chairs and faculty members for the good of the school.
- g. Additional information concerning workloads is available in OP 32.18 academic

workload calculation, and in the School of Music document “Teaching Load Credit Summary” in Appendix G (revised December 10, 2008). Individual faculty workload may be accessed online at: [techdata.irs.ttu.edu/workload](http://techdata.irs.ttu.edu/workload).

#### **4. Additional Remuneration**

- a. Faculty members on regular full-time appointments are often asked to provide consulting services to other organizations. This activity is encouraged by the university as long as it does not interfere with regular duties of the faculty member.
- b. University policies concerning outside employment are outlined in OP 32.07.
- c. When absent from campus, the faculty member should provide for the teaching of classes missed or provide make-up instruction periods.

#### **5. Absence from campus**

- a. Faculty members are encouraged to attend professional meetings, provide service to the university through recruiting trips, adjudicate, and give guest clinics and lectures. When absent from campus, the office of the School of Music should be informed in advance and proper travel forms prepared and approved prior to the trip.
- b. Faculty members are expected to be present for registration and final examination periods, as well as for audition dates and Area juries.
- c. Instruction of classes should be provided for and lessons should be rescheduled as approved by the Director.

#### **6. Annual Faculty Reports**

- a. Each full-time faculty member will submit a report of yearly activities in the areas of teaching, research/creative activity, and service. This information is entered into Digital Measures.
- b. Annual report forms are distributed to faculty in November and are due back in the office of the Director by February 1 of each academic year.
- c. Failure to submit an annual report may impact merit evaluation. Annual Faculty Report of Activities is included in Appendix A of this handbook.

### **III. Scheduling and Student Activities**

#### **A. Room Scheduling**

1. Room schedules are maintained online at <http://www.calendarwiz.com/ttusom>. Requests for meeting space, rehearsals, lessons, etc. must be submitted in advance. Faculty members, Teaching Assistants, and students are allowed to schedule rooms with permission.

#### **B. TTU SOM Calendar - Public Access**

Web address: <http://www.calendarwiz.com/ttusom>

### Mini-tutorial

**\*All SOM events that are open to the public are put in the \*TTU SOM EVENTS category (recitals, concerts, master classes, etc.). This category can be subscribed to by clicking the “Subscribe: iCal” link on the calendar website. Instructions for subscribing via iCal and Outlook are available on the calendar website.**

To view all activity in a room on a specific date:

1. Toggle the first checkbox in the dropdown menu labeled “Select Category” until ALL boxes are checked.
2. Select the room you wish to view from the dropdown menu labeled “Select Location”
3. Click “Go”
4. Use the “Go To Date” button in the upper right to select a specific date

To change rooms:

1. Deselect the previous room and select another one
2. Click “Go”

To view multiple rooms at once:

1. Select all rooms you wish to view at once
2. Click “Go”

View the calendar in Month, Week, Day or List view

Select an individual category to view only activities relating to a specific ensemble, course, etc. Be sure to toggle the first checkbox in the “Select Location” category to view ALL events relating to that category in ALL locations. Remember that performances will always be in the \*TTU SOM EVENTS category.

### C. SCHEDULING PROCEDURE FOR FACULTY/GUEST ARTIST RECITALS AND EVENTS

- review the calendar for an open time that works for you.
- Check all other rooms for conflicts that could negatively impact your plan.
- Send an e-mail to Tiffany ([tiffany.holmes@ttu.edu](mailto:tiffany.holmes@ttu.edu))
- Tiffany will check your request against the current regulations and priorities for scheduling.
- Tiffany will then enter your event into the calendar. The individual making the request will receive an e-mail “Announcement” as confirmation that the event has been entered into the calendar. Please review the Announcement for any errors.
- Should there be an issue with your request (ie a known conflict, priority issue, etc.) Tiffany will notify you via e-mail what the problem appears to be.
- Requests will be addressed and entered in the order received. E-mails are time-stamped and a change log is maintained within the calendar system. Should issues arise that cannot be resolved by time-stamp or change log, the Director of the School of Music will make the appropriate determination.

## **D. SCHEDULING REGULATIONS AND PRIORITIES FOR STUDENT RECITALS**

### **FACULTY MAKES THE REQUEST TO SCHEDULE A STUDENT RECITAL!!!**

- Assures that the teacher has granted permission for the student to perform, and that the teacher is available to attend the recital.
- Do not attempt to schedule or “hold” multiple performance dates as options.

### **Recital Scheduling:**

- All degree recitals (graduate and undergraduate) will be scheduled by the end of the second week of class each long semester.
- Recitals may be scheduled in Hemmle Recital Hall or 010 (M01) as scheduling permits.
- Degree recitals will be scheduled with the following priority: graduate students (priority 1) in “Prime times” (8 p.m. or 3 p.m. on weekends); senior recitals (priority 2) in prime time (8 p.m. or 3 p.m. on weekends).
- **Junior recitals** are not scheduled in prime times. They should be 6 p.m. or other times on weekends.
- LEGACY SCHEDULING is limited to students presenting a degree recital. If the recital involves large equipment (ie percussion instruments etc.) the recital will not be scheduled in the Legacy. Exceptions to this policy must be formally requested through the Director of the School of Music with appropriate permissions from the faculty who maintain instruments to be utilized.
- All non-degree recitals may be scheduled during the third and fourth weeks of class. Non-degree recitals are not to be scheduled in “prime times.” Degree recitals may still be scheduled during the third and fourth week as space is available. Degree recitals scheduled during the third and fourth week no longer have priority over non-degree recital scheduling.
- Degree recitals are not charged a recital or recording fee. Recital and recording costs will be paid from Special Instruction Fees already collected.
- All non-degree recitalists will be charged an \$85 recital/recording fee. This amount will be paid at the time of scheduling.
- When possible, non-degree recitalists are encouraged to schedule in locations other than Hemmle Recital Hall or 010.
- Degree and non-degree recitals will NOT be scheduled in the current semester after the fourth week of class.
- Recitals may be rescheduled for medical reasons, emergencies, etc. as space/time is available.
- The student’s inability to be prepared is not sufficient reason to reschedule a recital in the same semester!

## **E. STUDENTS MAY SCHEDULE REHEARSAL TIME AND SPECIAL EVENTS ETC.**

Students wishing to schedule dress rehearsal and event time in the School of Music must e-mail Tiffany Holmes (tiffany.holmes@ttu.edu).

- A student who has a scheduled recital may rehearse in the performance space. The rehearsal time is a maximum 2 hours. Typically, this would be the dress rehearsal for the performance.
- Students are generally not to schedule general practice in performance halls. During the summer months, and holiday breaks, it is possible to schedule additional time in performance venues. However, the additional time will be no more than 2 hours, and is subject to being “bumped” for major recording events and activities.
- ALL time in performance venues MUST BE APPROVED by contacting Tiffany Holmes (tiffany.holmes@ttu.edu).

#### **F. PERFORMANCE / EVENT CANCELLATIONS**

- please immediately notify Tiffany Holmes of any cancellations. They will be taken off the calendar as soon as possible.
2. Classroom space for general course offerings is assigned by the Administrative Team.

#### **G. Concert Scheduling**

1. Each December the conductors of all ensembles will meet with the Director to set the ensemble concert schedule (including performances of the Marching Band and Pep Band) for the following academic year (s). All extra rehearsals for these concerts will also be scheduled at this time.
2. After the ensemble concerts have been scheduled, faculty may schedule on-campus recitals and guest performances.
3. Scheduling of Hemmle Recital Hall
  - a. The use of Hemmle Recital Hall is restricted to the School of Music or other groups approved by the Director.
  - b. Concerts scheduled in Hemmle Recital Hall as part of the School of Music annual concert/recital series will be subject to the following: (See Procedures for Scheduling Recitals, Stage Set-up Request, and the Texas Tech University School of Music Recording Request which may be obtained in the Publicity Office.) Fees may be waived in the event of invitation or sponsorship. The student performer must be a student of or sponsored by a Texas Tech School of Music faculty member.
4. **Ensemble/Faculty Concerts and Recitals:** An appropriate crew will be assigned. Programs will be provided by the School of Music for contents up to and not exceeding two 6” x 9” pages, front and back. Costs for any additional material, including program notes, will be the responsibility of the faculty member(s) involved.
5. Use of Hemmle Recital Hall and/or Music Building classrooms by groups other than the School of Music is subject to a case-by-case review by the Director. In some situations, the person or group requesting any room use may be asked to provide a list, prior to final

approval, of up to four persons from the requesting organization who can provide supplemental monitoring of the Music Building hallways and staircases during the period of use. A minimum of two Recital Hall Crew members must oversee the use of Hemmle Hall and at least one crew member must oversee the use of classrooms. The size of the crew will be determined in accordance with the nature of the event. Fees may be waived at the discretion of the Director.

#### **H. Guidelines for Extra Rehearsals of Ensembles**

1. As a part of the syllabus, conductors of university ensembles will present all members of the ensemble with a schedule of the semester's required rehearsals and performances during the first week of classes of each semester.
2. In order to protect the time of the students involved in the ensembles, no more than two extra rehearsals for any one concert will be scheduled. Exceptions to this policy: Music Theatre and Opera performance dress rehearsal sequences; SOM Scholarship Concert rehearsal sequences.
3. The term "extra rehearsal" indicates a rehearsal beyond those indicated as regular meeting times in the schedule of courses.
4. Conductors needing to schedule an emergency rehearsal must do so through the SOM Business Center after receiving approval from the Director.

#### **I. Final Examination Procedures**

1. It is the policy of Texas Tech University that final examinations be given during the time scheduled by the University. Final exams should not be given at any other time without the permission of the Director and the Dean of the College of Visual and Performing Arts even if the faculty member and all the students in the course agree to another time.
2. Final examinations should be given in all courses.
3. A final concert may serve as a final examination for an ensemble.
4. A jury, proficiency exam, or recital may serve as a final examination for applied lessons.

#### **J. Ensemble Participation Requirements by Degree**

Music majors must audition for placement in an approved ensemble as part of their degree requirements. Approved ensembles by degree program are listed below.

- Only one ensemble *per long semester* will count toward a music degree (summer ensembles do not count).
- Starting with the student's first semester as music major, ensemble enrollment must be in consecutive semesters until the requirement is complete.
- MUTC majors' ensemble requirements are waived during the semester of student teaching.
- Transfer students must audition for an approved ensemble each semester in residence until either their requirement is met or until graduation, whichever comes first. Up to four semesters of transferred ensembles may count toward this requirement.

- Questions regarding ensemble requirements should be directed to the Undergraduate Academic Advisor.

### **Bachelor of Arts**

Guitar:

- ♦ Four semesters in any departmental ensemble

Keyboard:

- ♦ Two semesters in Accompanying
- ♦ Two semesters in any departmental ensemble

Harp:

- ♦ Four semesters in harp ensemble

Strings:

- ♦ Two semesters in Symphony Orchestra
- ♦ Two semesters in any departmental ensemble

Voice:

- ♦ Two semesters in choir
- ♦ Two semesters in any departmental ensemble

Woodwind, Brass, & Percussion

- ♦ Two semesters in Symphonic Wind Ensemble, Symphonic Band, Concert Band or Orchestra
- ♦ Two semesters in any departmental ensemble

### **MUTC – Choral Emphasis**

- ♦ Seven semesters in choir

### **MUTC – Instrumental Emphasis**

Guitar:

- ♦ Seven semesters in any departmental ensemble + one choir

Harp:

- ♦ Seven semesters in harp ensemble + one choir

Keyboard:

- ♦ Four semesters of accompanying
- ♦ Three semesters of choir

Strings:

- ♦ Seven semesters in Symphony Orchestra + one choir

Woodwind, Brass & Percussion:

- ♦ Three semesters in Symphonic Wind Ensemble, Symphonic Band, Concert Band or Symphony Orchestra
- ♦ Two additional semesters in Symphonic Wind Ensemble, Symphonic Band, Concert Band, Symphony Orchestra or Jazz Ensemble 1
- ♦ Two additional semesters of marching band
- ♦ One credit of choir

### **Bachelor of Music, Harp Performance**

- ♦ Eight semesters in Harp Ensemble + six credits of Harp Chamber Music

### **Bachelor of Music, Organ Performance**

- ♦ Eight semesters in Accompanying

### **Bachelor of Music, Orchestral Instrument Performance**

Guitar:

- ♦ Fourteen credits in any ensemble

Strings:

- ♦ Eight semesters in Symphony Orchestra + six credits of small ensembles

Woodwind, Brass & Percussion:

- ♦ Six semesters in Symphonic Wind Ensemble, Symphonic Band, Concert Band or Symphony Orchestra
- ♦ Two additional semesters in Symphonic Wind Ensemble, Symphonic Band, Concert Band, Symphony Orchestra or Jazz Ensemble 1 + four credits of small or medium ensembles

#### **Bachelor of Music, Piano Performance**

- ♦ Eight semesters in Accompanying

#### **Bachelor of Music Theory or Composition**

Guitar:

- ♦ Eight semesters in any departmental ensemble

Harp:

- ♦ Eight semesters in Harp Ensemble

Keyboard:

- ♦ Four semesters in Accompanying
- ♦ Four additional semesters in any departmental ensemble

Strings:

- ♦ Four semesters in Symphony Orchestra
- ♦ Four additional semesters in any departmental ensemble

Woodwind, Brass & Percussion

- ♦ Four semesters in Symphonic Wind Ensemble, Symphonic Band, Concert Band or Symphony Orchestra
- ♦ Four additional semesters in any departmental ensemble

Voice

- ♦ Four semesters in a choir
- ♦ Four additional semesters in any departmental ensemble

#### **Bachelor of Music, Voice Performance**

- ♦ Eight semesters in a choir + three semesters in Music Theater

### **IV. Budget and Equipment**

#### **A. Budget Requests**

1. During the Fall term the Director will request from the Faculty a list of items needed to carry on their teaching and creative work.
2. The Executive Committee, made up of the Area Chairs and the Director, will determine the priority of these items.
3. Upon acceptance of the yearly budget by the Faculty and the Dean of the College of Visual and Performing Arts, Purchase Requests for these items may be initiated.

4. Faculty members may not submit orders to vendors without prior authorization from the Director. Once a purchase has been authorized faculty members should work with the Music Business Manager to determine the appropriate purchasing procedures.

## **B. Office Equipment and Supplies**

1. The School of Music provides supplies needed for teaching, creative work and service. The Supply Cabinet is located in SOM Business Center. The Travel & Operations Coordinator orders the supplies.
2. A FAX machine is available for faculty use in the SOM Business Center. FAX transmissions and e-mail should be used to reduce long-distance telephone charges whenever appropriate.

## **C. Photocopying**

1. Two photocopiers are available for faculty use. They are located in 215 and the SOM Business Center (206). A copy code is required to activate the copier. The copy code is issued by the Travel & Operations Coordinator. Copy codes are used to eliminate photocopying by unauthorized individuals and to enable the distribution of copy costs to the appropriate individuals and areas within the School of Music. Every copy made will be charged to the appropriate area.
2. Faculty codes should never be given out to students. When a faculty member needs to have copying done by a student, the faculty member should request in writing a copy code for the individual student's use for departmental copying.
3. Faculty members should assist the School of Music in the management of copying costs by:
  - a. Limiting photocopying to departmental business or instructional purposes only,
  - b. Using other copy services for large projects when such services offer cost savings.
4. The School of Music does not authorize any reproduction of copyrighted works except that which is in accordance with the Fair Use Provisions of the U. S. Copyright Act.

## **D. Key/Combinations**

1. Faculty members are issued keys necessary to the performance of their official functions. Keys should not be loaned. Keys are issued by the staff in the SOM Business Center.
2. Some practice rooms are locked to protect the equipment housed in them.
3. Classroom cabinets should be locked at all times when not in use by faculty members or other authorized employees. Keys can be checked out in the SOM Business Center.

## **E. Mailboxes**

Faculty and Teaching Assistants mailboxes are located in Room 208.

## **V. Miscellaneous Procedures**

### **A. Classroom Attendance**

1. Classroom attendance and other classroom policies are established at the discretion of the teacher. University guidelines govern any conflicts. Teachers must adhere to the University schedule in scheduling classes and rehearsals.
2. Classroom attendance policies must be presented in writing as part of the course syllabus to each enrolled student during the first week of classes.

### **B. Course Syllabus**

1. A current course syllabus must be on file in the departmental office for each course offered by the School of Music.
2. Course syllabi are to be uploaded to Digital Measures each semester.
3. All syllabi must include Outcomes & Assessment statements, grading criteria, attendance policy, course schedule of required events, equipment required for successful completion of the course, a disability accommodation statement, and an observance of religious holidays statement. A new outline of syllabus content and procedures will be forwarded to all faculty before the beginning of each semester. In accordance with NASM, all School of Music syllabi must reflect more specific details regarding the teaching of improvisation, incorporation of composition projects, and a survey of history and repertoire. By University requirement, all course syllabi will be uploaded to Digital Measures.
4. Studio syllabi should include a minimum expectation that attendance in studio class is required. Attendance in Performance Sessions is expected. Attendance at the Professor's recital is required. Attendance at peer degree recital performances is required. Attendance at scheduled Honors Recitals is required.

### **C. Equipment**

1. Chairs and stands should always be returned to the assigned room after use.
2. It is the responsibility of the Director to ensure that all School of Music-owned instruments are maintained and used for school purposes. As such, any University-owned instrument used by students (other than keyboards) must be checked out through the Technician in room 013A. Students must sign a contract accepting the instrument in the condition received and assuming responsibility for it.

## APPENDIX A

### **Procedures for Tenure and Promotion Mission Statement and Appropriate Faculty Activities *[revised by the SOM faculty, 2/14/01]***

#### **Mission of the School of Music**

The Texas Tech University School of Music provides a professional environment that stimulates the highest standards of excellence in music education, research, performance, creativity, and service.

#### **Faculty activities to promote the mission**

The activities of the faculty that are necessary to promote the mission of the School of Music fall into three categories: teaching, professional activity, and service. To qualify for reappointment, promotion, tenure, and/or to receive annual performance evaluations of “meets expectations” or better, a faculty member should contribute significantly in all areas.

#### **Music faculty and the doctorate**

Many academic areas expect the possession of the doctorate as a prerequisite for entry into university teaching. In the performing arts, many outstanding musicians choose other routes to the achievement of musical eminence. The experience and qualifications of each candidate in the School of Music will be evaluated on an individual basis.

#### **Definitions**

##### **Teaching**

Teaching represents the most important single responsibility of faculty in the School of Music. It is expected that each member of the faculty will excel in teaching. Enthusiasm for teaching and the ability to stimulate students to achieve at the highest levels possible are important attributes of the faculty member. Specific to faculty personnel actions and annual faculty evaluation, “teaching” refers to undergraduate and graduate courses and activities within the School of Music, the Fine Arts Doctoral program, and the Honors College.

**Teaching activities:** 1) courses carrying load credit, 2) courses/labs carrying no credit, 3) special studies/theses or dissertation direction, 4) advising, 5) graduate committee work, and 6) performance/conducting as part of teaching assignment.

**Activities directly related to teaching:** 1) class preparation, 2) class assessment, 3) proficiency examinations/juries, 4) student recitals/hearings, 5) individual help to students, 6) attending concerts of one’s own students.

**Activities closely related to teaching:** 1) recruiting and retention, 2) new course development, 3) program development, 4) unassigned student advisement, 5) recital committee, 6) professional development related to teaching, 7) grant activities related to teaching, 8) other activities approved by the Director.

## **Research and creative activity**

Professional activity is an important means by which faculty establish credibility and gain respect within the professional and academic ranks. It is expected that each member of the faculty will pursue professional activities appropriate to his/her field of specialization. For academic faculty whose area of specialization is music history, music theory, music education, and music technology, these activities approximate, but are not limited to, traditional research. For performance faculty and composers, professional activity includes performance and other forms of "creative activity." Creative activity may include compositions, arrangements, pedagogical presentations, guest conducting appearances, adjudication nationally or internationally, and other activities not falling under the definition of teaching or service. The following are examples of research and creative activity in the School of Music:

**Publication:** 1) book (monograph or text) or music edition, 2) published recording/video, 3) article in a refereed professional journal, 4) book or music review, 5) computer software. Electronic publications are recognized as being appropriate.

**Research:** 1) award or grant of significance to the university, 2) presentation of a paper at a local, state, regional, national, or international meeting, 3) publication of study or survey relating to faculty member's area of specialization.

**Composition/Arrangement:** 1) receipt of commission or prize, 2) performance by a major musical organization or soloist, 3) performance at another university, at an established arts organization, or at a festival, 4) publication of composition/arrangement, 5) local performance.

**Conducting:** 1) with major musical organization outside region, 2) at another university, 3) within state but outside local area, 4) with high school honor groups/ensembles in public schools, 5) local conducting other than as required part of teaching.

**Performance:** Public performance of music relevant to a faculty member's assignment within the School of Music is defined appropriately as professional activity. Commercial music performances are not considered relevant except when directly related to a faculty member's area of specialization. Performance activities include: 1) international/national performances, 2) regional/state performances, 3) primary local performances which include solo or chamber music performances, and 4) secondary local performances which include those with larger ensembles and other less significant presentations. Primary local performance is considered more significant than secondary local performance and receives more credit in tenure and promotion considerations. No amount of local performance on its own constitutes enough professional activity to justify tenure or promotion.

**Pedagogical presentations:** 1) international, national, regional, state, and local presentations intended to deliver instructional methodologies or techniques, or 2) teaching activities at other universities, schools, or conservatories outside the local area.

**Adjudication:** international or national level competitions.

When a faculty member has teaching assignments in two or more different areas, professional activity in his/her primary specialization is most important and is required for tenure and promotion. Professional activity in a secondary specialization is optional. It is not uncommon for some faculty to have professional activities in more than one of the three designated categories (Research/Creative Activity/Performance). Faculty members are evaluated on both quantity of work and quality of the publication/performance/presentation venue. Also considered is the sphere of influence (location, nature of audience) and critical review if any exists.

Preparation for and research done to support the normal teaching load of the faculty member is not considered Professional Activity. Actual on-campus performances with and conducting of ensembles assigned as part of the faculty member's teaching load are not considered in this category.

### **Expectations for research and creative activity: academic faculty**

Research and publication are essential for faculty positions in music history, music theory, music education, and music technology. Both quantity and quality are to be considered, but special emphasis is placed on quality and originality. Work in progress also may be assessed. The research/publication accomplishments should be significant contributions to scholarship and a steady record of productivity is essential. Refereed publications are given the most credit, although non-refereed publications also may be considered. It is understood that some academic faculty perform, write, edit, compose, consult, produce professional recordings, and participate in a wide variety of other professional activities. However, each faculty member's primary efforts should be directed toward those activities expected in the area of his/her appointment.

**Music history:** 1) publication of books, monographs, chapters in books, computer software, 2) publication of refereed articles and reviews, including those in electronic journals, 3) presentation of papers or participation on panels at professional society meetings or other campuses, 4) editor of journal or scholarly edition of music, 5) research grants, and 6) musical performances, commissions, professional recordings, video presentations informed by the candidate's scholarly research.

**Music theory:** 1) publication of books, monographs, chapters in books, computer software, 2) publication of refereed articles and reviews, including those in electronic journals, 3) presentation of papers or participation on panels at professional society meetings or other campuses, 4) editor of journal or scholarly edition of music, 5) research grants, 6) musical performances, commissions, professional recordings, video presentations informed by the candidate's scholarly research, and 7) publication of compositions or arrangements.

**Music education:** 1) publication of books, monographs, chapters in books, computer software, 2) publication of refereed articles and reviews, including those in electronic journals, 3) pedagogical presentations at seminars, workshops, and conferences, 4) editor of journal or scholarly edition of music, 5) research grants, 6) musical performances, commissions, professional recordings, video presentations informed by the candidate's scholarly activity, and 7) publication of compositions or arrangements.

**Music technology:** 1) publication of books, monographs, chapters in books, computer software, 2) publication of refereed articles and reviews, including those in electronic journals, 3) pedagogical presentations at seminars, workshops, and conferences, 4) editor of journal or scholarly edition of music, 5) research grants, 6) musical performances, commissions, professional recordings, video presentations informed by the candidate's scholarly activity, and 7) publication of compositions or arrangements.

### **Expectations for research and creative activity: performance faculty**

**Studio faculty:** 1) significant public performance as a soloist and/or chamber musician, 2) other performance at the local, regional, national, or international level, and 3) pedagogical presentations at workshops, seminars, and conferences. Contribution to professional journals is also encouraged.

**Ensemble conductor/director:** 1) guest conducting appearances, 2) performances at professional meetings with TTU student ensembles, 3) pedagogical presentations at workshops, seminars, and conferences, and 4) other as approved by the Director of the School of Music. Scholarly publications such as articles, editions, and arrangements are encouraged.

**Composers:** 1) commissions, 2) performance of works, 3) new compositions, and 4) publications.

### **Professional service**

Service utilizes one's professional expertise in the School, College, University, local community, and professional arena. Performances for most religious services and for events of lesser artistic importance are considered service. Clinics of a non-pedagogical nature and adjudication at the local and state levels are considered service. The following are examples of professional service:

**Departmental, College, University service:** 1) area chair, 2) committee chair/project director, and 3) committee member.

**Clinics/workshops/presentations:** 1) local/area music organizations and all public schools, 2) hosting/organizing symposia, clinics, recitals, and guest artists, and 3) other non-pedagogical events.

**State/regional/national professional organizations:** 1) officer in an organization, 2) referee for journal or member of an editorial board, 3) chair/member of a committee, 4) member, and 5) attend meeting.

**Adjudication:** 1) local 2) state 3) national 4) international

**Public service in a professional capacity:** 1) member of community arts organization, 2) performance/lecture at service club, 3) performance with church music programs, 4) recital/chamber music performance in public schools, and 5) other performances on campus.

**Performance:** 1) religious service or funeral, 2) recruiting activity, and 3) other performance of a service nature.

## **Criteria and procedures for reappointment, promotion, and tenure** **University-wide criteria and procedures for personnel actions**

General criteria and procedures for appointment, reappointment, promotion, and tenure are set forth in the Texas Tech University [Faculty Handbook](#). Additional criteria for the School of Music are outlined in this Handbook. There are also criteria and procedures for the College of Visual & Performing Arts, which are available online, or in the School of Music or Dean's offices. See Appendix D for specific web addresses related to Promotion & Tenure Standards and Procedures.

### **School of Music criteria for reappointment and promotion**

#### **Assistant Professor** [reappointment]

1. Evidence of excellence in teaching. Documented evidence will be required, including evaluation by peers and students.
2. Evidence that there is potential for achieving a position of leadership in the profession as a scholar, performer, composer, or pedagogue.
3. Evidence of service to school, college, university, or profession.

#### **Associate Professor** [promotion/comprehensive performance evaluation]

1. Continuing evidence of excellence in teaching.
2. Clear indication that the candidate has achieved some degree of national recognition and stature through publication of significant scholarly works or instructional materials, or through significant performances or compositions.
3. Evidence of service to school, college, university, or profession.
4. Evidence of significant contributions to the university's graduate programs through such activities as teaching graduate courses, service on thesis or dissertation committees, or supervising graduate students.
5. Promise for future growth.

#### **Professor** [promotion/comprehensive performance evaluation]

1. Continuing evidence of excellence in teaching.
2. Documented evidence that the candidate has achieved a position of distinction in the profession as scholar, through major publications; as an artist-teacher, through performances having national or international significance and the ability to attract outstanding students to the studio; as a composer or theorist, through compositions of major significance or scholarly works in analysis; or as a pedagogue, through the development of nationally used teaching material and national prominence as a lecturer, consultant, or workshop director.
3. Evidence of a clear and continuing record of significant involvement in the University's graduate programs through such activities as teaching of graduate courses, service on thesis or dissertation committees, or supervising graduate students.
4. Evidence of service to school, college, university, or profession.

### **School of Music criteria for tenure**

1. Evidence of excellence in teaching. Documented evidence will be required, including

evaluation by peers and students.

2. Clear indication that the candidate has achieved some degree of national recognition and stature through publication of significant scholarly works or instructional materials, or through significant performances or compositions.

3. Evidence of service to school, college, university, or profession.

4. Evidence of significant contributions to the university's graduate programs through such activities as teaching graduate courses, service on thesis or dissertation committees, or supervising graduate students.

Promise for future growth.

At every level, evidence of excellence in teaching is required; however, teaching ability unsupported by professional growth as demonstrated by significant publications, performance, or compositions will not be adequate to justify promotion.

Professional service is a valued component in the overall assessment of a candidate's activities. Service alone, however, would rarely, if ever justify tenure or promotion to a higher rank.

At no level will length of appointment alone be considered adequate justification for promotion.

Faculty members applying for both tenure and promotion must receive a separate vote on each issue; one vote for tenure and a separate vote for promotion.

### **Instrument for evaluation**

Candidates for reappointment, promotion, and tenure are evaluated on the standards outlined in the previous section of this document (i.e., "School of Music Criteria for Reappointment and Promotion," or "School of Music Criteria for Tenure." Within the School of Music, candidates first will be evaluated by a peer review committee (Formal Evaluation Committee [FEC]), then by the full eligible faculty, then by the Director. Specific activities will be evaluated as follows:

**Teaching:** Peer review committee members should visit the class, lessons, or rehearsals at least two times. When making an evaluation of teaching of courses, the following items should be considered: 1) organization of the presentation, 2) communication skills (including written and oral), 3) knowledge of subject matter, 4) appropriateness of method, 5) teacher responsiveness to students, and 6) enthusiasm and energy. When reviewing other activities classified as teaching, the committee member should rely upon documentation presented by the candidate and student interviews.

**Research and creative activity:** Evaluation of professional activity must take into consideration the amount of work and the quality of the work. Evaluators should look for an established record of creative output over the course of time. Quality of written activity might be established by considering the publishing house used, the reputation of a journal, whether or not the journal is juried in its article selection, and the value of the work to the field. Quality of work in the performance area might be determined by documented reviews, recordings, established performance record over time, and quality and reputation of performance venues. Peer review committee members should consult appropriate citations in this document for other indicators of performance in the area of professional activity. Peer evaluation committee members should read the publications of a candidate. Performance faculty should provide a recording of recent performances for peer committee and other faculty review.

**Professional service:** Evaluation of service activities might vary with each faculty member under

consideration. Each job demands different types and levels of commitment to service. The committee member should consider the types of service appropriate for each position and evaluate the impact of this service upon the department and the University.

**School of Music**  
**Mentor System and Evaluation Committee Structures**  
(Approved by faculty - Fall semester 2004)

**Mentoring System**

:

Faculty mentoring is designed to guide the new faculty member logically toward a positive tenure decision. The first two steps (Mentoring of New Assistant Professors; Primary Unit Evaluation Committee), will benefit the new assistant professor in the following important ways:

- \* Enhances collegiality between tenured and untenured faculty.
- \* Provides written documentation of a candidate's yearly progress in teaching, service, and research beyond the student evaluations and annual faculty report.
- \* Provides feedback to the candidate early in the review process.
- \* Assists the untenured faculty in incrementally preparing materials for the promotion and tenure dossier.
- \* Helps to eliminate the potential of "surprises" during the tenure-track process.
- \* Increases the likelihood that all candidates will be observed by a faculty member from their Area, as well as assisting in developing awareness among non-tenured faculty of the review process.

To conduct their work, the Formal Unit Evaluation Committee will have available from step one and step two: quality, reliable information and data derived from the Primary Unit Evaluation Committee; and a clearly developed dossier from an informed candidate.

**Mentoring of new Assistant Professors**

The mentoring of faculty members will be required for each tenure-track faculty member who begins employment at the rank of Assistant Professor. The mentor relationship shall be formally maintained through the new faculty member's tenure decision. New faculty hired with tenure shall be assigned a mentor who will serve for a period of two years. Visiting Assistant Professors shall be assigned a mentor who will serve during the assigned appointment period.

Mentoring in the School of Music has a single purpose--to provide a supportive and nurturing environment for discussion and informal advice--a safe environment to discuss issues of every kind.

During the first month of the new faculty member's appointment, one tenured colleague will be assigned by the Director to serve as Mentor. This Mentor will arrange for regular meetings with the new faculty member (suggest minimum one meeting per month during the academic year, and continuing through the tenure decision). The Mentor's role will be to listen and advise regarding issues and concerns that arise. The Mentor will not serve on the faculty member's Primary Unit Evaluation Committee, and no evaluative input will be formally requested from the Mentor. At any point, either party may request that the Director assign a new Mentor.

### **Primary Unit Evaluation Committee**

The Primary Unit Evaluation Committee will consist of three tenured faculty members. Whenever possible, the Primary Unit Evaluation Committee should be representative of the Area(s) in which the candidate teaches. The purpose of the Primary Unit Evaluation Committee is to review the faculty member's work and materials and create a brief written statement according to the procedural outline presented below.

### **Primary Unit Evaluation Committee Procedural Outline:**

During the first, second, fourth and fifth year (not during the faculty member's formal evaluation periods), each member of the Primary Unit Evaluation Committee shall:

Review a copy of the non-tenured faculty member's applied, ensemble, or class syllabi and summary of student evaluations, as provided by the Director's Coordinator of Admissions and Administration.

Review the candidate's updated vitae and faculty report for the areas of service, research, and creative activity.

Observe one class, applied lesson, ensemble coaching, master class, concert and/or faculty recital as arranged by the untenured faculty.

Meet with the non-tenured faculty to discuss the syllabi, formal observation, curriculum vitae, annual faculty report and student evaluation summaries. Any other issues or concerns may also be addressed at this time.

The committee member and candidate should feel free to discuss any questions or observations they may have regarding the candidate's research, teaching, and service, and the committee member should feel free to offer guidance and suggestions where appropriate.

Provide a brief written statement to the untenured faculty, which assesses strengths and areas in need of improvement, and submit a copy of the statement to the Director.

During the first, second, fourth and fifth years (not during formal evaluation periods), the Primary Unit Evaluation Committee will develop no formal conclusions, and no votes will be taken.

### **The Formal United Evaluation Committee**

In the faculty member's third year, a Formal Unit Evaluation Committee will be appointed and will consist of five tenured faculty members. The three Primary Unit Evaluation Committee members will form the nucleus of the Formal Unit Evaluation Committee, and the Director will appoint two additional tenured faculty members. If a candidate has a split appointment in more than one area of teaching, each area must be represented on the committee. Additional committee members will be appointed as appropriate and will be related to the candidate's specialty area. The Director will appoint a committee chair. The Formal Unit Evaluation Committee will conduct a formal review in both the third year and the tenure/promotion year.

Should a new faculty member apply for tenure/promotion early (before year six), the Formal Unit Evaluation Committee will be developed at that time.

### **Review by Formal Unit Evaluation Committee**

The Formal Unit Evaluation Committee will report and make a recommendation to the faculty and Director of the School with a copy forwarded by the School of Music office to the candidate. The report will include specific reasons for the committee's recommendation and will include the committee's vote tally. The Director will present the report and recommendation to the faculty at a promotion/tenure special faculty meeting.

The Chair of the committee, in consultation with the Director, will set a review schedule appropriate for timely forwarding of materials to the College.

### **Candidate Responsibilities**

Contact the Primary Unit Evaluation Committee members (or Formal Unit Evaluation Committee members) to schedule observations. For new faculty, a minimum of two observations should be requested during the fall semester thereby allowing the Primary Unit Evaluation Committee written statements to be considered as part of the Director's annual review.

Provide Primary Unit Evaluation Committee members (or Formal Unit Evaluation Committee members) with copies of updated vitae and annual faculty report.

### **Review by the Director of the School of Music**

Upon recommendation by the Formal Evaluation Committee and the faculty, the Director will provide an independent recommendation to the candidate's file.

Procedures for review by the Director is covered in the College of Visual & Performing Arts "Guidelines for Tenure and Promotion."

### **Documentation required for recommendations concerning tenure and promotion**

Documentation required is outlined in the College of Visual & Performing Arts "Guidelines for Tenure and Promotion," and in the University Operating Policy & Procedure Manual.

### **External Letters of Evaluation**

Outside letters of evaluation are required in the School of Music. At least five outside letters of evaluation will be solicited when considering a candidate for promotion and/or tenure. Following consultation with the Formal Evaluation Committee, the candidate's area chair(s) and subsequent approval from the Director, the Director will contact the outside evaluators requesting their professional service. External evaluators should hold at least the same rank for which the candidate is applying, and except in unusual cases, will not have been the candidate's major professor.

### **Consideration for reappointment**

The same guidelines and procedures used for consideration for tenure and promotion will rule consideration for reappointment to the faculty with the exception of external evaluations. The Formal Evaluation Committee will make a recommendation to the full faculty who in turn votes to make a recommendation to the Director.

Normally, the reappointment process is the third-year review. Further documentation required for personnel decisions is outlined in the Texas Tech University Faculty Handbook and the College of Visual & Performing Arts “Guidelines for Tenure and Promotion.”

## **Merit Evaluation**

### **Annual faculty report**

Each faculty member will submit an Annual Faculty Report to the Director. The report should be in the standard format as outlined by the Director. Information shall be provided in Digital Measures. Self-evaluation shall be mandatory for all faculty members on Annual Faculty Reports.

Student comments will be reviewed as part of the merit evaluation process. A faculty member’s teaching, research and creative activity, and service will be evaluated in like fashion to one’s consideration for reappointment, promotion, and tenure. Faculty of similar rank will be evaluated concurrently.

Failure on the part of any faculty member to submit the necessary evaluation material may result in a recommendation to deny consideration for a salary increment based on merit. Each faculty member will be given written notice of the merit level for which he/she has been recommended, accompanied by a rationale for the evaluation. Appeals will be made directly to the Director.

The Director will consult with the Executive Committee before setting salary increments or percentages for each merit level. A number of special awards may be given by the Director for exceptional contributions to the profession and/or the School.

### **Weighting of faculty activity**

In order to make the most accurate and fair evaluation given the disparate types of activities and job descriptions of the faculty, relative weighting of the three areas of evaluation should be made in accordance with the needs of the School of Music and the interests of the individual faculty member. Each faculty member may, in consultation with the Director, agree on relative weighting of each of the three evaluative areas. The ranges of percentage weightings are:

Teaching 50-70%  
Research and creative activity 20-40%  
Professional service 10-20%

While these weightings may be negotiated with the Director, faculty members are reminded that the university expects some contributions from all faculty members in each of the areas of evaluation. The weightings used for merit evaluation purposes do not alter a faculty member’s teaching load or the normal expectations set for tenure and promotion (see Appendix A).

### **Director guidelines for annual faculty evaluations**

For annual faculty evaluations, the Director will rate each of the three faculty activities in one of the following five categories. Each faculty member is also given an overall evaluation using the same five designations.

## **Far Exceeds Expectations**

### **Teaching**

Evidence of:

- \*outstanding peer evaluations.
- \*students performing exceptionally in TTU ensembles or in other performance settings such as recitals, recital class, accompanying.
- \*successful recruiting and retention in the studio.
- \*students participating actively and successfully in competitions.
- \*student success in juries and recitals.
- \*a heavy load by School of Music standards.
- \*student evaluations in the highest category (with consideration given to typical evaluations for the type of course taught).
- \*a full studio load of music majors.
- \*testament pertaining to the quality of teaching and advising (letters, awards).
- \* national recognition as a leading teacher in his/her field.
- \*student success after graduation (e.g., into graduate programs, success in the professional performance or educational fields).
- \*a teaching award from a recognized organization or the University.
- \* consistent course development and updating.

### **Research and creative activity**

Evidence of:

- \*appropriate ongoing professional activity that contributes significantly to knowledge in the field.
- \*high quality professional activity that enhances the teaching of the faculty member.
- \*professional activity that is primarily on a national or international level.
- \*professional activity that is reviewed positively and/or evaluated externally (consideration will be given to the quality of musical venue and/or to the reputation of a publisher or professional organization).

### **Professional service**

Evidence of:

- \*service that is beneficial to the School, College, University, and/or the community.
- \*participation as a leader in appropriate professional organizations.
- \*successful recruitment of students (where appropriate).
- \*service that is not an assigned part of the load.
- \*recognition by service awards from the University or community.
- \*service as an officer in a significant professional organization.

## **Exceeds Expectations**

### **Teaching**

Evidence of:

- \*positive peer evaluation.

- \*outstanding student performance in TTU ensembles or in other performance settings such as recitals, recital class, accompanying.
- \*applied students who are among the highest quality in the school.
- \*students being active and successful in competitions.
- \*an appropriate number of music majors in the studio.
- \*student evaluations that are primarily in the highest category (with consideration given to typical evaluations for the type of course taught).
- \*maintaining at least an average load by School of Music standards.
- \*student success after graduation (entrance to graduate programs, success in the professional performance or educational fields).
- \*courses that are updated consistently.
- \*testament to the success of teaching and advising.
- \*student success in juries and recitals.

### **Research and creative activity**

Evidence of:

- \*professional activity that is ongoing and balanced; more than local in nature, but not international.
- \*professional activity that reinforces the teaching of the faculty member and is judged to be of high quality.
- \*professional activity that is reviewed and/or evaluated externally (consideration will be given to the quality of musical venue and/or to the reputation of a publisher or professional organization).

### **Professional service**

Evidence of:

- \*service that is beneficial to the School, College University, and/or the community.
- \*service in appropriate professional organizations.
- \*successful recruitment of students (where appropriate).
- \*service that is not an assigned part of the load.

### **Meets Expectations**

#### **Teaching**

Evidence of:

- \*peer evaluation that is positive.
- \*student activity in TTU ensembles or in other performance settings such as recitals, recital class, accompanying.
- \*applied students who are at least of average quality in the School.
- \*student evaluations that are at least in the middle to upper categories (with consideration given to typical evaluations for the type of course taught).
- \*an appropriate number of students in studio.
- \*an average load by School of Music standards.
- \*student success in juries and recitals.

### **Research and creative activity**

Evidence of:

- \*professional activity that is ongoing and balanced.
- \*professional activity that contributes regionally.
- \*professional activity that reinforces the teaching of the faculty member.
- \*professional activity that is judged to be of high quality.

### **Professional service**

Evidence of:

- \*service that is beneficial to School, University and community.
- \*service in appropriate professional organizations.
- \*successful recruitment of students (where appropriate).
- \*service that is not an assigned part of the load.

### **Does Not Meet Expectations**

#### **Teaching**

Evidence of:

- \*student evaluations that have a majority of negative comments.
- \*students not succeeding in TTU ensembles or in other performance settings such as recitals, recital class, accompanying.
- \*applied students who are among the least prepared in the school.
- \*student evaluations that are primarily in the lower categories (with consideration given to typical evaluations for the type of course taught).
- \*an inappropriate number of music majors in the studio.
- \*a less-than-average load by School of Music standards.
- \*students who are not successful in juries and/or recitals.

#### **Research and creative activity**

Evidence of:

- \*professional activity that is sporadic and unstructured and does not contribute locally.
- \*professional activity that is only local in nature and is judged to be of less than high quality.
- \*a lack of professional activity entirely.

#### **Professional service**

Evidence of:

- \*a lack of service on committees in School, College, University.
- \*a lack of service in professional organizations.
- \*a lack of contribution to the community.
- \*not meeting School enrollment goals (where appropriate).

### **Unsatisfactory**

#### **Teaching**

Evidence of:

- \*student evaluations dominated by negative comments.

- \*negative peer evaluation of teaching.
- \*students who are poorly prepared and unsuccessful in courses, recitals, and performances.
- \*student evaluations in the lowest ranges.
- \*a less-than-average load.
- \*an inappropriate applied studio load.

### **Research and creative activity**

Evidence of:

- \*a lack of creative work or research.
- \*professional activity judged to be of inferior quality.

### **Professional service**

Evidence of:

- \*a lack of service to school, university, or community.
- \*a lack of professional participation.

**Arbitration Committee**  
**School of Music**  
Approved 4/27/05

The Arbitration Committee will evaluate any disputes that arise between an individual faculty member and the Director of the School of Music concerning an Annual Review. A total of 5 tenured faculty will be elected to the Arbitration Committee by the full faculty. Only 3 will serve on any single dispute. Selection of the 3 to serve will be made by mutual agreement between the faculty member and the Director. The election will take place at the first faculty meeting each academic year.

In the event that a faculty member's work is deemed unsatisfactory, a written program of development must be established. A written program of development is normally determined by the Director. When requested by the faculty member involved in the dispute the Arbitration Committee, in conjunction with the Director, will take part in the process of formulating the written program of development.

## APPENDIX B

### Comprehensive Performance Evaluation Procedures

*(approved by the School of Music Faculty, 9/8/99)*

*(language change approved by School of Music Faculty 4/25/07)*

The School of Music will implement the following procedures for conducting comprehensive performance evaluation of all tenured faculty members. The evaluation will consist of College of Visual & Performing Arts Guidelines for Comprehensive Performance Evaluation along with additional School of Music criteria outlined below. Where reference is made to the College of Visual & Performing Arts Guidelines, the specific section is indicated in parentheses.

1. Each tenured faculty member shall be reviewed every six years.
  - a. The Director of the School of Music shall stagger initial evaluations in order to avoid a disproportionate number of faculty being evaluated in the same year.
  - b. Newly tenured/promoted faculty shall receive their first post-tenure review six years after being tenured/promoted.
  - c. All faculty under review shall be notified no later than September 1<sup>st</sup> of the academic year of the evaluation.
  - d. The Comprehensive Performance Evaluation (CPE) shall begin no earlier than February 1<sup>st</sup> and end no later than May 1<sup>st</sup> of the academic year in question.
2. The Comprehensive Performance Evaluation (CPE) committee, consisting of five tenured faculty members and excluding the director, shall be elected by written ballot cast by the tenured faculty.
  - a. The five members shall be elected to two year terms.
  - b. In subsequent calendar years, an election shall be held to replace members rotating off the CPE committee.
  - c. A chairperson shall be elected from among its ranks.
  - d. The committee's charge shall be to conduct the reviews objectively and in accordance with the College of Visual and Performing Arts and School of Music Guidelines.
3. The primary materials upon which the evaluation shall be based are the previous six annual evaluations by the Director and a current Vita.
  - a. The faculty member under review may choose to submit additional material including outside references.
  - b. The CPE shall be based on the activities of the faculty member, which will include teaching, research/creative activity, service and any administrative or other duties he or she may have.
  - c. The evaluation shall take into account professional changes that may occur over the course of an academic career (e.g., changes in teaching assignment).
  - d. The basic standard for appraisal shall be whether the faculty member under review discharges conscientiously and with professional competence his or her duties.
4. The report of the CPE committee shall consist of the College of Visual and Performing Arts Comprehensive Evaluation Performance Form to be submitted to the Director of the School of Music.

- a. If a faculty member's performance is found competent by either the CPE committee or the director or both, only the College of Visual and Performing Arts CPE Form will be forwarded to the Dean. Where a faculty member's performance is found incompetent (as reflected in a long-term pattern of behavior), the entire dossier will be forwarded to the Dean.
  - b. In the case of a finding of incompetence as defined by the College of Visual and Performing Arts Guidelines, the CPE committee shall be prepared to submit documentation. At this point, the faculty member reviewed may also choose to submit additional material.
5. If a finding is disputed, a faculty member may request an appeal (in writing).
  - a. A three-member review committee (consisting of tenured faculty) to be selected by written ballot of the tenured faculty shall conduct the appeal.
  - b. This review committee shall not include any current member of the CPE committee.
  - c. A finding by the Dean of the College of Visual and Performing Arts indicating a pattern of incompetent faculty performance shall be appealed by following section VII of the Texas Tech University Tenure Policy.
6. If a faculty member's performance is found incompetent, the director and the dean shall develop with the faculty member a plan and timetable for improvement (Faculty Performance Improvement Program).
  - a. At the completion of the improvement program, the chair and the Dean shall review the progress of the faculty member and shall notify the faculty member in writing of their findings.
  - b. The form and duration of the improvement programs shall be negotiated between the faculty member affected along with the director and dean.
  - c. Faculty performance improvement programs shall focus on bettering performance in the deficient area(s). They should not be disciplinary in nature.
  - d. Although the evaluation process and the improvement plan are intended to promote professional development, they may lead to termination of tenure if the faculty member continues to exhibit a pattern of incompetent performance.
7. This policy may be amended by a two-thirds majority vote by the tenured faculty of the School of Music and with the approval of the Dean of the College of Visual and Performing Arts.

## APPENDIX C

### Procedures for SOM Faculty or Staff Awards Nominations

#### Faculty Awards

*By September 1<sup>st</sup>*

Identify possible nominees for the **faculty** awards listed below:

- President's Book Award
- Chancellor's Council Distinguished Teaching Award †
- Chancellor's Council Distinguished Research Award ‡
- Spencer A. Wells Faculty Award for Creativity in Teaching
- Barnie E. Rushing, Jr. Faculty Distinguished Research Award
- Faculty Distinguished Leadership Award
- Hemphill-Wells New Professor Excellence in Teaching Award
- Piper Professor Award \*
- President's Academic Achievement Award (three anticipated)
- President's Excellence in Teaching Award (one per college—up to 4 in A&S)
- Alumni Association New Faculty Award (one per college)

Preliminary Procedures: Submit name of nominee to the Assistant to the Director of the School of Music with a 1-2 page statement describing reasons for nomination.

The Assistant to the Director will forward these names and statements to the SOM Administrative Team.

Administrative Team will recommend nominees to the Director of the School of Music. In the case of more than one nominee for a particular award, the Administrative Team will select the SOM's nominee.

The Director will announce nominees to faculty.

Nominator will complete the nomination according to the procedures on following page:

## **Procedures for submitting official nominations after clearance by the School of Music Administrative Team**

Under normal circumstances, it will be the responsibility of the faculty nominator to take the lead in working with the nominee to organize and prepare all required materials for submission, including, but not limited to, cover letters, letters of recommendation, curriculum vitae, and all other documentation required for nomination.

In the case of self-nomination, the nominee may enlist an appropriate faculty colleague and assist him/her to organize and prepare all materials for submission.

**For all nominations, the application materials should be submitted complete and in the required official format to the Assistant to the Director at least one week before the deadline for submission to the Dean's Office of the College of Visual and Performing Arts or the next appropriate level.**

**Please submit the nomination dossier in hard copy and ready to send to the CVPA or to the next appropriate level. It is the responsibility of the participating faculty members to ensure that all materials are present and in the order stated on the Faculty Awards Application.**

**To avoid complications, please submit all materials at one time (not piece by piece) in the complete format. (See below.)**

### Award Descriptions, Required Materials, and Deadlines

For the following awards the application form, found at <http://www.depts.ttu.edu/opmanual/OP32.24A.pdf> (Attachment A), must be completed and submitted with the all of the items on the checklist (below on this document and also on the above link).

*Please go to <http://www.depts.ttu.edu/opmanual/OP32.24C.pdf> (Attachment C) for nomination procedures and deadlines for particular awards. Please note that deadlines are often not updated on this link until the fall of each new academic year.*

1. President's Faculty Book Award \*
2. Spencer A. Wells Award for Creativity in Teaching
3. Bernie E. Rushing, Jr. Faculty Distinguished Research Award
4. Faculty Distinguished Leadership Award
5. Hemphill Wells New Professor Excellence in Teaching Award
6. President's Academic Achievement Award
7. President's Excellence in Teaching Award
8. Alumni Association New Faculty Award
9. Teaching Academy Departmental Excellence in Teaching Award (Department submits application for consideration)

\* details for this award can be found at <http://www.depts.ttu.edu/opmanual/OP32.24B.pdf>

**Checklist of enclosed items in order of presentation:**

- Completed nomination form—**in attachment** (not to be counted in **20**-page total)
- Cover letter from a nominator or committee containing detailed highlights of the nature of the candidate's exceptional contribution to the criteria for this award (not to exceed **2** pages)
- Nominee's curriculum vitae
- Supporting letters from colleagues, focusing on the criteria for this award (not to exceed **3** letters).
- Supporting letters from current and past students for teaching awards (not to exceed **6** letters)
- Numerical summary scores from student evaluations for teaching awards (not to exceed **1** page - raw data should not be included)
- Optional support materials: To include pertinent documentation of excellence in the area under consideration for the award. This should be organized clearly and concisely, and should include such information that demonstrates precisely why the nominee is outstanding, including, but not limited to, written verification such as a course syllabus, quotes from student evaluations, etc. (not to exceed **4** pages)

Any support documentation exceeding the 20-page limit will not be considered.

## PROCEDURES FOR OTHER FACULTY AWARDS

- \* The Piper Professor Award (a separate nomination form is provided by the Minnie Stevens Piper Foundation, and their criteria will apply) is primarily for teaching and work with undergraduate students. Nominations are through the Faculty Senate.
- † The Chancellor's Council Distinguished Teaching Award (criteria and procedures are addressed in OP 32.13) is coordinated by the Office of the Provost/Senior Vice President for Academic Affairs. (Nominations due to the Provost/Senior Vice-President for Academic Affairs during first week of November—exact date announced annually.) Winner receives \$10,000 stipend.
- ‡ The Chancellor's Council Distinguished Research Award (criteria and procedures are addressed in OP 32.21) is coordinated by the Office of the Vice President for Research. (Nominations due to the Vice President for Research during the first week of November—exact date announced annually.) Winner receives \$5,000 stipend.

Application/nomination forms and brief descriptions of most faculty awards can be found at the following website:

<http://www.depts.ttu.edu/opmanual/OP32.24A.pdf>

## Staff Awards

**Please note: Nomination deadlines change each year, Please visit the link below for exact deadlines.**

The TTU Staff Awards Program was revised and expanded as of spring of 2011. Deadline dates for nomination/application have been moved to. Information, nomination forms, and details on all staff awards can be found at the following link:

<http://www.depts.ttu.edu/hr/staffawards>

The Texas Tech Distinguished Staff Awards Program, which is replacing the Quality Service Award Program. This new program is designed to be highly competitive and serves to promote greater individual staff recognition. The first Distinguished Staff Awards were presented in the fall of 2011.

Nominations forms and descriptions of the specific staff awards listed below can be found at the link above.

*The Chancellor's Award of Excellence, Matador Award, Masked Rider Award, Guns Up Award, President's Award for Excellence, Chancellor's Award for Excellence, Chancellor's Colonel Rowan Award for Execution*

*The President's Excellence in Academic Advising Award* (individual and team award)

<http://www.ttu.edu/administration/president/advisingaward.php> for more information and application forms.

## Procedures for Staff Award Nomination

### By September 1st

Identify possible nominees for the **staff** awards listed below:

Preliminary Procedures: Nominator will submit name of nominee to the Assistant to the Director of the School of Music with a 1-2 paper describing reasons for nomination.

The Assistant to the Director will forward these names and papers to the SOM Administrative Team.

Administrative Team will recommend nominees to the Director of the School of Music. In the case of more than one nominee for a particular award, the Administrative Team will select the SOM's nominee.

The Director will announce nominee(s) to faculty

Nominator will submit completed materials to Assistant to the Director at least three days before the official deadline. He will forward them to appropriate parties.

### **DESCRIPTIONS OF FACULTY AWARDS (FOR NOMINATORS AND ADMINISTRATIVE TEAM)**

*Brief descriptions of most TTU campus-wide faculty awards can be found at <http://www.depts.ttu.edu/opmanual/OP32.24C.pdf>*

*Details of some awards appear below:*

President's Faculty Book Award (3 Awards)

Criteria

1. The awards will be given for a book published in and copyrighted for a specified year.
2. The submission of an entry can be made by the author(s), a colleague, chair, dean etc., without regard to affiliation.
3. The author must be a full-time tenured or tenure track faculty member at Texas Tech University.
4. Books by more than one author are eligible if all authors are full-time tenured or tenure track faculty members at Texas Tech University.
5. Entries must be accompanied by a completed Information Sheet (page 2) and two copies of the book, which become property of the Office of the Provost/Senior Vice President for Academic Affairs.
6. The award will be announced at the annual Spring Faculty Convocation.

Spencer A. Wells Award for Creativity in Teaching (unlimited nominations)

For creativity of the professor's approach to excellent teaching, as attested by students, faculty members, and administrators. Nominated by faculty.

Barnie E. Rushing Jr., Faculty Distinguished Research Award. (1 award)

According to Brian Steele, this should be a full professor with a distinguished record of research. The OP states: "The excellence of research –publication of the research is important for evaluation."

Faculty Distinguished Leadership Award (unlimited nominations)

For record of outstanding service to the department, college, or university. Granted as merited, not necessarily annually. Nominated by faculty.

Hemphill Wells New Professor Excellence in Teaching Award (unlimited nominations)

For a professor who has been at Texas Tech no more than four years and whose Excellence in teaching has been attested by students, faculty, and administrators. Nominated by faculty.

President's Academic Achievement Award (3 anticipated)

For excellence in achievement across the teaching-research-service missions of the university. Three years of faculty service, recognition by peers in one or more areas, evidence of productive scholarship, and demonstrated competence in the three areas. Nominated by dean by letter, including vita, and up to three support letters.

President's Excellence in Teaching Award (1 per college; up to 4 in A&S)

Excellence in teaching role. Nominated by dean by letter summarizing teaching activities.

Alumni Association New Faculty Award (1 per college)

Maximum of four years total as faculty member. Based on student evaluations, innovative teaching activities, initiation of research/creative activities, and interaction with students.

## APPENDIX D

### Selected Useful Websites for Faculty Policies and Procedures

Promotion & Tenure Standards and Procedures (University)

<http://www.depts.ttu.edu/opmanual/OP32.01.pdf>

Promotion & Tenure Standards and Procedures (CVPA)

<http://www.depts.ttu.edu/cvpa/facultystaff/TenureGuidelines.asp>

Texas Tech Raiderlink <http://www.raiderlink.ttu.edu>

TTU Directory <http://info.ttu.edu/>

Texas Tech College of Visual & Performing Arts <http://www.depts.ttu.edu/cvpa/>

Texas Tech School of Music <http://www.depts.ttu.edu/music/>

TTU Catalogs <http://www.depts.ttu.edu/officialpublications/>

TTU Library <http://www.ttu.edu/academics/libraries.php>

TTU Telecommunications <https://www.net.ttu.edu>

Employee Benefits <http://www.ers.state.tx.us/>

89.1 FM KTTZ <http://www.kttz.org/>

eraider <https://eraider.ttu.edu/signin.asp>

**APPENDIX E**  
**Rating Scale – School of Music**

**Procedures for ranking determination:**

Before September 1 the Director and Chair of the Formal Evaluation Committee will meet with the candidate to determine the appropriate numerical ranking for each activity.

**5 = Outstanding recognition in the field of music; highly prestigious; refereed, invited, juried. Of national or international stature and visibility.**

Includes performances, paper presentations, and research that involve the most prestigious venues, of international or national relevance, clearly recognized by musicians and scholars as is appropriate for the specific field. Invited performance or presentation based upon the faculty member's reputation may also fall into this rank. Books and substantial articles, and substantial compositions may also fall into this rank. Consideration given to the significance of the venue.

**4 = Highly respected in the field of music; refereed, invited and/or juried. Of national or substantial regional stature and visibility.**

Includes performances, paper presentations, and research that involve prestigious venues, of national or significant regional relevance, clearly recognized by musicians and scholars as is appropriate for the specific field. Invited performance or presentation based upon the faculty member's reputation fall into this rank. Books and substantial articles, and substantial compositions may also fall into this rank. Consideration given to the significance of the venue.

**3 = Good reputation; selective in publication or performance; invited and/or juried. Of regional or substantial state stature and visibility.**

Includes performances, paper presentations, and research that involve prestigious venues, of regional relevance, recognized by musicians and scholars as is appropriate for the specific field. Invited performance or presentation based upon the faculty member's reputation fall into this rank. Articles and compositions may also fall into this rank. Consideration given to the significance of the venue.

**2 = Average, fairly easy to publish or gain performance opportunity; typically invited or juried. Of state or substantial local visibility and importance.**

Includes performances, paper presentations, and research that involve statewide, or prestigious local venues; recognized by musicians and scholars as is appropriate for the specific field. Invited local performance or presentation. Articles and compositions may fall into this rank. Consideration given to the significance of the venue.

**1 = Local performance or presentation; articles published in local journals and less discriminating publications. Significant local activity.**

Includes performances, paper presentations, and research that involve local venues; important activity in the specific field. Articles and compositions may fall into this rank. Consideration given to the significance of the venue.

**0 = Not to be counted.**

**S = Special publication or activity not ranked above.**

**APPENDIX F**  
Approved April 2009

**Tenure/Promotion and Mid-Term Review Procedures**

The five members of the Formal Evaluation Committee will each cast one vote for each action as a part of their official responsibility. The Committee vote will be recorded in the FEC letter of recommendation to be submitted to the Director of the School of Music. The recorded vote shall indicate the following as is appropriate for requested action:

“ \_\_\_ in favor; \_\_\_ against” for tenure.

“ \_\_\_ in favor; \_\_\_ against” for promotion.

“ \_\_\_ in favor; \_\_\_ against” for continuation (in the case of Mid-Term Review).

The Committee members will not cast additional votes during the general faculty meeting as their votes have been officially recorded in the FEC letter to the Director of the School of Music.

**Faculty Meeting Procedure** (for Tenure/Promotion and Mid-Term Review actions)

Those faculty holding the appropriate rank and/or tenure, and who are eligible to vote after having reviewed the candidate dossiers, will be seated together. Eligibility will be confirmed prior to engaging in the vote process.

Procedure:

- The Chair of the FEC Committee will provide a brief overview of Committee findings.
- The floor will then be open to general faculty discussion of the candidate. All faculty in attendance are eligible to engage in discussion.
- Paper ballots will be used for each action.
- Immediately following the meeting, ballots will be counted, verified, and reported to the candidate.

**Eligible faculty may wish to write comments regarding each action.**

Procedure:

- Written comments are made the next business day.
- The Director’s Administrative Assistant will have a list of eligible faculty and will provide the appropriate form.
- Written comments are completed in the office and placed in an envelope with the candidate’s name affixed.
- The candidate will receive a typed copy of all written comments.

**APPENDIX G**  
**Revised June 22, 2012**

**Teaching Load Credit for Courses in Music**

**Refer to OP 32.18 for more detail**

**Undergraduate            Load Factor x Applicable Criterion**

**MUSI**

1101	1.00 x 1 credit hour
1200	1.00 x 2 credit hour
2000	.20 x total credit hours of all students enrolled
2301	1.00 x 3 credit hours
3216, 3217	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3218, 3219	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3225, 3226	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3336	1.00 x 3 credit hours
3237, 3238	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
3341	1.00 x 3 credit hours
4000	.20 x total credit hours of all students enrolled

**MUAL**

4000	.20 x total credit hours of all students enrolled
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**MUED**

3311, 3312	1.00 x 3 credit hours
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**MUAP**

1001-4002	.50 x total contact hours with all students enrolled
1103, 1104	.67 x 2 contact hours
1105, 1106	.67 x 2 contact hours
1113, 1114	.67 x 2 contact hours
1123, 1124	.67 x 2 contact hours
1303, 1304	1.00 x 3 credit hours
2103, 2104	.67 x 2 contact hours
2123, 2124	.67 x 2 contact hours
3101	1.00 x 1 contact hours
3103, 3104	.67 x 2 contact hours
3105	.67 x 2 contact hours

3190	.25 x 1 contact hour with all students enrolled
3205	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3206	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3207	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3208	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)

**MUAP continued**

3303	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4103, 4104	.67 x 2 contact hours
4190	.25 x 1 contact hour with all students enrolled
4205	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
4301, 4302	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4303, 4304	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4305	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4308	.50 x total contact hours with all students enrolled

**MUCP**

1201, 1202	.50 x total contact hours with all students enrolled
2201, 2202	.50 x total contact hours with all students enrolled
3201, 3202	.50 x total contact hours with all students enrolled
4102	.50 x total contact hours with all students enrolled
4201	.50 x total contact hours with all students enrolled
4207	1.00 x 2 credit hours
4208	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
4341, 4342	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)

**MUEN**

1103	1.00 x 5 contact hours
2101	.67 x 2 contact hours
3101	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3102	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3103	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3104	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3105	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3106	.67 x 1 contact hour
3110	.67 x 2 contact hours
3201	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3202	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3203	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3204	1.00 x contact hours (may not exceed 5.0 teaching load credit)

**MUHL**

1308*	1.00 x 3 credit hours
2301, 2302	1.00 x 3 credit hours

2303	1.00 x 3 credit hours
3304*	1.00 x 3 credit hours
3310*	1.00 x 3 credit hours
4300	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)

**\*LARGE CLASS LOAD FACTORS:**

60-69 enrollment -	1.10 x 3 credit hours
70-79 enrollment -	1.20 x 3 credit hours
80-89 enrollment -	1.30 x 3 credit hours
90-99 enrollment -	1.40 x 3 credit hours
100-124 enrollment -	1.50 x 3 credit hours
125-149 enrollment -	1.60 x 3 credit hours
150-174 enrollment -	1.70 x 3 credit hours
175-199 enrollment -	1.80 x 3 credit hours
200-249 enrollment -	1.90 x 3 credit hours
250+	ARR

**MUTH**

1101	.67 x 2 contact hours
1103, 1104	.67 x 2 contact hours
2103, 2104	.67 x 2 contact hours
1300	1.00 x 3 credit hours
1203, 1204	1.00 x 2 credit hours
2203, 2204	1.00 x 2 credit hours
3303	1.00 x 3 credit hours
4302, 4303	.50 x total contact hours with all students enrolled
4305	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4307	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4316	1.00 x 3 credit hours

**Graduate Load Factor x Applicable Criterion**

**MUSI**

5100	.30 x total credit hours of students enrolled (may not exceed 1.5 teaching load credit)
5310	1.50 x 3 credit hours
5314	1.50 x 3 credit hours
5341	1.50 x 3 credit hours
7000	.30 x total credit hours of all students enrolled
7301	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
8000	.33 x total credit hours of all students enrolled
8301	.33 x total credit hours of all students enrolled
8302	.33 x total credit hours of all students enrolled
8303	.33 x total credit hours of all students enrolled
8304	.33 x total credit hours of all students enrolled

**MUAP**

5001	.50 x total contact hours with all students enrolled
5101	1.50 x 1 contact hour
5202	.30 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
5205	.30 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
5302	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5303	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5304	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5305	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5306, 5307	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5313	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5314	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5315	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5323	1.50 x 3 credit hours
5333	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
6301, 6302	.20 x total credit hours of all students enrolled

**MUCP**

5308, 5309	.50 x total contact hours with all students enrolled
5312	.50 x total contact hours with all students enrolled
5341, 5342	.30 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
6000	.20 x total credit hours of all students enrolled

**MUED**

5326	1.50 x 3 credit hours
5332	1.50 x 3 credit hours
5333	1.50 x 3 credit hours
5340	1.50 x 3 credit hours
5344	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)
6000	.20 x total credit hours of all students enrolled

**MUEN**

5101	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5102	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5103	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5104	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5105	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5106	.67 x 1 contact hour
5110	.67 x 2 contact hour

**MUHL**

5300	1.50 x 3 credit hours
5306	1.50 x 3 credit hours
5311	1.50 x 3 credit hours
5312	1.50 x 3 credit hours
5313	1.50 x 3 credit hours
5320, 5321, 5322	1.50 x 3 credit hours
5330-5337	1.50 x 3 credit hours

6000 .20 x total credit hours of all students enrolled

### **MUTH**

5300 .30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)  
 5301 .30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)  
 5303 1.50 x 3 credit hours  
 5306 .30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)  
 5310 .30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)  
 5311 .30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)  
 5315 1.50 x 3 credit hours  
 5316 1.50 x 3 credit hours  
 5320 .30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)  
 6000 .20 x total credit hours of all students enrolled

**N.B.** All "piggybacked" courses (courses taught at the same time and place by the same instructor) are credited as only one course (use the number that receives the highest credit).

## **APPENDIX H**

### **Texas Tech University School of Music Building Operating Policy and Procedure**

#### **Purpose:**

Adhering to the Operating Policies of Texas Tech University, the following policy was developed to ensure that the use of all facilities, equipment, and supplies are reserved and preserved for the School of Music at Texas Tech University.

#### **Policies:**

1. University facilities, equipment, supplies, and services are to be used primarily for duly authorized university purposes that support the instruction programs, events and meetings of the student and faculty in the School of Music at Texas Tech University
2. Personal use of all university-owned resources including, but not limited to, buildings, equipment, materials, supplies, telephones, utilities and services of the university is strictly prohibited.

#### **Procedures:**

1. **Scheduled use of facilities and equipment:**

Any group or organization, not affiliated with Texas Tech University, wishing to reserve space in the Texas Tech University School of Music facilities, should first contact a member of the TTU music faculty. The faculty member should be willing to act as a representative for the organization, making reservation requests at the School of Music Office Room 250. No reservation will be processed without the approval of a faculty representative.

## **2. Priority**

Primary priority will be given to programs sponsored and conducted by faculty, students, and academic organizations affiliated with the School of Music.

Secondary priority will be given to registered student organizations affiliated with the School of Music.

The School of Music reserves the right to deny space usage for any group/event that is programmatically or operationally impossible to accommodate or that conflicts with the University's mission or policies.

Non-University organizations may reserve rooms in the School of Music when space is available, however, reservations may be pre-empted for academic needs. Notification of any reservation changes will be rendered no later than 21 days prior to the Scheduled event. Academic use by Departments and College has priority over all other uses.

## **3. Cancellations**

The Texas Tech University School of Music Office Room 250 should be notified of cancellations by 12:00 p.m. one day prior to the scheduled event. Failure to cancel facility reservations may negate future usage.

## **4. Fees**

No room rental fee will be charged to any organization for the reservation of university facilities. Any organization using the School of Music facilities is responsible for returning it to its original condition of cleanliness, chair arrangement, etc. Any organization leaving a room in poor condition may be charged a fee for additional custodial service or damages. If the collection of fees for damages to equipment and facilities or additional custodial services is not paid, future use of the facilities will be denied.

## APPENDIX J

# Health and Safety for the Music Student

The primary factor in your health and safety is YOU. Be responsible, make good choices and be informed. The information below will outline musician-specific health and safety issues as you prepare for your career in music.

### Hearing Health

Hearing health is essential to your lifelong success as a musician.

Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.

Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.

The use of earplugs and earmuffs helps to protect your hearing health.

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.

It is important to follow basic hearing health guidelines.

It is also important to study this issue and learn more. NASM and PAMA provide advisories and other information on the web:

[http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\\_Hearing\\_Health](http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health)

**If you are concerned about your personal hearing health, talk with a medical professional.**

*Excerpted from: "Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss" NASM/PAMA: November 2011*

## **Performance Health**

Musicians use their bodies in specific and highly trained ways, and injuries can occur that can have lasting impact on performance ability. Performers need to be aware of vocal and musculoskeletal health issues that can affect them. Musicians at all levels of achievement can suffer from repetitive stress injuries, neuromuscular conditions or dystonias, and psychological issues including severe performance anxiety.

As health concerns can vary widely depending on performance area, your primary source of information regarding performance health and injury prevention will be your applied music instructor. The School of Music will also host many guest speakers and presenters to specifically address performance health, injury prevention, and treatment options.

**If you are concerned about your health as a musician, or are experiencing discomfort in practice or performance, talk with a medical professional.**

Performance health resources for all musicians, regardless of area of study:

### **School of Music Courses**

Yoga for Musicians, MUSI 2000-001/7000-001, taught by Dr. Lisa Garner Santa  
Dimensions of Performance, MUAP 3101/5101, taught by Dr. William Westney

### **Materials in University Library (Select list—browse ML3820 area for more titles)**

Alan H.D. Watson, *The Biology of Musical Performance and Performance-Related Injury*, Scarecrow Press, 2009.

ML3820 .W27 2009

William J. Dawson, *Fit as a Fiddle: The Musician's Guide to Playing Healthy*, Rowman and Littlefield/MENC, 2008.

ML3820 .D38 2008

Barbara Conable, *What Every Musician Needs to Know About the Body: The Practical Application of Body Mapping to Making Music*, Andover Press, 2000.

ML3820 .C75 2000

### **Websites**

The Complete Guide to the Alexander Technique: <http://www.alexandertechnique.com>

Andover Educators (body mapping): <http://bodymap.org>

Dalcroze Society of America: <http://www.dalcrozeusa.org>

The Feldenkrais Method: <http://www.feldenkrais.com>

Performing Arts Medical Association: <http://www.artsmed.org>

*NOTE: Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual's health and safety. Too many factors beyond any institution's control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk*

*and preventing injuries to themselves before, during, and after study at any institution. The information above does not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to any institution.*