

STEPHEN F. AUSTIN STATE UNIVERSITY

Micky Elliott College of Fine Arts / School of Music

TENURE AND PROMOTION POLICIES

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I. General Statement

The School of Music is committed to attracting and retaining faculty members of the highest levels of excellence and accomplishment. To that end, the School believes careful decisions about hiring, tenure, promotion, and merit are vital to its ultimate success. Promotion and tenure are two of the most important processes for defining the nature and profile of a school, a college, and a university. As a faculty deliberates and debates the value of granting tenure and/or awarding an academic promotion to a colleague, the process, the debate, and the recommendation must be fair, equitable, reasoned, and justifiable. This policy aims to provide School of Music candidates (as well as committees and administrators) with the necessary tools to navigate the tenure and promotion process. This policy will be subject to periodic review by the School of Music at least every five years, unless requested earlier by the director or dean. Any modifications are subject to review and approval by the dean and provost.

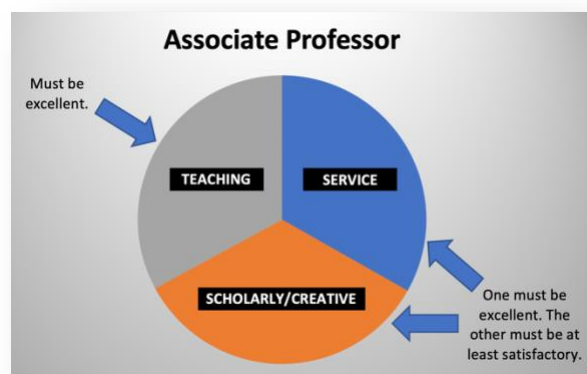
II. Descriptions of Ranks

A. Tenure-Track Ranks

1. **INSTRUCTOR** – The rank of instructor may be held by an individual without a terminal degree but with contract provisions specifying a completion date of the terminal degree. The minimum criterion for appointment to the rank of instructor at Stephen F. Austin State University is a master's degree in the field in which the individual will be teaching.

2. **ASSISTANT PROFESSOR** – The rank of assistant professor is held by an individual who demonstrates high potential for teaching effectiveness, the capability for high quality scholarly/creative work, and willingness and ability to provide service to the academic and general communities.

3. **ASSOCIATE PROFESSOR** – The rank of associate professor is held by an individual who shows a proven record of effective teaching, high-quality scholarly/creative accomplishments, and service to the academic and general communities. Together, these activities should at least reflect [recognition and a professional reputation](#) regionally and beyond. The candidate must demonstrate excellence in teaching and excellence in either scholarly/creative activity or service. At least satisfactory performance shall be demonstrated in the remaining category. Candidates must normally have served a minimum of three years in rank as assistant professor and, during that time, there should be evidence that the individual has progressed and will continue to



do so.

4. **PROFESSOR** – The rank of professor is held by an individual with an established [reputation in the field](#). Candidates should demonstrate a sustained and distinguished record of effective teaching, high-quality scholarly/creative work, and significant service to the academic and professional communities. Together, these activities should reflect national or international recognition. The candidate must demonstrate excellence in all three categories and should normally have held the rank of associate professor for at least five years at SFA. There should be evidence of significant development and achievement since the last promotion.



B. Non-Tenure-Track Ranks – The three lecturer ranks are graded by service and professional contribution in much the same manner as professorial ranks. After holding one of these ranks for a minimum of three years, qualified candidates are eligible to apply for the subsequent rank. Because lecturer positions place greater emphasis on classroom teaching, the standard full-time teaching load for lecturers is 30 TLCs per academic year (as per [HOP 02-312 – Faculty Workload](#)).¹ By agreement with the academic unit head and dean, research/scholarly/creative activities or significant service commitments may reduce the teaching load of non-tenure track faculty by 3 TLCs per semester.

1. The rank of **LECTURER I** is a full-time, nine-month appointment to an ongoing position. A master's degree in the area of appointment or related field is required.
2. The rank of **LECTURER II** is a full-time, nine-month appointment to an ongoing position. A master's degree in the area of appointment or related field is required. Must have a proven record of performance at all appropriate levels and evidence of contributions to the profession as defined by the candidate's academic department, and have served in at least three years in the rank of lecturer I.
3. The rank of **SENIOR LECTURER** is a full-time, nine-month appointment to an ongoing position. A terminal degree in the area of appointment (or the equivalent in professional experience or credentials) is required. Candidates must have served a minimum of three years in rank of lecturer II and have a proven record of performance at all appropriate levels and evidence of substantial contributions to the profession as defined by the candidate's academic department.

¹ Throughout this document, applicable policies are linked to the [SFA Handbook of Operating Procedures](#) (HOP) and referenced by their number therein.

III. The Three Major Areas of Faculty Activity – All decisions of tenure and promotion rest on three main aspects of faculty activity (teaching, scholarly/creative work, and service) with collegiality serving as a common thread through all of them. Below, each of these areas is described in further detail. It is not expected that a faculty member will be equally active in each of the three categories. The question of what constitutes an appropriate balance of activities for a given faculty member depends on a variety of factors and should be discussed with the school director and dean. Each individual case will be considered on its own merits and the applicable standards. By and large, the quality of contributions is of greater importance than the quantity.

A. TEACHING – Teaching is the most important activity within the School of Music. It is expected that each faculty member will excel in the art of teaching. Criteria are based on successful learning outcomes and the ability to motivate students to achieve at the highest levels of accomplishment possible. Specific evidence to be considered in the evaluation of teaching is detailed in [section VII.C](#).

B. SCHOLARLY/CREATIVE ACTIVITY – Scholarly/creative activity may include any of a wide variety of activities depending upon the field of specialization and the interest of the faculty member. It is expected that each member of the faculty will pursue research or professional activities appropriate to their field(s) of specialization and teaching assignments and will achieve [recognition](#) among their peers in one or more such field of activity. Specific evidence to be considered in the evaluation of creative and scholarly activity and research is detailed in [section VII.D](#).

C. SERVICE – Service refers to pro bono (or nominally paid) activities that utilize the time and professional expertise of the faculty member. Each member of the faculty is expected to render a reasonable amount of service to the School of Music, the College of Fine Arts, to the university, to the profession, and to the public at large. Specific evidence to be considered in the evaluation of service is detailed in [section VII.E](#).

D. STATEMENT ON COLLEGIALITY – Collegiality is most simply defined as “the cooperative relationship of colleagues” (Merriam-Webster). The day-to-day operations of a large university music program present myriad circumstances that necessitate faculty, staff, students, and the public to work collaboratively to achieve shared goals. Toward this end, all faculty members are expected to embody collegiality, treating all members of the university community (faculty, staff, students) with respect. Likewise, each is entitled to respectful treatment by others. All faculty members will demonstrate a willingness to work cooperatively within the school and college, a willingness to engage in shared governance, and a high standard of professionalism and integrity² when dealing with colleagues and students.

² Integrity is a foundational principle of the Southern Association of Colleges and Schools (SACS) which they define as “...a relationship in which all parties agree to deal honestly and openly with their constituencies and with one another.” For more information see: <https://sacscoc.org/app/uploads/2019/07/integrity.pdf>.

Collegiality is not a distinct category to be assessed independently of the traditional categories of teaching, scholarship, and service. It is, rather, a quality demonstrated in the execution of all three of these areas. Likewise, collegiality should not be confused with sociability, likeability, or conformity to certain views. Vibrant university communities must include the capacity for respectful disagreement among faculty members and administrators.

In practice, collegial faculty members are expected to:

- attend and participate in faculty and committee meetings.
- use facilities and resources in a safe and appropriate manner while regarding the needs of others.
- be available to colleagues and students (both electronically and in-person).
- be willing to engage in meaningful professional dialogue.
- maintain a demeanor that reflects positively upon the school.
- demonstrate high standards of humane, ethical, and professional behavior.
- be respectful of other individuals, divisions, and programs within the school when scheduling events.
- refrain from discriminating against or harassing colleagues for any reason.
- show due respect for the opinions of others.
- accept their share of faculty responsibilities for the governance of the institution.
- honor the [confidentiality](#) of protected information and private conversations.
- be supportive of colleagues' artistic and research endeavors (through attendance, promotion, collaboration, etc.).

Since [collegiality](#) is expected across all activities, it can be a contributing factor in the evaluation of any category. In compliance with [HOP 02-316](#), a simple majority of the voting faculty will determine the committee's overall recommendation that the faculty either meets (highest two categories ratings) or does not meet (lowest two ratings) the standards of the School of Music.

IV. Initial Appointments – As per [HOP 02-302](#), the rank of initial appointment is based upon the qualifications of the appointee. In order to be appointed to a tenure-track position, individuals are expected to have completed the terminal degree in the discipline of the appointment. All appointees should meet the qualifications as prescribed by [SFA policies](#) and the Southern Association of Colleges and Schools Commission on Colleges ([SACSCOC](#)).

In exceptional circumstances, special training in recognized institutions, e.g., conservatories or research institutes, or the attainment of nationally recognized licenses or certificates, may be judged to satisfy the requirement for advanced degrees. Practical experience and/or demonstrable expertise and performance in activities related directly to one's faculty appointment may be judged to satisfy the requirement for advanced degrees and/or years of experience. Exceptions may be granted by the provost.

The titles of instructor, assistant professor, associate professor, and professor are used for full-

time, tenure-track appointments. These positions are subject to the terms and conditions of the [SFA Policy on Tenure and Continued Employment \(HOP 02-320\)](#). The ranks of lecturer I, lecturer II, and senior lecturer are not on tenure-track. Generally, service in non-tenure track ranks is not applicable toward tenure and not subject to the terms and conditions of the tenure policy.

As per [HOP 02-320](#), at the discretion of the provost, prior full-time service at another university may be counted toward fulfillment of the required probationary period for tenure at SFA. Normally, this credited time is no more than two years and must be determined at the time of initial appointment to a tenure-track position. Faculty members should be aware that such credit applies to tenure and years in rank at assistant professor, but not years in rank for associate professor. Thus, in cases where a faculty member is hired at the rank of associate professor and granted years credit toward tenure, the application for tenure and promotion to professor will necessarily occur in different years (see [section X.A](#)).

Interim appointments may be made in instances where there is insufficient time for a full national search. Interim faculty who wish to be considered for permanent positions are expected to undergo the full application process.

V. Tenure – Faculty review is one of the most important and defining events within academia. For the School of Music, review provides opportunities for colleagues to express their level of confidence in the candidate's progress toward tenure. For the university, review marks the moment in which institutional values of the discipline and long-term goals are expressed in a focused and meaningful manner. For the candidate, review provides meaningful feedback and an explicit message from colleagues related to performance. Full-time tenure-track faculty appointments should be characterized by an organized and constructive professional evolution.

"Tenure" is a status that may be earned by faculty members who hold academic rank as defined in [HOP 02-302](#). Tenure allows these personnel to continue in their positions unless dismissed for good cause, circumstances of exigency, or discontinuance of a program or academic unit.

Consideration of a tenure application differs from consideration of an application for promotion in that, in the case of tenure, teaching effectiveness, on-campus service, and collegiality carry relatively greater weight than creative and scholarly accomplishments in the field. In addition, university policy dictates a fairly strict timetable for applications for tenure, while applications for promotion are voluntary. Although application for promotion to associate professor is usually made concurrently with application for tenure, the two decisions are made independently, and it is possible for a candidate to receive tenure but not promotion (assuming the candidate continues to satisfactorily fulfill expectations for the current rank). While the sixth-year tenure review is of principal concern, the process of evaluation is ongoing as described below. The prescribed timelines are generally followed strictly, however [HOP 02-320](#) provides a limited number of circumstances in which candidates may be granted extensions in the tenure process.

A. Pre-Tenure Review – In order to ensure that the candidate is on a positive trajectory toward tenure, each faculty member's progress will be formally reviewed at least once during the probationary period. Faculty fulfilling a six-year or five-year

probationary period must be reviewed in the third year of probationary service. Faculty fulfilling a four-year or three-year probationary period must be reviewed in the second year of probationary service (see [section X.A](#)).

The process allows all tenured faculty members in the School of Music, the director, the college committee, the dean, and the provost to review probationary faculty materials. The candidate will receive ratings on each of [the three major areas of faculty activity](#), an overall rating, written feedback that includes strengths and weaknesses (with recommendations for addressing any weaknesses), a statement indicating whether the candidate is progressing satisfactorily toward tenure, and specific expectations concerning the continuation of appointment. Normally, failure to submit the pre-tenure portfolio will result in a terminal contract for the following academic year. See [section VII](#) for portfolio preparation guidelines and [section VIII.A](#) for specific timeline and procedures.

B. Tenure Review – All tenure-track faculty members must go through a mandatory tenure review in the final year of the probationary period. Candidates are responsible for preparing and submitting a portfolio that demonstrates how they meet or exceed the tenure standards. The process allows all tenured faculty members in the School of Music, the director, the college committee, the dean, and the provost to review the tenure portfolio and assess whether tenure is warranted. All candidates for tenure will be evaluated based upon [HOP 02-320](#) as well as any standards in place as of the candidate's initial contract letter. Scholarly/creative achievements produced prior to employment at SFA will only count toward fulfilling an academic unit scholarship requirement for tenure if recommended by the unit head and dean in the initial hiring contract and approved by the provost. See [section VII](#) for portfolio preparation guidelines and [section VIII.B](#) for specific timeline and procedures. The candidate will receive specific ratings for each of [the three major areas of faculty activity](#), as well as an overall rating. A simple majority of the voting faculty will determine the committee's overall recommendation that the faculty either meets or does not meet the tenure expectations of the School of Music.

C. Post-Tenure Review – In addition to the annual administrative review, every tenured faculty member in the School of Music will undergo a comprehensive performance evaluation every sixth year after receiving tenure, after returning to a faculty position following an administrative assignment, or after a previous comprehensive performance evaluation associated with a successful promotion or successful completion of a plan for assisted faculty development. The post-tenure clock is paused during a plan for assisted faculty development. Unsuccessful applications for promotion do not pause the post-tenure clock, and if a candidate applies unsuccessfully for a promotion in the same year in which they are due for post-tenure review, that review will happen immediately. Each faculty member determined to not be meeting expectations will be subject to the procedures outlined in the plan for assisted development (see [HOP 02-316](#)). Failure to submit a post-tenure review portfolio automatically leads to a plan for assisted development. See [section VIII.C](#) for portfolio preparation guidelines and specific timeline and procedures. Unlike pre-tenure, tenure,

and promotion, for post-tenure reviews, the candidate will receive specific ratings on the following four-level scale for each of [the three major areas of faculty activity](#).

1. **Exceeds Expectations** - Candidate demonstrates a clear and significant level of accomplishment beyond what is normal for someone at their current or desired rank and assignment.
2. **Meets Expectations** - Candidate effectively meets the expectations associated with their current or desired rank and assignment.
3. **Does Not to Meet Expectations** - Candidate's work falls below what can be considered a normal range of year-to-year variation in performance for their current or desired rank and assignment, but appears to be subject to correction.
4. **Unsatisfactory** - Candidate fails to meet expectations for their current or desired rank and assignment in a way that reflects disregard of previous advice or other efforts to provide correction or assistance; or involves prima facie professional misconduct, dereliction of duty, or incompetence.

Candidates will also be given an overall rating that indicates whether the candidate is, or is not, continuing to meet the tenure standards of the School of Music.

VI. Promotion – Inherent in the structure of academia is the opportunity for most full-time instructional employees to advance to a higher rank (and the privileges pertaining thereto) within a prescribed process. This advancement is based on a faculty member's academic credentials, meritorious performance, and collegiality as evidenced through teaching, scholarly/creative accomplishments, and service. Promotion is not an entitlement but must be earned by meeting or exceeding the standards appropriate to the rank sought. The School of Music's policies on promotion are predicated on [HOP 02-304](#).

A. Promotion of Tenure Track Faculty

1. **General Statement on Promotion** - Academic promotion is awarded when a candidate establishes a proven record of performance at all appropriate levels (teaching, scholarly/creative, and service) and evidence of contributions to the profession as defined by the rank sought. Ranks for tenure-track faculty members include instructor, assistant professor, associate professor, and professor. Within the School of Music, ranks for non-tenure-track faculty members include lecturer I, lecturer II, and senior lecturer.
2. **Promotion from Instructor to Assistant Professor** – Tenure-track faculty members who are hired at the rank of instructor will normally be expected to complete a terminal degree within a period of time prescribed by the initial contract offer. Completion of the terminal degree within the prescribed period, along with a letter requesting promotion and official transcripts reflecting the degree earned, will serve as the basis for promotion to assistant professor. See [HOP 02-304](#).
3. **Promotion from Assistant Professor to Associate Professor** – Candidates for associate professor will meet or exceed the standards for teaching, scholarly/creative activity, and service set forth in [section II.A.3](#). Generally, application for associate professor occurs in the last probationary year of service, provided candidates have served a minimum of three years in rank as assistant

professor. Exceptions must be approved by the dean and provost. The circumstances warranting early application must be exceptional. The promotion review portfolio will document all [years in service](#) at SFA at the rank of instructor and/or assistant professor. Since this promotion most often coincides with tenure evaluation, see all appropriate requirements and timelines in [section VII](#) and [section VIII](#).

4. **Promotion from Associate Professor to Professor** – Candidates for professor will meet or exceed the standards for teaching, scholarly/creative activity, and service set forth in [section II.A.4](#). To apply for the rank of professor, an individual should have held the rank of associate professor for at least five years at SFA. Exceptions must be approved by the dean and provost. The circumstances warranting early application must be exceptional. The promotion review portfolio will document all [years in service](#) at SFA at the rank of associate professor.³ The provost may waive requirements for an individual hired for a senior-level position. See application requirements and timelines in [section VII](#) and [section VIII](#).

B. Promotion of Lecturers

1. As outlined in [section II.B](#), lecturer ranks are graded similarly to professorial ranks. To be eligible for promotion to the subsequent lecturer rank, the candidate must have served at least three years in the current rank, meet the additional expectations for professional/scholarly activity and (for senior lecturer) have a terminal degree in the field of assignment. Senior lecturer is the highest rank that can be held by a non-tenure-track faculty member in the SFA School of Music.

2. The process of applying for promotion to senior lecturer is somewhat simpler than for tenure-track positions.

- a) Candidate should meet with director to express the desire for promotion and verify eligibility.
- b) If eligible, the candidate will electronically submit to the director a PDF document by no later than October 1st containing:
 - (1) a narrative describing currency and success in the assigned teaching areas,
 - (2) a current [curriculum vita](#),
 - (3) faculty activity reports and supplements covering the last five years in rank as lecturer I or II, and
 - (4) administrative evaluations for all years in rank as lecturer I or II.

³ Between the submission of an application for promotion to associate professor (in August) and the outcome (in April), there is a year of ongoing activities not included in the promotion portfolio. When an applicant is subsequently applying for promotion to professor, then, it is appropriate for them to include this year (along with all years in rank) in their portfolio so as to provide a complete view of all their work. This situation would normally only happen in applications for professor where the prior promotion also happened at SFA.

- c) The director will evaluate the merits of the application and make the promotion decision in consultation with the faculty members who work most closely with the candidate.
- d) The director will notify the candidate of the outcome of the application in writing by no later than November 1st.

VII. Portfolio Preparation for Pre-Tenure, Tenure, and Promotion of Tenure-Track Faculty

A faculty member's application and supporting materials for tenure are contained in a portfolio. The contents of this portfolio should reflect the criteria for tenure established by the School of Music and College of Fine Arts. Each portfolio must include supporting materials regarding teaching, scholarly/creative activity, and service and should argue persuasively that the individual meets or exceeds expectations in each of the three areas.

The [university tenure policy \(HOP 02-320\)](#) provides guidelines for preparing a tenure review portfolio:

"Tenure Review Portfolio," as used in this policy, shall be defined as a set of verifiable materials showing evidence of the candidate's fitness for tenure. The portfolio should contain a succinct, substantive, and cumulative record of the candidate's performance during the probationary review period. Any material generated during the review process will become an integral part of the portfolio.

The candidate, in consultation with the school director and the college dean, shall develop a portfolio consisting of supporting materials, including a current vita, annual reports, pre-tenure reviews, all administrative evaluations and other written evaluations that may be required by the department. An inventory of all contents must be attached to the portfolio.

The portfolio must address the criteria for tenure established by School of Music tenured faculty. Such criteria must include details of school expectations in each of the following areas:

Evidence of Teaching Effectiveness
Scholarly/Creative Accomplishments
Service

The following guidelines are intended to assist candidates in assembling and organizing supporting materials for the portfolio in the School of Music.

A. **Overall Format** – Portfolios are submitted in sections as required by Watermark. Required elements differ somewhat depending on the type of application, but for pre-tenure, tenure, and promotion, the document is divided as follows (detailed descriptions later in this document):

1. Introductory Materials:
 - a) Purpose (text entry describing what status change is being sought)
 - b) Cover Page (PDF upload)
 - c) Initial Appointment Letter (PDF upload)

- d) Criteria/Guidelines (PDF upload of this document)
 - e) Curriculum Vitae – A detailed account of one’s education, qualifications, professional activities, teaching, and other experience over the entire course of one’s career. A CV is always comprehensive in scope regardless of the specific years stipulated for the remainder of the portfolio.
 - f) Narrative of Accomplishments (text entry) – Brief narrative in the candidate’s own words highlighting the applicant’s accomplishments and explaining persuasively why they meet expectations for tenure. This will, by design, be a summary of the narratives from later in the document, but serves as the candidate’s only opportunity to make an all-inclusive case for tenure or promotion.
 - g) Faculty Activity Reports (PDF upload)
 - h) Annual Administrative Evaluations (PDF upload)
2. Teaching Effectiveness – Bear in mind that teaching spans a wide range of activities. Find the best ways to highlight all aspects of your work in the categories provided. This can include syllabi, artifacts from teaching activities that demonstrate knowledge of subject matter and pedagogical currency, thesis oversight, graded assignments, ensemble direction, teaching innovations and new courses designed, curriculum development, online course development, data demonstrating student success, recruiting, evidence of student accomplishments and awards, teaching observations, and/or participation in teaching-related workshops.
- a) Narrative (text entry) – Brief narrative (in the candidate’s own words) summarizing teaching philosophy, effectiveness, and approaches to helping students learn.
 - b) Scheduled Teaching Report (PDF upload)
 - c) Sample Syllabi (PDF upload)
 - d) Sample Instructional Materials (PDF upload)
 - e) Narrative of Course Evaluations (text entry)
 - f) Narrative of Recruitment (text entry) – Brief description of activities related to recruitment for the School of Music.
 - g) Course Evaluations (PDF upload)
3. Scholarship and Creative Activities – As appropriate, content should contain descriptive headings such as “Scholarly Articles” and “Conference Presentations” to clarify the various categories and to differentiate among international/national, regional/state/local, and refereed/non-refereed publications. Emphasis should be placed on work that is completed. Activities that are in progress should be labeled as such.
- a) Narrative (text entry) – Brief narrative (in the candidate’s own words) outlining candidate’s achievements and goals with reference to scholarly and creative work. Description of the significance of candidate’s work within the discipline and how their scholarly agenda intersects with the area of appointment.

b) Supplementary Materials Documenting Scholarship & Creative Activities (PDF Upload). May include any of the following as appropriate for the candidate's work and discipline:

- (1) Scholarly and creative publications: author, co-author, editor or translator of books, book chapters, articles, original compositions or arrangements, reviews, monographs, and non-print materials as well as review of these publications. (Publications subjected to substantial peer review prior to publication shall be more highly regarded than publications not subjected to such review. It should be noted that publications in some teaching areas do not normally have peer review; faculty are not to be penalized in those cases.) Abstracts, chapters, or the full text of published articles may be included, if desired.
- (2) Lists and abstracts of scholarly presentations: paper presentations, lectures, panel participation, presiding at sessions, adjudication, performing as soloist, ensemble member, conductor, or otherwise participating in the meetings of activities of professional associations.
- (3) Artifacts related to concerts or other creative presentations. May include (but not limited to): appearances on- and off-campus as a speaker, conductor, soloist, ensemble member, panelist, or clinician, or as a director of a workshop or institute; appearances on- and off-campus as a recitalist, guest soloist, or conductor with professional groups or in professional settings. Professional appearances are recognized more highly than exchange concerts. Links to online media (audio or video) may be provided along with scanned program and description.
- (4) Evidence of research that constitutes a significant contribution to the state of knowledge in the faculty member's field of expertise.
- (5) Evidence of performances of candidate's original compositions or arrangements, as well as documentation of any commissions, awards, or honors pertaining thereto.
- (6) Commercially released professional recordings. Provide citations and descriptions that include performances, compositions, or arrangements by the candidate.
- (7) Published reviews, abstracts, proceedings written by the candidate.
- (8) Self-published works. Provide evidence of acceptance or use of the published materials by wide audiences and peers in the profession.
- (9) Grant proposals: obtaining funds, either internal or external, for research or development. Indicate grants already funded or grants for which approval is pending, role (principal investigator, etc.), funding source, and period of funding.
- (10) Evidence of participation in symposiums and other

selective gatherings of distinguished colleagues.

(11) Awards, prizes, fellowships, honors received, other special recognitions that apply to candidate's scholarly, creative, or research activities.

(12) Substantial evidence of work-in-progress.

(13) List of media releases, articles, reviews, theses and/or dissertations written about candidate's scholarly/creative work.

(14) Any additional documentation of scholarly/creative activities not specified above but deemed relevant by candidate.

4. Service – In this section of the portfolio, it is helpful to provide descriptive headings to differentiate between service to the school/college/university, to the profession, and to the community/state/nation or beyond.

a) Narrative (text entry) - Brief narrative (in the candidate's own words) outlining candidate's service to the school, college, university, profession, and community.

b) Supplementary Materials Documenting Service (PDF upload). Can include any of the following as appropriate to the candidate and their activities:

(1) Evidence of service as an advisor to students.

(2) Evidence of service in assisting with administration of the School of Music either by an official position or through activities associated with accreditation, collaborative agreements, exchange programs, internships, summer programs, concert series, etc.

(3) Documentation of service on committees of the School of Music, the College of Fine Arts, and the university at large. Indicate leadership roles or major outcomes as appropriate.

(4) Contributions to grant writing, fundraising, or public relations efforts on behalf of the School of Music or the university.

(5) Service in elected or appointed leadership roles in professional associations at the local, state, regional, national, and international levels.

(6) Evidence of pro bono or nominally compensated appearances on campus (beyond the normal responsibilities of the faculty member) as a speaker, conductor, soloist, ensemble, member, panelist, clinician, or as a director of a workshop or institute.

(7) Evidence of pro bono or nominally compensated activity on behalf of continuing education in music or in the service of government agencies, citizens' groups, educational or religious institutions, or charitable organizations at the local, state, national, or international levels.

(8) Documentation of service as a consultant to or on behalf of educational institutions, professional associations, or government agencies when it is clearly an honor to have been selected.

- (9) Evidence of service as an adjudicator in major competitions when it is clearly an honor to have been selected.
 - (10) Documented support for colleagues by collaborating or performing in faculty recitals or presentations involving peers.
 - (11) Involvement with or sponsorship of student organizations such as music fraternities, music sororities, etc.
 - (12) Supporting students and alumni through letters of recommendation.
 - (13) Evidence of other arts-related community activity.
 - (14) Any additional documentation of service-related activities not specified above but deemed relevant by candidate.
- c) Awards Narrative (text entry) – Brief description of any awards (on-campus or off) for which the candidate has been a recipient.
 - d) Supplementary Materials Documenting Awards (PDF upload)

As these portfolios will be reviewed by people from a variety of academic disciplines, candidates should provide explanations and context whenever necessary – especially on matters that are handled differently from area to area. Since all materials will be electronic, candidates should make every effort to ensure that scanned documents, programs, scores, etc. are clear and legible, and that links to media examples (if any) are working properly. Linked materials should be housed on a server that will allow continued access to them throughout the duration of the evaluation.

As the portfolio continues through the levels of review, all included materials will remain in the document (nothing will be removed); however, materials from the reviewers will be added to the portfolio.

Please note that some elements of the portfolio are required (as indicated). Others may be included, as applicable, at the discretion of the candidate. The following lists are not presumed to be exhaustive, nor are all the items expected of every person evaluated. Faculty members shall be able to provide additional information on activities they consider important, but that are not represented adequately in the standard format. Each faculty member applying for tenure and/or promotion should engage in frequent conversations with the director of the School of Music and carefully read their administrative and student evaluations to ascertain if they are on the right track to satisfy the expectations in each area.

It is natural that some activities will blur traditional distinctions between teaching, scholarly/creative, and service. To assist the reader in understanding these ambiguities, the candidate would be well-advised to provide clear explanations in instances where they anticipate confusion may arise (see [section IX.A.1](#) for more detail). The director of the School of Music can also offer guidance on appropriate categories for particular activities.

The tenure policy notes that the portfolio should be both succinct and substantive. While the size of required sections (front material, student evaluations, and FARs) are not controllable, applicants are asked to limit the remaining documentation to no more than

one hundred pages. There is no need to include a book in its entirety; instead, include reviews or abstracts, if available. It is not necessary to include full texts of items such as articles in newsletters or newspapers, although bibliographic information may be used if desired. In the case of concert presentations, the program page on which the presentation is listed will suffice; do not include entire conference programs. In all cases (other than the CV), the documentation should exclusively cover the years applicable to the review period in consideration.

In short, the portfolio should be a persuasive narrative about the candidate's professional development and qualifications during the period under review. It should be assembled with a variety of readers in mind.

B. Document to be Sent to External Evaluators

1. Candidates will be prompted either by the submission process or by the director as to whether specific or separate materials are required for the external evaluators.

VIII. Timelines and Procedures

(see [section X](#) for summary timelines for [candidate](#), [director](#), and [dean](#))

A. Pre-Tenure Timeline and Procedures – An important part of faculty review is the pre-tenure review. These reviews systematically assess candidates' strengths, contributions, and progress toward tenure. The reviews may also identify issues of concern that might militate against a successful future at SFA.

1. During the first year of employment, the dean will meet in an orientation session with new faculty members and present expectations, procedures, and timetables for tenure and pre-tenure review.
2. During the early summer preceding the pre-tenure review, the director will initiate a meeting with the director, the dean, and the candidate. The purpose of this meeting is to discuss the review process and the development of a pre-tenure application portfolio. Once the candidate has a draft version, the dean will review each candidate's portfolio in detail and meet with each candidate to present suggestions for refinement (if any). Candidates are also encouraged to seek advice from the director of the School of Music and (if desired) colleagues or faculty mentors.
3. By September 1st immediately preceding the pre-tenure review year, the candidate will submit an electronic portfolio to the director as indicated in [section VII](#).
4. The director will verify that the portfolio contains all the required elements. In the event that required items are missing, the director will notify the applicant of the omissions immediately. In such cases, the candidate will provide a revised document containing all required elements as soon as possible, but no later than September 10th.
5. The portfolio will be made available (through Watermark) to a committee consisting of all tenured faculty members in the School of Music. Following the process provided in [section VIII.D](#), this committee will review the materials and

provide a report to the director by no later than November 15th. The candidate will receive specific comments for each of [the three major areas of faculty activity](#), as well as an overall rating that indicates whether the candidate is, or is not, continuing to meet the applicable standards of the School of Music.

6. The director will then prepare a pre-tenure recommendation based upon his/her observations and the committee report.

7. On or about November 16th, the director will provide the candidate with the report of the School of Music Committee as well as their own report.

8. Within five workdays of being allowed to review these materials, the candidate has the option to attach a letter of response addressing errors of fact in the recommendations. Any such response by the candidate will become a permanent part of the portfolio.

9. Immediately following this, the director will electronically submit the application portfolio to the dean for review. At this point the electronic document should include:

- a) the original portfolio in its entirety,
- b) the School of Music committee recommendation(s),
- c) the director's recommendation,
- d) and (if applicable) any written response from the candidate.

10. The dean will examine all materials and formulate their own assessment.

11. The candidate will meet with the director and the dean to review the outcome of the review. The candidate will receive written feedback that includes strengths and weaknesses (with recommendations for addressing any weaknesses), ratings for each of the three major areas, a statement indicating whether the candidate is progressing satisfactorily toward tenure, and specific expectations concerning the continuation of appointment. If warranted, the candidate may be offered (or request) assistance in the form of faculty mentorship, follow-up meetings, observations, etc. In all cases, progress toward a successful tenure evaluation remains the responsibility of the candidate. In cases where it is obvious that the candidate has no chance of ultimately receiving tenure, the director or dean may recommend that a terminal contract be issued. The candidate may respond in writing within five days.

12. Following the director and dean's meeting with the candidate, the reviews of the tenured faculty, the school director, and the dean (along with any responses by the candidate) will be forwarded to the provost. A copy of the dean's pre-tenure response shall be placed in the candidate's permanent file.

B. Tenure and Promotion Timeline and Procedures

1. Each candidate must apply for tenure according to the date specified on the initial contract from the provost's office.⁴ In cases where applicable, applicants may have the option of also applying for promotion at the same time, although tenure and promotion are considered separately (see [illustration X.A](#)).

⁴ Certain exceptions in the tenure timeline for reasons of health or leaves of absence are provided for in section II.A. of [SFA HOP 02-320](#) but must be approved in advance by the appropriate authority.

The processes for tenure and promotion are largely handled in the same manner, so unless indicated otherwise, all steps apply to both.

2. During the spring semester prior to the year of the tenure review, the director will meet with the candidate to discuss the tenure review process, all applicable deadlines and policies, and the requirements for preparation of the portfolio.
3. By no later than July 15th of the summer prior to application (or whatever date the Dean shall require), the candidate should complete a draft version of the portfolio and provide it to the director and the dean.
4. Soon after this (but by no later than August 15th), the director will initiate a meeting with the candidate, the director, and the dean. This meeting will address further requirements and recommendations for preparation of the promotion/tenure portfolio, and the preparation of the separate document to be sent to external evaluators. The director and dean will review the candidate's portfolio in detail and present suggestions for refinement (if needed).
5. The following will take place by no later than September 1st:
 - a) Candidate will submit to the school director the names and contact information for five external professionals in the same field as the candidate.
 - (1) The intent of the external evaluations is to obtain an objective assessment of the candidate's credentials.
 - (2) The external reviewers should be professionals in the field or be teaching (or have taught) music at academic units similar in size and scope to that of SFA and be located at institutions with missions similar to that of SFA.
 - (3) Moreover, the external reviewers should already be tenured and be at (or above) the rank to which the candidate is applying, or have professional experience deemed to be commensurate with this rank by the director and dean.
 - (4) While friends and teachers are not expressly prohibited (provided they could be objective), peers and colleagues at other institutions are preferred. Close personal friends and direct mentors of the candidate are not appropriate.
 - (5) Although it is normally appropriate for the candidate to obtain permission from the potential evaluator before including their name, once the list has been submitted, professional etiquette requires that they avoid any interactions relating to promotion or tenure until the process is complete.
 - (6) The school director may delete and/or add up to two names of potential evaluators, will rank the list in order of preference, and will send the list to the dean (with a copy to the candidate). Any individuals added by the director should also conform to the qualifications indicated in points 2-4 above.
 - (7) The College of Fine Arts policy stipulates that the dean has the authority to select other external evaluators. The School of

Music expectation is that at least two of the three external evaluators be drawn from the ranked list provided by the director, and that any additional evaluator assigned by the dean conforms with the professional qualifications already indicated.

(8) The dean will obtain commitments from three external evaluators to provide written reports (by October 15th) and email them the portfolios.

b) Candidate will submit to the dean the electronic document to be sent to the external evaluators (see [section VII.G](#)). As procedures are rapidly changing, the candidate will simply follow whatever procedures the dean and director indicate for external evaluator materials.

c) Candidate will submit the complete electronic portfolio (via Watermark) as described in [section VII](#).

d) The director will verify that the portfolio contains all the required elements. In the event that required items are missing, the director will notify the applicant of the omissions immediately. In such cases, the candidate will provide a revised document containing all required elements as soon as possible, but no later than September 10th.

e) Once the portfolio is submitted, nothing will be added or deleted except according to school, college, or university policy.

6. By October 15th, the dean will have received the external evaluator reports and will provide those to the director, who will add them to the portfolio. The dean will notify the candidate as to the identity of the evaluators at this time.

7. Soon after this, the director will make the portfolio and the external reviewers' reports available to the School of Music tenure/promotion committee (through Watermark), whose review and recommendation must be complete by November 15th (see [section VII.D](#)). The tenure/promotion committee will not be asked to meet to evaluate a portfolio until all external reports are contained in the portfolio. In the event that any of them are late to arrive, the faculty meeting (and subsequent report) will necessarily have a commensurate delay.

8. Once the director receives the committee report, he/she will review the portfolio, the reports of the external evaluators, and the report of the committee, and write the director's recommendation. In compliance with [HOP 02-316](#), the academic unit head may consider other pertinent information during the review process.

9. Within five workdays of completing these materials, the director will meet with the candidate to share with them the external evaluations, the School of Music committee recommendation, and the director's recommendation, in accordance with [HOP 02-304](#). The candidate may retain a copy of these documents.

10. Within five workdays of being allowed to review these materials, the candidate has the option to attach a letter of response addressing errors of fact in the recommendations. Any such response by the candidate will become a permanent part of the portfolio. Candidates who do not wish to provide a

response should provide the director with a simple written statement to that effect. This will be inserted in the portfolio as documentation.

11. Immediately following this, the director will electronically submit the application portfolio to the dean for review by the college committee. At this point the electronic document should include:

- a) the original portfolio in its entirety,
- b) three external evaluations,
- c) the School of Music committee recommendation,
- d) the director's recommendation,
- e) and (if applicable) any written response from the candidate.

12. During November, the college tenure and promotion committee will evaluate the portfolio and provide its recommendation to the dean by no later than February 1st.

13. The dean will then prepare his/her report and (as per [HOP 02-316](#)) may consider other pertinent information during the process.

14. Within five days of completing his/her report, the dean will communicate to the candidate the results of the college committee recommendation and their recommendation in writing, in accordance with university policy.

15. Within five workdays of being allowed to review the written recommendations and comments, the candidate may attach a letter of response addressing errors of fact in the recommendations. Any such response by the candidate will become a permanent part of the portfolio. Candidates who do not wish to provide a response should provide the dean with a simple written statement to that effect. This will be inserted in the portfolio as documentation.

16. Immediately following this, the dean will forward the complete portfolio to the provost. At this point the electronic document should consist of:

- a) the original portfolio in its entirety,
- b) three external evaluations,
- c) the School of Music committee recommendation,
- d) the director's recommendation,
- e) written response from the candidate to the School of Music recommendations (if applicable),
- f) the College of Fine Arts committee recommendation,
- g) the dean's recommendation,
- h) and any written response from the candidate to the college recommendations (if applicable).

17. During the months of March through May of the application year, the following actions are taken as per [HOP 02-304](#):

- a) After the college has completed its promotion review, the portfolio, along with all academic unit and college recommendations and comments, will be submitted to the provost and vice president for academic affairs for review.

- b) The provost and executive vice president for academic affairs will submit a recommendation on each candidate's promotion to the president, along with all materials and the recommendations generated at each preceding stage of the process. At the same time, the provost and vice president for academic affairs will notify the candidate of the recommendation submitted to the president.
- c) The president will review all materials and recommendations and will make the final decision. This decision will be reported to UT System, as applicable. This decision will be timely communicated in writing to the faculty member by the provost and vice president for academic affairs.
- d) Any new rank or status acquired by the applicant will formally begin on September 1st of the new academic year.

C. Post-Tenure Review Timeline and Procedures

1. According to [HOP 02-316](#), the post-tenure review process must occur at least every six years after the last review process.⁵ The director will notify the appropriate faculty members as to the schedule of when these evaluations will occur. Although this process is considerably less cumbersome for the candidate than pre-tenure or tenure, it is still an important aspect of ongoing faculty review and has potentially serious outcomes.
2. Materials Submitted: The candidate will provide a PDF document consisting of only the following:
 - a) a narrative in the candidate's own words describing currency and success in the areas of teaching, scholarly/creative work, service for the five most recent years.
 - b) a current [curriculum vita](#).
 - c) faculty activity reports and supplements covering the years in service since the last tenure/post-tenure evaluation.
 - d) administrative evaluations for all years in service since the last tenure/post-tenure evaluation.
3. Timeline:
 - a) Materials submitted electronically to the director by no later than February 15th in the year of evaluation.
 - b) Committee review (by all tenured faculty) will begin immediately. The committee process is essentially the same as that outlined above for tenure, and the committee will communicate its recommendation to the director in the same manner. The candidate will receive specific ratings on [the four-level scale](#) (described on page 6) for each of [the three major areas of faculty activity](#), as well as an overall rating that indicates whether the candidate is, or is not, continuing to meet the applicable standards of the School of Music.

⁵ Both tenure and successful promotion applications count as review processes. Unsuccessful applications for promotion do not stop the post-tenure clock.

- c) The faculty member under review will be notified in writing within five workdays after the director completes their report.
- d) Within five workdays of reviewing the written recommendations and supporting comments, the tenured faculty member may provide a letter of response addressing errors of fact in the decision. Any such response will become part of the faculty's comprehensive evaluation materials.
- e) The director will provide the committee recommendation, their own report, and any faculty response (if applicable) to the dean by no later than March 15th.
- f) The dean will immediately review the materials and prepare their own recommendation.
- g) Within five workdays after the dean completes all recommendations regarding the comprehensive performance evaluation, the faculty member will be notified in writing.
- h) Outcomes:
 - (1) Each faculty member determined as meeting standards of the School of Music and College of Fine Arts will require no further action.
 - (2) Each faculty member determined as not meeting standards will be subject to the procedures outlined in the plan for assisted development (see [HOP 02-316](#)).
- i) The dean will provide a written report to the provost by April 15th.

D. Procedures for School of Music Tenure/Promotion Committees

1. Each application for pre-tenure, tenure, post-tenure, or promotion will be reviewed by a committee comprised of the candidate's peers within the School of Music. The makeup of the committee shall be:
 - a) For pre-tenure, tenure, and post-tenure: all tenured faculty members in the School of Music regardless of rank.
 - b) For promotion to associate professor: all faculty members holding the rank of associate professors or professor in the School of Music (whether tenured or not).
 - c) For promotion to professor: all faculty members holding the rank of professor in the School of Music.
2. Members of this (or any) committee reviewing personnel, are reminded that [confidentiality](#) is an important trust and that committee discussions shall not be shared with any parties outside of the committee.
3. Further, when an application for tenure has a simultaneous application for promotion, the committee's charge is to consider the application for tenure separately from that for promotion (indeed, the committee constitution will likely differ between the two, although the secretary may be the same). In cases where one secretary serves for both purposes, they still need to create two different reports.

4. As part of the review, and prior to any meeting, committee members should revisit the descriptions of rank ([section II.A](#)) and the sections on tenure ([section V](#)) and promotion ([section VI](#)) to ensure familiarity with appropriate expectations.
5. Once the required materials have been assembled, the director will:
 - a) make the electronic portfolio available to the appropriate committee in a secure manner (through Watermark),
 - b) notify such committee of their responsibility to review the materials,
 - c) designate a secretary for the committee,⁶
 - d) request that the committee meet to discuss the matter at hand and provide a formal report to the director by the required deadline.⁷
6. It is the responsibility of the director (or their designee) to ensure that the [meeting](#) is scheduled in a timely manner consistent with applicable deadlines.
7. Agenda for the Committee:
 - a) Read aloud these instructions to the committee:

Decisions related to tenure and promotion are among the most profoundly important responsibilities of the faculty. This meeting provides the appropriate faculty with an opportunity for a free discussion of the candidate's portfolio and ongoing work within the School of Music. The vote will happen privately via email in the following days. Everything discussed in this meeting must be kept in the strictest confidence, and decisions must be based exclusively on matters related to teaching, scholarly/creative activities, service, and collegiality.

For each of the three major areas, each of you will be asked to provide a specific rating for the candidate on a four-level scale:

**Exceeds Expectations
Meets Expectations
Does Not Meet Expectations
Unsatisfactory**

You will also provide an overall rating (on the same scale), and the overall recommendation of the committee will be made by simple majority.

⁶ To avoid perceived or actual bias, the director will appoint someone who is not closely associated with the candidate either professionally or personally. In cases where the candidate is applying concurrently for both tenure and promotion, it is appropriate for the same person to serve as secretary for both processes; however, there will need to be separate reports submitted to the director on each matter. In such cases, the secretary should be careful to email appropriate prompts to the appropriate committee members.

⁷ Normally, pre-tenure, tenure, and promotion reports are due by November 1st, whereas post-tenure reports are due around March 1st.

The secretary will provide the committee with the rest of the instructions as per School of Music policy.

- b) Discussion about the candidate's eligibility for the rank or tenure evaluation under consideration.
 - (1) Although members are free to reveal their intention to vote in a certain manner if they wish, this is not a forum in which votes occur, and members should not attempt to elicit commitments from other members at this time.
 - (2) While the conversation may be far-ranging and include members' experiences and opinions related to the candidate, the focus should remain on the objective criteria relevant to the candidate's application. Thus, the committee should restrict its discussion to a careful examination of the candidate's objective performance in teaching, scholarly/creative, and service activities, as well as their overall collegiality.
- 8. At the conclusion of the meeting, the secretary will inform the committee members of the deadline for submission for their individual comments and ratings.
- 9. Immediately following the meeting, the individual members will submit their ratings and comments as indicated in Watermark. All responses should be kept in strict [confidence](#).
- 10. Once the deadline for submissions has passed, the secretary will prepare the official committee report which is comprised of the following parts:
 - a) **The Report**
 - (1) In this document, it is the secretary's responsibility to write a prose document that accurately capture and summarizes the candidate's strengths and weaknesses as expressed by the members of the committee in their feedback on the three main areas of faculty activity, as well as any general comments applicable to the decision at hand. Issues raised in the committee report must be tied to some objective expectation related to teaching, scholarly/creative activity, service, or collegiality.
 - (2) The secretary should be mindful that the report provides substantial and objective evidence supporting the recommendation of the committee that will be convincing and withstand the scrutiny of later evaluators.
 - (3) The report is not signed by the secretary, nor should it be colored by the secretary's own views, but is to be a good-faith representation of the consensus views of the entire committee.
 - (4) The report can express divergent opinions within the faculty (where those exist).
 - b) **The Faculty Comments** - The secretary will compile the full collection of comments received from the faculty and include them after

the report. The secretary is not permitted to make any additions, deletions, or modifications to the comments provided.

c) **Submission** – The secretary will submit the report following the appropriate instructions in Watermark.

11. Once submitted, the report will be made available to the full committee (in Watermark) for their final approval.
12. Committee members will then review the document and approve it to move forward in the process. Signing the document simply indicates their participation in the process. Neither the tally nor the signature page bears any indication of how any member voted.
13. When this process is complete, but by no later than October 31st, the secretary will provide the entire committee report (with signatures) to the director.
14. The secretary will retain all records collected during the process, but will not provide them to the director (or anyone else) unless required to do so as part of an appeal, grievance process, or other formal review process.

IX. Further Definitions, Explanations, and References

A. Definition of Terms

1. **Activities That Fulfill More Than One Category** – It is not uncommon for a faculty member to engage in activities that reasonably fulfill more than one category in the portfolio. Here are two examples:

- a) A member of the faculty is invited to serve as a soloist for an SFA production of a major masterwork (concerto, oratorio, etc.). As this would be done pro bono, the candidate might reasonably see this as either scholarly/creative activity, or service to the School of Music.
- b) A teacher presents a lecture-recital at society conference for which she also serves as treasurer. While there, this teacher might also attend sessions on new repertoire and pedagogical approaches in their field. Thus, activities at this conference reasonably apply to teaching (VII.C.8 – remaining current in the field), scholarly/creative (VII.D.3 – scholarly presentations), and service (VII.E.3 – participation in societies).

Although there is sometimes concern about the appearance of “double-dipping” on such events by listing them in more than one place, it is entirely appropriate for multifaceted activities to be documented as such throughout the portfolio. To avoid confusion on the part of the evaluators, it is helpful to provide explanatory language in these instances indicating how the activity is being treated. For example: “Although this constitutes creative activity, it is included here as service because of the significant unpaid time involved and the benefit to the School of Music.”, or “Other activities at this conference are listed, as appropriate, in the sections on teaching and service.”

2. **Committee Makeup** – Committees convened to consider matters of pre-tenure, tenure, post-tenure, or promotion should adhere to the prescribed membership eligibility requirements as outlined in this document (determined

by rank and/or tenure status). This eligibility does not extend, however, to anyone serving as director or dean (whether interim or permanent).

3. **Confidentiality** – [HOP 02-320](#) stipulates that "Each person in the review process has a professional responsibility to treat information that evaluates another's work as confidential unless otherwise required by law." In accordance with this, all parties involved with meetings, discussions, or review of documents related to the School of Music tenure and promotion policy are charged with maintaining the strictest confidentiality in all related matters. Neither the committee members, secretary, director, dean, nor any staff member should reveal protected information about a current or former faculty member at any time unless required to do so as part of an appeal, grievance process, or other formal review process.

4. **Curriculum Vitae (CV)** – a detailed account of one's education, qualifications, professional activities, teaching, and other experience over the entire course of one's career. A CV is always comprehensive in scope regardless of the specific years stipulated for the remainder of the portfolio.

5. **Recognition and Reputation** – These terms refer to the esteem, influence, and trust one has earned within the profession. This is distinct from (and greater than) "activity" in the field in that it demonstrates long-term engagement with a network of colleagues and the dissemination of one's own creative work in a way that draws broader attention and approbation.

6. **Meetings** – For the purposes of all processes covered in this policy document, the term "meet" or "meeting" is intended to mean an event at which all participants can see and hear one another and interact freely in real time. Phone calls and asynchronous methods (like email) are not appropriate forums for nuanced and consequential discussions of this importance.

7. **Years in Service** – (as per [HOP 02-304](#)) For purposes of calculating years of service in rank, an "academic year" will be the approximate nine-month period from September through May. If a faculty member begins service during an academic year, the period of service from the date of appointment until the beginning of the following academic year will not be counted toward years of service in rank, unless the inclusion of that period of service is approved by the provost.

a) A scholarly leave of absence will count as part of the service in rank unless the candidate and the provost agree in writing to an exception to this provision at the time the leave is granted.

b) Periods during which a faculty member is on leave of absence for one semester or more due to health-related issues or military service will not be counted as part of the service in rank unless the candidate and the provost agree in writing to an exception to this provision at the time the leave is granted.

B. Links to All Related Reference Documents – In the event that any of these documents are updated and the links below no longer work, current versions can be found on the websites of the [School of Music](#), [College of Fine Arts](#), [SFA provost](#), and the [SFA Handbook of Operating Procedures \(HOP\)](#).

1. School of Music - <https://www.sfasu.edu/music/resources/faculty>
 - a) School of Music Policies and Procedures for Promotion and Tenure (this document)
 - b) Additional Documents Place-Holder
 - c) Cover Page for External Evaluators
 - d) Summary Report Form for School of Music Committee Secretary
2. Micky Elliott College of Fine Arts (contact Dean's office for these documents)
 - a) Pre-Tenure Review
 - b) Promotion and Tenure
 - c) Timetables and Action Protocols
3. University Handbook of Operating Procedures (HOP) which includes:
 - a) Academic Appointments and Titles (02-302) - <https://www.sfasu.edu/docs/hops/02-302.pdf>
 - b) Academic Promotion of Full-Time Faculty (02-304) - <https://www.sfasu.edu/docs/hops/02-304.pdf>
 - c) Performance Evaluation of Faculty (02-316) - <https://www.sfasu.edu/docs/hops/02-316.pdf>
 - d) Tenure and Continued Employment (02-320) - <https://www.sfasu.edu/docs/hops/02-320.pdf>
 - e) Provost's Guidelines for Preparation of Portfolio - <http://www.sfasu.edu/docs/academic-affairs/links-tenure-dossier-preparation-guidelines.pdf>
 - f) Promotion Awards - <http://www.sfasu.edu/docs/academic-affairs/links-promotion-awards-faculty.pdf>

X. Illustrations, Tables, Summaries

A. Summary Timelines for Candidates

X.A.1 – SUMMARY TIMELINE OF WHEN TO APPLY FOR TENURE AND/OR PROMOTION

Condition of Initial Hire:	TENURE (required of all tenure-track faculty members)			PROMOTION (not required – up to the candidate)		
	Hired with Two Years Credit Toward Tenure	Hired with One Year Credit Toward Tenure	Hired with No Years Credit Toward Tenure	Hired as Instructor	Hired as Assistant Professor	Hired as Associate Professor
Wait	One Year	Two Years	Two years	Complete a terminal degree within a period of time prescribed by the initial contract offer.	At Least Until Tenure Application (up to candidate)	At Least Five Years (up to candidate)
ACTION	Pre-Tenure Review (required in second year)	Pre-Tenure Review (required in third year)	Pre-Tenure Review (required in third year)	Promotion to Assistant Professor (usually automatic)	Promotion to Associate Professor (usually concurrent with tenure review)	Promotion to Professor (may be concurrent with tenure review)
Wait	One Year	One Year	Two Years	At Least Three Years. At time of tenure review or later (not sooner). (up to candidate)	At Least Five Years (up to candidate)	
ACTION	Tenure Review (required in fourth year)	Tenure Review (required in fifth year)	Tenure Review (required in sixth year)	Promotion to Associate Professor	Promotion to Professor	
Wait	Five Years from Last Evaluation*	Five Years from Last Evaluation*	Five Years from Last Evaluation*	At Least Five Years (up to candidate)		
ACTION	Post-Tenure Review (required every six years)	Post-Tenure Review (required every six years)	Post-Tenure Review (required every six years)	Promotion to Professor		

* promotion, tenure, or post-tenure.