

STEPHEN F. AUSTIN STATE UNIVERSITY
 SCHOOL *of* MUSIC

TENURE AND PROMOTION POLICIES

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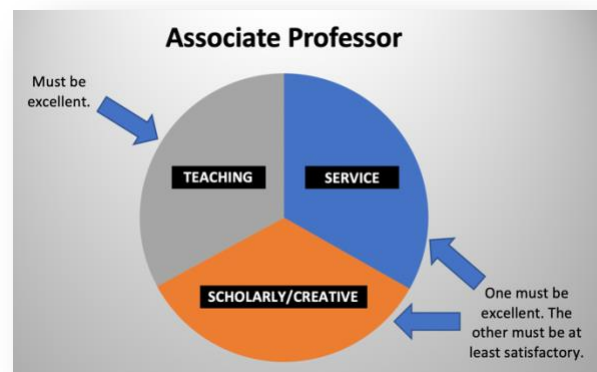
I. General Statement

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 document 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 – Lecturer I and Lecturer II

are equivalent ranks with different emphases. After holding one of these ranks for a minimum of three years, qualified candidates can apply for promotion to Senior Lecturer.

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. Lecturers in this category are primarily responsible for teaching courses. As such, they carry a load of 15TLC per semester, but do not have any service or scholarly/creative expectations.
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. Lecturers in this category carry a load of 12TLC per semester and are also expected to engage in service duties to the School of Music. This may take the form of committee assignments, program development, advising, and other student-related activities.
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 as Lecturer I or II, must have a proven record of effective teaching and service, and must demonstrate commitment to sustained professional growth. Senior lecturers carry a load of 12TLC per semester and are also expected to engage in service duties to the School of Music.



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 integrity¹ when dealing with colleagues and students.

¹ 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.).

IV. Initial Appointments – As per [SFA Policy 7.2](#), 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 \(7.29\)](#). 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 [SFA Policy 7.29](#), 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 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 academic and philosophical 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 [SFA policy 7.2](#). 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. In many cases, it is appropriate to apply for both tenure and promotion at the same time, but the two decisions are made independently, and it is possible for a candidate to receive tenure but not promotion (assuming that 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. While the prescribed timelines are generally followed strictly, [SFA Policy 7.29](#) 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 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 [SFA Policy 7.29](#) 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.
- 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 (including promotion or successful completion of a plan for assisted faculty development). Each faculty member determined as not meeting expectations will be subject to the procedures outlined in the plan for assisted development (see [SFA Policy 7.22](#)). 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.

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 [SFA Policy 7.4](#).

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 [SFA Policy 7.4](#).
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.² 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 I and lecturer II are equivalent ranks with different workload assignments and expectations. While it is possible for a lecturer to request reassignment from one to the other, the normal promotion from either rank is to move to senior lecturer. To be eligible for promotion to senior lecturer, the candidate must have served at least three years in rank as lecturer I or II and 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 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.

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.
 - 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 \(7.29\)](#) provides guidelines for preparing a tenure review portfolio:

(I.A.4) "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.

(IV.A.2) The candidate, in consultation with the School of Music director and the College of Fine Arts 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.

(IV.A.3) 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 will be entirely electronic and take the form of a single PDF file. The table of contents should have active links to facilitate easy navigation. The cover page should include candidate's name, School and College, the date, and the purpose of the portfolio (ex. "Application for Tenure and Promotion to Associate Professor").

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). Other elements 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. Each faculty member applying for tenure and/or promotion should engage in frequent conversations with the director of the School of Music and read carefully their reviews 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 succinct and substantive. 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 the entire conference program. 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 to be a tenured faculty member in the School of Music at SFA. It should be assembled with a variety of readers in mind.

B. Introductory Materials for Portfolio

	Required	Recommended	As Desired
1. Cover Page – include applicant’s name, advancement being sought, current rank, and school.	✓		
2. Place-holder pages for materials generated during the process (PDF file available on the School of Music site).	✓		
3. Table of Contents – should have internal links for easy navigation of the document	✓		
4. Copy of candidate’s initial appointment letter and any changes to that initial appointment.	✓		
5. A single page with an active link to the online version of this policy document.	✓		
6. Brief narrative 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 for an all-inclusive case to be made for tenure or promotion.	✓		
7. 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.	✓		
8. Administrative Annual Reports, Faculty and Administrative Pre-Tenure Reviews, and all other pertinent evaluations.	✓		

C. Documentation of Teaching Effectiveness

	Required	Recommended	As Desired
1. Brief narrative summarizing teaching philosophy, effectiveness, and approaches to helping students learn.	✓		
2. Artifacts from teaching activities that demonstrate knowledge of subject matter and pedagogical currency. This can include syllabi, graded assignments, and/or other instructional materials.		✓	
3. Information regarding work with thesis committees, student supervision, curriculum development, innovative teaching strategies, online course development, and/or participation in teaching-related workshops and conferences.		✓	
4. Data on successful fulfilment of learning outcomes.			✓
5. Evidence of ability to attract and retain talented students. As not all faculty members are charged with the same (or any) recruiting responsibilities, contextual information about how recruiting is weighted within the candidate’s area may be helpful. This can be done either in the narrative or with the recruiting evidence.		✓	
6. Evidence of student success – honors, awards, or distinctions earned, list of student programs, competitions, invited convention appearances, career placement, URC achievement, etc.		✓	
7. Unsolicited letters, emails, and other communications from former students, peers, colleagues, or other experts in the field that specifically attest to the candidate’s teaching abilities.			✓
8. Observations of Teaching – Faculty members with concerns that their teaching may not be visible enough for others to make a valid assessment are encouraged to invite colleagues to observe their teaching and write an observation report. This should always be done by mutual consent, and the decision of whether to include the report in the portfolio is entirely up to the faculty member. The director of the School of Music may observe any faculty member at any time (announced or unannounced) as part of their administrative evaluation responsibilities.			✓
9. Any additional documentation of teaching-related activities not specified above but deemed relevant by candidate.			✓
10. Compilation of <u>all</u> teaching evaluations completed anonymously by students from the years under review.	✓		

D. Documentation of Scholarly/Creative Activity

As appropriate, document 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.

1. Brief narrative 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.
2. 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.
3. 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.
4. 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.
5. Evidence of research that constitutes a significant contribution to the state of knowledge in the faculty member’s field of expertise.

	Required	Recommended	As Desired
1. Brief narrative 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.	✓		
2. 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.			✓
3. 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.			✓
4. 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.			✓
5. Evidence of research that constitutes a significant contribution to the state of knowledge in the faculty member’s field of expertise.			✓

6. Evidence of performances of candidate’s original compositions or arrangements, as well as documentation of any commissions, awards, or honors pertaining thereto.			✓
7. Commercially released professionally recordings. Provide citations and descriptions that include performances, compositions, or arrangements by the candidate.			✓
8. Published reviews, abstracts, proceedings written by the candidate.			✓
9. Self-published works. Provide evidence of acceptance or use of the published materials by wide audiences and peers in the profession.			✓
10. 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.			✓
11. Evidence of participation in symposiums and other selective gatherings of distinguished colleagues.			✓
12. Awards, prizes, fellowships, honors received, other special recognitions that apply to candidate’s scholarly, creative, or research activities.			✓
13. Substantial evidence of work-in-progress.			✓
14. List of media releases, articles, reviews, theses and/or dissertations written <u>about</u> candidate’s scholarly/creative work.			✓
15. Any additional documentation of scholarly/creative activities not specified above but deemed relevant by candidate.			✓

E. Documentation of 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.

	Required	Recommended	As Desired
1. Brief narrative outlining candidate’s service to the school, college, university, profession, and community.	✓		
2. Evidence of effective student recruiting and retention efforts.			✓
3. Evidence of service as an advisor to students.			✓
4. 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.			✓
5. 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.		✓	
6. Contributions to grant writing, fundraising, or public relations efforts on behalf of the School of Music or the university.			✓
7. Service in elected or appointed leadership roles in professional associations at the local, state, regional, national, and international levels.			✓
8. 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.			✓
9. 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.			✓

10. 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.			✓
11. Evidence of service as an adjudicator in major competitions when it is clearly an honor to have been selected.			✓
12. Documented support for colleagues by collaborating or performing in faculty recitals or presentations involving peers.			✓
13. Involvement with or sponsorship of student organizations such as music fraternities, music sororities, etc.			✓
14. Supporting students and alumni through letters of recommendation.			✓
15. Evidence of other arts-related community activity.			✓
16. Any additional documentation of service-related activities not specified above but deemed relevant by candidate.			✓

F. Appendices to the Portfolio

	Required	Recommended	As Desired
1. Copies of all annual Faculty Activity Reports. For pre-tenure/tenure candidates, these should include all Faculty Activity Reports (FAR) under pre-tenure or tenure review. All promotion candidates should submit FARs for all years covered by the portfolio.	✓		
2. Unsolicited letters from colleagues. It is acceptable to include past supportive letters from colleagues; however, it is not appropriate to solicit specific letters of recommendation from colleagues for pre-tenure, tenure, or promotion for inclusion in the portfolio. Faculty colleagues should remain free from any commitment towards a candidate until the School of Music pre-tenure, tenure, and promotion committee actually convenes to deliberate a considered recommendation.			✓

G. Document to be Sent to External Evaluators

1. The document prepared for the external evaluators will be a truncated version of the full portfolio. It should contain all relevant evidence to enable the evaluators to answer the question: “To what extent does the candidate appear to be actively engaged in their discipline and what is your assessment of the quality of that work?”
2. While the candidate has some latitude as to what elements to include/exclude, the most straightforward combination of elements is:
 - a) Cover Sheet for External Evaluators ([available on the School of Music website](#))
 - b) Candidate Cover Sheet (same as for full portfolio)
 - c) Table of contents
 - d) Curriculum vita
 - e) Entire section on scholarly/creative activity
 - f) All or part of the section on service (candidate may elect to feature off-campus and professional service in the discipline)
 - g) Selected unsolicited letters as applicable to engagement in discipline
 - h) Any additional documentation of engagement within the discipline deemed relevant by candidate.
3. Under no circumstances should the document for the external evaluators include materials not included in the complete portfolio.

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 encouraged to also 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 director will make the portfolio available 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.
6. The director will then prepare a pre-tenure recommendation based upon their 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 class days 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), 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.³ 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](#)). The processes for tenure

³ Certain exceptions in the tenure timeline for reasons of health or leaves of absence are provided for in section II.A. of [SFA Policy 7.29](#) but must be approved in advance by the appropriate authority.

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 whatsoever 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](#)).
 - c) Candidate will submit to the director the complete electronic portfolio 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, whose review and recommendation must be complete by November 15th (see [section VII.D](#)).
 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.
 9. On or about November 16th, the director will meet with the candidate to share with them the external evaluations, the School of Music committee recommendation(s), and the director's recommendation, in accordance with [SFA Policy 7.4](#). The candidate may retain a copy of these documents.
 10. Within five class days 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(s),
 - 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. By no later than February 15th, the dean will report to the candidate the results of the college committee recommendation and their recommendation in writing, in accordance with university policy.

14. Within five class days 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.
15. 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(s),
 - 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(s),
 - g) the dean's recommendation,
 - h) and any written response from the candidate to the college recommendations (if applicable).
16. During the months of March through May of the application year, the following actions are taken:
 - a) The provost 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.
 - b) At the same time, the provost will notify the candidate of the recommendation submitted to the president.
 - c) The president will review all materials and recommendations and make a recommendation to the Board of Regents.
 - d) Within the next class day following the action of the Board of Regents, each candidate will be notified in writing by the provost of the action of the board.
17. 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 [SFA Policy 7.22](#), the post-tenure review process must occur at least every six years after the last review process.⁴ 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:

⁴ Both tenure and promotion applications count as review processes.

- a) a narrative describing currency and success in the areas of teaching, scholarly/creative work, service as well as collegiality 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.
 - c) The faculty member under review will be notified in writing within five class days after the director completes their report.
 - d) Within five class days 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 class days 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 of the School of Music and College of Fine Arts will be subject to the procedures outlined in the plan for assisted development (see [SFA Policy 7.22](#)).
 - 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,
 - b) notify such committee of their responsibility to review the materials,
 - c) request that the committee meet to discuss the matter at hand, and provide a formal report to the director by the required deadline.⁵
 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.

Once a secretary is elected, that person will provide the committee with the rest of the instructions as per School of Music policy.

⁵ Normally, pre-tenure, tenure, and promotion reports are due by November 1st, whereas post-tenure reports are due around March 1st.

- b) Election of a secretary (the individual who collects comments and votes from all committee members, summarizes them in an official committee report, and delivers it to the director).
 - (1) If multiple candidates are being considered by the same committee, each candidate should have a different secretary.
 - (2) 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.
- c) 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 votes.
- 9. Immediately following the meeting, the secretary will email the committee members with the prompts provided in [section X.D](#) to request their votes and comments. 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 Majority Report**
 - (1) In cases where the sentiment of the committee is unanimous or nearly so (either in favor or against), the majority report serves as the only written report from the School of Music committee.
 - (2) In this document, it is the secretary's responsibility to summarize, in prose, the feedback provided by the committee regarding 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.
 - (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 majority.
 - b) **The Minority Report** (if appropriate)
 - (1) In cases where there is a strong division of opinions within the committee, or when one or two members have strongly held divergent views, the secretary may invite another member of the committee to write a companion report

- to represent the views of the minority.
- (2) Based on views expressed during the meeting, and those received in email responses, the secretary will select the committee member who, in their opinion, would be best able to articulate the minority views. If that person does not agree to write the minority report, the secretary is free to ask another member.
 - (3) In cases where a minority report is being written, the secretary should:
 - (a) inform the full committee of the general positions of the majority and minority reports (without revealing vote tally).
 - (b) Invite those with views aligned with the minority report to email relevant comments to the minority report writer.
 - (4) The minority report writer should provide the report to the secretary in a timely manner and comply with all same [confidentiality](#) and document preservation requirements as the secretary.
 - (5) If no committee member agrees to write a minority report (or if none is needed), then the majority report will stand alone and should ensure that minority views are included along with those of the majority.
- c) **The Tenure/Promotion Summary Report Form** – Using this form ([provided separately as a fillable PDF](#)), the secretary will list the recommendation of the committee as a whole, as well as the vote tally. The form includes space for all committee members to sign.
11. Upon the completion of the committee report, the secretary will make it available to the members of the committee for their review and signatures. This may be done using any convenient and secure manner the secretary chooses.
 12. Committee members will then review the document and sign the signature page (in no particular order). 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 appropriately 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** – [SFA Policy 7.29](#) 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 they demonstrate 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 [SFA Policy 7.4](#)) 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 Policy Manual](#).
1. School of Music
 - a) School of Music Policies and Procedures for Promotion and Tenure (this document) – <https://music.sfasu.edu/media/pdf/2021pt-policy.pdf>
 - b) Additional Documents Place-Holder – <https://music.sfasu.edu/media/pdf/2021pt-placeholder.pdf>
 - c) Cover Page for External Evaluators – <https://music.sfasu.edu/media/pdf/2021pt-ext-coversheet.pdf>
 - d) Summary Report Form for School of Music Committee Secretary – <https://music.sfasu.edu/media/pdf/2021pt-somreport.pdf>
 2. College of Fine Arts
 - a) Pre-Tenure Review - http://finearts.sfasu.edu/media/pdf/pretenure_review.pdf
 - b) Promotion and Tenure - http://finearts.sfasu.edu/media/pdf/promotion-tenure_rev201909.pdf
 - c) Timetables and Action Protocols - http://finearts.sfasu.edu/media/pdf/timetables_rev201909.pdf
 3. University
 - a) Academic Appointments and Titles (7.2) - <http://www.sfasu.edu/policies/academic-appointments-and-titles-7.2.pdf>
 - b) Academic Promotion of Full-Time Faculty (7.4) - <http://www.sfasu.edu/policies/academic-promotion-of-full-time-faculty-7.4.pdf>
 - c) Performance Evaluation of Faculty (7.22) - <http://www.sfasu.edu/policies/performance-evaluation-of-faculty-7.22.pdf>
 - d) Tenure and Continued Employment (7.29) - <http://www.sfasu.edu/policies/tenure-and-continued-employment-7.29.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.

X.A.2 – SUMMARY PRE-TENURE TIMELINE FOR APPLICANT

(see [section VIII.A](#) for complete procedures)

<input type="checkbox"/>	First Year of Employment	Meet with dean for expectations, procedures, and timetables for tenure and pre-tenure review.
<input type="checkbox"/>	Summer Before Pre-Tenure Review	Meet with director and dean to discuss the process and portfolio.
<input type="checkbox"/>		Provide draft portfolio to dean and meet to review. Also seek advice from the director of the School of Music and (if desired) colleagues or faculty mentors.
<input type="checkbox"/>	September 1 st (at the latest)	Submit electronic portfolio to the director. If director discovers missing elements, fix and resubmit the portfolio by no later than September 10 th .
<input type="checkbox"/>	November 16 th (approximately)	Meet with director for summary of report of the School of Music committee, as well as their own report. Written response may be provided if desired within five class days.
<input type="checkbox"/>	Late Fall (typically)	Meet with the director and the dean to discuss the outcome of the review. Candidate may respond in writing if desired.

X.A.3 – SUMMARY TENURE AND PROMOTION TIMELINE FOR APPLICANT

(see [section VIII.B](#) for complete procedures)

<input type="checkbox"/>	Spring Prior to Submission Year	Meet with director to discuss process. For tenure, director will initiate meeting. For promotion, candidate initiates meeting.
<input type="checkbox"/>	July 15 th (at the latest)	Submit draft version of portfolio to the director and the dean.
<input type="checkbox"/>	August 15 th (at the latest)	Meet with the dean and director to review the draft portfolio and discuss the process.
<input type="checkbox"/>	September 1 st (at the latest)	Submit to the director the names and contact information for five external professionals.
<input type="checkbox"/>		Submit to the dean the electronic document to be sent to the external evaluators.
<input type="checkbox"/>		Submit to the director the complete electronic portfolio. If director discovers missing elements, fix and resubmit the portfolio by no later than September 10 th .
<input type="checkbox"/>	October 15 th (approximately)	Receive from the dean the identities of the three external evaluators.
<input type="checkbox"/>	November 16 th	Meet with director about results of the external evaluations, the school committee report(s) and director’s recommendation. Written response may be provided within five class days.
<input type="checkbox"/>	February 15 th (at the latest)	Meet with dean to discuss results of the college committee recommendation and dean’s recommendation. Written response may be provided if desired within five class days.
<input type="checkbox"/>	Later in Spring	Receive notification of the provost’s recommendation.
<input type="checkbox"/>		Receive notification of the decision by the board of regents.

X.A.4 – SUMMARY POST-TENURE TIMELINE FOR APPLICANT

(see [section VIII.C](#) for complete procedures)

<input type="checkbox"/>	During Fall of Review Year	Receive notification from director that post-tenure review will take place.
<input type="checkbox"/>	February 15 th (at the latest)	Electronically submit post-tenure review document to director.
<input type="checkbox"/>	Early March (approximately)	Receive written notification (and perhaps a meeting request) from the director regarding the committee and director’s recommendation. If desired, a written response may be provided within five class days.
<input type="checkbox"/>	April 1 st (approximately)	Receive written notification (and perhaps a meeting request) from the dean regarding the outcome of the review.

B. SUMMARY TIMELINES FOR SCHOOL OF MUSIC DIRECTOR

X.B.1 – SUMMARY PRE-TENURE TIMELINE FOR DIRECTOR

(see [section VIII.A](#) for complete procedures)

<i>CANDIDATE:</i>	<i>YEAR:</i>

<input type="checkbox"/>	Summer Before Pre-Tenure Review	Meet with candidate and dean to discuss the process and portfolio.
<input type="checkbox"/>	September 1 st (at the latest)	Receive electronic portfolio from candidate.
<input type="checkbox"/>		Verify that the portfolio contains all the required elements. Notify the applicant of the omissions immediately. Candidate will provide a revised document by no later than September 10 th .
<input type="checkbox"/>		Make the portfolio available to the pre-tenure committee.
<input type="checkbox"/>	November 15 th (at the latest)	Receive recommendation documents from the committee and prepare director’s recommendation.
<input type="checkbox"/>		Provide the candidate with the report of the School of Music Committee, as well as director’s report. Candidate may respond in writing within five days if desired.
<input type="checkbox"/>		Submit all materials to the dean for review.
<input type="checkbox"/>	Late Fall (typically)	Meet with the candidate and the dean to discuss the outcome of the review. Candidate may respond in writing if desired.

X.B.2 – SUMMARY TENURE/PROMOTION TIMELINE FOR DIRECTOR

(see [section VIII.B](#) for complete procedures)

CANDIDATE:

YEAR:

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<input type="checkbox"/>	Spring Prior to Submission Year	Meet with candidate to discuss process. For tenure, director will initiate meeting. For promotion, candidate initiates meeting.
<input type="checkbox"/>	July 15 th (at the latest)	Receive draft version of portfolio from the candidate.
<input type="checkbox"/>	August 15 th (at the latest)	Initiate a meeting with the candidate and the dean to review the draft portfolio and discuss the process.
<input type="checkbox"/>	September 1 st (at the latest)	Receive from the candidate the names and contact information for five external evaluators. Director may delete and/or add up to two names, rank the list, and will send the list to the dean.
<input type="checkbox"/>		Provide the ranked list of potential external evaluators to the candidate.
<input type="checkbox"/>		Receive from the candidate the complete electronic tenure/promotion portfolio.
<input type="checkbox"/>		Verify that the portfolio contains all the required elements. Notify the applicant of the omissions immediately. Corrected version must be received by no later than September 10 th .
<input type="checkbox"/>	October 15 th (at the latest)	Receive the external evaluations from the dean and add them to the portfolio.
<input type="checkbox"/>		Make the portfolio and the external reviewers' reports available to the School of Music tenure/promotion committee.
<input type="checkbox"/>	November 15 th (at the latest)	Receive the report from the School of Music committee and add it to the portfolio.
<input type="checkbox"/>	November 16 th (approximately)	Meet with candidate to report results. Written response may be provided by candidate if desired within five class days.
<input type="checkbox"/>		Submit all materials (portfolio, reports, responses) to the dean.

X.B.3 – SUMMARY POST-TENURE TIMELINE FOR DIRECTOR

(see [section VIII.C](#) for complete procedures)

CANDIDATE:

YEAR:

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<input type="checkbox"/>	During Fall of Review Year	Notify the appropriate faculty members as to the schedule of when these evaluations will occur.
<input type="checkbox"/>	February 15 th (at the latest)	Receive electronic post-tenure review document from the candidate.
<input type="checkbox"/>		Verify that all required elements are included. If revisions are needed, require candidate to resubmit immediately.
<input type="checkbox"/>		Make document available to post-tenure review committee and charge them with providing a report by approximately March 10 th .
<input type="checkbox"/>	Early March	Receive report from post-tenure review committee.
<input type="checkbox"/>		Write director’s recommendation.
<input type="checkbox"/>		Notify candidate in writing of committee and director’s recommendations. Candidate may provide written response within five class days.
<input type="checkbox"/>	March 15 th (at the latest)	Provide the committee recommendation, director’s report, and any faculty response (if applicable) to the dean.
<input type="checkbox"/>	Early April	Receive notification from the dean about college-level decision. Participate in any follow-up meetings or action plans as appropriate.

C. SUMMARY TIMELINES FOR DEAN OF COLLEGE OF FINE ARTS

X.C.1 – SUMMARY PRE-TENURE TIMELINE FOR DEAN

(see [section VIII.A](#) for complete procedures)

<i>CANDIDATE:</i>	<i>YEAR:</i>

<input type="checkbox"/>	First Year of Candidate’s Employment	Meet with candidate to outline expectations, procedures, and timetables for tenure and pre-tenure review.
<input type="checkbox"/>	Summer Before Pre-Tenure Review	Meet with candidate and director to discuss the process and portfolio.
<input type="checkbox"/>		Once the draft portfolio is received, review document and meet with candidate to present suggestions for refinement (if any).
<input type="checkbox"/>	November 15 th (or shortly after)	Receive committee and director’s recommendation. Examine all materials and form assessment.
<input type="checkbox"/>	Late Fall (typically)	Meet with candidate and director to discuss the outcome of the review. Candidate may respond in writing within five days.
<input type="checkbox"/>		Forward all documents to the provost. A copy of the dean’s pre-tenure response shall be placed in the candidate’s permanent file.

X.C.2 – SUMMARY TENURE/PROMOTION TIMELINE FOR DEAN

(see [section VIII.B](#) for complete procedures)

CANDIDATE:

YEAR:

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<input type="checkbox"/>	July 15 th (at the latest)	Receive draft version of portfolio from the candidate.
<input type="checkbox"/>	August 15 th (at the latest)	Meet with candidate and director to review the draft portfolio and discuss the process.
<input type="checkbox"/>	September 1 st (or shortly after)	Receive from the school director the ranked list of possible external evaluators. Select evaluators as per guidelines. At least two should be from the ranked list provided.
<input type="checkbox"/>		Obtain commitments from three external evaluators.
<input type="checkbox"/>		Receive from the candidate the external evaluators' document and send it to them electronically.
<input type="checkbox"/>	October 15 th (at the latest)	Provide reports from external evaluators to the director.
<input type="checkbox"/>		Notify the candidate as to the identity of the evaluators.
<input type="checkbox"/>	Late November	Receive the complete materials from the director. Assemble college committee and make documents available to them.
<input type="checkbox"/>	February 1 st (at the latest)	Receive recommendation from the college committee.
<input type="checkbox"/>	February 15 th (at the latest)	Report all results to candidate. Candidate may provide written response (if desired) within five class days.
<input type="checkbox"/>		Forward the complete portfolio to the provost.

X.C.3 – SUMMARY POST-TENURE TIMELINE FOR DEAN

(see [section VIII.C](#) for complete procedures)

CANDIDATE:

YEAR:

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<input type="checkbox"/>	<p>March 15th (at the latest)</p>	<p>Receive from the director the committee recommendation, their own report, and faculty response (if any).</p>
<input type="checkbox"/>		<p>Immediately review the materials and prepare dean’s recommendation.</p>
<input type="checkbox"/>		<p>Notify the candidate in writing as to the outcome of the review.</p>
<input type="checkbox"/>	<p>April 15th (at the latest)</p>	<p>Provide a written report to the provost.</p>
<input type="checkbox"/>		<p>Participate in any follow-up meetings or action plans as appropriate.</p>

X.D – Email Prompts for Secretary of Tenure/Promotion Committee

(Copy and paste into email to appropriate faculty. Use BCC to prevent faculty from accidentally replying to all.)

1. Secretary's Email Prompt for Pre-Tenure Review:

Members of the committee to consider pre-tenure for [candidate name]:

Thank you for your participation! The tenure and promotion process is one of the most important and consequential responsibilities of the School of Music and your involvement is important and appreciated. Please reply to this email by providing the information indicated below as soon as possible, but by no later than [date]. Be assured that I will keep all individual comments and votes in strict confidence.

REQUIRED: Do you feel the candidate is progressing satisfactorily toward tenure? (must be "Yes" or "No")

REQUESTED: Within each of the following headings, provide specific comments about the candidate's strengths and weaknesses, as well as any recommendations about needed improvement to assist the candidate in progress toward tenure.

- Teaching
- Scholarly/Creative Activity
- Service
- General Comments (on matters relevant to tenure)

You may review all the policies, standards, and expectations in place for pre-tenure evaluations in the SFA Policy Manual (7.29), as well as the appropriate policy documents on the College of Fine Arts and School of Music websites.

Feel free to let me know if you have any questions. Once I have completed the report, I will follow up with further instructions.

Sincerely,

[secretary]

2. Secretary's Email Prompt for Tenure Review:

Members of the committee to consider tenure for [candidate name]:

Thank you for your participation! The tenure and promotion process is one of the most important and consequential responsibilities of the School of Music and your involvement is important and appreciated. Please reply to this email by providing the information indicated below as soon as possible, but by no later than [date]. Be assured that I will keep all individual comments and votes in strict confidence.

REQUIRED: Do you recommend that this candidate receive tenure? (must be "Yes" or "No")

REQUESTED: Within each of the following headings, provide your assessment of the candidate's activities and how well they meet (or fail to meet) the expectations for tenure.

- Teaching
- Scholarly/Creative Activity
- Service
- General Comments (on matters relevant to tenure)

You may review all the policies, standards, and expectations in place for tenure evaluations in the SFA Policy Manual (7.29), as well as the appropriate policy documents on the College of Fine Arts and School of Music websites.

Feel free to let me know if you have any questions. Once I have completed the report, I will follow up with further instructions.

Sincerely,

[secretary]

3. Secretary's Email Prompt for Post-Tenure Review:

Members of the committee to consider post-tenure for [candidate name]:

Thank you for your participation! The tenure and promotion process is one of the most important and consequential responsibilities of the School of Music and your involvement is important and appreciated. Please reply to this email by providing the information indicated below as soon as possible, but by no later than [date]. Be assured that I will keep all individual comments and votes in strict confidence.

REQUIRED: Do you feel the candidate is meeting expectations to continue with tenure? (must be "Yes" or "No")

REQUESTED: Within each of the following headings, provide your assessment of the candidate's activities and how well they meet (or fail to meet) expectations.

- Teaching
- Scholarly/Creative Activity
- Service
- General Comments (on matters relevant to tenure)

You may review all the policies, standards, and expectations in place for post-tenure evaluations in the SFA Policy Manual (7.22), as well as the appropriate policy documents on the College of Fine Arts and School of Music websites.

Feel free to let me know if you have any questions. Once I have completed the report, I will follow up with further instructions.

Sincerely,

[secretary]

4 Secretary's Email Prompt for Promotion:

Members of the committee to consider [candidate name] for promotion to [rank]:

Thank you for your participation! The tenure and promotion process is one of the most important and consequential responsibilities of the School of Music and your involvement is important and appreciated. Please reply to this email by providing the information indicated below as soon as possible, but by no later than [date]. Be assured that I will keep all individual comments and votes in strict confidence.

REQUIRED: Do you recommend that this candidate be promoted? (must be "Yes" or "No")

REQUESTED: Within each of the following headings, provide your assessment of the candidate's activities and how well they meet (or fail to meet) established expectations for the rank sought.

- Teaching
- Scholarly/Creative Activity
- Service
- General Comments (on matters relevant to promotion)

You may review all the policies, standards, and expectations in place for promotion evaluations in the SFA Policy Manual (7.4), as well as the appropriate policy documents on the College of Fine Arts and School of Music websites.

Feel free to let me know if you have any questions. Once I have completed the report, I will follow up with further instructions.

Sincerely,

[secretary]

4. Secretary's Email Prompt for Concurrent Application for Tenure and Promotion (in cases where one individual is serving as the secretary for both processes):

Members of the committee to consider [candidate name] for tenure and promotion to [rank]:

Thank you for your participation! The tenure and promotion process is one of the most important and consequential responsibilities of the School of Music and your involvement is important and appreciated. Please reply to this email by providing the information indicated below as soon as possible, but by no later than [date]. Be assured that I will keep all individual comments and votes in strict confidence.

REQUIRED: Do you recommend that this candidate receive tenure? (must be "Yes" or "No")

REQUIRED: Do you recommend that this candidate be promoted? (must be "Yes" or "No")

REQUESTED: Within each of the following headings, provide your assessment of the candidate's activities and how well they meet (or fail to meet) established expectations for tenure and the rank sought.

- Teaching
- Scholarly/Creative Activity
- Service
- General Comments (on matters relevant to tenure/promotion)

You may review all the policies, standards, and expectations in place for tenure and promotion evaluations in the SFA Policy Manual (7. 29 and 7.4), as well as the appropriate policy documents on the College of Fine Arts and School of Music websites.

Feel free to let me know if you have any questions. Once I have completed the reports, I will follow up with further instructions.

Sincerely,

[secretary]