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# Patterns of Administration

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Revised 2013

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SCHOOL OF MUSIC  
College of Arts and Sciences  
The Ohio State University

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## I. Introduction

This Pattern of Administration (POA) specifies the policies and procedures of the School of Music (hereafter SOM) at The Ohio State University. These policies and procedures necessarily conform to standards established by the university and by the College of Arts and Sciences (hereafter ASC). The SOM POA supplements the *Rules of the University Faculty* as well as other policies and procedures of the university to which the college and its faculty are subject. The university's rules, policies, and procedures, and changes to them, take precedence over statements in this document. When the rules and policies of the university or college change, the POA will be revised accordingly. (The latest version of the university faculty rules will normally be available for consultation on the following website: <http://trustees.osu.edu>) In addition, the document is reviewed and either reaffirmed or revised every four years, during the first year of appointment or reappointment of the director of the school. If the document is simply reaffirmed, notice is provided to ASC and the Office of Academic Affairs (hereafter OAA). Either may choose to review the document at that time to assure that it is consistent with current university rules and policies. Whenever the document is revised, it must be forwarded to ASC and OAA for review and approval.

Items included in the POA are treated in the degree of detail that befits the sensitivity or complexity of the issues and procedures involved. References to the "director" indicate the director of the School of Music; references to the "dean" indicate the Divisional Dean of Arts and Humanities, unless otherwise specified. At the time of appointment, newly hired faculty are furnished with a copy of this POA; completed revisions are distributed to the entire faculty.

## II. School of Music Mission

The Ohio State University School of Music educates students for professional careers in composition, performance, scholarship, and teaching. As an integral part of a major public university with a strong commitment to teaching, research, and service, the school recognizes the relationship that binds music to other academic and artistic disciplines. The school aims to provide, at the highest level, instruction in the study and practice of music and, in so doing, to promote an awareness of music as a humanistic study. The school encourages musical research in all its dimensions by providing students and faculty opportunities for performance, creative activity, and scholarly inquiry. The school is dedicated to sustaining and advancing musical culture in the academy and in the society at large, and it endeavors to meet service obligations to various communities within and beyond the university. Recognizing the dynamic and evolving character of music in contemporary life, the school acknowledges an ongoing responsibility to evaluate its programs and procedures, and to investigate fresh approaches to the realization of its mission. In keeping with the university's broader mission, the school is committed to nurturing the best of Ohio's students, while maintaining excellence and diversity by recruiting nationally and internationally.

## III. Academic Rights and Responsibilities

In April 2006, the university issued a reaffirmation of academic rights, responsibilities, and processes for addressing concerns. The School of Music fully endorses the principles that are detailed in the OAA statement which can be found on their website at [www.oaa.osu.edu/rightsandresponsibilities.html](http://www.oaa.osu.edu/rightsandresponsibilities.html).

**IV. Faculty**

Members of the SOM faculty are organized into Areas. In accordance with Faculty Rule 3335-5-19, types of faculty appointments in the SOM include Regular Tenure-Track Faculty, and Non-Tenure-Track Faculty, which can include Visiting Faculty, Lecturers, Instructors, and Auxiliary Faculty (such as those holding adjunct or courtesy appointments). Regular Tenure-Track Faculty holding salaried appointments in the SOM are eligible to vote in school matters. Non-Tenure-Track Faculty and Auxiliary faculty are not eligible to vote in school matters. The awarding of an adjunct or courtesy appointment should be contingent upon the performance of significant ongoing non-compensated service to the school.

The faculty advises the director on all policy matters. The *faculty at large*, defined as including all faculty holding regular positions, normally meets once a month. The director designates a staff member to take the minutes and to maintain a file of the minutes and a record of all school legislation. The *voting faculty* includes only members of the instructional staff who hold the rank of professor, associate professor, assistant professor, or instructor. Each of these members is entitled to one vote, and when a faculty vote is taken, anyone may request a secret ballot.

The voting faculty is consulted in appropriate phases of new faculty appointments including initiation of searches, review of candidates, and subsequent recommendations. Although the voting faculty has the final decision on all committee actions affecting school legislation, this does not abrogate the prerogatives of committees acting on behalf of the faculty, if committees are empowered to do so.

The *eligible faculty* is consulted in matters of peer review and promotion and tenure decisions. *Eligible faculty*, as defined herein, includes tenured members who hold a rank higher than that of the individual being reviewed. Regional campus faculty members holding tenured or tenure-track appointments are voting members of the school faculty as well as of their home area faculty. Whenever practicable and appropriate, they may serve on both school and area committees.

**A. The Areas of the School of Music**

For the purpose of developing and implementing effective educational programs, eight component areas have been established within the school:

*Conducting and Ensembles*  
*Jazz Studies*  
*Keyboard*  
*Music Education*

*Musicology*  
*Orchestral Instruments*  
*Theory and Composition*  
*Voice Performance*

Each area is responsible for its own curriculum development, course content, and teaching assignments; teaching assignments are subject to the approval of the director. Faculty members with duties in two areas will have a primary area, and vote only in that area.

*The Conducting and Ensembles Area* consists of faculty members who conduct ensembles and teach conducting (graduate and undergraduate) as their primary expertise. This includes conductors of the orchestra, choral ensembles and concert bands. Ex-officio (non-voting) members of the area currently include, but are not limited to, the director of jazz studies, the director of opera, and the director of the marching and athletic bands.

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*The Jazz Studies Area* is staffed by a faculty of artist/teachers who offer comprehensive training to undergraduate students preparing for careers in jazz performance, jazz arranging and composition and in the music industry. Applied instruction in jazz is provided in saxophone, trumpet, trombone, piano, guitar, bass and drums.

*The Keyboard Area* consists of regular tenure-track and auxiliary faculty, who provide applied piano instruction and courses in accompanying and collaborative piano. Students are offered undergraduate and graduate degree programs, as well as opportunities in collaborative arts, working with vocal and instrumental music majors as well as chamber and large ensembles.

*The Music Education Area* is comprised of faculty who are scholars, practitioners, and pedagogues who specialize in undergraduate teacher preparation, graduate research and professional development for in-service teachers. A bachelor's degree in music education provides Ohio teaching certification in general music, choral music, and instrumental music at elementary and secondary levels.

*The Musicology Area* is responsible for graduate and undergraduate degree programs in historical musicology and ethnomusicology, and for the SOM General Education program. The area provides service courses for music students at all levels. It manages an Ethnomusicology Laboratory, which is supported by an Academic Enrichment Grant from the Office of Academic Affairs.

*The Orchestral Instruments Area* encompasses the studio faculty of the traditional orchestra and wind band, including flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, euphonium, tuba, percussion, violin, viola, cello, double bass, and harp. Faculty teach applied lessons, studio classes, pedagogy and literature classes, coach chamber music and lead homogeneous instrumental ensembles.

*The Theory and Composition Area* is responsible for graduate and undergraduate degree programs in Music Theory/Cognition and in Composition. It supports the core undergraduate curriculum with service courses in theory and ear training. The Music Cognition Laboratory is under its aegis.

*The Voice Performance Area* provides applied voice instruction, vocal diction courses, voice pedagogy and courses in song literature. The area includes applied faculty, Director of the Helen Swank Research and Teaching Laboratory, Director of Opera, and collaborative pianists.

In addition, the Music, Media, and Enterprise Program, which has established curricula common to the Fischer College of Business, School of Communication, College of Engineering, and School of Music, provides a minor program of study for undergraduates.

Much of the funding for the programs involving ethnomusicology, music cognition, music, media, and enterprise, singing health and voice pedagogy is generated through university grants and other outside sources. All matters pertaining to the faculty, staff, and students involved in these programs, including promotion and tenure decisions, fall within the jurisdiction of the SOM and all program directors report to the SOM director.

**B. Area Heads**

Only tenured faculty with full-time assignments on the Columbus campus may serve as area heads. The director appoints and reviews the area head in consultation with the area faculty, which makes its preference known through an election held during the autumn or spring semesters. Under the supervision of the faculty committee, nominations are solicited over a two-week period, and final balloting is completed within the following two weeks. There is no limit on the number of terms an area head may serve. As the member selected to represent the particular interests of an area faculty, the area head:

Serves on the Administrative Committee.

Schedules, at the beginning of each semester, at least two meetings of the area faculty for evaluation and general planning, and calls special meetings at the request of two or more members of the area.

Assumes responsibility for the effectiveness of the area in relation to the operation of the school as a whole.

Makes recommendations to the director concerning the annual budget for the area.

Recognizes the presumption favoring majority faculty rule on all matters covered in the POA and consults with area faculty on all policy matters. Such consultation is, whenever practicable, made at a meeting of the area faculty. Whenever majority faculty rule is not followed, the head must explain the reasons for the disagreement prior to taking action. This explanation will provide the rationale for the contrary opinion, and will be communicated in writing where possible or at an area meeting, with an opportunity provided for faculty to comment.

Provides leadership in developing educational programs and projects suitable to the area.

Determines faculty teaching loads and course assignments, with area faculty consultation and the approval of the director. Area heads consult each other if an individual's assignments involve two areas.

Plans, with the director and associate directors the scheduling of courses offered by the area each semester.

Stimulates effective teaching, research, and services appropriate to the work of the area.

Makes recommendations to the director concerning faculty needs within the area.

Makes recommendations to the director concerning appointments to search committees.

Makes recommendations to the director concerning appointments to the promotion and tenure committee.

Conducts selected annual performance reviews as determined by the director.

Prepares written evaluations of area faculty members seeking promotion.



Serves as mentor for each of the area's probationary faculty members, as concerns both routine procedures and the steps and requirements of the tenure process.

Receives Faculty Professional Leave and Special Assignment proposals, discusses them with the area, and forwards them to the director with recommendation for approval or disapproval.

## **V. Organization of SOM Services and Staff**

The SOM includes several staff positions that support the administrative, fiscal, curricular, operational, production, and communication activities of the school's students and faculty members. The various service positions report to the director of the school or the director's designee. Staff positions include:

*Academic Advisor*  
*Administrative Associate to the Director*  
*Assistant Director for Operations*  
*Assistant Director, Marching and Athletic Bands*  
*Assistant to the Faculty/Web Designer*  
*Associate Director, Marching and Athletic Bands*  
*Audio Engineer*  
*Box Office Manager (in conjunction with Theater Department)*  
*Director, Marching and Athletic Bands*  
*Fiscal Officer*  
*Graduate Studies Coordinator*  
*Human Resources Officer and Purchasing Agent*  
*Musical Instrument Room Manager*  
*Operations Manager, Marching and Athletic Bands*  
*Piano Technician*  
*Production Manager*  
*Publicity and Public Relations Coordinator*  
*Program Assistant*  
*Secretary to University Bands and Music Education Area*  
*Undergraduate Admissions Coordinator*  
*Undergraduate Studies Coordinator*

## **VI. Administration, Decision Making, and Advisory Structure**

The School of Music is led by the director, who ultimately has final responsibility and authority for all school matters described in this POA. Two associate directors, one for undergraduate studies and one for graduate studies, and an assistant director for operations work closely with the director in the administration of the school. In addition, elected and appointed committees of faculty, staff, and students provide additional input to the school administration on many decisions, policies, and procedures.

## **A. Organization and Administration of the School**

### **A1. Director**

The director is appointed by the dean of the Division of Arts and Humanities with the approval of the Executive Vice President and Provost and the Board of Trustees for a term of four (4) years. A Department Chair Screening Committee appointed by the divisional dean will include a dean's representative and will exclude the sitting director. The committee will present the dean with an unranked list of candidates deemed acceptable to the department. The dean then appoints the director. A director is eligible for reappointment. The procedures for reappointment of the director are outlined in the Pattern of Administration of the College of Arts and Sciences, <https://intranet.asc.ohio-state.edu/policies>.

As primary administrator of the school, the director performs duties specified in the *Rules of the University Faculty* and additional duties specified herein.

*Duties of the director list as follows:*

Represents the school at unit head meetings at the divisional, college and university levels and at meetings of national and international associations.

Serves as the chief liaison between the school and other organizations, both on and off campus.

Oversees all outreach initiatives.

Provides faculty members with a schedule of all regular faculty meetings before the start of each semester and supervises the maintenance of the minutes.

Recognizes the presumption of majority faculty rule on policies specified by this POA. Whenever majority faculty rule is not followed, the director will explain the reasons prior to taking action. This explanation, communicated in writing or presented at a faculty meeting, will outline the decisions of both the faculty and the director. Faculty will be given subsequent opportunities for comment.

Appoints and reviews the associate and assistant directors.

Appoints area heads after consulting with the faculty. **(See Section IVB.)**

Appoints members of the standing committees specified in this POA.

Chairs the administrative committee and serves ex-officio as member of other committees, as specified in this POA.

Creates ad hoc committees as needed to further the school's business.

Consults with the associate and assistant directors and area heads about fiscal matters and prepares annual budget recommendations to the dean.

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Conducts, in consultation with the associate and assistant directors and area heads, annual reviews of all regular faculty.

Determines, in consultation with the associate directors and area heads, salary increases and makes recommendations to the dean.

Recommends new faculty appointments to the dean, after consultation with the chair of the search committee and the area head.

Appoints, in consultation with the associate and assistant directors and area heads, members to search committees.

Makes recommendations concerning faculty promotions, dismissals, and tenure to the dean, according to SOM APT policy.

Evaluates Faculty Professional Leave (FPL) proposals and Special Assignment (SA) proposals after seeking advice from the area heads, and makes recommendations to the dean.

Provides leadership and guidance in the development of curricula and facilitates their implementation.

Informs the faculty of college and university policy changes which require adjustments in the SOM POA and APT documents.

Nurtures alumni relationships.

Oversees all development activities and assists the University Advancement Office in identifying and raising additional financial support for the School.

Approves and supervises the preparation and distribution of publicity materials.

**A2. Associate Director for Undergraduate Studies**

The associate director is appointed and reviewed by the director, in consultation with the faculty, and normally serves a four-year term. In cooperation with the director and area heads, the associate director:

Chairs the Undergraduate Studies Committee, serves on the Administrative Committee, and is a non-voting member of the Faculty Committee.

Supervises undergraduate admissions, undergraduate scholarships, and correspondence with prospective undergraduate students and their families.

Supervises the undergraduate degree programs, including the scheduling of courses.

Serves as supervisor for academic advising and works closely with the SOM Academic Advisor and faculty to administer all undergraduate programs.

Supervises the maintenance of the *SOM Undergraduate Student Handbook*.

Evaluates undergraduate transfer credits.

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Supervises the management of the teaching facilities and equipment.

Supervises staff as assigned by the director.

Resolves conflicts and enforces policies regarding recital and rehearsal scheduling.

Supervises the preparation and distribution of recruitment, admissions, and advertisement materials

Oversees design and content of SOM websites.

Assists the director as needed.

**A3. Associate Director and Chair of Graduate Studies**

The associate director and chair of graduate studies is appointed and reviewed by the director in consultation with members of the graduate faculty, and normally serves a four-year term. In cooperation with the director and area heads, the associate director:

Serves as liaison between the Graduate School and the School of Music.

Chairs the Graduate Studies Committee, serves on the Administrative Committee and is a non-voting member of the faculty committee.

Supervises graduate admissions, graduate funding, and correspondence with prospective graduate students.

Supervises the graduate degree programs and collaborates with the Associate Director for Undergraduate Studies with the scheduling of courses.

Serves as Chief Faculty Advisor for SOM graduate major programs and specializations.

Oversees assignment of faculty advisors to graduate students.

Makes recommendations to the director concerning graduate teaching associate appointments.

Oversees all graduate fellowship nominations.

Supervises staff as assigned by the director.

Maintains the *Graduate Student Handbook*.

Oversees the maintenance of graduate student records.

Oversees the administration of graduate qualifying examinations.

Assists the director as needed.

#### **A4. Assistant Director for Operations**

The assistant director for Operations is appointed and reviewed by the director in consultation with members of the faculty and staff. In cooperation with the director and faculty and staff, the assistant director:

Serves as liaison between the SOM faculty and staff.

Oversees and adjusts staff workloads as appropriate.

Supervises and evaluates the performance of SOM staff, as assigned by the director.

Works closely with the director and the staff to supervise the operations of the school, including the scheduling of courses, rehearsals, performances, and special events.

Manages the teaching facilities and equipment.

Maintains online booking management systems.

Accommodates special work requested by the faculty and directors by assigning appropriate staff when necessary.

Oversees the purchasing, maintenance, and repair of all SOM technology and assists the Instrument Room Manager, Fiscal Officer, and Audio Engineer in keeping accurate inventory records.

Makes recommendations to the director concerning fiscal matters.

Assists the director as needed.

#### **B. Standing Committees**

##### **B1. Administrative Committee**

The administrative committee is composed of the director, who serves as chair, the associate and assistant directors of the school, eight area heads, chair of the faculty committee, one representative of the UMC and the secretary of the GMSA. The committee meets regularly throughout the year but may be called into session at any time by the director or at the joint request of four area heads.

*Duties of the committee list as follows:*

Meets to assist and advise the director about matters that pertain to the administration of the school.

Acts as liaison between the director and the areas for the purpose of communicating all administrative actions of the college and university pertinent to the school.

Exchanges information on the various activities, plans, and objectives of each area.

Assists in the preparation of yearly budget estimates for the overall school program.

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Reviews all proposed curriculum changes or additions and refers them to appropriate committees for faculty consideration.

Presents plans to improve and strengthen the overall academic program to the faculty committee for its deliberation.

Recommends action on requests for exceptions to the normal performance and rehearsal scheduling procedures, particularly those which occur outside the academic calendar, after these requests have been approved by the faculty committee.

Recommends and reviews nominees for unit, college, and university awards and honorific titles.

**B2. Faculty Committee**

The faculty committee serves as an elected representative group to consider and investigate matters pertaining to the educational and operational policies of the school, make recommendations to the faculty, and advise the director. In addition to the two associate directors who are non-voting members, it is composed of nine faculty members, two representatives of the UMC and vice president of the GMSA. Faculty members, not including administrators at the level of area heads or higher, may serve as representatives and are elected at large.

The term of office for faculty members is three years, with three members elected each year. If a member can no longer serve, the first ranking alternate will act as replacement. The committee elects its officers, establishes meeting times, and makes rules for the conduct of business.

Each year, the secretary of the committee makes available to all faculty members nominating petition forms for vacancies that will occur at the end of the current year. Nominations require the signature of the nominee, to show consent to be a candidate, and the signatures of at least ten percent of the faculty eligible to vote.

After nominations are collected, the secretary of the committee distributes ballots listing the candidates nominated and the vacancies to be filled. These ballots provide instructions to vote for not more than the number of vacancies, together with a statement that (1) the three candidates receiving the highest number of votes will fill the three regular vacancies and (2) the candidate(s) receiving the next highest number of votes will fill any unexpired term or serve as alternate.

*Duties of the committee list as follows:*

Considers and investigates matters pertaining to the educational or operational policies of the school, on its own initiative or at the request of any faculty member, area, administrator, UMC, or GMSA.

Recommends action to the director, faculty, or school committees as appropriate.

Maintains faculty legislation in good order.

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Recommends action to the director and administrative committee regarding requests for exceptions to normal performance and rehearsal scheduling procedures.

**B3. Undergraduate Studies Committee**

The Undergraduate Studies Committee reviews all curricular proposals or revisions affecting any undergraduate program of the school and administers all undergraduate honors and awards. The membership of this committee consists of the Associate Director for Undergraduate Studies, who serves as chair, eight faculty members, one each from the eight academic areas, and one representative of the Undergraduate Music Council (see Part B6). Faculty members are selected by each area and members will serve three-year terms.

*Duties of the Committee list as follows:*

Receives from the areas all proposals for new undergraduate programs, new undergraduate courses, undergraduate course revisions, and such proposals for combined undergraduate/graduate courses.

Inspects each proposal with regard to format, documentation, clarity, appropriateness of content, adequacy of syllabus, suitability of level, course credit, semester/session of offering, and effect on the school as a whole.

Forwards approved proposals to the Administrative committee, which then forwards it to the full faculty (see **Part IX**. Curricular Procedures and EM Exams).

Submits a list of award nominees to all faculty members for written evaluation and comment.

Selects award recipients after examining the faculty evaluations and considering the stipulations of each award.

Informs the faculty when the committee decides there is no suitable recipient for a particular award.

Reviews periodically the awards program for the purpose of proposing to the faculty improvements, changes or innovations.

Proposes to the faculty means of handling new awards when these are made available to the school.

Reviews and acts on scholarship petitions from continuing students, and on special scholarship considerations for incoming students.

Chooses the recipient of the Faculty Scholarship, when appropriate.

Examines undergraduate student handbook.

**B4. Graduate Studies Committee**

The graduate studies committee is the executive committee of the SOM graduate faculty. Subject to the approval of the graduate faculty and through the committee chair, the committee coordinates, develops, and directs the implementation of policies affecting the graduate programs in the school. The membership of this committee consists of the associate director for graduate studies, who serves as chair, seven graduate faculty members that represent equally all areas offering graduate degrees, and one representative from the Graduate Music Students Association. Faculty members are elected by their respective areas from among those authorized by the Graduate School to advise students at the highest degree levels offered in their programs. Members serve for three-year terms.

*Duties of the Committee list as follows:*

Executes routine administrative tasks related to graduate study in the school.

Maintains the *School of Music Graduate Handbook* in good order.

Proposes improvements in graduate study for consideration by the graduate faculty.

Coordinates graduate study within the school and with other departments of the university.

Appoints Category M Graduate Faculty members and notifies the Graduate School of its actions.

Submits nominations for Category P membership on the graduate faculty to the Graduate School and certifies by appropriate documentation that those nominated meet published university-wide criteria.

Receives all proposals for new graduate programs, new graduate courses, new or revised courses to be listed as both undergraduate and graduate, and graduate course revisions submitted to it by sponsoring areas.

Inspects each curricular proposal in terms of format, documentation, clarity of statement, appropriateness of content, adequacy of syllabus, and suitability of level, credit description, semesters/session of offering, and effect on the school as a whole.

Forwards approved proposals to the Administrative committee or the full faculty. (see **Part IX**. Curricular Procedures and EM Exams).

Advises the Chair concerning applicants for fellowships and associate appointments, recommends graduate scholarships and other honors and awards.

Reports actions of the committee to the graduate faculty.



**B5. Graduate Music Students Association (GMSA)**

The graduate music students association serves as a forum for the discussion of graduate problems and as an avenue of communication between graduate students and faculty. The committee, which meets once a month, elects three officers: a president, vice president, and secretary. All members of the committee must be registered in the School of Music for at least eight credit hours and must have been registered as graduate students for two semesters. The graduate studies chairperson serves as advisor. Members of the committee are elected by the graduate student body as representatives to the following School of Music committees and faculty meetings:

*Graduate committee: president*  
*Faculty committee: vice president*  
*Administrative committee: secretary*  
*Library committee: one elected member*  
*Ensembles and conducting area: one elected member*  
*Music education area: one elected member*  
*Music theory and composition area: one elected member*  
*Musicology area: one elected member*  
*Orchestral instruments area: one elected member*  
*Keyboard area: one elected member*  
*Voice performance area: one elected member*

*Duties of the Committee list as follows:*

Presides over the administrative duties of the graduate music students association.

Conducts and regulates the election of officers and representatives.

Discusses graduate problems brought to the attention of the committee by graduate students, and makes recommendations to the appropriate committees.

Discusses proceedings of the SOM committees as reported by its representatives.

**B6. Undergraduate Music Council (UMC)**

The Undergraduate Music Council is the recognized forum for undergraduate student input concerning School of Music matters affecting student life, including academic policies and procedures. The council meets numerous times per semester and publicizes the place, time, and agenda of the meeting on the UMC bulletin board at least forty-eight hours in advance of each meeting. The council enables students to express opinions and make recommendations for action through the Faculty Committee. Members come from a variety of student majors, ranks, and student organizations within the School of Music, including, but not limited to:

*American Choral Directors Association (ACDA) student chapter*  
*American String Teachers Association (ASTA) student chapter*  
*Black Music Students Association (BMSA)*  
*Kappa Kappa Psi*  
*National Association for Music Education (formerly OCMEA) student chapter*  
*National Music Teachers Association (NMTA) student chapter*  
*Phi Mu Alpha Sinfonia*

*Sigma Alpha Iota*  
*Tau Beta Sigma*

Council members must be registered for at least twelve hours per semester in the School of Music. The council elects its officers and establishes rules for the conduct of its business. The Associate Director for Undergraduate Studies serves as the group's advisor.

*Duties of the Committee list as follows:*

Acts as liaison between the undergraduate students and the faculty.

Conducts and regulates undergraduate student elections.

Fosters traditions of the school.

Speaks to prospective students on audition days and serves as a resource for recruitment purposes within the School of Music.

Chooses the SOM Distinguished Teaching Award recipient yearly.

Nominates or appoints undergraduate student representatives to SOM and ASC councils and committees.

**B7. Promotion and Tenure Committees**

For all reviews of probationary (untenured) faculty and all cases of tenure and promotion, the SOM promotion and tenure committee is made up of the entire eligible faculty. To assist the eligible faculty with promotion and tenure decisions, the school formally adopted the following structures and procedures:

The director, in consultation with the administrative committee, appoints two standing subcommittees, one for academic faculty cases and one for performance faculty cases. The membership and duties of these subcommittees are described in detail in the SOM *Appointments, Promotion, and Tenure* document.

In rare instances involving a restricted time frame, it may be necessary for the promotion and tenure subcommittees to act on behalf of the eligible faculty as, for example, in the case of a proposed appointment to a tenured faculty position that must take place at a time when eligible faculty are not available. At these times, in order to maintain consistency in determinations of promotion and tenure, adequate dossier materials and evaluations from highly-regarded faculty at benchmark institutions will be obtained for subcommittee review.

**B8. The Music/Dance Library Committee**

The Music/Dance Library committee discusses matters related to the operation and administration of the library and provides advice to the head of the Music/Dance Library pertaining to the development of its collection. Membership includes the head of the Music/Dance Library, four music faculty members, one each from music education, musicology, music theory and composition, and one performance area, one dance faculty member, one representative of the Undergraduate Music Council (UMC), and one representative of the Graduate Music Students Association (GMSA). SOM faculty members are appointed by the

director in consultation with the area heads and serve three-year terms. The committee elects its chair and meets as needed.

*Duties of the Committee list as follows:*

Assists and advises the head of the Music/Dance Library on matters of budget priorities, selection of library materials, and library policy.

Acts as liaison with its respective constituencies.

Ensures that the library meets the needs of the School of Music and Department of Dance.

### **B9. Miscellaneous Standing Committees**

Additional standing committees are appointed when needed and include but are not limited to the following:

*Calendaring Committee*, comprising the assistant director for operations, who serves as chair, associate director for undergraduate studies, selected faculty including members of the Conducting and Ensembles Area and the Concert Committee, with staff, including the Production Manager, the Program Assistant, and the Public Relations Coordinator; this committee sets priorities and makes decisions concerning the SOM calendar.

*Concert Committee*, made up of representatives from each area and includes the Contemporary Music Festival Director and the Publicity Coordinator. The committee plans, solicits, and organizes the concert calendar and, using area funds and special funds provided by the SOM director, determines SOM events which involve the faculty and guest artists. The chair of the concert committee is appointed by the SOM director.

*Contemporary Music Festival Steering Committee*, consists of the CMF Director who serves as chair, and eight members as follows: two from Orchestral Instruments (one wind, one string), and single representatives from jazz studies, keyboard, composition, voice, conducting and ensembles, and musicology. In addition, the remaining members of the composition faculty are ex-officio (non-voting) members.

*Instrument Replacement and Repair Committee*, chaired by the associate director for undergraduate studies, and made up of representative instrumental faculty and staff to advise and set priorities in making budgetary decisions.

### **C. Ad Hoc Committees**

#### **C1. Search Committees (Please refer to *SOM Appointments, Promotion, and Tenure, Section B.1*)**

Once a tenure-track faculty position has been approved and funded by the dean, the director, in consultation with the appropriate area head, will appoint a search committee composed of at least three faculty members, preferably from the area concerned. The committee is guided by the current version of *A Guide to Effective Searches* for proper procedures and deadlines, and adheres to university standards regarding equal opportunity and active peer review. Further, it

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conducts its proceedings with confidentiality and appropriate regard for the standards of the National Association of Schools of Music.

*Duties of the Committee list as follows:*

Solicits advice as appropriate from the faculty, and external sources to assist in identifying qualified applicants and encourages them to apply.

Assembles data about potential candidates, and evaluates candidates on the basis of dossiers, recommendations, and supportive materials, such as publications and recordings.

Recommends to the director a slate of finalists selected for further evaluation through interviews and/or auditions.

Recommends to the director, after consultation with the area head and area faculty, acceptable candidates for appointment.

## **VII. Faculty Meetings**

SOM Faculty will meet regularly, according to a schedule provided by the director at the beginning of each semester. Attendance will be taken and minutes will be recorded and distributed for approval at subsequent meetings. Information regarding any curricular or policy decisions to be made during a meeting will be provided in advance.

## **VIII. Policy on Faculty Duties and Responsibilities**

### **A. SOM Workload Policy**

Each regular faculty member in the School of Music contributes to its mission through teaching, research, and service. The work of a faculty member involves the pursuit and the dissemination of knowledge through research, teaching, public lectures, conference communications, performances, publications, the building of library collections, the provision of critically mediated access to information, artistic production, participation in professional organizations, and other such activities. In the assignment of workload duties the director and area heads shall ensure that the balance among these and other activities, as well as the balance between scheduled and unscheduled duties, affords adequate opportunity for each faculty member to participate fully in all aspects of academic work; that academic workloads are allocated and scheduled in a fair and equitable manner; and that all members of each area have access to information about each others' loads.

#### **A1. Teaching**

Teaching involves both scheduled duties, such as the provision of graduate and undergraduate courses or lessons, and unscheduled duties such as preparation, assessment, and individual consultation and supervision.

##### **1a. Benchmark workload for regular faculty**

While loads may be adjusted by the area head in consultation with the director, the following benchmarks serve as starting points. For faculty whose teaching work consists primarily of

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classroom instruction, the standard teaching load is 4 courses per year, assuming normal research and service components. Faculty members who direct major ensembles are assigned 1/3 to 1/2 semester load per ensemble, according to such factors as complexity of program administration, number of concerts given, difficulty and quantity of repertoire performed, and amount of ensemble travel.

Teaching load for faculty whose work is primarily in studio performance is calculated according to contact hours per week. It is understood that studio faculty load may vary significantly from semester to semester; load should be measured as a pattern of activity over a series of semesters. The standard load is 15-18 contact hours per week. The following activities are normally assigned 1 contact hour each: undergraduate and graduate applied lessons; chamber music and other small ensemble coaching; studio classes. If a graduate teaching associate is assigned to the studio, this benchmark reflects the faculty member's load, not the load of the studio as a whole.

**1b. Load adjustment for mixed activities**

Many faculty members do teaching that cuts across the types of activities defined above, and their load expectations are adjusted accordingly. These adjustments are determined by the area head in consultation with the faculty member and the director. Examples of such workloads include individual instruction in composition by classroom faculty in Music Theory and Composition; supervision of student teachers by classroom faculty in Music Education; classroom instruction and seminars by studio faculty; classroom instruction, studio lessons, and seminars by conducting faculty.

**1c. Duties of regular faculty over and above benchmark workload**

In addition to the benchmark and adjusted loads stated above, graduate faculty members in all areas are expected to serve as advisors to master's and doctoral students; this activity entails supervision of theses, dissertations/documents, and degree recitals. Individual studies courses, supervision of teaching associates, lab supervision, and service as a member of graduate committees are also normal activities for faculty. For performance faculty in particular, teaching duties also include recruitment activities; additional assessment (entrance auditions, juries, competitions); and extra coaching for recitals, competitions, School of Music productions, and the like.

**1d. College policy**

The Division of Arts and Humanities mandates a 25% teaching load reduction for probationary faculty on the Columbus campus during the first four years of employment.

**1e. Teaching workload variables**

The variables to be considered when assigning or assessing faculty workload include both the needs of the school (e.g., the personnel requirements of major ensembles) and aspects of the individual's situation – for instance, the faculty member's career stage; the requirements of the member's ongoing research, service, or administrative activities (including those of area head); the member's activities in supervising individual studies, theses, or dissertations/documents; the size, level, and type of courses assigned; the number of distinct or new preparations; the location of teaching activities assigned (e.g., field-based instruction with travel); the availability of teaching and research associates or, conversely, the amount of supervision the associates

require; and any special circumstances, such as family responsibilities or disability, that may affect the scheduling of teaching activities (on work/life issues in general, see <http://hr.osu.edu/worklife/executiveSummary2007.pdf>).

#### **1f. *Benchmark workload for lecturers***

Lecturers' responsibilities are limited to teaching, and their loads are determined according to the instructional needs of the school. The standard load for a full-time lecturer is 3 to 4 courses per semester, 20 to 24 studio contact hours per semester, or a comparable combination of classroom and studio instruction. Ensembles that require a particularly large amount of contact time, such as jazz combos or big bands, will be credited appropriately. Workloads for temporary part-time lecturers are determined by the area head in consultation with the director.

#### **A2. *Research and Creative Activity***

Faculty members are expected to demonstrate consistent achievement in research and creative activity. Recognizing that research and creative activity often require extended periods of concentrated effort, the director and area heads shall ensure that each member is given adequate opportunity to undertake these activities consistent with the expectations of the school and university (see **Section VI.C.** in the APT portion of this document). Each faculty member shall determine an appropriate schedule for the performance of research and creative activities. In addition, faculty members may apply for extended periods of uninterrupted time as stipulated in university academic leave policies.

#### **A3. *Service Activities***

Activity in this category may be internal or external. Internal activities include service to the school, for instance as area heads, program directors, academic advisors, and committee members, and service to the college or university, as members of task forces, committees, academic associations, and other governance bodies. External service may involve work in the community, such as outreach and engagement, or in regional, national, or international academic and professional organizations. Each faculty member is expected to participate in the ongoing service obligations of the school. This obligation is uniform across areas.

#### **A4. *Part-time Regular Faculty***

The workload of a part-time regular faculty member shall be a percentage of the total workload of a full-time member, including teaching, professional, research, and service activities.

#### **A5. *Compensation and Accountability***

The School of Music acknowledges that teaching workloads exceeding the standard or adjusted benchmarks can prejudice a faculty member's research, performance profile, or service contribution. In considering annual reviews, merit pay, and faculty leave, the director recognizes whether a faculty member has a history of teaching loads above or below the standard or adjusted benchmarks. Completion of normal levels of activity does not in and of itself constitute meritorious performance.

## **A6. May Session**

The May Session is an opportunity for faculty to devote attention to particular projects in teaching, research, or service, such as progress on a research project or intensive preparation for a future course or performance. A faculty member may choose to schedule courses during May Session in cases where the member and area head are satisfied that the course is appropriate for delivery in the compressed time frame.

## **B. Special Assignments**

Information on special assignments (SAs) is presented in the Office of Academic Affairs Special Assignment Policy. An SA releases a faculty member from some regular duties for a period of up to one full semester so that he or she may concentrate on a unique research, service or teaching endeavor or invest in a relatively brief professional development opportunity. Written requests for SAs by faculty should be sent to the director for endorsement and then forwarded to the divisional dean for approval.

Proposals for SAs should indicate the nature of the assignment and the impact the assignment will have on the faculty member and the institution. As part of the department's endorsement, the chair must indicate how the department will accommodate the loss of research, teaching or service that results from the change in duties.

(<http://oaa.osu.edu/assets/files/documents/specialassignment.pdf>)

## **IX. Curricular Procedures and EM Exams**

The curricula of the school is the responsibility of the faculty. Proposals for the establishment, alteration, and abolition of courses or programs may originate with an individual faculty member, area, or committee of the school. Curricular (pertaining to individual courses or degree programs) proposals are submitted first to the appropriate area for approval. If approved by a majority of the area faculty, a copy is forwarded to the undergraduate or graduate studies committee for approval.

Please refer to **Appendix A**. The initiator of any curricular proposal accepts the responsibility to investigate all aspects and ramifications of the proposal, in consultation with the appropriate area. If the proposal has budgetary implications, the proposal is brought to the Administrative Committee for discussion.

If, after consideration by the administrative committee, it appears that the proposal can be implemented, the director refers the proposal to the associate director of undergraduate studies or associate director of graduate studies, as appropriate, who sends a written summary of the proposal to the full faculty not less than one week preceding the faculty meeting at which the proposal is to be discussed. If the proposal receives the approval of a majority of the faculty present at that meeting, the appropriate associate director submits it for college approval.

If a change is warranted, the proposal is sent back to the sponsoring area and the review process reinitiated from that point. Revisions requested by either a college or university level body, will go directly to the area which must then return the revised approval to the appropriate associate director.

Proposals for group studies courses require approval by the sponsoring area and the appropriate associate director. Proposals for Music 4194 and 5194 are sent to the Associate

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Director of Undergraduate Studies and proposals for Music 7194 are sent to the Associate Director for Graduate Studies. By university policy, group studies courses may be offered a maximum of three times.

Proposals for courses to be listed as both graduate and undergraduate should be sent first to the Undergraduate Studies Committee. That committee will consult with the Associate Director of Graduate Studies who will determine if the Graduate Studies Committee will also need to review the proposal.

*To ensure efficient processing of curricular proposals:*

The area head ensures that a proposal is well written before it is submitted to either the graduate studies committee or the undergraduate studies committee.

A proposal that needs further work is returned to the area head, rather than to the initiator of the proposal.

The area head is encouraged to attend the relevant meeting(s) of either the graduate studies committee or the undergraduate studies committee.

The chair of the reviewing committee ensures that approval signatures are obtained in a timely fashion.

***Proficiency (“EM”) Credit Procedures:***

Proficiency (“EM”) credit is given in accordance with Faculty Rule 3335-8-21. In addition, the following rules apply specifically for all courses offered by the school:

*Content of the Examination*

The EM examination should be more comprehensive than the final examination for the course.

The examination should be drawn up by the appropriate faculty member and approved by the area.

Copies of EM examinations should be filed with area heads and the Associate Director for Undergraduate Studies.

*Administration of the Examination*

EM examinations must be scheduled prior to the last course offering before date of graduation.

EM Examinations in applied music are to be heard by the appropriate final examination committee.

EM credit is reported according to the directions on the SOM EM form.



**X. Policies Governing the Allocation of Resources**

The director makes decisions about the allocation of all resources in close consultation with the associate directors and various SOM committees. The area heads are responsible for overseeing the use of funds that are allocated to their areas and will work closely with faculty to assure that all resources—fiscal, human, and physical—are allocated in a manner that optimizes the goals of the area.

**XI. Leaves and Absences**

The university's policies and procedures with respect to leaves and absences are set forth in the Office of Academic Affairs Policies and Procedures Handbook (<http://oaa.osu.edu/handbook.html>) and on the Office of Human Resources Policies and Procedures website, <http://hr.osu.edu/policy/>. In general, there are five kinds of leaves and absences taken by faculty: Discretionary Absence, Absence for Medical Reasons, Unpaid Leaves of Absence, Faculty Professional Leaves, and Parental Leaves.

**A. Discretionary Absence**

Faculty members are expected to complete a travel request well in advance of a planned absence (for attendance at a professional meeting or to engage in consulting) to provide time for its consideration and approval and time to assure that instructional and other commitments are covered during semesters on-duty. Discretionary absence from duty is not a right and the school retains the authority to disapprove a proposed absence when instruction or other activities are negatively impacted by the leave, as identified by the director. Under University Faculty Rule 3335-5-08, the Office of Academic Affairs must approve any discretionary absence longer than ten continuous business days.

**B. Absence for Medical Reasons**

When absences for unexpected medical reasons occur, the faculty member, area head, or someone speaking for the faculty member, should let the director know promptly so that instructional and other commitments can be managed. The director must inform the divisional dean of the unexpected absence. For additional details see OHR Policy 6.27 available at: [www.hr.osu.edu/policy/index.aspx](http://www.hr.osu.edu/policy/index.aspx).

**C. Unpaid Leaves of Absence**

The university's policies with respect to unpaid leaves of absence and entrepreneurial leaves of absence are set forth in OHR Policy 6.45 available at: [www.hr.osu.edu/policy/index.aspx](http://www.hr.osu.edu/policy/index.aspx). The school requires that the director be informed of the unpaid leave of absence.

**D. Faculty Professional Leave (FPL)**

Information concerning faculty professional leaves (FPLs) is presented in the OAA Policy on Faculty Professional Leaves (<http://oaa.osu.edu/assets/files/documents/facultyprofessionalleave.pdf>). An FPL is intended for faculty with special proposals for research and/or creative activity. Professional leaves are an important means by which faculty members can enhance their teaching effectiveness, scholarly interests, and overall performance. To ensure that these purposes are fulfilled, the process for approving leaves stresses careful planning and includes peer review. Any full-time faculty

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member holding at least a fifty percent appointment with at least seven academic years of teaching service at the university may be granted a professional leave for a period not to exceed one academic year (usually two semesters). Salary information is outlined in the college regulations. FPL proposals are usually submitted in January of the year preceding the academic year of the requested leave. Proposals are submitted to the area head for peer review and forwarded to the director for approval. Requests recommended by the director are forwarded to the dean. The director's recommendation to the dean regarding the proposed FPL will be based on the quality of the proposal and its potential benefit to the school and to the faculty member as well as the ability of the school to accommodate the leave at the time requested. Each dean will set up a review process for the FPL applications they receive for their division.

**E. Parental Leave**

Information concerning Parental Leave policies is available in the Office of Human Resources Paid Leave Programs Policy 6.27, document: (<http://hr.osu.edu/policy/policy627.pdf>)

**XII. Supplemental Compensation and Paid External Consulting Activity**

Policies on Faculty Supplemental Compensation are available at:  
<http://oaa.osu.edu/assets/files/documents/facultycompensation.pdf>

Policies on the Faculty Paid External Consulting are available at:  
<http://oaa.osu.edu/assets/files/documents/paidexternalconsulting.pdf>

The School of Music adheres to these policies in every respect. Specifically, the school expects faculty members to carry out the duties associated with their primary appointments with the university at a high level of performance before seeking other income-enhancing opportunities. All activities providing supplemental compensation must be approved by the director and by the dean, regardless of the source of compensation. External consulting must also be approved. Approval will be contingent on the extent to which a faculty member is carrying out expected duties at an acceptable level of performance, the extent to which the extra income activity appears likely to interfere with regular duties, and the academic value of the proposed consulting activity to the school. It is university policy that faculty may not spend more than one business day per week on supplemental compensated activities and external consulting combined.

**XIII. Conflicts of Interests****A. Financial Conflicts of Interests**

The university's Financial Conflict of Interest Policy is available at:  
<http://oaa.osu.edu/assets/files/documents/financialconflictsofinterest.pdf>

A conflict of interest exists if financial interests or other opportunities for tangible personal benefit may exert a substantial and improper influence upon a faculty member or administrator's professional judgment in exercising any university duty or responsibility, including designing, conducting, or reporting research. Faculty members are required to file conflict of interest screening forms if the presence of external funding, such as grants from industry or government, creates the potentiality for conflict of interest.

**B. Conflicts of Commitment**

The university's Conflict of Commitment Policy is available at:  
<http://oaa.osu.edu/assets/files/documents/ConfComm.pdf>

A conflict of commitment exists when external or other activities are so substantial or demanding as to interfere with the individual's teaching, research, scholarship, or service responsibilities to the university or its students. Faculty members are required to file Faculty Activity Reports (see **Appendix C**), revised curriculum vitae, and statements of future goals annually; the director, in consultation with the area head, will determine 1) if a conflict of commitment exists and 2) what steps will be taken to address the conflict.

**C. Policy on Nepotism**

The SOM policy on nepotism is to avoid conflicts of interest or the appearance of conflicts of interest that could occur when a faculty member and a student are immediate family members. "Immediate family member" includes spouse, partner, or person in a spouse-like relationship; children, parent, brother and sister, grandchild, grandparent; and for all categories except spousal relationship, "in-law" and "step." Faculty members are not to place themselves in a position of influence in situations amounting to academic nepotism. "Academic nepotism" includes, but is not limited to, teaching, grading, advising, evaluating, admissions to degree programs, awarding scholarships and assistantships, supervising or otherwise directing the academic study, progress, and/or research/creative work of a student who is an immediate family member.

**XIV. SOM Institutional Principles**

Adopted by the faculty on August 20, 2012, the school's principles are stated in **Appendix B**.

**XV. Grievance and Appeal Procedures**

Any member of the faculty or staff who has a grievance with the school should first discuss that matter with the director, who will review the matter and either seek resolution or explain why resolution is not possible. If the grievance involves the director, the faculty or staff member should bring the matter to the attention of the dean.

**A. Salary Grievances**

The SOM salary appeal procedure is consistent with Faculty Rule 3335-5-04, <http://trustees.osu.edu/rules/university-rules/rules5/ru5-04.html>. The director and the dean are responsible for all salary decisions, which are based each year on the materials submitted by each member of the faculty, including the Faculty Activity Report (See **Appendix C**), an updated Curriculum Vitae, and a Statement of Future Goals.

**B. Faculty Misconduct**

Complaints alleging faculty misconduct or incompetence should follow the procedures set forth in Faculty Rule 3335-5-04, <http://trustees.osu.edu/rules/university-rules/rules5/ru5-04.html>.

**C. Faculty Promotion and Tenure Appeals**

Promotion and tenure appeals procedures are set forth in Faculty Rule 3335-5-05, <http://trustees.osu.edu/rules/university-rules/rules5/ru5-05.html>.

**D. Sexual Harassment**

The university's policy and procedures related to sexual harassment are set forth in OHR Policy 1.15, [www.hr.osu.edu/policy/index.aspx](http://www.hr.osu.edu/policy/index.aspx).

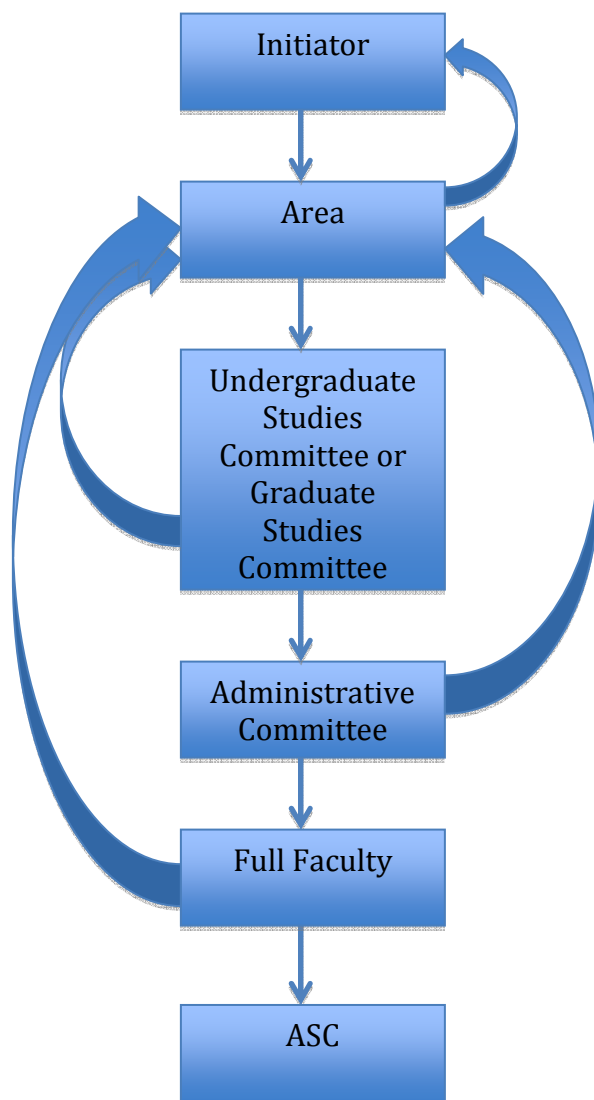
**E. Student Complaints**

Normally student complaints about courses, grades, and related matters are brought to the attention of individual faculty members. In receiving such complaints, faculty should treat students with respect regardless of the apparent merit of the complaint and provide a considered response. When students bring complaints about courses and instructors to a SOM administrator (e.g. area head, associate director, director), then the administrator will first ascertain whether or not the students require confidentiality. If confidentiality is not required, the administrator will investigate the matter as fully and fairly as possible and provide a response to both the student(s) and faculty member(s) involved. If confidentiality is required, the administrator will explain that it is not possible to fully investigate a complaint in such circumstances and will advise the student(s) on other options to pursue.

Faculty complaints regarding students must always be handled strictly in accordance with university rules and policies. Faculty should seek the advice and assistance of the director and others with appropriate knowledge of policies and procedures when problematic situations arise. In particular, evidence of academic misconduct must be brought to the attention of the Committee on Academic Misconduct (see <http://oaa.osu.edu/coam.html> and <http://senate.osu.edu/committees/COAM/COAM.html>).

**XVI. Procedures for Reviewing, Revising, Adopting, and Amending POA**

In keeping with *Rules of the University Faculty*, within the first year of his or her appointment or reappointment, the director shall review the POA and, in consultation with the faculty shall revise it as appropriate. The director will then forward the reaffirmed or revised POA to the Office of Academic Affairs. At other times, amendments may be proposed by the director, or recommended to the director by members of the regular faculty. These recommendations are advisory to the director. In order to be adopted as amendments to the POA, the recommendations must be consistent with the purpose of the document and with appropriate university rules and policies. The process for amendment or adoption is the same as above.

**XVII. Appendices****Appendix A: Curricular Approval Process**

## Appendix B: Institutional Principles

**The Ohio State University School of Music**  
**INSTITUTIONAL PRINCIPLES**  
*Adopted by the Faculty - 20 August 2012*

### **WE BELIEVE...**

...the principles that characterize the work of the faculty and staff of the School of Music include our commitment to foster an atmosphere conducive to creative scholarship and performance where we place the educational needs of our students first.

### **WE ACKNOWLEDGE...**

...the interconnected nature of our teaching, research, creative activity, service, and outreach and our multiple obligations to the university at large.

### **WE EXHIBIT ...**

...respect for the work of all individuals, embrace direct communication, and expect accountability, all in an atmosphere of mutual support.

### **WE HOLD ...**

...collaboration and cooperation as hallmarks of all of our endeavors as we link historical and critical scholarship with artistic creation and performances.

## Appendix C: Format for the Faculty Activity Report

The Ohio State University School of Music  
**Annual Faculty Activity Report Template**  
*Evaluation Period is Calendar Year*

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### TEACHING

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1) Undergraduate, Graduate and Professional Courses taught

*List all course titles and Music # designations, enrollments, contact hours per week, credits, and percentage of teaching contribution to each course.*

*ALL STUDIO TEACHERS MUST LIST STUDENT NAMES AND LEVEL IN STUDIO FOR EACH QUARTER TAUGHT as well as percentage of teaching shared with lecturer or graduate assistants*

2) Involvement in Graduate Exams, Theses, and Dissertations

a) Graduate Students:

Doctoral Students (dissertation advisor, committee member)

*Names and dates completed or current*

Doctoral Students (candidacy exam. chair, committee member)

*Names and dates completed or current*

Master's Students Plan A (thesis advisor, committee member)

*Names and dates completed or current*

Master's Students Plan B (exam. advisor, committee member)

*Names and dates completed or current*

b) Noteworthy Accomplishments of Graduate Students (including post-degree employment, as appropriate)

c) Undergraduate Honors Theses (director, reader)

*Names and dates completed or current*

d) Noteworthy Accomplishments of Undergraduate Students

3) Involvement with Postdoctoral Scholars and Researchers

4) Extension and Continuing Education Instruction

5) Curriculum Development

6) Awards and Formal Recognition for Teaching

7) Academic Advising

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## **RESEARCH & CREATIVE ACTIVITY**

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- 1) Chronological List of Books, Articles, and Other Published Papers
  - a) Books (other than edited volumes) and monographs
  - b) Edited books
  - c) Chapters in edited books
  - d) Bulletins and technical reports
  - e) Peer-reviewed journal articles
  - f) Editor-reviewed journal articles
  - g) Reviews (indicate whether peer reviewed)
  - h) Abstracts and short entries
  - i) Papers in proceedings
  - j) Unpublished scholarly presentations
  - k) Potential publications in review process
  
- 2) Creative Works
  - a) Compositions
  - b) Recitals
  - c) Concerts
  - d) Guest artist appearances
  - e) Symposia appearances
  - f) Other performances
  - g) Recordings
  - h) Pedagogical methods
  - i) Inventions and patents
  - j) Multimedia/databases/websites
  - k) Radio and television
  - l) Other creative works
  
- 3) Research Funding
  - a) Funded research as principal investigator
  - b) Funded research as co-investigator
  - c) Proposals for research funding pending/submitted but not funded
  - d) Funded training grants as principal investigator or equivalent
  - e) Proposals for training grants pending/submitted but not funded
  - f) Any other funding received for academic work
  
- 4) Awards and Formal Recognition for research, scholarly or creative work

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## **SERVICE**

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- 1) Editorships or Service as Reviewer for journal, university presses, etc.
- 2) Offices Held and other service to professional societies
- 3) Consultation Activity (industry, education, government)



The Ohio State University School of Music  
**PATTERNS OF ADMINISTRATION**

- 4) Clinical Service
- 5) Other Professional/Public Service
  - a) University
  - b) Local
  - c) National
  - d) International
- 6) Administrative Service
  - a) Department committees
  - b) College or University committees
  - c) Initiatives undertaken to enhance diversity
  - d) Administrative positions held, including as area head or director
  - e) Service as a graduate faculty representative
- 7) Advising of Student Groups & Organizations
- 8) Awards and Formal Recognition for Service