

APPROVED:

James D. Kardash 3/27/2015
UHPA _____ Date



UNIVERSITY
of HAWAII
MĀNOA

APPROVED:

[Signature] 4/2/2015
Mānoa Chancellor's Office _____ Date

DPC Procedures

I. The Music Department Personnel Committee Duties

Recommendations regarding tenure, promotion, contract renewal, and other personnel matters are made by the Department Personnel Committee (DPC) and by the Department Chairperson (DC). The DPC and DC shall follow all procedures specified in the current UHPA agreement.

II. Membership

- A. The DPC shall consist of five members elected at large from all tenured music faculty.
- B. Tenured faculty members who are elected shall serve two-years terms. However, the terms shall be staggered (i.e., two or three continuing members in alternate years).

III. Election Procedures

- A. The DC shall conduct an election at the end of each spring semester.

All faculty who are I-3, I-4 or I-5, including those on leave, shall be entitled to vote in DPC elections if they are full time (100%) during the following academic year.

- 1. Tenured faculty members who receive the largest number of votes shall fill existing vacancies on the DPC.
 - 2. Alternates, usually three, shall be named in the order in which they stood in that ballot count.
 - 3. Ballots will be valid only if there are votes for the exact number of vacancies—no more, no less.
- B. Tenured faculty who will be on leave in the Fall shall not be eligible to serve on the DPC during that academic year.
 - C. If an elected member of the DPC should be absent from one or more meetings of the DPC at which important matters will be considered an alternate shall fill the vacancy until the regular member returns. Five members of the DPC must vote on any recommendation for tenure or promotion.
 - D. A member of the DPC who is up for promotion will recuse himself/herself from the DPC for the remainder of the semester and be replaced by an alternate. If two or more DPC members are going up for promotion from I-4 to I-5, all members seeking promotion shall recuse themselves from the DPC for the rest of the semester and alternates will be put in their place.

- E. In exceptional situations (as when a DPC member leaves or retires before the end of his/her term), the DC in consultation with the DPC shall agree on procedures to be followed.
- F. The DPC shall elect its chairperson at the first meeting following the annual election.

Procedures for Chair

Please refer to *Appendix I* at the end of this document for complete procedure and guidelines for election of MD Chair.

DPC – Evaluation for Promotion and/or Tenure

A. Promotion

Candidate's promotion is evaluated (as “unsatisfactory,” “satisfactory,” “good,” or “excellent”) in each of the areas of teaching, research, and service. A positive recommendation for promotion depends on:

1. Whether the candidate has minimum qualifications for, and can assume duties and responsibilities of, the next rank as specified in the current guidelines for promotion and/or tenure.
2. A rating of “excellent” in at least two areas and “good” in the third. In addition, a positive recommendation depends on the candidate's demonstration of professional growth and achievement during his/her tenure in the current rank.
3. The candidate will provide the DPC with a list of three to five names of outside professionals who have the knowledge and expertise to comment on the candidate’s research. The DPC and the DC will choose from this list of appropriate people to contact. In addition, the Music Department will solicit six to eight letters of evaluation, to ensure an adequate number of responses to match the candidate’s list, from individuals at peer-ranked universities comparable to UHM and in the candidate's field of expertise. If the candidate is in the applied field of performance, a performer in his or her individual instrument with a national or international reputation may also be solicited. These individuals cannot be from doctoral committee members, research partners, advisors, applied teacher, etc. to avoid having a conflict of interest arise.

B. Tenure

Candidates for tenure are evaluated (as “unsatisfactory,” “satisfactory,” “good,” or “excellent”) in each of the areas of teaching, research and service. A positive recommendation for tenure depends on:

1. Whether the candidate has minimum qualifications for, and has assumed duties and responsibilities of his/her rank as specified in the current guidelines for promotion/tenure.

2. A rating of “excellent” in at least two areas and “good” in the third.
3. The continuing need for his/her field of expertise.
4. Evidence that the candidate would continue to be an efficient and productive member of the department.
5. The likelihood that the candidate, in due time, would be promotable to the next rank as specified in the current guidelines for promotion and/or tenure.
6. The candidate will provide the DPC with a list of three to five names of outside professionals who have the knowledge and expertise to comment on the candidate’s research. The DPC and the DC will choose from this list of appropriate people to contact. In addition, the Music Department will solicit three to five letters of evaluation from individuals at peer-ranked Universities, comparable to UHM and in the candidate's field of expertise. If the candidate is in the applied field of performance, a performer in his or her individual instrument with a national or international reputation may also be solicited. These individuals cannot be from doctoral committee members, research partners, advisors, applied teacher, etc.

Criteria for Promotion and Tenure

I. Teaching

A. The teacher should show:

1. Knowledge of subject matter.
2. Clear organization and presentation of materials.
3. Enthusiasm for subject and for students.
4. Relationship of course work to the students’ total music program and/or to the total academic program.
5. The ability to maintain standards suitable to university undergraduate or graduate work.
6. Fairness in examinations and grades.
7. Discretion in devoting class time to topics not relevant to course work.

A. Evidence of accomplishment in teaching. Assessment of:

1. Student evaluations.

The instructor distributes student evaluation forms every semester for each course taught. A student or staff member turns in the completed evaluations to the front office where they are filed for future review. Applied instructors provide an evaluation form to each of their students. The students complete the forms and turn them into the front office. All evaluations forms stay in the front office and may only be removed by the members of the DPC. Professors may review their evaluations in the Music Department office only.

2. Syllabi and examinations.
3. Peer evaluation through classroom visitation if the student evaluations are below the Department norm.
4. Performance of students taught by candidate in his/her course and in later courses.

5. Honors, Masters and Ph. D theses supervised by candidate.

II. Research

In the field of music, creative composition or performance is considered as the equivalent of scholarly research. While the candidate may be outstanding in more than one facet of music, his/her major effort should be directed toward the area in which he/she is teaching.

A. Ethnomusicology, musicology, music education, theory

In general, published work is more significant than lectures or papers presented. Among publications, books are more significant than articles; articles for refereed journals are more significant than other kinds of articles; articles are more significant than book reviews, etc. A major edition (e.g., preparing music or a theoretical treatise for publication) is normally considered the equivalent of a book; a smaller edition or the editing of a collection of essays for publication may be of lesser significance. Sole-authored publications are normally more significant than co-authored work in each category named above. Co-authored publications must indicate the percentage of each author's contribution. Some co-authored works, however, are highly significant.

To judge a candidate's worthiness for tenure, probation, contract renewal, change in probationary status, or periodic review, the Music Department gathers and evaluates as many of the following kinds of data as possible, with appropriated documentation of works contracted or accepted but not yet in print.

The criteria below are ranked from highest to lowest in importance. Within each category, a descending order of importance is also implied.

1. Refereed publications (books, monographs, articles), encyclopedia articles, non-print articles and electronic media (CD-ROM, audio, video, and online publications).
2. Unrefereed publications; book reviews.
3. Papers delivered at professional meeting (international, national, regional), public lectures, papers delivered at interdepartmental symposia, papers delivered in Music Department colloquia, etc.
4. Unpublished writings; works in progress (documentation of such items is the responsibility of the applicant).
5. Summer and other research seminars attended, research undertaken at specialized libraries, extra- and intramural grants, fellowships and other awards or support.

B. Composition

1. Performances

- Professional concert (Symphony, solo artist or chamber group)
- Professional conference/meeting
- Location of performance
- Level of performers (professional, student, amateur)

- No. of performances (repeats of works also important)
Admission - or free
- 2. Productivity
 - New works
 - Revisions of previous works
 - Arrangements
- 3. Published works (including those available on rental)
 - Stature of publisher.
 - Form of reproduction.
- 4. Recordings - Commercial, other.

[NOTE: Books, articles, or editions written/published to be judged under the criteria established for theory.]

C. Performance

Quality of performance will be judged on:

1. Technique (including accuracy and intonation, if appropriate)
2. Memory (if appropriate)
3. Chosen repertoire (including artistic presentation in good style and interesting programming)
4. Number of performances (including repeats).
5. Type of performance - public/private recital, participation in full program or selected works, solo appearance, collaborative or assisting role, and chamber music.
6. Site of performance - on/off-campus, in/out or state.
7. Variety and growth in the repertoire of the performer.
8. Recordings - commercial, other.

In the case of ensemble conductors (band, chorus, orchestra directors), performance with the ensemble as part of the regular department concert series or at a guest appearance of the ensemble are considered teaching. Guest appearances with an outside ensemble may be considered as either research or service, depending on the literature performed, the performance level, and the cultural context.

Criteria for judging performance faculty may change from pre-tenure to post-tenure reviews:

- a. Pre-tenure: Faculty member will be judged based on the job description. Other activities could play a support role.
- b. Post-tenure: Evaluation of the faculty member should take into account changing interests and or Departmental needs while doing performance related research in additional areas such as chamber music, directing, a new specialization such as early or contemporary music, giving clinics, master classes, writing articles, etc.

[NOTE: Books, articles, or editions written/published to be judged under the criteria established for theory]

D. Music Technology

The criteria below are ranked from highest to lowest in importance. Within each category a descending order of importance is implied. In categories with more than one area of criteria (e.g. 1a and 1b) both areas are considered equally important.

- 1a. Refereed items such as publications (books, monographs, articles and other generally accepted media), electronic media (CD-ROM, DVD, audio, video, and online publications), encyclopedia articles, and non-print articles.
- 1b. Software, hardware, or recording production, which is deemed by professionals in the field to have made a significant contribution to the field. Such impact may be demonstrated by reviews in professional journals or other publications, successful marketing of a software or hardware product, peer evaluation as solicited by the DPC, or any other means which shows the significance of the research.
- 1c. Papers or other demonstration of research delivered at professional meetings (international, national, regional), public lectures, papers or other demonstration of research delivered at interdepartmental symposia, paper delivered in Music Department colloquia, etc.
- 2a. Performances of the applicant's original composition(s), which utilize technology, preferably technology developed by the applicant. The significance of such performances is determined by the following criteria (in descending order of importance):
 - Professional concert
 - Professional conference/meeting
 - Location of performance (international, national, regional)
 - Level of performers (professional, student, amateur)
 - No. of performances (repeat performances are more significant)
 - Admission charged or free
- 2b. Commercially released recordings of applicant's original composition(s), which utilize technology, preferably technology developed by the applicant.
3. Unrefereed publications, book or product reviews.
4. Public concerts (utilizing technology) in which the applicant is a performer, either of his/her own compositions(s) or have works by other composers. Significance of such performances are determined as in category (3a).
5. Unpublished writings, works in progress (documentation of such items is the responsibility of the applicant).
6. Summer and other research seminars attended, research undertaken at specialized libraries, extra- and intramural grants, fellowships and other awards or support.

E. Evidence of accomplishment in research

Committee review and assessment appropriate to the candidate's field of expertise, as detailed above. Additional assessment may be requested from persons outside the committee, whether on- or off-campus, who share the candidate's field of expertise.

II. Service

- A. Maturity as shown by:
 1. Acceptance of responsibilities.
 2. Maintaining standards of professional ethics of the teaching profession as stated in the current agreement between UHPA and the Board of Regents.
- B. Service in the Department and in the University
 1. Initiative shown in committee meetings or other areas.
 2. Attendance at Departmental or Committee meetings.

C. Community Service

A faculty member should be willing to make available his/her particular expertise in community service within reasonable time limits. When doing so, the individual should remember that he/she is in effect a representative of the University. In addition, a faculty member may serve the community in areas unrelated to music.

1. Evidence of accomplishment in service

Committee review and assessment of:

- a. University and community service as documented by candidate.
- b. Statements by other members of faculty or student body who have knowledge of candidate's committee and other service work.
- c. Statements by persons outside the Department or University concerning the candidate's community service.

Guidelines for Personnel Actions for the DPC

1. Once the dossier of the candidate is reviewed by the DPC a vote by secret ballot will be taken by each member of the DPC on each of the three areas reviewed. The Chairperson will then record the final results of this vote on the DPC's written evaluation of the candidate.
2. The DPC is required to write a dossier addressing the candidate's compliance and or non-compliance with the requirements for each area stated earlier in this document.
3. The DC or DPC will inform the candidate that it is he/she's responsibility to prepare their dossier for tenure/promotion in accordance to the instructions released each academic year by the office of the VCAA.
4. It is the DPC's responsibility to have finished their review within the timetable released by the VCAA's office.
5. The DPC's final dossier should be returned to the department secretary upon completion.

Procedures for Periodic Review

Evaluation of the particular faculty member is done solely by the Chair of the Music Department based on the criteria stated below. Outside letters of external evaluators are not necessary for this procedure. The candidate is responsible for providing the Chair with a dossier addressing the activities related to the areas below that have occurred since their last personnel action. The candidate should follow the time line provided by the office of the VCAA. Based on the information in the dossier the Chair will make the final decision on the candidate's review and send the Chair's decision to the Dean of Arts & Humanities. If it is a positive review by the Chair, this process is finished. If there is a negative review by the Chair, a meeting will take place between these two parties to discuss what actions need to be taken to remedy the situation according to the latest UHPA contract.

I. RESEARCH

In the field of music, creative composition or performance is considered as the equivalent of scholarly research.

Composition

1. Performances
 - Professional concert (Symphony, solo artist or chamber group)
 - Professional conference/meeting
 - Location of performance
 - Level of performers (professional, student, amateur)
 - No. of performances (repeats of works also important)
 - Admission - or free
2. Productivity
 - New works
 - Revisions of previous works
 - Arrangements
3. Published works (including those available on rental)
 - Stature of publisher.
 - Form of reproduction.
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Performance

Quality of performance will be judged on:

1. Technique (including accuracy and intonation, if appropriate)
2. Memory (if appropriate)
3. Chosen repertoire (including artistic presentation in good style and interesting programming)
4. Number of performances (including repeats).
5. Type of performance - public/private recital, participation in full program or selected works, solo appearance, collaborative or assisting role, and chamber music.
6. Site of performance - on/off-campus, in/out of state.
7. Variety and growth in the repertoire of the performer.
8. Recordings - commercial, other.

In the case of ensemble conductors (band, chorus, orchestra directors), performance with the ensemble as part of the regular department concert series or at a guest appearance of the ensemble are considered teaching. Guest appearances with an outside ensemble may be considered as either research or service, depending on the literature performed, the performance level, and the cultural context.

A. Post-tenure: Evaluation of the faculty member since obtaining tenure should take into account changing interests and or Departmental needs while doing performance related research in additional areas such as chamber music, directing, a new specialization such as early or contemporary music, giving clinics, master classes, writing articles, etc.

Ethnomusicology, musicology, music education, theory

In general, published work is more significant than lectures or papers presented. Among publications, books are more significant than articles; articles for refereed journals are more significant than other kinds of articles; articles are more significant than book reviews, etc. A major edition (e.g., preparing music or a theoretical treatise for publication) is normally considered the equivalent of a book; a smaller edition or the editing of a collection of essays for publication may be of lesser significance. Sole-authored publications are normally more significant than co-authored work in each category named above. Co-authored publications must indicate the percentage of each author's contribution. Some co-authored works, however, are highly significant.

The criteria below are ranked from highest to lowest in importance. Within each category, a descending order of importance is also implied.

1. Refereed publications (books, monographs, articles), encyclopedia articles, non-print articles and electronic media (CD-ROM, audio, video, and online publications).
2. Unrefereed publications; book reviews.
3. Papers delivered at professional meeting (international, national, regional), public lectures, papers delivered at interdepartmental symposia, papers delivered in Music Department colloquia, etc.
4. Unpublished writings; works in progress (documentation of such items is the responsibility of the applicant).
5. Summer and other research seminars attended, research undertaken at specialized libraries, extra- and intramural grants, fellowships and other awards or support

II. Teaching

A. The teacher should show:

1. Knowledge of subject matter.
2. Clear organization and presentation of materials.
3. Enthusiasm for subject and for students.
4. Relationship of course work to the students' total music program and/or to the total academic program.
5. The ability to maintain standards suitable to university undergraduate or graduate work.
6. Fairness in examinations and grades.
7. Discretion in devoting class time to topics not relevant to course work.

B. Evidence of accomplishment in teaching. Assessment of:

1. Student evaluations.
2. Syllabi and examinations.
3. Peer evaluation through classroom visitation if the student evaluations are below the Department norm.
4. Performance of students taught by candidate in his/her course and in later courses.
5. Honors, Masters and Ph. D theses supervised by candidate.

The chair will then assess the candidates record in both teaching and research for growth, how the candidate's research makes a substantive contribution to their field and how both areas add to the academic program of the Music Department.

III. SERVICE

- A. Maturity as shown by:
 - 1. Acceptance of responsibilities.
 - 2. Maintaining standards of professional ethics of the teaching profession as stated in the current agreement between UHPA and the Board of Regents.

- B. Service in the Department and in the University
 - 1. Initiative shown in committee meetings, other areas or taking an active part in accepting administrative duties or positions for the Department.
 - 2. Attendance at Departmental or Committee meetings.

C. Community Service

A faculty member should be willing to make available his/her particular expertise in community service within reasonable time limits. When doing so, the individual should remember that he/she is in effect a representative of the University. In addition, a faculty member may serve the community in areas unrelated to music.

Chair's review and assessment of service will include:

- a. University and community service as documented by candidate.
- b. Statements by other members of faculty or student body who have knowledge of candidate's committee and other service work.
- c. Statements by persons outside the Department or University concerning the candidate's community service.

November 6, 1975
Amended October 5, 1981
Revised November 2, 1989
Revised October 9, 1990
Revised November 12, 1992
Revised April 18, 1994
Revised September 29, 1994
Revised August 23, 1996
Amended February 27, 1997
Revised April 27, 1999

Revised September 10, 2002
Revised November 9, 2004
Revised June 25, 2007
Revised September 28, 2010
Revised May 30, 2012
Revised June 18, 2012
Revised September 20, 2012
Revised August 28, 2014
Revised January 28, 2015

Appendix

PROCEDURES FOR SELECTING MUSIC DEPARTMENT CHAIR

NOMINATION PROCESS

- The department secretary will distribute a nomination ballot to the full-time faculty at the appropriate time for selection of the chair.
- The nominee must be a full-time faculty member to be eligible.
- The nominee must have agreed to be nominated and to serve as chair if selected.
- You may nominate yourself if you are eligible.
- Completed nomination ballots must be returned to the front office within two weeks of receiving this notice.
- If you do not nominate an individual or care to serve yourself, please shred and dispose of ballot. Do not return empty ballots.
- Faculty members who are off campus or are on sabbatical will receive this ballot via e-mail and

must return their ballots completed to the department secretary within the allotted time.

VOTING PROCESS

- After the nominations have been turned into the front office, the department secretary will contact any individuals nominated to make sure they are willing to serve.
- A voting ballot with the names of the individual or individuals wishing to be considered for this position will be distributed to all full-time faculty members and .5 lecturers during the semester of the vote.
- Faculty are instructed to vote for one candidate in the following categories – support, oppose or abstention for candidates on the ballot.
- Voting will end two weeks after distribution of the ballot.
- The complete results of the voting procedure will be sent to the Dean of Arts & Humanities.
- The Departmental recommendation to the Dean will be based on the individual who receives a simple majority of the votes. If the Dean chooses an individual other than the faculty's recommendation they must explain in writing their decision to the faculty, followed by an in person meeting with all voting faculty members.

The chairmanship is an eleven-month contract.

The chair serves for up to three years at the discretion of the Dean of Art & Humanities. The Dean will evaluate the chair's performance yearly and renew the chair's contract on an annual basis.

The associate chair is chosen to serve by the chair.

If, for any reason, the chair resigns or cannot fulfill his or her duties, the associate chair will assume the chair's position until an election can be held.

All above procedures will conform to the contract currently in effect between the UHPA and the UH Board of Regents.

Revised September 20, 2012



NOMINATIONS FOR MUSIC DEPARTMENT CHAIR

DO YOU WISH TO NOMINATE SOMEONE?

**The nominee must be a full-time faculty member to be eligible.*

**The nominee must have agreed to be nominated and to serve as chair if selected.*

(Name of Nominee)

DO YOU WISH TO SERVE?

**You must be a full-time faculty member to be eligible.*

(Your Name)

**The chairmanship is an eleven-month contract.*

**The chair serves for up to three years at the discretion of the Dean of Arts & Humanities. The Dean will evaluate the chair's performance yearly and renew the chair's contract on an annual basis.*

IF YOU DO NOT NOMINATE AN INDIVIDUAL OR CARE TO SERVE YOURSELF, PLEASE SHRED AND DISPOSE OF THIS BALLOT – PLEASE DO NOT RETURN EMPTY BALLOTS.

PLEASE RETURN COMPLETED BALLOTS TO THE FRONT OFFICE WITHIN TWO WEEKS OF RECEIVING THIS NOTICE.

FACULTY MEMBERS WHO ARE OFF CAMPUS OR ARE ON SABBATICAL WILL RECEIVE THIS BALLOT VIA E-MAIL AND MUST RETURN THEIR BALLOTS COMPLETED TO THE DEPARTMENT SECRETARY WITHIN THE ALLOTTED TIME.



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BALLOT FOR MUSIC DEPARTMENT CHAIR

Name of Nominee

Support ___ Oppose ___ Abstention ___ (please check one)

Name of Nominee

Support ___ Oppose ___ Abstention ___ (please check one)

Name of Nominee

Support ___ Oppose ___ Abstention ___ (please check one)

Faculty, please vote for only one candidate in the categories provided.

Please return completed ballots to the front office within two weeks of receiving this notice.