Manual of Operations
UI School of Music

Approved by the Division of Performing Arts, September 2002
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I. STATEMENT OF PURPOSE

The School of Music of the University of Iowa seeks to attend to the entire spectrum of higher education in music. It educates students for professional careers as composers, scholars, performers, and teachers. It recognizes the interrelationships of the academic disciplines and provides instruction in music as a humanistic study. Furthermore, the School endeavors to meet its obligations of service and assistance to its various communities, both within and beyond the University environment. In such a comprehensive school, the faculties of the several Areas are interdependent in their efforts to fulfill its purposes and large responsibilities.

The School of Music recognizes a responsibility to evaluate its current procedures and to support investigation of new avenues to effective teaching in the fields of theory and composition, as well as the history, the performance, and the teaching of music. It seeks to facilitate the professional growth of its faculty members by providing the environment and the opportunities for scholarly inquiry and creative work, as well as the operating conditions which will stimulate such inquiry.

The School is dedicated to the sustenance and advancement of musical culture both in the academic setting and in society. The School recognizes the expanding character of musical art in contemporary life and undertakes to meet the challenge of this development with imagination and positive action.

II. ADMINISTRATIVE ORGANIZATION

The School of Music is a unit within the Division of Performing Arts in the College of Liberal Arts and Sciences, and operates under the general policies and procedures of that College and of the University.

A. The Director

1. Appointment and reappointment

The Director of the School of Music is recommended by the Director of the Division and appointed by the Dean with the approval of the Provost. When a vacancy in the Directorship occurs or is impending, the Director of the Division will consult with the faculty of the School of Music in order to determine the kind of administrative organization (e.g., a Director with five-year renewable term or a Chair with three-year renewable term) the faculty desires. The faculty will determine its candidate for the new chief executive officer by vote, and the Director of the Division will transmit that information to the Dean.

2. Acting Director

   Administrative responsibility for the School of Music will be delegated to the Director of the Division of Performing Arts in the absence of the Director of the School.

3. Duties

   The Director reports to the Director of the Division of Performing Arts and the Dean of the College of Liberal Arts and Sciences. As the chief executive officer of the School of Music, the Director is responsible for ongoing operations, programs, and objectives. More specific duties include the following:

   a. Call meetings of the School of Music; establish the agenda and chair those meetings.
   b. Establish the manner in which School business is handled.
   c. Prepare the budget and make recommendations pertaining thereto.
   d. Prepare annually, or more often, a list of equipment needed by the School to be forwarded through the Director of the Division to the appropriate Associate Dean of the College and the Central Administration.
   e. Review continually the objectives, programs, and priorities of the School of Music; analyze the extent to which they are being achieved; and initiate or review proposals for changes.
   f. Make recommendations to the Director of the Division and the Dean for establishment and continuation of budget lines for faculty and staff positions.
   g. Monitor the conduct of searches for new faculty, and supervises the procedure by which faculty are evaluated for reappointment, promotion and tenure.
   h. Recommend candidates for faculty appointments, reappointments, promotions, and tenure to the Dean of the College of Liberal Arts and Sciences.
   i. Allocate existing space and facilities; formulate space and utility requests.
   j. Supervise the maintenance of school records and files.
   k. Establish ad hoc committees to review or study special problems in the School of Music.
   l. Represent the School of Music as liaison between the School of Music and Hancher Auditorium and the University of Iowa Foundation.
   m. Represent the School of Music to the rest of the University, to the public, and to the national scene of higher education in music.
   n. Recital Attendance, Courses 25:064 and 25:074
   o. Develop the Summer Session budget.
   p. Oversee scheduling of rooms and events.
   q. Supervise production of all unit reports with regard to instruction, including the annual NASM "Heads" report.

B. The Associate Directors

1. Appointment and reappointment.

   The Associate Directors are appointed for three-year renewable terms by the Director, after consultation with the faculty of the School of Music. The Associate Directors will be reviewed by the faculty and the Director at the beginning of the third year in office. Reappointment should be the result of a positive reaffirmation of the confidence by both reviewing parties.

2. The Associate Director for Instructional Support reports to the Director. Duties are assigned by the Director and normally include the following:
    a. Represent the Director in his/her absence for School, College, or University events.
    b. Administer the undergraduate scholarship program.
    c. Supervise the Summer Session curriculum.
    d. Consult with Associate Directors regarding curricular issues.
    e. Oversee Schedule of courses and general catalog in consultation with Associate Directors.

3. The Associate Director for Graduate Studies reports to the Director. Duties are assigned by the Director and normally include the following:
    a. Serve as chief advisor for the School/Liaison between students and faculty.
    b. Oversee advisory/diagnostic exams.
    c. Supervise and certify graduate analyses and transfer analyses.
    d. Verify plans of study.
    e. Supervise comprehensive/final exam committees.
    f. Oversee comprehensive/final exam request procedures.
    g. Chair the graduate committee.
    h. Oversee graduate catalogue and internal graduate document revisions and editions.
    i. Oversee curriculum information.
    j. Act as liaison officer with the Graduate Student Senate.
    k. Recommend graduate stipends in coordination with the Director including TA, RA, block tuition allocations and non-block fellowships.
    l. Serve as liaison with the Graduate College.
    m. Oversee graduate information and recruiting programs.
    n. Oversee all reports to the Director, the Dean of Liberal Arts and Sciences and the Dean of the Graduate College in regard to utilization of TAs and RAs.
    o. Coordinate the training of all new TAs and RAs.
    p. Coordinate new graduate student orientation.
    q. Oversee graduate area requirements.

4. The Associate Director for Undergraduate Studies reports to the Director. Duties are assigned by the Director and normally include the following:
    a. Supervise and certify transfer analysis.
    b. Chair the Undergraduate Curriculum Committee.
    c. Oversee undergraduate catalog revisions and editions.
    d. Oversee undergraduate curricular information.
    e. Serve as liaison with College of Liberal Arts and Sciences Academic programs.
    f. Oversee undergraduate recruiting.
    g. Monitor catalog copy for schedule of courses.
    h. Oversee Fall and Spring guides and LA Bulletin.
    i. Supervise graduation analyses.
    j. Oversee undergraduate area requirements.

k. Oversee undergraduate orientation.
l. Oversee Audition Day.
m. Oversee undergraduate advisor orientation.

C. The Areas

In order to function as a comprehensive school, some articulation of areas is necessary. The areas are not independent units but interdependent and intersecting entities within the comprehensive program.

1. Areas Defined

An Area is a faculty group whose teaching and/or performance skills define a specific portion of the academic program. The present areas are: Band; Brass; Choral; Jazz Studies; Music Education; Music Therapy; Musicology; Orchestra; Organ; Percussion; Piano; Strings; Theory/Composition; Voice/Opera; and Woodwinds.

2. Establishment of Areas

Any group of faculty members who perceive themselves as fulfilling the definition of an Area as stated above, and who believe that they can better accomplish their educational mission by so doing, may petition the Executive Committee to establish a new Area, dissolve an old Area, or merge, split, or redefine existing Areas. The petition should be in writing and should state why the proposed action is desirable and how it will benefit the School of Music. The same sort of petition may also come from an individual faculty member or from the Director. The Executive Committee will report the petition to the faculty with its recommendation for, against, or to amend the proposed action. Two thirds of the voting faculty is needed to pass such an action. Any faculty member who wishes to do so may petition the Executive Committee for membership in an Area other than, or in addition to, the one to which he is normally assigned. As a rule such a change or addition will reflect the faculty member's teaching assignment and program of scholarship, research, or performance. A majority of both the Executive Committee and the Area(s) in question is needed to effect the change.

3. Duties

a. Assign instructors of courses and applied lessons in the Area.
b. Recruit students to the Area.
c. Specify degree requirements of Area majors.
d. Engage in both short-range and long-range planning concerning the Area.
e. Consult with other Areas on matters of common interest.

D. Area Heads

1. Types

There are two types of Area Head appointments: those who hold their positions by virtue of their job descriptions (Band; Choral; Music Education; Music Therapy; and Orchestra) and those who are appointed to the position (Brass; Jazz Studies; Musicology; Organ; Percussion; Piano; Strings; Theory/Composition; Voice/Opera; and Woodwinds).

2. Appointment and reappointment

Area Heads in the second category are appointed for three-year renewable terms by the Director, after consultation with all members of the Area in question. Area Heads are reviewed every three years. The Director may, after consultation with all members of the Area, terminate an Area Head appointment before the end of the three-year period. Reappointment should be the result of a positive reaffirmation of confidence by both the Director and the Area in question.

3. Duties
Area Heads report to the Associate Directors and the Director. The duties of the Area Heads are assigned by the Associate Director for Instructional Support and the Director and, depending on the Area, may include any or all of the following:
    a. Call meetings of the Area faculty.
    b. Consult with the Area faculty, and report the results of such consultation to the Associate Director in matters such as recommendations of admission of undergraduate and graduate students, recommendations for scholarships, recommendations for teaching and research assistantships, teaching loads, research assignments, assignment of thesis advisors, curriculum requirements, and requests for revisions to the Area's programs.
    c. Schedule classes and room assignments in consultation with the Associate Director for Instructional Support.
    d. Assist the Associate Director for Instructional Support in revision of those sections of the University catalog that pertain to the Area program.
    e. Advise undergraduate and graduate students, or delegate advising responsibilities.
    f. Meet with the Committee of Area Heads at the request of the Director.

III. THE FACULTY

A. Faculty Defined

Members of the School of Music who hold the rank of Instructor, Clinical Assistant Professor, Clinical Associate Professor, Clinical Professor, Assistant Professor, Associate Professor, and Professor constitute the voting faculty. Tenure-track music education faculty (salaried by the College of Education) will be considered voting members of the School of Music faculty (except in matters of tenure, promotion, peer review and merit/salary recommendations) and will be eligible to serve on all School of Music committees except the Peer Review and Executive Committee. It is expected that music education faculty exercising voting rights will participate fully in School of Music faculty meetings and stay informed about issues requiring a vote of the faculty.

Both individually and as a body the faculty is responsible for carrying out the department's mission in accordance with the policies and procedures of the Division of Performing Arts, the College of Liberal Arts and Sciences, the Graduate College, and the University. Individual faculty members fulfill these responsibilities in accordance with the University's policy on professional ethics and academic responsibility.

The School of Music distributes teaching and service assignments to faculty and provides guidance through periodic reviews to ensure that all faculty are participating appropriately and equitably in the teaching, research and service missions of the School, Division, College, and University.

B. Criteria for Tenure-track faculty rank
See *Handbook for CLAS Faculty*, Chapter 2:
http://www.clas.uiowa.edu/faculty/handbook/2/b.shtml

C. Faculty Searches and Appointments
See College website:
http://www.clas.uiowa.edu/deos/admin_manual/faculty_appt/

D. Review Procedures for Probationary Faculty
See *Handbook for CLAS Faculty*, Chapter 2:
http://www.clas.uiowa.edu/faculty/handbook/2/h.shtml

1. As soon as a tenure-track faculty member begins his/her tenure track appointment, a review committee consisting of at least three tenured faculty members from the School of Music will be appointed by the Director in consultation with the probationary faculty member (the candidate). The chair will usually come from the candidate's area, and the other two may be from other areas within the School. The role of the review committee is:
    - To serve as "guide" and "mentor" for a probationary faculty member, helping him/her adjust to faculty life on this campus, apprising him/her of expectations and counseling as needs arise. This ongoing contact is essential in order that the review committee be able to evaluate the faculty person at the appropriate time. The candidate should see the review committee members as the individuals to whom he/she turns for advice and counsel.
    - To meet with the probationary faculty member periodically as a full committee to discuss progress being made and areas where improvement needs to be sought. This progress must be monitored regularly, from the first semester the individual is on campus.
    - To produce a written report of the committee meeting, which is to be delivered to the Director, who will meet with the faculty person to discuss the report as well as any other matters pertinent to the faculty person's role on this campus.

2. Review committee reports of probationary faculty members will be presented at a meeting of the Director and the tenured faculty.

3. The tenured faculty will meet to discuss the dossiers and reviews of candidates undergoing third-year reviews, and will vote by secret ballot their recommendation on contract renewal.

E. Procedures for Promotion and Tenure Review
See Collegiate/University Procedural Guidelines for Promotion and Tenure Decision-making:

http://www.clas.uiowa.edu/faculty/promotion_tenure/index2.shtml

For candidates for tenure, the Departmental P&T Committee consists of the probationary review committee assigned to that candidate, with additional members appointed by the Director as necessary. For already tenured candidates being considered for promotion, the Director appoints the review committee as specified in the Collegiate/University guidelines.

F. Review Procedures for Tenured Faculty
See School of Music "Standards for Tenured Faculty Review":
http://www.uiowa.edu/~music/pdfs/tenured_faculty_review.pdf
See *Handbook for CLAS Faculty*, Chapter 2:
http://www.clas.uiowa.edu/faculty/handbook/2/k.shtml

Peer Review of Tenured Faculty Committee: see section IV.A.3

G. Clinical Faculty
See College policy on Clinical Faculty Appointments:
http://www.clas.uiowa.edu/faculty/handbook/3/d.shtml

See Appendix A for School of Music Criteria for Review of Clinical Faculty

H. Non-tenure-track appointments
See College website:
http://www.clas.uiowa.edu/faculty/handbook/3/d.shtml

I. Rights and responsibilities
1. At the time of appointment of a new Director of the School of Music the faculty has the right to determine the kind of administrative organization it prefers.
2. Faculty members are responsible for attending regular meetings of the faculty.
3. The faculty shall have the final decision on any committee action dealing with legislation affecting the School of Music.

J. Meetings
1. The faculty shall normally meet at least once each month.
2. Faculty meetings should be attended by all faculty, voting and non-voting, unless a subgroup is specified (tenured faculty, voting faculty, etc.). P & S Staff members may attend general meetings but may not vote.
3. Those members of the faculty present at a regular meeting shall constitute a quorum.
4. Faculty meetings shall be conducted according to Robert's Rules of Order, the meeting is normally chaired by the Director.
5. The minutes of the faculty meetings shall be taken by a member of the faculty chosen from its ranks.
6. The Director's office will maintain a record of all School of Music legislation and a file of the minutes of faculty meetings.
7. Agenda items may be placed by any voting faculty member.

IV. COMMITTEES

A. Standing Committees

1. Executive Committee

a. Duties

1) To assist and advise in the conduct of the School of Music business in such areas as the faculty or the Director shall request.
2) To recommend items for inclusion on the agenda of School of Music faculty meetings.
3) To call for meetings of the School of Music faculty if necessary to conduct properly the Committee's business.
4) To supervise the election of the Committee's members.
5) To investigate and recommend disposition of matters for considerations that it deems significant, which are presented to it by any member of the faculty or of the Student Body.
6) To recommend members for standing committees and to assist in the formulation of annual charges to these committees.
7) To consult with the Director or with persons representing the Director on a continuing basis.

b. Membership

The School of Music Executive Committee shall be composed of five members elected from and by the faculty of the School of Music. The Director and the Associate Director for Instructional Support shall be ex-officio members of the Executive Committee without vote. The elected membership shall consist of one tenured full Professor, one tenured Associate Professor, and three tenured members elected without regard to academic rank. An elected member will complete his/her term regardless of a change in the member's rank. During any process of reorganization within the College of Liberal Arts and Sciences or the School of Music, the Executive Committee shall continue to function with membership and duties described herein.

c. Term of Office

All elected members of the School of Music Executive Committee, except those elected to fill unexpired terms, shall take office on the last day of classes of the Spring semester, and shall serve until their successors have been elected and taken office. The members shall serve three-year staggered terms. No member of the School of Music Executive Committee who has served for more than two consecutive terms immediately prior to an election is eligible for nomination at that election.

d. Officers

The School of Music Executive Committee shall hold an annual organizational meeting during the last week of classes of the Spring semester, or as soon thereafter as possible. At the annual organizational meeting the Executive Committee shall elect a Chair and a Secretary from among its members to serve until the next annual organizational meeting. If either office is vacated, the Executive Committee shall

hold a special organizational meeting and elect one of its members to fill the vacant office.

e. Schedule of Nomination and Election
For every election to fill a vacancy of the Executive Committee, the Secretary shall prepare a schedule designating the date for the close of nominations and the deadline for casting ballots. This schedule shall be circulated to the faculty. In this schedule, one week (excluding University holidays or recess) shall be provided or nominations, and one week (excluding holidays or recess) shall be provided between the distribution of ballots and the deadline for their return. Election shall be by a majority of the ballots cast. If a runoff election is necessary, ballots for this election shall be distributed by the secretary within one week after the deadline for the previous election. The deadline for casting ballots in a runoff election shall be one week (excluding holidays or recess) after ballots are distributed. At each point in the election process the following provisions shall govern:

1) The Executive Committee shall prepare and distribute a nomination ballot. After nominations have been received, the Executive Committee shall ascertain which nominees would be willing to serve if elected. It shall then prepare an election ballot to be distributed to the faculty.
2) For regular elections, the procedure shall be scheduled so that those persons elected may take office on the last day of the Spring semester.
3) For special elections, the procedure shall be completed as expeditiously as possible within the deadlines imposed herein, and the persons elected shall assume office on the day following their election. The terms of office of those so elected shall correspond to the remaining time in office of those being replaced.
4) An Executive Committee member taking a semester's leave may, at the request of the Committee member, be replaced for the duration for the leave by special election of the faculty.

f. Duties of Officers
1) The Chair of the Executive Committee shall preside over all meetings of the School of Music Executive Committee. If he/she must be absent, he/she will appoint a Chair pro tempore.
2) The Secretary shall keep minutes of the meeting of the Executive Committee and shall distribute them to each member and to the faculty.
3) In the absence of the Director or Associate Director for Instructional Support, the Chair of the Executive Committee shall preside over faculty meetings of the School of Music.
4) A file of copies of all minutes shall be kept in the Director's Office, and a similar file shall be kept in the office of the Secretary.

g. Meetings
The School of Music Executive Committee shall meet as often as necessary to discharge its duties and responsibilities. Meetings shall occur at the call of the Chair,

the Secretary, at least two of its members, or at the call of the Directors or the Director's representative. The Chair shall distribute an agenda along with each call for a meeting of the Executive Committee. Four members shall constitute a quorum.

h. Reports
The Executive Committee shall present an annual written summary of its activities to the faculty near the close of each spring term, identifying matters requiring Executive Committee attention during the next twelve months.

i. Rules of Procedure
The School of Music Executive Committee shall adopt its own rules of procedure.

2. Undergraduate Curriculum Committee
   a. Duties
   The Undergraduate Curriculum Committee reports directly to the faculty of the School of Music and makes recommendations on at least the following:
      1) Monitor various undergraduate curricula in order to determine whether each is in compliance with NASM guidelines and with School of Music objectives.
      2) Evaluate proposals for new courses, existing curricula, and expansion of curricula.
      3) Review on a continuing basis the appropriateness of courses listed to fulfill School of Music degree requirements. Substantial changes in required courses, involving content, mode of presentation, and prerequisites, are subject to approval by the music faculty. Proposed changes will first be submitted to the Undergraduate Curriculum Committee for its study and response. When the changes are substantial, student responses will be solicited and included in the evaluation process.
      4) Act in advisory capacity to the Associate Director of Undergraduate Studies.

   b. Membership
   The Undergraduate Curriculum Committee shall be composed of five members elected at large by and from the School of Music and the Associate Director of Undergraduate Studies as an ex-officio member.

   c. Term of Office
   All elected members of the Undergraduate Curriculum Committee, except those elected to fill unexpired terms, shall take office on the last day of the spring semester, and shall serve until their successors have been elected and taken office. The members shall serve three-year staggered terms.

   d. Election of Members
   Members of the Undergraduate Curriculum Committee shall be elected from the faculty by the same process used to elect members of the Executive Committee, but without regard to rank, and the election shall be supervised by the Executive Committee.

3. Peer Review of Tenured Faculty Committee
   The Peer Review of Tenured Faculty Committee shall be composed of four full professors, elected by the faculty by the same process used to elect members of the Executive Committee. The members serve staggered three-year terms. The chair of the committee will be elected by the committee members.

4. Facilities Committee
   The Facilities Committee consists of five faculty members appointed by the Director after consultation with the Executive Committee. The committee members serve three-year staggered terms and elect their chair annually from among their members. The Facilities Committee advises the Director, the Associate Director, and the Executive Committee regarding the Music building, its physical plant and equipment (exclusive of daily operations) as each impinges upon the learning environment of the School of Music and the implementations of its goals and objectives.

5. Library Committee
   The Library Committee consists of a minimum of four faculty, one graduate student, and one undergraduate student, all appointed by the Director on the advice of the Executive Committee. The Music Librarian is an ex-officio member. Faculty members serve staggered three-year terms. The terms of the students are at the discretion of the Director. All members have voting privileges. The chair is elected annually from among its faculty members. The duties of the Committee are to serve as liaison between the Music Library and the faculty and students; to communicate to the Music Librarian the research interest of faculty and students, as well as their performance and curricular needs; to report to the faculty on how the Library is perceived by its users; and to advise on matters of Library Policy. The Committee may, at its discretion, adopt and implement various projects that would be helpful to the Library staff and program.

6. Visiting Scholars Committee (also referred to as the Ida Beam committee)
   The visiting Scholars Committee consists of five faculty members appointed by the Director on the advice of the Executive committee. Members serve staggered three-year terms. The Chair is elected annually from among the members by the Committee. The duties of the committee include: suggesting and screening names for possible nomination as an Ida Beam Visiting Scholar; planning each year's visiting scholar event; serving as hosts for visiting scholars, including arranging transportation, itineraries, remuneration, entertainment, publicity, and housing; and coordinating schedules and communicating to the faculty information about other visitors to the School of Music.

7. Rita Benton Award Committee
   The Rita Benton Award committee consists of the Director of the School of Music, and the Musicology and the Theory and Composition Area heads. This committee, in consultation with the members of their Areas, awards a cash prize from the Rita Benton Fund to the writers of outstanding theses and dissertations at The University of Iowa in the fields of musicology, theory, and performance practice. The amount of the award is at the discretion of the Committee, and also depends on the level of funds in the award account.

8. Graduate Committee
   a. Advises the Associate Director for Graduate Academic Affairs on matters concerning all aspects of the graduate curriculum and its students.

      1) Oversees the various graduate curricula and reviews each periodically, with a view toward recommending timely changes to the School of Music faculty.
      2) Reviews admissions requirements and recruitment programs of graduate students and makes recommendations for presentation to the faculty and, when appropriate, the Graduate College.
      3) Institutes periodic scrutiny of graduate examinations and recital procedures and requirements, particularly as they relate to faculty committee participation and responsibilities.
      4) Evaluates the procedures followed for the various area final doctoral written projects.

   b. The three member committee shall be elected from the voting faculty on three-year staggered terms.

9. Technology Committee
   Advises the Director on Technology issues and is comprised of a minimum of four faculty members appointed by the Director for three-year staggered terms and two ad hoc members, the SOM Administrative Associate and the Electronic Systems Administrator. The chair will be chosen annually from the ranks of the faculty committee members.

B. Ad hoc Committees
Both the Director and the Executive committee may establish ad hoc committees to review or study special problems in the School of Music.

V. OPERATIONAL POLICIES

A. Salary Determination
Salary determinations are made by the Director in consultation with the Director of the Division and the Dean of the College of Liberal Arts and Sciences. The Director will confer with the Executive Committee of the School of Music on matters of policy governing the distribution of merit raises.

B. Teaching Loads
The School subscribes to NASM guidelines for teaching loads.

C. Summer Employment
Teaching in Summer session is contingent on the needs of the School of Music and the resources of the Summer Session. The determination of the number of faculty from each area who are to teach for a summer session is made by the Director, the Associate Director for Instructional Support, and the Director of the Summer Session. Normally, when informed of

the demands anticipated for its services in a coming summer, each area recommends to the Associate Director for Instructional Support which of its members will teach.

D. Travel Funds
Requests for travel funds are made through the Office of the Director. The appropriate forms may be obtained in the School of Music Office.

E. Outside Employment
The University of Iowa has specific guidelines governing outside employment by its faculty. Consult the U. of I. Operations Manual.

F. Requests for Equipment
Requests for equipment are made to the Facilities Committee for prioritization, which then makes its recommendations to the Director. Requests may come either from Areas or from individual faculty members. The director consults with the Executive Committee about general guidelines and specific procedures.

G. Teaching and Research Assistantships
Teaching and research assistantships are awarded to support instruction and research respectively. The teaching assistant budget is determined by the Dean of the College of Liberal Arts and Sciences, as is the stipend base. The research assistant budget comes from the Graduate College in the form of a Block Allocation. The Director, in consultation with the Associate Director for Graduate Studies, determines the number and type of assistantships to be distributed to each of the areas. Requests for assistantships should be made by the Area Head to the Associate Director for Graduate Studies.

H. Membership on Recital, Thesis, and Examination Committees
All faculty are expected to be available to serve on Recital Committees. All Graduate College faculty are expected to be available to serve on Thesis and Examination Committees.

I. Membership on Promotion and Tenure Review Committees
All tenured faculty are expected to be available to serve on Promotion and Tenure Review committees.

J. Amending the School of Music Manual of Operations
The Director of the School of Music has the authority to update the Manual of Operations in accordance with University and Collegiate policies. Other amendments to the Manual of Operations may be proposed by the Director, the Executive Committee, or any voting faculty member. A written copy of the proposed amendment will be circulated among the voting faculty for one week before a faculty meeting in which the vote is to be taken. Voting faculty who cannot attend the meeting may submit a written vote to the Director prior to the meeting. A simple majority of votes cast by the voting faculty in the School of Music is required for approval. Amendments must also be approved by the Director of the Division of Performing Arts and the Dean of the College.

Appendix A

Clinical Faculty-Music Therapy
Duties and Criteria for Review of Competence

January 6, 1996

Background:

The music therapy program is accredited by the National Association for Music Therapy (NAMT) and prepares students for professional registration and certification in the field. Accreditation requires that students complete particular curricular requirements in clinical coursework (practicum and classroom preparation in techniques) and field placement (internship) on and off campus that make up approximately 30 semester hours of coursework in the undergraduate degree program.

Duties of the Clinical Faculty in Music Therapy:

The primary responsibility is in the clinical supervision/instruction of students in practicum, internship, and other clinically based curricular requirements (equivalent to 3 courses per semester). This comprises approximately 60% of the evaluative component.

1. Primary responsibility for the organization of music therapy practicum and supervision, and evaluation of students in the practicum sites.

This includes:

-setting up and maintaining cooperation with practicum sites in the community that expose students to a variety of ages and populations representative of the clientele served by music therapists. This includes the establishments of any contracts or requirements for student placement and the evaluation of the site's effectiveness.

-coordinating placement of students into practicum sites (each student must complete three semesters of practicum while on campus).

-supervision of students in weekly sessions at the practicum site, including prior review of treatment plans, observation of sessions with clients, post session evaluation, and evaluation of work through grading and feedback.

-presentation of weekly practicum seminar in which all student enrolled in practicum receive didactic information on clinical skills such as treatment planning, goals and objectives, and other clinical issues.

-weekly advising of students in practicum.

-Oversight and maintenance of practicum equipment.

2. Placement of student in off-campus internships, and oversight of evaluative component of that field placement.

This includes:
-setting up cooperative arrangements/contracts with the various approved internship sites across the nation.
-assisting student with placement in the internship site, including the selection process, preparation of required paperwork indicating student's readiness for internship.
-act as university liaison with the field placement for evaluation and grading component.

3. Provide clinical instruction in clinical courses that focus on clinical techniques.

This includes:
-classroom instruction on various clinical techniques.
-establishment of local clinical sites where students can observe clinical techniques by certified music therapists.
-placement of students into local clinical observation sites for three of the techniques courses.
-liaison to those clinical observation sites.

These duties are to be the equivalent in contact hours of three courses.

Evaluation of competence:
Because the above duties include considerable direct work with the supervision of students, one of the primary tools for evaluating effectiveness with the student evaluations administered at the end of each semester.

Other forms of evaluation will be:
-visits to practicum by faculty peers,
-evidence that adequate number of and appropriate clinical sites are available to students enrolled in the practicum,
-review of clinical files for students for completeness and accuracy,
-ongoing successful placement of students into clinical internships
-at periods of more extensive review, interviews with supervisory personnel in clinical sites regarding the effectiveness of the faculty member.

Professional development makes up 20% of the evaluative component of the clinical track. In the clinical track, research is not expected. However, clinically based research that results in methodological articles, chapters, books, etc. can serve as evidence of professional development in annual reviews and review of rank and salary.

The following types of activities are appropriate for professional development:

-Articles, books, chapters, monographs in refereed journals or reviewed presses that discuss clinical techniques/practice, methods of or standards in clinical supervision, standards of practice.

In this field, typical venues would be: Music Therapy Perspectives, Music Educators Journal (for articles related to public school work with students who have disabilities), Arts in Psychotherapy, monographs published by NAMT, etc.

-Presentations about clinically oriented issues at professional conferences for music therapy and special education, at other universities.

-Presenting clinical workshops for music therapists and music educators who serve students with disabilities.

-Consulting at clinics or special education settings.

Through these writings and professional presentations, the faculty member can develop local, regional, and national visibility as a clinical expert.

The competence would be evaluated by the quality of the publications/presses, regular presence at national or regional conferences, and through letters or recommendation by qualified professionals at times of review for reappointment or rank.

Service makes up 20% of the evaluative component for the clinical faculty and includes service to the School of Music, to the college/university, and to the profession.

This includes activities such as:

-faculty advisor to the student Music Therapy Club.
-advising of undergraduate students regarding the clinical curricular requirements for graduation.
-assistance in recruitment of students into the music therapy program.
-participation on faculty committees that do not require tenure-track status (School of Music, College, Unviersity).
-presentations for local organizations, such as the Iowa City Music Club, local music education groups, etc.
-officer or committee member in local, regional, or national professional organizations.
-editorial review for professional journals (for example, editorial board of Music Therapy Prespectives).

Evaluation of competence in service would be conducted in a manner similar to that used for tenure-track faculty. The nature and quality of service reported on the CV would be assessed by the faculty review committee.