

Baylor University School of Music Expectations and Processes for Tenure

April 13, 2021

Revisions Approved by the Office of the Provost, May 20, 2022—James Bennighof

The Baylor University School of Music is dedicated to supporting Baylor University's overall mission and to providing the best in music instruction and performance. Each faculty member uniquely contributes to these goals through teaching, creative activity, research, professional activity, service, and interpersonal relationships. Though we evaluate faculty singly, it is the collaborative effort of individual faculty working together that makes for genuine excellence in a music school.

Basic Principles

In order to interpret accurately the expectations for tenure, it is important to understand the context within which those expectations are applied and the concepts that form that context in the School of Music:

- Though receiving tenure is an important milestone in one's academic life, it is best viewed as merely one of many milestones in a career and not as *the* defining moment. The tenure review period should be a time of establishing productive patterns of behavior that will continue throughout the faculty member's career. The review of those patterns and resulting products, as outlined in this document, provides the institution with assurance that School of Music faculty will remain productive throughout the full length of their careers.
- For all faculty evaluation, the School of Music subscribes to the traditional tripartite division of teaching, research/creative activities, and service, in accordance with University guidelines. Among the three areas, however, *teaching* is recognized as the most important within the School of Music's evaluative framework. Our emphasis on instructional outcomes in comparison to other activities and our relatively heavy faculty teaching loads reflect the philosophical position that activities related to teaching should occupy the majority of every faculty member's time in the School of Music. A faculty member with a substandard teaching record will not be recommended for tenure regardless of the quality and quantity of achievement in the other two areas of evaluation.
- No criterion document can specify in sufficient detail all the attributes demonstrative of high quality that a probationary faculty member's products and activities must possess in order to validate tenure decisions. Individualized judgments regarding expectations therefore are required. These should be based

on the role of a faculty member within the curricular structure of the School, the expertise and professional goals of the faculty member under review, and norms within the person's larger academic and professional guild.

For example, a probationary faculty member in the School of Music, in order to achieve tenure, typically must distinguish himself or herself on a regional *and* national basis (international esteem is highly desirable as well) within his or her discipline. Faculty, even those within the same Division, however, may successfully achieve such distinction by following very different paths and by creating distinctly different products. Diversity of faculty skills and professional activities among and within Divisions is considered an important asset to the School of Music.

Guidance and decisions regarding which pathway any probationary faculty member might take toward tenure will be made in consultation with the members of that faculty member's assigned tenure evaluation committee and the Dean of the School of Music. It will be the review committee's responsibility to regularly assess a probationary faculty member's progress toward agreed-upon goals and to communicate as clearly as possible the appropriate types, quantity, and quality of work necessary for that faculty member ultimately to achieve tenure, following the timeline provided by the university's tenure procedures. The faculty annual performance review process may provide additional assessment regarding progress towards tenure during years in which the full tenure review committee is not scheduled to meet.

It is further the responsibility of the probationary faculty member's tenure review committee and the Dean of the School of Music to make value judgments regarding the quality of the probationary faculty member's work and to communicate those evaluations to the probationary faculty member, to the University Tenure Committee, and to Baylor University's central administration.

- Faculty productivity in all areas will be measured both quantitatively and qualitatively; however, quality should always take precedence over quantity.
- Faculty within any music school may be divided into two groups, those who teach in performance-oriented disciplines and those who teach in research-oriented disciplines. In actuality, the lines of distinction between these two groups often are somewhat unclear. It is commonplace to find performers who are highly productive scholars and vice versa. Nonetheless, for the purposes of tenure review, we will utilize this distinction because there are basic commonalities of professional expectation within the two groups and some of those expectations differ significantly from those in other disciplines within the larger University. Particular membership in those groups will be defined later in this document.
- The doctorate is considered the terminal degree in all disciplines within music, except Jazz Studies. The doctorate typically is required for tenure; however,

professional experience, particularly for performers, and/or distinguished scholarship in extraordinary cases may be considered equivalent to the doctorate for purposes of tenure review. Such equivalence and resulting effects, if any, on tenure review expectation must be established at the *initial appointment* of the probationary faculty member, and should be approved in consultation with the Provost.

- The integration of faith and learning should be embodied in all faculty members' teaching, research/creative activity, and service. The School of Music expects faculty support of Baylor University's distinctive mission as a Christian university. Such support can be demonstrated in a variety of ways. Obligation for evidence in support of this element, as is the case with all evaluative elements, rests with the faculty member being considered for tenure.

As part of Baylor University's distinctive Christian mission, faculty members also are expected to demonstrate visible external signs of inner faith. While active church membership is not the only means for such a demonstration, such participation is expected of faculty at Baylor, and probationary faculty most commonly use this as part of their evidence in support of tenure.

- As expressed in this document's opening statement, excellence in a School of Music cannot be achieved without faculty who work as a cohesive unit; therefore, issues of collegiality are important to success and to the achievement of tenure. Each member of the School of Music faculty is expected to exhibit a positive disposition to teamwork, mutual encouragement with regard to School of Music enterprises, and charity and courtesy to students, colleagues, and others. This is not to suppress disagreement or demand conformity. It is to encourage mutual respect among all constituents within the School of Music and to foster the highest levels of academic and musical achievement.
- Special Statement on COVID-19: The COVID-19 pandemic resulted in unprecedented challenges to presenting live musical performances, workshops, and conferences around the world. As a result of the pandemic, many events were canceled, put on hold, or moved to a virtual, online format. Restrictions on both national and international travel presented further hurdles to performing or presenting outside of one's geographic location. The long-term financial impact on arts organizations, presenters, and educational institutions has significantly changed the level of musical activity and will have far-reaching, universal consequences.

When directly affected by a pandemic, presentations, live-streamed performances, and professional-level recordings for virtual events should each be considered with the same weight as normal, pre-pandemic creative activities. Events that were forced to pivot to virtual platforms, whether research- or performance-based, have no less merit than live events.

Tenure Criteria

To evaluate each probationary faculty member's achievement of personal professional distinction and his or her contribution to the collaboration among all music faculty, the Baylor University School of Music utilizes the following criteria as the bases for decision-making with regard to tenure. Achievement within each of the various criteria may be demonstrated through a variety of means and professional activities. Associated with each professional activity are differing levels of importance, academic depth, and prestige. It is the responsibility of the probationary faculty member's tenure review committee and the Dean of the School of Music to establish, in consultation with the faculty member under review, expected means through which that person can achieve tenure, to assess and to regularly evaluate the person's progress toward the goal of tenure, to provide guidance for the probationary faculty member through these regular assessments, and ultimately to determine if all expectations have been realized. This does not mean that expectations set at the beginning of the process cannot be altered during the process, but this should only be done through very deliberate and clear consultation among all parties involved.

Area I: Teaching

Teaching is the most important portion of a faculty member's responsibility within the School of Music. Professors who expect tenure should excel in transmitting skills and knowledge in their fields to students in such a way that that students learn and grow in their own musical capabilities and understandings, in critical and self-critical capacities, in the ability to acquire new knowledge and make music on their own, and in developing the capacity to communicate effectively their learning to others. The evaluation of teaching competence will take place under the following conditions:

- Teaching by probationary faculty is evaluated by three primary means: (1) direct observation of teaching by peers, (2) student evaluations of teaching, (3) observation of student skills and knowledge in a variety of instructional settings and in culminating activities, such as solo or ensemble performance, student teaching, and other professional or musical settings. Specific processes in this regard are described later in this document.
- Recruiting students as a measure of faculty productivity is a concept foreign to most other units in the University, yet it is the lifeblood of any music school. The Baylor School of Music embraces the centuries-old practice of mentor-student delivery of instruction, as does every other major music school in the world. Particularly with studies in solo performance, ensemble performance, conducting, and composition, students tend to seek recognized master teacher-artists in their areas of interest and then study individually with those master teachers. Because this practice is of such importance in building a music school of significance,

faculty who teach in performance-oriented disciplines appropriately are evaluated and rewarded, in part, on the basis of their abilities to recruit and retain students in their studios as part of their teaching responsibility. In order to be tenured at Baylor University, faculty in *performance-oriented disciplines* must attract, recruit, and retain high quality student-artists.

- To the extent that it can be measured, applied students should show evidence of academic, artistic, and professional growth and maturation.
- The School of Music expects faculty to mentor students outside regularly scheduled class time. This is an important part of the teaching process.

Other teaching activities that are recognized as important and may be used to support claims of excellence in teaching are as follows:

- The creation of new courses, major course revision, or creative new approaches to teaching.
- The creation of teaching-related materials, such as software, computer-assisted learning programs, and other pedagogical materials.
- Applications for teaching grants, received or not received.
- Effective performance at all levels of instruction appropriate to the School, including membership on the Graduate Faculty and certification to direct theses and dissertations.
- Special contributions to effective teaching for diverse student populations.
- Honors and awards for teaching, current students' academic and/or musical recognitions and special achievements, and alumni recognitions and achievements attributable to the faculty member's instruction.
- Selection for special teaching activities outside of the University, especially in international assignments, e.g., Fulbright awards, special lectureships, panel presentations, seminar participation, and international study and development projects.
- Frequent (or regular or consistent) pursuit of continuing education opportunities as a teacher and pedagogue, including workshop participation, internships, directed studies, etc.

Area II: Research, Creative Activity, and Professional Activity

The School of Music recognizes research and scholarship as a means for building the body of knowledge in music disciplines. This process includes the creation of new information, analysis of or synthesis with that of other scholars, and the dissemination of findings to the scholarly community and others. It also considers, on an equal footing, creative activities that result in new musical works or performances that are of significant value to creative, academic, and/or religious communities.

Within other University disciplines, the notion of scholarship often is defined *fully* by print publications resulting from research and/or the receipt of external funding to support said research. This is not the case in the School of Music. School of Music faculty in *research-oriented disciplines*, i.e., Music Theory, Musicology, Music Education, Church Music, and Piano Pedagogy are closer in nature and activity to those in other scholarly disciplines within the University; therefore, expectations of scholarship are more similar as well. However, scholarship among School of Music faculty in *performance-oriented disciplines*, i.e. conducting and vocal, keyboard, and instrumental performance, is not fully defined by traditional research or publication activities within the larger academy. Faculty in the latter category should demonstrate quality within the category of scholarly, creative, and professional activity primarily through performance.

The boundaries that separate research-oriented faculty from performance-oriented faculty are not and should not be absolute, however. Print publication, for example, is encouraged and rewarded among faculty who are in performance-oriented disciplines, as are performance activities by those in research-oriented disciplines. For any given probationary faculty member, the division of emphasis between publication and performance will be established through collaboration with each probationary faculty member's tenure review committee and the Dean of the School of Music. However, performance-oriented faculty who merely write scholarly works or research-oriented faculty who only perform will not be granted tenure in the School of Music.

Means through which excellence in Research, Creative Activity, and Professional Activity within the School of Music may be demonstrated are as follows:

- **Publication.** Publication in traditional forms, such as books, monographs, journal articles, and research reports, as well as in non-traditional forms, such as musical recordings and compositions are encouraged and rewarded within the School of Music. All publications are valued, including textbooks and other pedagogical materials and those with multiple authors.

Some publications will be valued more than others on the bases of depth of scholarship, extensiveness of distribution, prestige of publishing house or journal, critical acclaim, and other similar measures. Particular value will be defined by the probationary faculty member's tenure review committee and the Dean of the School of Music, in accordance with the standards of the musical guild of which the faculty member is a part. This variance within publishing disciplines is

essential because not all fields within the School of Music prioritize forms of publication in the same way.

The following are typical types of print publications and, in parentheses, the criteria for assigning of value or quality to each type. The order of significance within each discipline within the School of Music may vary:

- Books and Monographs (scholarly prestige of publisher within the discipline, breadth of audience reached, refereeing process, significance of topic, citations, reviews of the book).
- Textbooks and other instructional media (degree to which the material makes a unique contribution, extent of adoption, prestige of publisher, reviews of the material).
- Articles in journals (refereeing process, expertise and/or size of readership, significance of topic, citations).
- Chapters in books or textbooks (scholarly prestige of publisher within the discipline, degree to which the chapter makes a unique contribution, breadth of audience reached, refereeing process, significance of topic, citations, reviews of the book).
- Musical editions (prestige of publisher, nature and/or size of audience, nature of editing work).
- Editing a collection of essays (scholarly prestige of publisher, significance of topic and contributions to the topic, prestige of contributors, degree to which editing work represents a scholarly contribution).
- Reviews of books, CDs, editions (expertise and/or size of the publication's readership, extent of review's original contribution).
- Program notes (prestige of venue, nature of audience).
- CD liner notes (prestige of label, nature of audience).

In addition to the more traditional publication types above, the following published products of scholarship for musical composition also are valued and rewarded within the School of Music:

- Published/Performed Compositions/Arrangements. Quality indicators include: the number and quality of performances, prestige of performers, nature of audience, nature of contribution to the repertoire, prestige of commissioners, awards won, reviews of the work, prestige of recordings and other similar measures.
- Published Musical Recordings. Quality indicators include: musical significance, prestige of publisher, commissioned or un-commissioned status, scope of distribution, critical acclaim, and other similar measures.
- **Musical performance.** Musical performances, solo and collaborative, are considered roughly equivalent to journal-type publications in other areas of the University. The initial idea of the performance, planning what the performance is

to achieve, and the research associated with music selection is similar to the inception of a research idea. Time spent practicing for the performer is analogous to time spent consulting related literature and data gathering for the typical researcher. Selection to perform in a particular venue, often competitive in nature, is much like the refereeing process in print publications. Final preparation for and presentation of the public performance is analogous to the final publication and distribution of the journal article. Evaluation of the performance, often very critical evaluation, takes on the same qualities of critical reviews of research or discussions of merit within related-literature sections in journal articles.

Under this system of equivalence, numbers of major performances similar to the numbers of publications in other disciplines are expected of probationary faculty for whom performance is their primary teaching responsibility. Like “top-tier” publications, some performances which are considered of national or international significance are expected in order to achieve tenure. Significance is assessed by the probationary faculty member’s tenure review committee, in accordance with the standards of the musical guild of which the faculty member is a part. Prestige of venue, nature of invitation, quality of repertory, quality of performance, critical acclaim, and other indicators will be used in evaluating the quality of these performances.

In addition to the live performance types listed above, published musical recordings are also valued and rewarded within the School of Music. Quality indicators include: musical significance, prestige of publisher, scope of distribution, critical acclaim, and other similar measures.

In addition, *each* probationary faculty member in a performance-oriented teaching role is expected to perform an annual, successful on-campus recital.

There is one distinction between the process of publication and that of performance that must be noted. Rehearsal or practice for the performing musician occupies a role similar to data gathering or analysis for the researcher in that both are essential parts of a larger process rather than products in and of themselves. However, the practice requirement for musicians differs from other research processes in at least one significant way. For time management purposes, a typical researcher occasionally may put aside research activities in order to focus on other tasks, such as teaching. The artist performer, however, can never put aside the practice requirement without suffering a penalty. Practice is essential for retaining/improving personal performance skills. Thus, time for practice is considered part of the performer's overall workload and should be recognized as a component of a performing musician’s productivity.

- **Presentations.** Research papers, critical commentaries, and convention presentations are very important for building both a body of knowledge and positive professional practices within any discipline and for establishing a

positive, elevated stature of a faculty member within a larger academic community. Faculty from both the academic side of the music faculty and the performance side are expected to make such presentations in regional and national venues. Presentations in international venues also are encouraged. Quality indicators include quality of the presentation, scope and importance of venue, regional or national significance, competitive selection, critical acclaim, and other similar measures.

Specific types of endeavors within this category of particular importance, with quality indicators identified for each, are:

- Paper presentations (refereeing process, expertise and/or size of audience, significance of topic).
- Conference or symposium organization (significance of event, prestige of participants and attendees, degree to which organizational work represents a scholarly contribution rather than service).
- Convention or conference performances (significance of event, prestige of participants and attendees, competitive selection or by invitation, significance of the audience, critical reviews).
- **External funding.** External funding in music is extremely limited, and not equally available across all disciplines. The absence of external funding will not count against a probationary faculty member in the School of Music but applying for and receiving external funding is viewed positively. The following activities encouraged within the School of Music may be used as indicators of productivity in this area:
 - Receipt of competitive grants or contracts to fund innovative teaching activities or investigations into effective teaching, especially for a diverse student population.
 - Receipt of competitive grants that support performances and / or conference presentations.
 - Membership on panels to judge proposals for teaching grants, research grants or contracts
 - Receipt of competitive grants or contracts to fund research, particularly research that is recognized as counting toward the Carnegie R1 classification.
- **Other recognized activities.** The following activities encouraged within the School of Music may be used as indicators of scholarly, creative, and/or professional productivity:
 - Adjudication, workshops, off-campus master classes, clinics, lectures. Quality indicators include quality and significance of the activity, scope and importance of venue, critical acclaim, and other similar measures.
 - Guest conducting (prestige of venue, regional versus national participants, event quality).

- Conducting or performing within professional music ensembles (quality of performance, prestige and visibility of organization).
- Professional activity in the faculty member's particular discipline, including editing/reviewing for a professional journal, holding committee or leadership positions in professional organizations, and significant leadership in other professional venues.
- Scholarly, creative, or research grants applied for, received or not received.
- Honors and awards for scholarly, creative, and professional activity.
- Special invitations to testify before governmental groups concerned with artistic and/or educational programs.

Area III: Service

Service to the Division, to the School of Music, to the University, and to the community, as well as state, national, and international service will be recognized, although not to the degree that the evaluation process considers excellence in teaching and professional/creative activity. Examples of important service-oriented tasks are:

- Service to students not related to teaching, e.g., sponsorship/leadership in student professional or pre-professional organizations, academic advising, and similar activities will be rewarded.
- Other activities, such as administrative appointments/responsibilities, church activity, service-oriented leadership positions, and honors and awards for service are highly valued.

Processes of Evaluation

The School of Music will follow all those general University guidelines for the tenure process outlined in *Tenure Procedures at Baylor University*. Within this framework, there is latitude for some procedural differences among schools and departments. The following clarifications are offered in that regard for the School of Music:

- **Clarification of the "tenured departmental faculty" term in the *Tenure Procedures at Baylor University*.** In the School of Music, "tenured departmental faculty" shall be defined as: (1) all tenured faculty from the probationary faculty member's Division; and (2) one or more tenured representatives from other Divisions in which the probationary faculty teaches or works. Those representatives from other Divisions and any other committee members deemed appropriate to serve given the particulars of a probationary faculty member's teaching load and/or areas of scholarly, creative, and professional endeavor shall be selected by the dean in consultation with the faculty member, the Division Director, and the Music Council.

- **Conditions for participation in the process for evaluating probationary faculty.** In order to participate in the review process and to vote on a probationary member's retention, the available "tenured departmental faculty" members must have read the probationary faculty's annual report(s), must have carefully considered all supporting documentation, and must have been physically present for the evaluation meeting with the probationary faculty member.
- **Pre-Tenure Review: Definition, conditions for participation and voting, and submitting written documentation.** Evaluation of probationary faculty will be conducted by available "tenured departmental faculty" as defined in a previous section. When a probationary faculty member has reached the fourth year of his or her tenure review period,¹ a "pre-tenure review" will be conducted. This review can be distinguished from every other periodic review by its rigor and the extent to which the entire tenured faculty of the School of Music are involved. Opinions of all School of Music tenured faculty shall be solicited with regard to evaluation and retention of probationary faculty for this important milestone in the life of each probationary faculty member. During the pre-tenure review, any tenured faculty may provide information for the appointed tenure review committee through the use of a written colleague evaluation form. Participation by those not defined as "tenured departmental faculty" is recognized as optional and any lack of participation will not reflect negatively on the probationary faculty member under review.

Evaluating Teaching

Success in teaching is of primary importance in the evaluation of Baylor School of Music probationary faculty and is critical to both reappointment and tenure. We recognize, however, that no single system for evaluating teaching is without inherent frailties. Two forms of evaluation of teaching for probationary faculty, along with other quality indicators, will be used for this purpose in the School of Music: (1) End-of-term Student Course Evaluations and (2) Peer Evaluations.

- End-of-term Student Course Evaluations will be conducted according to the guidelines and procedures set forth by the University. Probationary faculty must conduct end-of-term student course evaluations in every course each semester and must provide those data in their fullest form to the review committee at each review.
- All probationary faculty also must undergo peer teaching evaluations, under the following conditions and procedures:

Peer Evaluation of Teaching. Each probationary faculty member's teaching will be directly observed and evaluated in the years of scheduled review meetings by a three-colleague committee of experienced professors from within the School of Music. The

¹ For example, for the typical six-year probationary period, this review would take place in year four; for a four-year probationary period, the pre-tenure review would be in year two, and so on.

committee will consist of the appropriate Division Director, one member chosen by the probationary faculty member, and one member chosen by the Division Director.

The committee members, either singly or as a group, will observe the probationary faculty member for at least one lesson or class period. More visitations are at the discretion of the committee. In those settings in which the presence of a peer review committee member might be disruptive to the learning process, video recording is encouraged.

After the visitation, each panel member should meet with the probationary faculty member and discuss the observation. The panel will report findings to the Division Director, who, in turn, will prepare a summary report for inclusion in the Faculty Annual Report as part of the Tenure Notebook. Each member of the panel and the probationary faculty member will sign the report indicating that each has read the final report. The probationary faculty member may file a rebuttal to the report, if desired.

The review may be conducted any time during the year prior to the Annual Report. The committee's summary will include two general areas: observed strengths and suggestions for improvement.

Evaluating Scholarship

Scholarly, creative, and professional activities will be evaluated through the review by the probationary faculty member's tenure review committee of an annotated dossier detailing those activities. It is the probationary faculty member's responsibility to report and document all such activities, including publications, performances, external funding, presentations, and other recognized activities. It is the responsibility of each tenure review committee to review these activities and, in light of quality indicators presented by the candidate in the dossier, determine the value of each activity. Further, it is the responsibility of each tenure review committee to communicate those assessed values in the Tenure Review Year to the University Tenure Committee and the central administration as described in the *Tenure Procedures at Baylor University* document.

Determination of Quality in Publication within Music

Music is a very broad academic enterprise and, as a result, the publications that contain and report the body of knowledge in the field are numerous and tend to be written for highly specific audiences. To assemble all those publications into a generalized list according to prestige and quality, therefore, is a virtually impossible task fraught with many contradictions and controversies. Nonetheless, determining the relative prestige of publications in a probationary faculty member's body of work and assuring the University that the faculty member is represented in publications of the highest quality and stature in that person's discipline is imperative.

This problem can be illustrated by a few specific examples. The journal that any probationary faculty member in the discipline of piano pedagogy would utilize as a means for the dissemination of new ideas and as a means for establishing professional stature in that field is the *American Music Teacher*, the official journal of the professional organization, the Music Teachers National Association. Though refereed, these articles typically published in this journal would not be described as research; however, it is the one and only refereed publication in piano pedagogy. In the discipline of Church Music, the journal, *The Hymn*, is recognized as a publication of significance in which any probationary faculty member within that discipline would be expected to publish. If all the typical measures of scholarly prestige for academic journals are applied, however, *The Hymn* likely would not find its place in the top tier.

If publication is a primary means of demonstrating scholarly, creative, and/or professional productivity for a probationary faculty member, then he or she would be expected to publish, at least in part, in the “top-tier” publications within his or her discipline. Evaluation of which publications fit into that category, and the number of publications in each, would be determined by each “Professor of the department” and each external reviewer when examining the promotion candidate’s overall quality and quantity of work.

External Review

As part of the final tenure review process, each probationary faculty member seeking tenure will undergo an external review. The purpose of external peer review is to provide an independent, unbiased evaluation of the candidate’s scholarly and creative attainment in their discipline. Comments and reviews by outside scholars and professionals in the same discipline or performance area shall be provided as part of the material considered for promotion and tenure. All School of Music probationary faculty members’ files are expected to include at least three (3) external evaluations.

External reviews will be conducted under the following guidelines:

- **Reviewers Qualifications.** The School of Music is responsible for obtaining the services of qualified evaluators who can provide fair and objective assessments of the candidate’s work under Baylor University and School of Music guidelines. Candidates should *not* themselves solicit recommendations. Instead, the Associate Dean for Academic Affairs and appropriate School of Music Division Director will handle all solicitations, as specified in the *Tenure Procedures at Baylor University* document.

Outside evaluators should hold the academic rank of Associate Professor or above or have comparable professional standing in a non-academic setting. Evaluators also should possess credentials that will document their expertise in evaluating the candidate’s work within the context of the discipline or profession.

External evaluators must not include individuals who have a close academic or personal connection with the candidate (e.g., dissertation advisors, former professors, graduate school colleagues, co-authors, other Baylor faculty, personal friends, or former students). In rare cases, the candidate's specialized field may be so narrow that drawing from individuals with close professional connections is required. In these instances, the Division Director is responsible for explaining and justifying an exception to this requirement.

- **Identifying Reviewers.** The candidate will be asked to provide up to four (4) names of potential external evaluators; and may identify up to four (4) individuals whom they prefer not to be reviewers. The candidate's Division Director will provide the Associate Dean for Academic Affairs with four (4) additional names of potential reviewers. The Dean, Associate Dean for Academic Affairs, and Division Director will consult on the final selection of the reviewers.

The Dean is responsible for final decisions regarding the selection of external evaluators.

The solicitation process for external evaluations should begin in sufficient time to confirm and receive the proper number of evaluations. All evaluations solicited and received are required to be included in the candidate's file.

- **Review Focus.** Evaluators will be sent an appropriately representative body of the candidate's work to review. It is the candidate's responsibility to supply a set of materials representative of the candidate's work, with particular emphasis on research, creative activity, and professional activity. Materials typically would include a complete report of qualifications for tenure, a complete vita, published or recorded materials, work submitted for publication, and representative examples of creative or artistic output, including recordings, videos, books, articles, or other such materials, as appropriate.

Evaluators will be requested to review and evaluate the quality of the candidate's work using these materials. Because most external reviewers will have very limited information, if any, with regard to the candidate's teaching prowess and success, reviews will focus more upon the candidate's record of achievement in research, creative activity, and professional activity, along with their record of service to the degree that service activities are documented in the candidate's materials.

Letters from the School of Music to external evaluators must contain the following:

- confidentiality statement (letters will remain confidential to the extent possible under the law);
- request for a short form of the reviewer's vitae;
- copy of the School of Music tenure guidelines

Evaluators will be expected to provide:

- a statement regarding the length and capacity of their association with the candidate, if any,
 - an assessment of the quality of the candidate's work within the discipline, in the context of the expectations set forth in the departmental guidelines;
 - an assessment of the richness of their current scholarly and/or creative agenda, as well as its potential for ongoing contributions to the field;
 - an assessment of the pattern of productivity reflected in the candidate's record compared to characteristics typical to the discipline,
 - an assessment of the level of state, regional, national and/or international stature of the candidate as a result of this work,
 - a summary judgment regarding how well the candidate has met Baylor's expectations for promotion and/or tenure, as outlined in School of Music promotion and tenure document.
- **Final Report.** The final external review report will become a part of the candidate's larger total presentation in support of promotion and/or tenure, although it will be added to the candidate's materials after the candidate has submitted them. The candidate will not be allowed to know which reviewers were chosen to participate or to know what they said in their reviews.

The following materials will be included in the final external review report:

- Associate Dean for Academic Affairs' report of the process and materials used in the external review process;
- One copy of the letter requesting evaluations from outside scholars or professionals;
- Copies of all responses to requests (including declines and explanation of non-responses);
- List of materials sent to each evaluator;
- A vita for each evaluator; and
- The written reports from the reviewers.