

**UNIVERSITY OF FLORIDA  
COLLEGE OF FINE ARTS  
SCHOOL OF MUSIC**

**FACULTY POLICY HANDBOOK  
2000-2001**

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# I. FACULTY COMMITTEE HANDBOOK

## Revised, Fall 1999

This handbook grew out of a concern among the faculty that the faculty committee structure needed to be examined and that the charges and responsibilities of the committees needed to be made clearer. In response to the faculty, the Director appointed an ad hoc committee to study the entire school governance structure. As a result of this study, MEAC was reorganized into the Council of Representatives, several committees were restructured, committee responsibilities were clarified, and committee membership is now determined by appointment by the Director, as well as by election by the faculty.

The Council of Representatives functioned for the first time on a trial basis during the 1994-95 academic year, and was critiqued and instituted on a permanent basis by the faculty in the spring of 1995. The new committee structure was discussed and ratified by the faculty in the 1995 spring term, for implementation in the 1995 fall term. Since then, the Graduate Studies Committee and Curriculum Committee have been combined into the School of Music Curriculum Committee. In addition, the Promotion and Tenure Committee was renamed the Faculty Performance Advisory Committee as a result of the University restructuring of the entire Promotion and Tenure Process.

The guidelines that follow are meant to be of assistance to faculty in understanding the committee structure and in discharging their committee responsibilities. As such, these guidelines are dynamic, and subject to revision on a period basis, as the faculty sees the need to do so.

### A. INTRODUCTION

1. All functions and activities of the School of Music will be governed by University regulations and guidelines. Committee action may not be substituted for, or conflict with, policies of the University, the College of Fine Arts, or federal or state laws.
2. The process for staffing committees should include a mechanism for allowing faculty to express their interest members are both elected and appointed. The Chair is a member ex-officio of all school committees.
3. Normally, a faculty member should be expected to serve on no more than two standing committees at one time.
4. Committee Chairs are expected to meet with their committees as stipulated in these committee guidelines and/or as directed by the Director of the School of Music. All committees are expected to post agendas in the Faculty Lounge within three working days prior to each meeting. Minutes should be posted in the faculty Lounge within three working days after each meeting. Copies of agendas and minutes are to be provided to the Director and Assistant Director at the times they are posted. Minutes are not expected to provide detailed reports of discussions, but to summarize important points and points of general interest.
5. Committee restaffing normally takes place during the spring term for the following year. The following procedure is followed:
  - Faculty receive forms for indicating their preferences for committee participation.
  - Faculty submit their preference forms to the music office by the announced deadline.
  - Nomination forms are then developed and distributed to the faculty.
  - Faculty return nomination forms to the music office by the announced deadline.
  - Ballots for elections are developed by the Director (or designee) and distributed to the faculty.
  - In the case of the Council of Representatives, ballots are developed, distributed and tabulated by one or more members of the Ad Hoc Governance Committee. Faculty vote for nominees representing their area(s) of assignment only.
  - Faculty return ballots to the music office by the announced deadline, and are tabulated by a member of the office staff, a faculty member appointed by the Director, and the Assistant Director. The Director then makes committee appointments as appropriate.
  - Committee membership is announced at the end-of-year faculty meeting.

## B. MAJOR COMMITTEES

### *Council of Representatives*

- . **Membership:** The Council is composed of five members, elected by the faculty: two faculty members from the Performance Areas (one from Keyboard/Voice/Strings and one from Brass/WW/ Percussion); two faculty members from the Academic areas; and one faculty member from the Ensembles area. Faculty represent their primary area of assignment. The Assistant Director serves ex-officio.
- . **Term of Service:** The five elected members serve one-year terms, and can be reelected annually.
- . **Leadership:** The Director convenes the Council monthly, but the items for the meeting agendas are solicited by the Council members themselves.
- . **Responsibilities:** The main purpose of the Council of Representatives is to represent the concerns of the faculty from each individual area at the monthly meetings, by discussing items that are pertinent to programs, as well as to other matters which involve faculty and students in the School of Music. The Council is conceived as a forum in which there is interaction and discussions of concerns from the entire faculty. The Council is not a decision making body, but a sounding board for new ideas, as well as for matters to be resolved. Council members are responsible for setting meeting agendas, and must meet with their area faculty on a regular basis, in order to facilitate communication. In response to issues raised and discussed in the council forum, the Director works directly with school committees and with each individual school area, through the committee chairs and area heads, to solve problems and pursue ideas. Items that need faculty action are brought to the full faculty for discussion and action at the appropriate time. Through this process, the Chair and the faculty are accountable to each other for dealing with current issues, as well as for setting goals and making plans for the future.
- . **Meeting Schedule:** Monthly (except in August and December), usually on the last Thursday of each month.

### *Faculty Performance Advisory Committee* (approved by College of Fine Arts, Spring, 1999)

- . **Membership:** This committee is composed of five tenured members of the faculty. Three members will be at the rank of Full Professor, and two at the rank of Associate Professor. Three members (two Full Professors and one Associate Professor) are elected by the faculty. The remaining two members (one Full Professor and one Associate Professor) are appointed by the Director.
- . **Term of Service:** The three elected members serve three-year staggered terms. The two appointed members serve two-year staggered terms.
- . **Leadership:** The committee chair is appointed by the Director, for a two-year, renewable term.
- . **Responsibilities:** The primary responsibilities of this committee are (1) to serve as a “fact finding” group and to advise the Director on an annual basis regarding the performance of non-tenured faculty members, and every three years, or at the request of the faculty member or the Director/Chair, regarding the performance of tenured, Associate Professors, in accordance with the Guidelines for Promotion and Tenure in the School of Music; and (2) to provide “feedback” to the non-tenured and tenured faculty. At the request of the Director/Chair, the committee may also provide advice regarding the performance of adjunct faculty who are not on tenure-track appointments.
- . **Meeting Schedule:** This committee meets as necessary in order to perform its required duties, and in accordance with the school’s annual review timeline.
- . **Information Gathering Process:** The following process will be observed by the Committee in gathering the necessary information on faculty performance.

1. Classroom/studio teaching will be observed throughout the Fall and early Spring by at least two members of the Committee.

2. Cumulative Faculty Reports (CFRs), résumés, Semester Faculty Assignment Report and other support materials which document the faculty members' accomplishments for the review period will be reviewed by Committee members in late January or early February each year.
3. Interviews will be conducted by the Committee with each faculty member being reviewed, for the purpose of (a) becoming more informed about the faculty member's activities in the areas of teaching, creative achievements/scholarship, and service; and (b) reviewing and discussing accomplishments and/or areas in need of improvement.
4. The tenured faculty as a group will then meet annually with Committee members for the purpose of consultation and fact finding relative to the performance of non-tenured faculty being reviewed. This meeting, which includes the Director, will be conducted by the chair of the Faculty Performance Advisory Committee. The Director participates in this meeting as an observer and to clarify issues of concern.
5. The Committee will prepare a written advisory report for the Director, which summarizes accomplishments, and areas in which improvement might be needed, along with a brief summary of the issues expressed by the faculty. The Committee will then meet with the Director to discuss the report. The written report, which will be signed by all the members of the Committee, then becomes part of the faculty member's official file. In keeping with Article 11.2 (*Collective Bargaining Agreement*), the report will be available for review by the faculty member.
6. The Director will use the information provided in this report as a resource in the annual review process when addressing the faculty member's progress toward tenure and/or promotion. Statements regarding this progress will be contained in the annual review letters, which eventually become part of the faculty member's application packet for tenure and promotion.
7. Appropriate faculty will review the faculty member's application packet for tenure and/or promotion, which contain the Director's annual review letters, prior to casting their secret ballots.

### *Curriculum Committee*

. **Membership:** This committee is composed of five members, one from each major academic area (Theory/Composition, Music History and Literature, Music Education, KVS Performance, and WBP Performance). All five members are elected by the faculty. The Coordinator of Admissions and Advising, as well as other faculty advisors serve as needed.

. **Leadership:** The committee chair is appointed by the Director, and serves in a non-voting capacity. In this capacity, the Chair is responsible for: a) keeping current on university and college guidelines concerning addition, deletion, and revision of courses and programs; b) working with faculty and the School Director to insure that all curriculum proposals are complete and thorough, and ready for committee consideration and action; and c) guiding the committee as it considers curriculum issues related to the future. The committee Chair also serves as a member of the College of Fine Arts Curriculum Committee.

. **Term of Service:** All elected members serve three-year, staggered terms. The Chair serves a three-year renewable term.

. **Responsibilities:** The primary responsibility of this committee is two-fold: a) to review all proposals pertaining to changes and/or additions to the undergraduate and/or graduate curriculum prior to action by the full faculty; and b) to provide input to the Director and the faculty at large relative to current and future courses and programs of study.

. **Meeting Schedule:** This committee meets monthly and as necessary, according to a schedule determined by the committee Chair.

### *Committee on Recruiting, Admissions and Scholarships*

. **Membership:** This committee is composed of the Directors of Bands, Choirs and the Orchestra, as well as representatives (one each) from Music History/Literature, Music Theory/Composition, Music Education, Strings, Voice, Keyboard, and Winds/Percussion. All members are appointed by the Director. The Director of Admissions serves ex-officio.

. **Leadership:** The Director of Admissions serves as standing, non-voting committee Chair.

- . **Term of Service:** Members of this committee are appointed annually.
- . **Responsibilities:** The responsibility of this committee is twofold: a) to make recommendations concerning admissions and scholarships; and b) to provide input relative to the student recruitment process.
- . **Meeting Schedule:** This committee meets at least once prior to Annual auditions, as well as at least once after the Spring audition dates.

### *Alumni Relations Committee*

- . **Membership:** This committee is composed of five members of the faculty, all of whom are appointed by the Director, as well as the Director of Admissions, who serves ex-officio, and a School of Music Alumnus.
- . **Leadership:** The committee is chaired by the Director of Alumni Activities, who is appointed by the School Director from the membership, and who is given a percentage of his/her normal faculty load to serve in this capacity.
- . **Term of Service:** Faculty members on this committee serve three-year staggered terms. The Director of Alumni Activities and the Alumni member are appointed for three-year terms.
- . **Responsibilities:** Responsibilities of the Alumni Affairs Committee are the following: a) to recommend to the faculty candidates for the Alumni Achievement Award and to plan and implement the special activities related to the hosting of the Alumni Achievement Award recipient when he/she comes to campus; b) to develop and implement a mechanism for soliciting input from alumni concerning the school and its programs on a regular, planned schedule; c) to take an active role in the planning and participation of the Annual Alumni Reception held at FMEA; d) to assist with the preparation and dissemination of the Alumni Newsletter; e) to work as appropriate with the Director of Development and the Alumni Coordinator for the College of Fine Arts; and f) to provide input to the Director of the School of Music and faculty relative to alumni relations.
- . **Meeting Schedule:** This committee meets as necessary, according to a schedule determined by the committee Chair.

## C. MINOR COMMITTEES

### *Student Appeals Committee*

- . **Membership:** This committee is composed of three members of the faculty, all of whom are elected by the faculty. The Undergraduate Advisor (if not an elected member) provides input to the committee as needed.
- . **Leadership:** The committee Chair is elected annually by the committee membership.
- . **Term of Service:** Faculty members on this committee serve three-year staggered terms.
- . **Responsibilities:** The primary responsibility of this committee is to consider student appeals in all matter pertaining to undergraduate studies in the School, as submitted to the committee through the office of the Assistant Director.
- . **Meeting Schedule:** This committee meets monthly, or as necessary to consider student appeals in a timely fashion.

### *Library Committee*

- . **Membership:** This committee is composed of three members, and include one representative each from Performance and Music History/Literature, and one member from the faculty at-large. The Music Librarian also serves as ex-officio.
- . **Leadership:** The committee chair is appointed by the Director from the membership.
- . **Term of Service:** Faculty members on this committee serve three-year staggered terms. The Music Librarian serves ex-officio on a permanent basis.
- . **Responsibilities:** The primary responsibility of the committee is twofold: a) to serve as liaison between the faculty and the Music Library; and b) to recommend expenditures for library materials based on an annual review of school library needs.
- . **Meeting Schedule:** This committee meets as necessary, according to a schedule determined by the committee chair.

## *Facilities Committee*

. **Membership:** This committee is composed of six members: the Director of the Electronic Music Studio/Computer Lab, the Music Librarian, the School of Music Electronic Technician, and three additional faculty members, appointed by the Director. Additional individuals, who, by virtue of their present position or past experience, could provide valuable input at one time or another, may also be asked to serve on an as-needed basis.

. **Leadership:** The committee Chair is appointed from the membership.

. **Term of Service:** The Director of the Electronic Music Studio, the Music Librarian, and the School of Music Electronic Technician serve on a permanent basis. The three additional faculty members serve three-year staggered terms.

. **Responsibilities:** The primary responsibility of this committee is to review school facilities needs and building use policies on a regular basis and to make recommendations to the Director as appropriate. In addition, this committee may be called upon periodically by the Director to address specific areas of concern.

. **Meeting Schedule:** This committee meets according to a schedule determined by the committee chair.

### **D. SEARCH AND SCREEN COMMITTEES**

Search and screen committees for faculty vacancies will be appointed by the Director, with one member appointed as committee Chair. The committee will consist of at least five faculty members of any rank, from within the area of the vacancy as well as from without. The Director will, to ensure mutual understanding and open communication, attend important meetings, e.g., the first meeting, and at the times of reducing the number of candidates under consideration. It is understood that search and screen committees make recommendations to the Director, and that University guidelines and procedures, relative to Affirmative Action and Faculty Searches, will be followed.

### **E. AD HOC COMMITTEES**

Whenever appropriate, ad hoc committees shall be appointed or elected.

## F. SAMPLE FORMS

### SCHOOL OF MUSIC COMMITTEE MEMBERSHIP BALLOT ( SAMPLE )

#### A. MAJOR COMMITTEES

##### 1. Faculty Performance Advisory Committee

The nominees with the most votes are the following:

FULL PROFESSOR (94-97)	1. <b>Robinson</b>	2. <b>Waybright</b>
ASSOC PROFESSOR (95-98)	1. <b>DiFiore</b>	2. <b>Davis</b>

**VOTE FOR ONE IN EACH CATEGORY BELOW:**

**FULL PROFESSOR (94-97)**  
**ASSOC PROFESSOR (95-98)**

##### 2. Curriculum Committee

The nominees with the most votes are the following:

MUSIC HISTORY/LITERATURE:	1. <b>Jennings</b>	2. <b>Kushner</b>
MUSIC EDUCATION:	1. <b>Hoffer</b>	2. <b>Robinson</b>
K/V/S	1. <b>Graham</b>	2. <b>Hughes</b>
B/WW/P	1. <b>Small</b>	2. <b>Brooks</b>

**VOTE FOR ONE IN EACH CATEGORY BELOW:**

**MUSIC HISTORY/LITERATURE:**  
**MUSIC EDUCATION:**  
**K/V/S**  
**B/WW/P**

**SCHOOL OF MUSIC  
COMMITTEE MEMBERSHIP NOMINATION FORM  
( SAMPLE )**

**A. MAJOR COMMITTEES**

**1. Faculty Performance Advisory Committee**

Elected

Appointed

Fouse (93-96) Full Professor  
Vacant (94-97) Full Professor  
Vacant (95-98) Assoc. Professor

Vacant (95-97) Full Professor  
Vacant (95-96) Assoc. Professor

All tenured Associate and Full Professors are eligible for election/appointment. Those eligible faculty who expressed interest in serving are: Linda DiFiore, Russell Robinson, David Waybright, & John White. **NOMINATE TWO IN EACH CATEGORY BELOW**

FULL PROFESSOR (94-97)	1.	2.
ASSOC PROFESSOR (95-98)	1.	2.

**2. Curriculum Committee**

All Elected (Assistant Chair, ex officio, Committee Chair)

Udell (95-97) Theory/Composition  
Vacant (95-97) Music History/Literature  
Vacant (95-98) Music Education  
Vacant (95-97) Keyboard/Voice/Strings  
Vacant (95-98) Brass/Woodwinds/Percussion

All faculty are eligible for election. Those faculty who expressed interest in serving are: Kandace Brooks, Charles Hoffer, & Russell Robinson. **NOMINATE TWO IN EACH CATEGORY BELOW:**

MUSIC HISTORY/LITERATURE:	1.	2.
MUSIC EDUCATION:	1.	2.
K/V/S	1.	2.
B/WW/P	1.	2.

## COMMITTEE PREFERENCE FORM

I am interested in serving on the following committees:

- Faculty Performance Advisory Committee
- Curriculum Committee
- Committee on Recruiting, Admissions, and Scholarships
- Alumni Relations Committee
- Student Appeals Committee
- Library Committee
- Council of Representatives (based on eligibility)
- School Facilities Committee

NAME \_\_\_\_\_ DATE \_\_\_\_\_

## **II. EVALUATION OF FACULTY PERFORMANCE IN THE SCHOOL OF MUSIC**

**(School of Music procedures for the evaluation of faculty performance are subject to University procedures and are in compliance with the terms and conditions of the UFF Collective Bargaining Agreement)**

### **A. ANNUAL REVIEW AND EVALUATION**

#### 1. Introduction

Faculty activity in the School of Music is usually multi-faceted. Virtually every member of the faculty is active in two or more discrete areas, often with assignments outside the area of specialization.

Formal evaluation of faculty performance in the School of Music occurs each year through the annual review by the School Director (herein referred to as the Director). The process of evaluation is predicated upon the individual faculty member's responsibility for involvement in his/her own progress. In this regard, therefore, it is the responsibility of each faculty member to document those activities to be considered by the Director in the evaluation process.

The annual evaluation process includes consideration of:

1. Faculty self-evaluation, including copies of publications, programs, recordings, etc.
2. Student evaluations
3. Evaluation by other faculty as appropriate

#### 2. Cumulative Faculty Record

In the Spring of 1992, the Dean introduced the Cumulative Faculty Record (CFR) for the annual documentation of all faculty activity. The topics included in the CFR should be used as the guideline for preparing material for the End-of-Year-Report for the Annual Review. The CFR is designed to provide the Director (and appropriate others) with a comprehensive view of the professional activity of a faculty member which is an essential resource of information for the annual review process, the annual appraisal of progress toward promotion and tenure, the final review for promotion and tenure, and the awarding of merit pay increases. The CFR also serves as the most useful reference to the Director to consult in summarizing the accomplishments of the faculty and in promoting the quality of the school both regionally and nationally.

In addition, please refer to the following as necessary, to clarify the CFR.

#### a. Teaching

##### In the classroom:

1. Initiative and creativity in preparation and effectiveness in presentation of material.
2. Course load: number of courses taught, individual projects (for credit), contact hours, work demands made on the individual faculty member.
3. Degree of success in developing new programs and/or courses.
4. Related activities: consulting, counseling, advising.
5. Maintenance of currency in the field, and teaching improvement activities, which may include additional graduate study and/or completion of the doctorate, post-graduate work, and participation in workshops.
6. Teaching awards or grants.
7. Student teaching supervision.

In studio and ensemble instruction: (including leadership of performing organizations)

1. Demonstrated ability to attract and develop students.
2. Effectiveness in studio classes, master classes, rehearsals, lecture-recitals, and performance demonstrations.
3. Student recital preparation, ensemble programming and development.
4. Emphasis on repertory of high quality.
5. Continued professional and personal growth.

In thesis and dissertation direction:

1. Number of graduate committee memberships and directors.
2. Direction of theses, dissertations, and graduate individual projects (for credit).

#### b. Research and other Creative Activity

Publications:

A listing by category of publications: books (sole author, co-author, editor); monographs; articles (refereed journals, non-referred journals, bulletins and newsletters); reviews; compositions, arrangements; miscellaneous publications.

Performances:

A listing by category, of programs (1) solo recitals; (2) concerto, opera, and oratorio appearances; (3) ensemble performances; (4) guest conducting; and (5) other appearances.

Compositions, Transcriptions, and Arrangements:

A listing by category indicating whether commissioned, recorded, or performed on or off campus.

Lectures, Panels, Clinics, Workshops:

A listing by category showing degree of participation, scope of activity, and importance.

Grants and Awards:

A listing by category showing grant activity to be carried out or awards received.

#### c. Service

To the Institution:

School, college, university, duties, directors, or offices held.

To the profession:

A listing by category (school, college, university, state, regional, or national) dealing memberships, administrative duties, directors or offices held, and activities undertaken.

To the community:

A listing of activities, detailing the manner in which the aims of the School are furthered, the visibility of the professional service, and the impact on the community.

To the public schools:

A listing of specific contacts with the personnel and programs of the public schools, commenting on the instructional significance and curricular importance of the activity, including clinics, adjudications, master classes, consultations, performances, and lectures, and recitals.

### 3. Tenured Faculty

Each year a timetable will be established for the annual review process, and will include time periods for preparation of the CFR, planning meetings between the Director and individual area coordinators, evaluation conferences, and preparation and submission of annual evaluation letters. Faculty will be evaluated based on their performance and accomplishments as these relate to the individual faculty member's normal assignment, as well as to any special goals that faculty may have set for themselves. Area coordinators will be expected to demonstrate ways in which they have provided the faculty leadership expected of them. The annual review will be the primary driving force behind the goal-setting process for the following year, as well as decisions concerning merit salary increases.

### 4. Non-Tenured Faculty

Non-tenured faculty are evaluated each year by the Director during the same general time period as tenured faculty, but the process is somewhat more detailed, and includes, but is not limited to, organized and systematically gathered data by the Director concerning a faculty member's achievements from the Faculty Performance Advisory Committee, appropriate faculty, students, and others.

In addition to the formal, on-going guidance provided by the Director through the annual review process and other means, tenured faculty are encouraged to assist with a new faculty member's adjustment during the probationary period, by helping them understand routine school procedures, policies, and the like, and by serving as role models with respect to the level of quality and performance that will be expected. Assisting non-tenured faculty in this manner, however, does not minimize or substitute for the responsibility of new faculty to master the quality of their performance as well as their own growth toward meeting the expectations of the position to which they were appointed.

### 5. Merit Pay Increases

In awarding merit pay increases, the School of Music seeks to reward faculty who excel in their work of teaching, research and other creative activity, and service. It is expected that all faculty will address assigned duties at an appropriate and successful level of performance -- that classes will be taught, recitals prepared, students graded, and committees met. Merit pay increases are awarded to those who make contributions of greater distinction, by doing more than merely fulfilling their written contractual assignment. Criteria for merit increases are the same as those stipulated for promotion and tenure articulated below.

## **B. CRITERIA FOR PERSONNEL DECISIONS**

(It is most important that confidentiality be maintained by all faculty in matters related to personnel decisions in the School of Music. This confidentiality is essential in order to protect the rights of our colleagues)

### 1. Introduction - Earning Merit Increases, Tenure and Promotion

Earning merit increases (described in Section A), tenure and promotion in the School of Music:

- is dependent on a faculty member's ability to demonstrate the quality of what he/she has done rather than on the need for other faculty and administrators to establish what the candidate has not done. Candidates must master their own growth by accepting the responsibility for the quality of their performance and the achievement of their goals.
- relies on an evaluation process, which reflects congruence between the assignment and the types, and quality of the activities upon which the promotion/tenure decision is ultimately based.
- requires demonstrated success at establishing strong statewide visibility and respect, especially as this relates to the recruitment of students.
- is not based on popularity among colleagues or students.

The listings which follow, therefore, do not form a checklist of items to accomplish, but rather are an indication of the types of evidence which the candidate may present in the packet and supporting materials prepared for tenure or promotion decisions in the School of Music, to document the activity.

Teaching effectiveness and accomplishments may be demonstrated by these and possibly by other means:

1. Evidence of knowledge in teaching the subject field.
2. Evidence of remaining abreast of current issues and trends in subject field.
3. Evidence of teaching skills (include reports of class visitations by the director, area coordinators, and members of the Faculty Status Committee, as well as student evaluations, all of which are provided by the terms of the collective bargaining agreement).
4. Evidence of student success in competitions, auditions, or professional achievement.

5. Evidence of meritorious teaching activity or practices (e.g., initiation of or participation in workshops, seminars, lectures, exhibits, conferences, field trips, etc.) which are directly related to the area of specialization.
6. Evidence of innovation in reaching curriculum goals.
7. Evidence of significant contributions to the development of new or improved programs of study.
8. Evidence of professional attitude and conduct.

Significant research or creative activity may be documented by some of these means:

1. Authorship of books or monographs.
2. Professional performances or recordings.
3. Composition or other creative publications.
4. Authorship of articles in professional journals, clearly distinguishing between refereed and non-refereed publications.
5. Editorship of books or special collections.
6. Presentation of papers before professional societies.
7. Other appearances on programs of professional organizations.
8. Presentation of professional seminars, workshops, or master classes.
9. Applications for research grants, and successful administration of awards.
10. Evidence of other significant creative activity.

Notes on these items:

- (a) The quality (not the quantity) of publications or performances shall be considered in evaluating this area. Quality is considered to be more important than variety of activity.
- (b) Professional growth should be continuous in order to merit continuing advancement.
- (c) These activities shall be closely related to the primary area of specialization.

Meritorious service may be demonstrated through some of these means:

1. Contribution to knowledge or to the development of high standards of artistic production, by extending individual expertise into the university and wider communities through performances, recordings, workshops, lectures, reviews, exhibits, or productions.
2. Active service as a member of school, college, and university committees and special task forces.
3. Active participation in state, regional or national professional or governmental organizations, and (to a lesser extent) local organizations.
4. Service as advisor to student organizations.
5. Leadership in professional organizations.
6. Service to the public schools of the State of Florida.

2. The Tenure Review Process

a. The Annual Appraisal of Progress Toward Tenure

Each year, as part of the annual review, non-tenured faculty members will prepare all appropriate supporting materials and submit them to the Director, who will make them available to the Faculty Performance Advisory Committee. The Director may also seek input from Area Coordinators, faculty who are serving in a mentoring capacity, and others as appropriate. The Faculty Performance Advisory Committee will review the faculty member's materials in accordance with established guidelines and make a written report to the Director. The Director will counsel with the faculty member with respect to his/her progress toward tenure (and promotion, if requested) and, in accordance with the provisions of University regulations, will provide the faculty member with a written statement of evaluation.

b. Application and Final Review for Tenure

At the beginning of the year during which the decision regarding tenure (and promotion, if appropriate) will be made, the faculty member under consideration will prepare all appropriate supporting materials and submit them to

the Director, in accordance with the established timetable. Tenured faculty members will be given an opportunity to examine the non-tenured faculty member's materials, and following a formal presentation to them by the Director, they will be polled by secret ballot concerning the faculty member. The Director will counsel with the faculty member with respect to his/her standing and, in accordance with the provisions of University regulations will provide the faculty member with a copy of the Director's letter, which is required to be included in the tenure application packet. The Director will inform the faculty eligible to vote as to the outcome of the vote.

c. Review of Non-Tenure Accruing Faculty

The performance of non-tenure accruing faculty will be reviewed by the Faculty Performance Advisory Committee. As requested, the Director will then counsel the faculty member with respect to his/her performance and, in accordance with University guidelines, will provide the faculty member with a written statement of evaluation.

3. Evaluation for Promotion in Rank

Candidates for promotion are assessed in the light of meritorious performance of assigned duties and initiative, as well as in fulfillment of such other duties as may be considered appropriate to the effectiveness of the School of Music and the University. Candidates shall also be evaluated based on their dedication to maintain currency and personal growth in their particular field. Normally, promotion to Associate Professor occurs at the same time as the awarding of Tenure. Time in rank, however, is variable, in accordance with "Tenure and Promotion when ready" policy followed by the University.

The faculty member under consideration for promotion will prepare all appropriate supporting materials and submit them to the Director, in accordance with the established timetable. Faculty members, holding the rank above that of the faculty member seeking promotion, will be given an opportunity to examine the faculty member's materials, and following a formal presentation to them by the Director, they will be polled by secret ballot concerning the faculty member's application for promotion. The Director will counsel with the faculty member with respect to his/her standing and, in accordance with the provisions of University regulations, will provide the faculty member with a copy of the Director's letter, which is required to be included in the promotion application packet. The school Director will inform the faculty eligible to vote as to the outcome of the vote.

**C. CRITERIA FOR PROMOTION AND TENURE**

The University of Florida's criteria for the granting of promotion or tenure are relevant to the performance of work which a faculty member has been specifically employed to do, as well as to the performance of general duties and responsibilities as a member of the University community. The institutional criteria recognize three broad categories of academic activity, viz:

- (1) Teaching (including regular classroom and studio teaching, master classes, conducting student ensembles, direction of theses and dissertations, academic advisement, and all preparation for this work, including study to keep abreast of one's field);
- (2) Research or other creative activity (including publications, recordings, public performance of music, composition, arranging, editing, and grants); and
- (3) Service (including public, professional, and University service).

In general, all of these types of academic activity are expected of faculty, although the ratios will vary widely. Basic competency in all three areas is assumed to have been verified in the initial hiring decisions. Expectations in all three areas are carefully spelled out by the School Director in the initial letter of offer. Performance in all three areas is noted in the successive annual letters of assignment and evaluation, which form a record of this activity over the candidate's period of employment. It is the responsibility of each faculty member to give evidence of his/her achievement in all three areas.

To be awarded tenure and/or promotion, the candidate is required to provide substantial evidence of achievement indicating that he or she is a professionally active and organized faculty member whose accomplishments are clearly at a high level of excellence. The School of Music expects the candidate to document **outstanding performance** in at least two of the three areas of academic endeavor, in addition to **very good performance** in the third area. The University language is:

*distinction in at least two of the three categories, one of which should be that of his/her primary responsibility... "distinction" here means appreciably better than the usual college faculty member of the candidate's present rank and field, and recommendations of promotion and tenure shall contain evidence that such a comparative judgment has been made.*

It is expected that all continuing faculty will hold the appropriate doctoral degree or demonstrate equivalent professional experience in their field. Those faculty who serve in all categories of the Graduate Faculty are expected to make an important contribution to their secondary area if they have one. This contribution may include presentation of papers at professional conferences, the membership and holding of office in professional organizations, and performance on the musical programs at professional conferences or in other important forums. The above expectations will be considered in evaluations concerning promotion and tenure.

High quality in the performing arts is measurable both subjectively and objectively. Personnel committees, with the Director and the Dean, will develop a consensus which indicates that the work of the individual faculty member concerned is consistent with the high level of achievement among those holding the same degree, or in the same rank, or with the same experience, or the current level of faculty work. Included in such evaluations shall be a determination that the artistic production or scholarship represents continuing activity, in terms of literature, techniques, or new developments in the field.

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Recommended by the Committee on Faculty Status: 2/3/93, 2/17/93  
date

Revised and Approved by School of Music Faculty: December, 1998  
date

Next Scheduled Review: 2001-2002 Academic Year

### III. FACULTY LOADS

The following guidelines are tentative, working, rules-of-thumb. These are flexible and are not intended to cover every situation.

#### A. BACKGROUND INFORMATION

1. These guidelines may not violate policies of the BOR/UFF Agreement or the University of Florida. These are intended only as interpretations within established policy. These guidelines cover two principal purposes: a) Completion of the University of Florida semester Faculty Assignment Report, and b) internal computation of loads.
2. Every faculty member in the School of Music is expected to be, first of all, a teacher. In addition, creative activity (such as performance, composition or research) and service to the School, College, and University are expected at some reasonable level, appropriate for each person and his/her assignment.
3. Percentages and other numbers will always be rough approximations at best. Professional productivity cannot be adequately quantified. Further, different people will have different opinions about the value of any particular activity.
4. University regulation requires that every full-time faculty member's Assignment Report must total 100%. This is true whether the load is light or heavy for any particular semester.
5. Authority to make assignments rests solely with the school Director. Assignments will be reasonable and appropriate, and whenever possible, made in consultation with the area coordinator and the faculty member. "Load Credit" is given only for assignments made by the school Director. In this regard, faculty are advised not to augment or diminish their teaching responsibilities without first discussing the matter with their area coordinator and the school Director.

#### B. UF SEMESTER FACULTY ASSIGNMENT REPORT

1. Total load includes appropriate assignments for teaching, creative activity, and service. These are recorded each semester in the U.F. Semester Faculty Assignment Report.
2. Until recently the usual range of percentages of a normal load assignment as recorded on the Faculty Assignment Report were as follows:

Teaching	70 - 80%
Creative Activity	10 - 20%
<u>Service</u>	<u>5 - 10%</u>
Total	100%

Total percentages for each area will vary from individual to individual and, to some extent, from semester to semester. However, it is expected that the general overall balance for each individual will remain somewhat stable, reflecting reasonably balanced assignments that fit the person's abilities and interests, consistent with the position description.

Since the Fall of 1995, however, College guidelines have directed that faculty loads would reflect the following percentages under normal conditions:

Teaching	75%-85%
Creative/Scholarly Activity	5%-15%
Service	0%-5%

3. Adjustments in "load credit" given for any course or activity may be made based on such factors as: whether the professor has taught the course for several years, class size, assistance with paper grading, etc.

### C. INTERNAL COMPUTATION OF LOADS

These are guidelines only. Any one teacher in any semester may have assignments, which total more or less than a "normal" load.

1. The figures used for internal purposes in calculating loads allow reasonable time for class preparation, paper grading, record-keeping, counseling, etc.
2. Faculty members may not refuse a reasonable and appropriate assignment. From time to time, faculty members may be asked to take on an extra student or extra course, in order to meet the teaching needs of the school, even if doing so puts the faculty member above the norm. We must be able to provide instruction to students we accept. On the other hand, the School Director will seek to maintain equitable assignments whenever possible. The heart of the matter is that we are professionals here to do a professional job. Sometimes loads will be heavier, sometimes lighter. Sometimes we will be assigned exactly what we'd like; sometimes that may not be possible.
3. Summary  
A total "normal" load will usually range between 22 and 26 units per semester.

#### Usual Range of Units

Teaching	16-20
Creative Activity	4- 9
Service	<u>2- 3</u>
	22-26

Consideration may be given for special research or performance projects, or for administrative duties, if approved in advance by the School Director.

### D. LOAD CREDIT FOR INSTRUCTION: GENERAL GUIDELINES

For a normal teaching assignment of 16-20 units:

- 16-20 hours per week of individual or small group lessons (1 hour + 1.0 unit)  
  
or
- 12-15 hours per week of lab-type courses, such as skills classes, conducting classes, etc.  
(1 hour + 1.5 units)  
  
or
- 8-11 hours per week of lecture classes (1 hour = 2.0 units)

"Load credit" for very large or small classes may be adjusted. Generally, classes of 5 or fewer students will be allowed "load credit" at 1.0 per contact hour.

### E. EXAMPLES OF LOAD CREDIT FOR VARIOUS TYPES OF INSTRUCTION

Contact hours = regularly scheduled class, lesson or rehearsal time per week

#### Lecture classes

3 contact hours = 6 units

4 contact hours = 8 units

#### Lessons (individual or small group)

1 contact hour = 1 unit

Skills Classes/conducting/other similar

2 contact hours = 3 units

3 contact hours = 4.5 units

Ensembles -- Principal Conductor

4 contact hours = 6 units

6 contact hours = 9 units

8 contact hours = 12 units

Ensembles -- Assistant Conductor

4 contact hours = 4 units

8 contact hours = 8 units

Independent Projects

Supervising student teaching, directing thesis or dissertation = 1 unit for each student enrolled for credit and actively working on the assignment.

## **IV. GUIDELINES FOR PERFORMANCE ASSISTANCE FOR FACULTY AND STUDENTS**

### **A. GUIDELINES FOR STAGE CREW SUPPORT IN UNIVERSITY MEMORIAL AUDITORIUM**

#### **1) Faculty are expected to:**

- Complete and submit the UMA request form according to normal school procedure, noting dates and times for dress rehearsals as well as performances. Special needs relative to set-up should also be noted on the form.
- Be available to meet with the Stage Manager well in advance of the rehearsal and performance to ensure that he/she understands and is prepared for the rehearsal or performance.
- Be on time for scheduled rehearsals and performances.
- Notify the Stage Manager and Dana Jacobson immediately if a rehearsal or performance has been canceled.
- Confirm arrangements to have graduate recitals recorded by the School of Music graduate assistant assigned to recording. This should be done at least two weeks prior to the graduate recital.

#### **Please note:**

- 1.) Stage assistance will not be provided to those who do not follow appropriate procedure, or who do not allow enough time in advance when requesting use of the hall.
- 2.) Directors of large ensembles are requested to provide students to assist the stage crew with large set-ups and teardowns. Related to this, plans should be made for percussion equipment to be returned to the Music Building immediately following a performance.

#### **2) The Office Staff Member is expected to:**

- Process and confirm requests to schedule UMA in a timely fashion.
- Notify faculty promptly regarding the disposition of all requests, especially if a requested date could not be scheduled, so that an alternative date can be arranged.
- Forward confirmed requests to Chris Paschall and the Stage Manager in a timely fashion to ensure that arrangements can be made in advance for piano tuning and stage assistance.
- Meet regularly (at least once each week) with Jack Helseth and with the Stage Manager, to discuss current and upcoming events, and to check for cancellations and for possible conflicts or problems.
- Notify Cecilia Caton, the Gainesville Sun, WUFT, UMA Manager, and News and Public Affairs when an event has been canceled or rescheduled. Notices of cancellation should also be posted in the Music Building and in the Auditorium and should also be sent to the Stage Manager and Chris Paschall.

#### **3) The Stage Manager is expected to:**

- Communicate with the faculty regularly regarding their requests for stage assistance.
- Make arrangements for the work to be done.
- Enter all confirmed requests on an hourly UMA schedule, and prepare and distribute copies of this schedule to the faculty and staff at the beginning of each month.

- Meet with Professor Bodine regularly to coordinate the use of the organ for teaching and practice with other School of Music events that are scheduled to take place in the Auditorium.
  - Ensure that the stage is set up appropriately and in a timely fashion prior to rehearsals and performances.
  - Ensure that the stage is cleared completely following rehearsals or performances. Special attention should be given to ensuring that the organ console is returned to its normal position on the stage; that the piano is secured in its proper place back stage; that choral risers are stored appropriately, and that the percussion equipment is returned to the Music Building.
  - Ensure that one person is on hand throughout an entire rehearsal or performance in order to provide assistance with last minute staging needs.
  - Be responsible for the auditorium keys (these will not be signed out to faculty or students any longer) and for the security of the piano and the organ console.
  - Meet regularly with the office staff to review the schedule, the calendar, and to check for possible conflicts or problems.
- 4) **The Stage Assistants** are expected to provide assistance to the faculty as assigned by the Stage Manager.

#### **B. GUIDELINES FOR STAGE HANDLING OF UMA ORGAN CONSOLE**

In general, the UMA organ console remains on the auditorium stage for daily use in teaching and practice. Scheduled practice time come early in the morning, during the day, and often late in the evening after other events. Teaching and studio classes occur on several days. It is important that we maintain convenient access for these uses, as the students need this time to prepare their work.

Although three cable connection points are available, the two downstage pockets are preferable for normal use, so the organ can be heard properly by the player.

For lecture events and chamber-size concerts with piano, the console may simply remain connected and be rolled to one side after releasing the floorstops. For our events or rehearsals involving large riser sets or the whole stage, or for large non-SOM uses of the Auditorium, the console must be moved backstage, properly protected, and then restored to the stage at the conclusion of the event or rehearsal.

When the console is to be moved from the stage, the following procedure is to be followed:

- (1) Be sure the organ is turned off.
- (2) Carefully disconnect the MIDI cable from the console and from the floor pocket by releasing the lower clips; coil the cable neatly and place it on the pedalboard.
- (3) Carefully release the power cable from the console and from the floor pocket by twisting the connectors *counterclockwise*; coil the cable neatly in place on the pedalboard also.
- (4) Release the three floorstops on the back of the console. Pull the organ bench away from the console.
- (5) Place the heavy padded cover on the console.
- (6) Carefully roll the console to its backstage position beside the circuit breaker box.
- (7) Move the organ bench backstage and place it under the cover with the console.

- (8) Immediately after an event or evening rehearsal, reverse the procedure to bring the console back to the stage for use. Move the bench; roll the console; remove and store cover; set the floorstops tightly.
- (9) Reinsert the power cable carefully (note the Twist-Loc and L-connector) and *twist clockwise* to lock firmly.
- (10) Reinsert the MIDI cable carefully, *with the cable clips straight down*.

This will help protect a \$1.5 million instrument during other uses of the stage area, some of which become fairly boisterous. During such uses, stage crews would discourage placing anything on either the small or large organ consoles, even though they are under padded covers.

When the University is ready to renovate the forestage elevator and make it available for organ console storage as well as other uses, these procedures may be considered for revision.

### C. GUIDELINES FOR RECITAL ASSISTANCE IN ROOM 120

1. Dana Jacobson will notify the Stage Manager/Recital Coordinator when a student or faculty member schedules Room 120 for a recital and dress rehearsal.
2. The **Recital Coordinator** will:
  - contact the studio teacher to confirm the dates and times for the dress rehearsal and concert, as well as any special needs relative to staging.
  - assign a Recital/Lighting Assistant to be present at the rehearsal and the recital, to operate lights, as well as to unlock the Green room and piano, prepare Room 120, provide stage assistance, and distribute/collect recital attendance slips
  - notify Sinfonia regarding recordings (audio/video)
3. The **Student** giving the recital will:
  - have programs prepared in advance, according to SOM guidelines and timelines
  - pick up programs prior to 5:00 p.m. on the date of the recital
  - bring the programs to the recital
4. The **Recital Assistant** assigned to an event will be responsible for getting the lighting board from the locker prior to the event, and for securing the equipment after the event has concluded. Loss of or damage to the equipment will be the responsibility of the **Recital Assistant** assigned at the time.
5. If a **Recital Assistant** cannot be present for an event to which he/she has been assigned, it is his/her responsibility to arrange for a replacement through the **Recital Coordinator**.

## V. TRAVEL POLICIES

The following guidelines are intended to assist all members of the music faculty to further their own professional development in the areas of teaching, research and other creative activity, and service, as well as to enhance the academic programs of the University of Florida.

These policies are provided to assist the faculty in understanding the various criteria considered by the director in making decisions in regard to funding for faculty travel. As it is the responsibility of the Director to manage the faculty travel budget, and as school travel needs may change during any given year, the guidelines suggested are not binding on the Director, and may be modified by him/her at any time.

### A. FACULTY TRAVEL

#### 1. General Approach to Funding

- a. It is in the mutual interest of the individual and the school for faculty members to take part in scholarly and other professional activities.
- b. Every effort is made to provide some support at least once each year for any faculty members who propose travel which meets these guidelines. Funds are limited and it is usually not possible to provide full support.
- c. Beginning in the Fall of 1994, a special funding match program was begun with the Division of Sponsored Research to support travel for those faculty who were invited to perform concerts, or to engage in scholarly/creative activities associated with professional meetings. This program has now been revised to provide a fixed amount of special funds for research/creative activities each year to the College of Fine Arts. These funds are distributed to the schools and allocated based on proposals developed by the faculty.
- d. These funding guidelines do not relate to travel for recruitment of students, student teacher supervision, or to represent the University in other similar ways.

#### 2. Procedures

- a. All faculty who ask to have funding in a given year must submit the Summary of Anticipated Preferred Travel form to the Music office no later than the end of September.
- b. All appropriate requests for funding must be made in advance, according to deadlines specified, using the Travel Authorization forms. Appropriate documentation, such as a photocopy of the letter of invitation to present a paper or perform **must** be provided with the request.
- c. Requests for the academic year will be reviewed together insofar as reasonable. Decisions on funding will normally be made on a continuing basis throughout the fall semester, or as funds become available.
- d. Requests for travel related to special creative/research activities must be submitted along with the required proposals, and in accordance with guidelines announced each year by the College of Fine Arts.
- e. Faculty members who do not receive full funding may seek assistance from other sources. This **must** be coordinated with the Director. It is suggested that faculty members keep all records, as unfunded travel expenses may be eligible as tax deductions.
- f. University Travel Authorization Request forms (TAR form) must be completed and filed with the school administrative secretary **in advance** of any travel, **funded or nonfunded**, according to appropriate University/School guidelines. In addition to facilitating reimbursement, these forms are required for insurance purposes, and may also be helpful to faculty with respect to tax deductions.

- g. If reimbursement for travel is expected, completed University Travel Request Forms must be submitted at least six (6) weeks in advance. Reimbursement will not be authorized for faculty who do not complete and submit appropriate travel paperwork according to stipulated guidelines and deadlines.

**Remember: It is for your own protection that these forms be signed and submitted well in advance of the trip to properly activate insurance coverage and have the assurance the travel is justified to the satisfaction of the comptroller.**

3. Funding Guidelines

Requests will be funded, as far as budget permits, based on the categories defined above using the following guidelines. Expenses will be covered based on actual expenditures, reconciled after the travel and following current UF policies. Funding limits may be adjusted according to budget available in any particular year. Amounts in parentheses indicate examples of possible limits. Normally, one individual will not receive funding totaling more than \$500 in a given year.

**Level I** Presentation of a major invited paper or performance/clinic, or participation as an officer, at a national or international conference or similar event (up to \$500).

**Level II** Presentation of an invited paper or performance/clinic, or participation as an officer, at a regional conference (up to \$400).

**Level III** Participation on a panel or performance/clinic at a national or regional conference (\$300)

**Level IV** Presentation of an invited paper or performance/clinic, at a state Conference (up to \$150).

**Level V** Attendance (up to \$100 as funds are available).

4. Sharing Rides and Rooms

When feasible and appropriate, it is expected that faculty will share rides and rooms.

5. Expense Reports

Expense reports will be handled in accordance with current UF policy. Reports, with all required receipts will be filled out by the faculty member in pencil using a blank form available in the music office. All required receipts (i.e. tolls, plane tickets, etc.) **must** be attached in order for reimbursements to be processed. A completed Travel Expense Report Form and receipts will be turned in no later than five (5) working days after return.

6. University Travel Agencies

As announced in Controller's Memorandum Number 99-04, issued August 7, 1998, effective August 24, 1998, the University has contracted with several travel agencies to provide travel services to the University of Florida. These travel agencies are referred to as "Preferred Travel Agencies." As stated, all airfare reservations initiated on or after August 24, 1998, for University travelers based in Alachua County, must be made through one of the Preferred Travel Agencies. Any travel reservations ticketed with another agency prior to August 24, 1998, will be honored for reimbursement. A college or administrative unit may mandate the use of one of the Preferred Travel Agencies or they may elect to use more than one.

## B. FACULTY TIME AWAY FROM CAMPUS

The instruction of our students is the first priority in all considerations of professional time and energy when school is in session. However, reasonable amounts of time away from campus may be approved under the following guidelines:

1. All requests to be away from campus during regular instructional time should be made in writing to the School Director at least ten working days in advance.
2. Requests should specify if any class, lesson or rehearsal time will be missed and, if so, what arrangements for class coverage have been made.

## C. STUDENT TRAVEL

1. All recruiting tours and trips must be approved in advance through the School Director, and in accordance with the College of Fine Arts guidelines.
2. University guidelines require that Travel authorization forms **MUST** be completed prior to any travel by students. In Spring of 1997, the College of Fine Arts revised its requirements for student travel. A copy of these requirements can be found in the Addendum section of this handbook.
3. A list of all students traveling must be distributed to all faculty and staff by the faculty member to the Music office with a copy to the Director, no later than one week in advance.
4. Tours involving students cannot be scheduled during the week of midterms, the last week of classes of any semester, or during the week of final exams.
5. Normally, students should not be on tour more than three weekdays during a break. The total amount of days of travel should not exceed six. (Ex. departure after 3:00 p.m. on the first day and returning before 12:00 p.m. on sixth day.)
6. Expense reports **MUST** be submitted within **five (5)** working days of returning to Gainesville. All expenditures **MUST** be verified by receipts. The receipts must accompany the expense report.
7. No student should miss the same course more than once during any given semester as a result of school tours.
8. Faculty should keep in mind that it is absolutely essential, and in our best interest, that all-musical programs that are taken off campus for recruiting purposes represent the best that our school has to offer.

## D. FOREIGN TRAVEL

The University of Florida is an international university with students and faculty traveling to various locations around the world. Concerns over the safety of foreign travel have prompted the establishment of new procedures for the approval of foreign travel, the availability of travel advisories, and the tracking of foreign travel. It is not the intent of this directive to imply that foreign travel is unsafe or may pose any greater potential risk today than it has in the past. However, the University administration has an obligation to take reasonable and prudent measures to minimize risk to our students and faculty.

***Please Note: New Board of Regents rules require that all University sponsored student travel to foreign locations be approved by the Provost's Office. A letter of explanation including the purpose, travel locations, dates of travel locations, dates of travel, and list of student names should be submitted to the Provost's Office to obtain this required approval.***

All other University related foreign travel must be approved by the Provost's Office as well. Letters of explanation will not be necessary since the new Travel Authorization Request (TAR) forms should contain the information needed for approval. A TAR should be completed and approved for all University related faculty and staff travel outside the U.S., even if the travel costs are being funded from an external source.

US State School travel advisories are available for review in hard copy format in the Overseas Studies library, Room 123, Tigert Hall. These advisories are also available on-line through the University of Florida library information system, LUIS. These advisories are housed under the CYBER LIBRARY menu item. Select "Electronic Journals/Databases" followed by "General Journals and Databases" and item "10-State School Travel Advisories." Access to CYBER LIBRARY is also available through faculty and student accounts. For those on NERVM, at the "Ready:" prompt type "alf" for access to the same menu system as described above. The file contains all State School information sheets, warnings, and advisories for the past year. This file is updated on a weekly basis.

In addition, the Florida legislature has recently passed a law, which pertains to foreign travel by all organizations that receive state funding. The law requires that the School of State be notified of the intention to travel, along with the dates, times, and locations of any public appearances that will be made by the group(s). A copy of this law, along with guidelines for compliance, can be found in the Addendum section of this Handbook.

## VI. SCHOOL OF MUSIC CURRICULUM PROPOSAL GUIDELINES

### A. GUIDELINES FOR SUBMITTING COURSE PROPOSALS

#### I. Proposal Format

A proposal for the addition of a new course to the current offerings should be submitted according to the following format:

1. **Catalog Description:** Course Title; hours of credit; prerequisites or other restrictions if any; course type (lecture, lab, etc.); and exact catalog description. [Final proposal must be submitted on New Course Transmittal Form (UCC1)]
2. **Detailed Course Outline/Course Syllabus:** The outline/syllabus must include sufficient information necessary to judge the quality, depth, and scope of the course.
3. **Justification:** A compact statement covering the basis of the need for the course; the enrollments expected, including the basis for prediction; the effect, if any, that the addition of the course will have on the curriculum in a broader sense; and a brief explanation of the relation of the course to the curriculum of which it will be an immediate part.
4. **Support:** An account of the availability of faculty, library resources, and any equipment required to teach the course effectively; and of the availability of funds for setting up and continuing the course.
5. **Graduate Student Requirements:** All proposals for undergraduate courses to which a graduate course number is also assigned should list the additional requirements expected of graduate students over and above all requirements expected of undergraduate students enrolled in the course.
6. **Planned Frequency:** (or schedule) of offering, and the term in which the course is to be offered first.
7. **Explanation of any Duplications or overlapping of course content with any other course currently offered in the University catalog.** Proposals which might have infringement with offerings of other schools should be accompanied by letters from directors of the schools affected, stating their reactions to the proposed changes, additions, etc. (*This is very important, as the University Curriculum Committee will return proposals if this is not done*) Proposals which might conflict with other music school offerings should be accompanied by a statement from the faculty of the area affected indicating their support of the proposal.
8. **Other Appropriate Information: Textbooks,** reading lists, source materials and explanations of the type of source materials to be used. These items must be current and up to date. (*This is very important, especially for graduate-level course proposals. The Graduate Curriculum Committee has often returned proposals for which these items are not up to date*)

**Note: Proposals for music minors should also contain the above information as appropriate. Proposals for minors must be processed through all appropriate committees, as noted below.**

## **II. Proposal Processing Steps**

### 1. Flow Chart of the Proposal Processing Order for Undergraduate Course Proposals

- Faculty Member/Academic - Performance Area Head to Curriculum Committee Chair
- Curriculum Committee Chair
  - Checks proposal for completeness
  - Works with the School Director to ensure compliance with NASM Accreditation Guidelines
- School Curriculum Committee
- School Faculty
- Curriculum Committee Chair prepares appropriate university curriculum approval forms and submits to CFA Curriculum Committee
- College of Fine Arts Curriculum Committee
- University Curriculum Committee

### 2. Flow Chart of the Proposal Processing Order for Graduate Course Proposals

- Faculty Member/Academic - Performance Area Head to Graduate Coordinator
- Graduate Coordinator
  - Checks proposal for completeness
  - Works with the School Director to ensure compliance with NASM Accreditation Guidelines
  - Submits to School Curriculum Committee
- School Curriculum Committee
- Graduate Faculty
- Curriculum Committee Chair prepares appropriate university curriculum approval forms and submits to CFA Graduate Committee Council
- College of Fine Arts Graduate Coordinating Council
- Curriculum Committee of the Graduate School
- Graduate Council

## **B. GUIDELINES FOR SUBMITTING PROPOSALS FOR NEW TRACKS WITHIN EXISTING DEGREE PROGRAMS**

### **A. Proposal Format**

The proposal format for the creation of new tracks within existing programs is essentially the same as that for new courses, with the exception that NASM requires that proposals for new tracks be reviewed and receive "Plan Approval" status by the NASM Commission on Accreditation before students can be admitted. To expedite this process, it is suggested that faculty preparing proposals for new tracks within existing programs do so according to the guidelines established by NASM. These guidelines are available in the Music Office. It is important to note that program tracks which contain courses offered by other schools in the university must include syllabi for those courses, along with letters of support for the program track from the director(s) of the/those school(s), indicating a willingness to provide the faculty and other resources that might be needed in order to offer the course.

## **B. Proposal Processing Steps**

### 1. Flow Chart of the Proposal Processing Order for Undergraduate Program Track Proposals

- Faculty Member/Academic - Performance Area Head
  - Obtains NASM Guidelines from the Music Office
  - Discusses preparation of the proposal with School Director
  - Prepares proposal according to NASM Guidelines
  - Submits proposal to Curriculum Committee
- Curriculum Committee Chair
  - Checks proposal for completeness
  - Works with the School Director to ensure compliance with NASM Accreditation Guidelines
- School Curriculum Committee (Once the Curriculum Committee has indicated its support of the proposal, the School Director submits the proposal to NASM for consideration for "Plan Approval" status).
- School Faculty
- Curriculum Committee Chair prepares appropriate University curriculum approval forms and submits to CFA Curriculum Committee
- College of Fine Arts Curriculum Committee
- University Curriculum Committee

### 2. Flow Chart of the Proposal Processing Order for Graduate Program Track Proposals

- Faculty Member/Academic - Performance Area Head
  - Obtains NASM Guidelines from the Music Office
  - Discusses preparation of the proposal with School Director
  - Prepares proposal according to NASM Guidelines
  - Submits proposal to Graduate Coordinator
- Graduate Coordinator
  - Checks proposal for completeness
  - Works with the School Director to ensure compliance with NASM Accreditation Guidelines
- School Curriculum Committee (Once the School Committee has indicated its support of the proposal, the School Director submits the proposal to NASM for consideration for "Plan Approval" status.)
- Graduate Faculty
- Curriculum Committee Chair prepares appropriate University curriculum approval forms and submits to the CFA Graduate Coordinating Council
- College of Fine Arts Graduate Coordinating Council
- Curriculum Committee of the Graduate School
- Graduate Council

## **C. GUIDELINES FOR SUBMITTING PROPOSALS FOR NEW DEGREE PROGRAMS**

### **A. Proposal Format**

Requests for the establishment of new degree programs must be approved by the Board of Regents. In addition, NASM requires that proposals for new degree programs be reviewed and receive "Plan Approval" status by the NASM Commission on Accreditation before students can be admitted. Further information regarding the process for preparing proposals for new degree programs can be obtained in the Music Office or from the Associate Dean for Instruction in the College of Fine Arts.

### **B. Proposal Processing Steps**

Proposals for new degree programs should evolve as a result of careful, long-term strategic planning at the school and college levels. The following would be the normal processing order for new degree program proposals:

- The School Director prepares a request to the Dean of the College of Fine Arts for the inclusion of the proposed new degree program in the Board of Regents Five-Year Plan.
- Once Approval to Plan is granted by the Board of Regents, the School Director appoints a committee to prepare the Board of Regents New Program Request Document
- Committee prepares the Request Document in accordance with appropriate guidelines.
- Once completed the proposal for the new program is considered by the School of Music faculty. Upon receiving faculty approval, the proposal is submitted to the College of Fine Arts.
- The request for the new program to be granted "Plan Approval" status by NASM would be developed and submitted to NASM at this time as well.

**Note:** All requests for new programs must also be submitted for approval by appropriate University curriculum committees, as well as by the Faculty Senate. Once this is done, the proposal can be forwarded to the Board of Regents for final approval.

# I. COPYRIGHT

## A. INTRODUCTION

It is incumbent on each person to be aware of the copyright law and to ensure that it is not violated. A summary of points of the law of special concern to musicians is posted above the copy machine. The reasons for concern are both moral and legal. They include:

1. Composers and publishers are part of our profession. We cannot do without them. They provide our lifeblood. We have a moral obligation not to steal from them.
2. If the classical/"serious", or "high art" music publishing industry goes under financially -- a real possibility, and already a fact in certain cases -- we will all be the losers.
3. It is illegal, and the penalty is up to \$50,000 per violation.

## B. PERMISSIBLE USES

1. Music educators may make copies of entire works only in emergencies to replace purchased copies which for any reason are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.
2. Educators may make copies of excerpts of works for academic purposes other than performance, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, but in no case more than 10% of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted.
4. A single copy of recordings of performances by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or teacher.
5. A single copy of a sound recording of copyrighted music may be made from sound recordings for the purpose of constructing aural exercises or examinations.

## C. PROHIBITED USES

1. Copying to create or replace or substitute for anthologies, compilations, or collective works.
2. Copying of or from works intended to be "consumable" in the course of study or of teaching such as workbooks, exercises, standardized tests and answer sheets and like material.
3. Copying for the purpose of performance, except as in permissible use (1) above.
4. Copying for the purpose of substituting for the purchase of music, except as in permissible uses (1) and (2) above.
5. Copying without inclusion of the copyright notice which appears on the printed copy.

NOTE: If in doubt, several references are available in the office for you to consult.

## VIII. FACULTY AND ENSEMBLE CONCERTS

### A. PUBLICITY AND PROGRAM ASSISTANCE

In order to handle effective publicity and program printing, the following guidelines apply:

1. All publicity materials and actual program copy are to be turned in to the Music Office no later than 12:00 noon Monday, 11 days before a Friday Scene Magazine issue. For example, for a program which is to be given between Friday, September 20 and Sunday, September 28 (inclusive), material must be in to the Music Office by noon, Monday, September 9.
2. Material should be typed - or hand printed legibly - and is to include: (a) program as it is to be printed, (b) notes (if desired); (c) artist information; (d) any notes of special interest to readers; and (e) photos if available.
3. The Music Office is not adequately staffed to assist in the above preparation. It is the hope that the staff can do an acceptable job of getting publicity out and programs printed accurately and on time if the above guidelines are followed.
4. Individuals are asked not to send publicity materials directly to the Gainesville Sun.
5. Some may wish to do their own mailings to promote their recitals. The School of Music cannot promise financial assistance for this. However, it is good professional etiquette to include the School Director on such mailings. Please be sure these are proofread carefully and are grammatically correct.
6. Faculty members should be careful to state their title accurately in any publicity (and in letters). For example, if you are an assistant professor, you should not refer to yourself as a professor. Another example is title of area. We have a School of Music, with various instructional areas. It is inappropriate to refer, for example, to the "Kazoo School."
7. Richard Drake, who handles the program Fanfare, has said he would be delighted to have members of the music faculty on the air with him to discuss their own upcoming programs or other items of general musical interest. He asks that if you do not already know him, to contact him ahead of time and drop by to get acquainted before showing up to be on the air. He seems quite flexible about all of this and also quite eager to have music faculty members on the air for Fanfare.

### B. RECORDING OF RECITALS

WUFT no longer provides recording services for faculty recitals and ensembles. However, the School of Music records all recitals given in UMA. Recitals to be recorded are only those listed on the official School of Music Events Calendar for the Fall and Spring term. Faculty who schedule events after the final version of the Events Calendar has been approved and printed, and who wish to have their event(s) recorded, must make arrangements with Dana Jacobson through the office of the Assistant Director at least one month prior to the date when the event is scheduled. Dana Jacobson will contact the recording technician once the event has been approved.

## IX. CHECKLIST FOR SPONSORING GUEST ARTISTS

### School of Music President's Visiting Artist Series Checklist of Procedures for Sponsoring Guest Artists

\_\_\_ Faculty Member submits request for funding at the appropriate time, using the form distributed by the Director. All forms must include the following information:

- Faculty Member's Name
- Name of Proposed Visiting Artist/Performing Group/Guest Scholar
- The Amount of Funding Requested
- Suggested date(s) for visit
- A Brief Explanation as to who the proposed visiting artist(s) is/are and how he/she/they will work with our students and faculty. (In most circumstances, visiting artists are expected to present a convocation or masterclass, as well as an evening recital)

\_\_\_ Director reviews requests and allocates funding (usually by mid-August) Written confirmation is given to the faculty member.

\_\_\_ Faculty member reconfirms date(s), times, fees, and all other arrangements with the artist(s), and reports to the director providing the director with address and phone/fax numbers of the artist(s). This must be done in a timely fashion to ensure prompt payment of artist's fee.

\_\_\_ Director issues written letter of agreement to the artist(s) and adds the event(s) to the school calendar.

\_\_\_ Faculty member works with the Director to make all other arrangements for the Artist's visit and accommodations, including reserving rooms for lectures, masterclasses, rehearsals and concerts; preparing recital programs; organizing and distributing schedules of events; arranging lodging and other hospitality; and coordinating publicity through Cecilia Caton and Dana Jacobson.

\_\_\_ Faculty member provides the Director with a brief written report immediately following the event, describing what activities took place and how the activities benefited those who attended. Faculty who do not provide this report will not be given consideration for subsequent funding.

## X. POLICIES CONCERNING FACILITIES AND EQUIPMENT

Requests for equipment for classroom instruction should be made in the front office using the form provided. In order to work within current Office of Instructional Resources guidelines these requests must be made a minimum of 3 working days in advance. A log of requests will be kept. This will help to ensure that requests can be covered by the office staff should Chris Paschall be unavailable on the day the equipment is needed.

\*\*\*\*

Property used outside of Music Building for faculty and students

Equipment, instruments, music or other property will be taken from the Music Building/University Memorial Auditorium for professional non-school related use only under the direct supervision of a full-time member of the faculty for events in which that faculty member is directly involved as a conductor, performer, or lecturer. **When such equipment, instruments, music, or other property is taken from the Music Building by a faculty member it must be approved in writing by the Director of the School of Music.**

It is the direct responsibility of the faculty member to move, or arrange with responsible individuals to move, such equipment, instruments, music, or other property when it is used for professional non-school related functions. No school personnel are expected to assist in the moving of equipment or instrument for non-school related events. Any assistance by school personnel for non-school related events must be agreed upon by the parties involved and be scheduled only after normal working hours.

Students are not permitted to use equipment, instruments, music, or other property for non-related School of Music events.

Piano Moving

**NO PIANO IS TO BE MOVED WITHOUT THE PERMISSION OF THE DIRECTOR AND THE HEAD OF THE PIANO AREA. AS A GENERAL RULE, ONLY THE PIANO IN ROOM 146 IS TO BE MOVED, AND ONLY FOR SPECIAL OCCASIONS.**

## XI. FACULTY SUPPORT

### A. OFFICE TYPING

1. All class materials, school correspondence, memos, programs, etc. to be typed, should be given to the Faculty Secretary in person. All items to be typed **MUST** be proofread by the person making the request.
2. Please allow at least **2 full working days** for typing to be completed.
3. Please allow at least **10 working days** for Programs to be typed, proofed, and copied. If you have any students giving recitals, please inform them of this policy and remind them to get their programs to us on time. Programs submitted less than 10 working days in advance may not always be ready on time due to unavoidable circumstances. It is imperative that all programs be proofread before they are printed. Blank recital forms are available in the office.
4. Examinations to be copied are to be given to the Faculty Secretary **IN PERSON**. Please do not leave exams on the front desk or any place where students might see them. Please allow **AT LEAST 2 WEEKS** for exams to be copied.

### B. FAX

1. There will be no personal facsimile.
2. Please fill out the cover sheet completely. Fax cover sheets are located on the wall next to the mailboxes.
3. Please do not ask the secretary to send your fax or try to send them yourself. Please place fax requests in the fax box, and they will be sent that same day or first thing the following business day.
4. The FAX confirmation will be placed in your box. If there is a problem you will be notified immediately.
5. If the fax is going out of the country, the complete international number must be provided on the FAX cover. (For reference please look in the Gainesville Phone Book on Page 15-16)

### C. PHOTOCOPYING

In an effort to free faculty from having to continually spend time duplicating materials, arrangements have been made for the office staff to provide photocopying services for faculty and teaching assistant for the entire year. This has also become necessary due to the high volume of copying that is routinely necessary for faculty and office business.

Please prepare all materials to be copied in advance, according to the following guidelines:

1. **1-15 copies.** These can be done by faculty and Graduate Assistants themselves, using the small machine in the office. Please note that the **maximum** number of copies to be made on this machine is 15 per day. The machine is not made to handle a heavy workload.
2. **HIGH VOLUME/LABOR INTENSIVE COPYING.** A completed copy request form must accompany each request so that all requests can be tracked. Bring your request(s) to the office personally, date and time stamp it, and place it in the Copying Request Box. A notice will be placed in your box when your item(s) is/are ready.

The following are maximum completion time-lines. Under normal circumstances, however, every effort will be made to have the work ready earlier.

- a. **All work requiring less than 50 copies per page.** (Please allow at least 3 working days). Items will be completed no later than 8:00 a.m. on the morning of the fourth day, or earlier if possible.

EXAMPLE: 35 copies of a 6-page exam, stapled and collated.

- b. **All work requiring more than 50 copies per page or several versions of an exam.** Items will be completed no later than 8:00 a.m. on the morning of the fourth day, or earlier if possible.

EXAMPLE: Several versions of a 6-page exam to be stapled and collated; 300 copies of a 10-page exam; 500 copies of one page.

NOTE: Please do not take your work to the Band Office for copying, as the Band Office staff is not equipped to handle our workload. From time to time, however, emergency situations will arise, and approval for use of the Band machine will be granted by the Director only.

## **XII. MISCELLANEOUS**

### **A. OFFICE HOURS**

University of Florida Policy (August, 1987) requires that faculty members designate office hours by:

1. Notifying students in classes (to include lessons and ensembles), preferably in writing at the beginning of the term.
2. Posting on office (studio) door.
3. Notifying School Director, in writing.

Office hours should be turned to the Music office by the end of the second week of classes.

**NOTE:** Faculty are reminded that no music major classes or rehearsals are to be scheduled during the 6th period M-F so that Area Meeting, Committee Meetings, Faculty Meetings, Studio Classes and "Friday Afternoon" convocation may be held without conflicts.

### **B. BUCKLEY AMENDMENT**

1. Evaluations of students may not be posted for public viewing in any way that identifies the individual student. For example, grades may not be posted by name. The last three digits of a Social Security Number is recommended.
2. In accordance with the guideline above, student papers, with the grade showing on the paper, cannot be left in a public place, such as the Music Office, where students can see any other student's grade.

### **C. OUTSIDE ACTIVITY/CONFLICTS OF INTEREST**

Outside Activity and Conflict of Interest are appropriate concerns of each faculty member and the University. Faculty are encouraged to read Article 19 of the 1991-94 Collective Bargaining Agreement.

### **D. MUSIC ENSEMBLES AND PERFORMANCE FACULTY: A STATEMENT OF PRINCIPLES**

The performance faculty assumes the responsibility of nurturing in every feasible way the talents of their respective students. In order to accomplish this goal, students will participate in appropriate ensembles in accordance with the school policy on Ensemble Participation adopted by the director in the Fall of 1994. While faculty may be assigned to perform in student from time to time, other than if students should have priority in holding seats in ensemble courses.

### **E. COMMUNICATIONS**

It is important to be continually aware of the need for good communications. Many of our problems can be solved more readily when all pertinent information is shared fully at the right time with all who have some responsibility for whatever the particular issue.

The general principle is that all persons involved with any concern should be aware of all communications pertaining to that concern. Several examples come to mind:

1. The School Director should receive copies of all memos, letters and other printed material relating to the School of Music. This applies to communications internal to the School as well as things going to other university offices or to the public. Formal memos from faculty requesting special support/funding from other university units or officials must first be approved in writing by the School Director.

2. The School Director should be informed in advance when an appointment has been made with someone outside the School of Music to discuss issues relating to the school. Faculty taking part in such discussions should submit a brief written summary to the school Director within the following week.
3. When faculty members or students have concerns regarding curriculum, policies or other matters that relate to the music program, these concerns should be addressed directly to those responsible. This may be the instructor of a course, the advisor or president of an organization, or the director of a committee or the Director of the school. See organizational and committee information later in this handbook.

#### **F. ALUMNI ACHIEVEMENT AWARDS**

In 1987, the School of Music began to make annual awards to outstanding alumni. The Alumni Achievement award is given by the faculty to recognize outstanding achievement in the music profession after graduation from the University of Florida.

Normally, the Committee on Alumni Relations reviews names of graduates, and recommends one or more names to the full faculty each Spring. The Committee will consider older alumni as well as more recent graduates. The committee may elect to recommend no candidate in any given year.

Upon approval of the faculty, the School Director contacts the individual to inform him/her of the award, indicating that a condition of the award will be the recipient's availability to return to campus for a public presentation.

### **XIII. NATURAL DISASTER/HURRICANE EMERGENCY PLAN**

Building: Music #117

Building Emergency Coordinator: Dr. Giacomo M. Oliva

Alternate Coordinator: Mr. Chris Paschall

In addition to the guidelines established by the University of Florida and the College of Fine Arts, the following Emergency Plan will be implemented.

- I. The Building Emergency Coordinator for the Music Building (#117) shall notify at once the population of the building upon the notification of the impending emergency.
  - a. Third floor evacuation will include notifying all students and faculty in all areas, including practice rooms, studios, and rest rooms.
  - b. Practice rooms and studios will be locked immediately to protect instruments and other equipment.
  - c. Persons will proceed to first floor by inside steps.
  - d. Second floor evacuation will include the notification of all personnel in the library, faculty lounge, workrooms, and rest rooms.
  - e. Library, lounge, and workrooms will be locked to protect contents.
  - f. Persons will proceed to the first floor by inside steps.
  - g. First floor evacuation will include notifying all personnel in studios, rehearsal rooms, rest rooms, the main office, classrooms, and the cage area.
  - h. Studios, choral and band rooms, and the cage area will be locked and secured by personnel. Classrooms and rest rooms will be locked by coordinator.
  - i. Students and personnel will be evacuated to the closest emergency shelter (Turlington Hall) or off campus.
  - j. Glass doors will be protected by masking tape by assistant appointed by Emergency Coordinator or alternate (Chris Paschall).
- II. A copy of this plan will be distributed to all faculty and personnel at the first meeting of each semester and will be included in the faculty and student handbooks.
- III. Elevator use during a state of emergency is prohibited. The elevator will be shut off by the Coordinator or alternate (Chris Paschall).
- IV. Other measures deemed necessary for the protection of persons and equipment will be decided at the discretion of the Building Coordinator.

**COLLEGE OF FINE ARTS, UNIVERSITY OF FLORIDA  
STUDENT TRAVEL TO UNIVERSITY SPONSORED EVENTS**

All field trips related academic courses and/or UF student organizations involving faculty and students will be considered University sponsored. Therefore, there are policies, rules and regulations that govern all travel and the participation by students in these events.

To School Directors, Faculty Members, and Others in Charge of Planning Off-Campus Field Trips:

**A. PLANNING AN OFF-CAMPUS FIELD TRIP(S)**

The School Director must approve all travel plans for field trips involving students before travel plans are made.

1. Notify the School Director as soon as you begin planning a field trip, giving the
  - a. name of the event(s)
  - b. place (city, state, country)
  - c. inclusive dates of the travel to and from, plus number of days at the event
  - d. class, organization, or group that will travel
  - e. a complete list of travelers' names, social security numbers, local addresses and phone numbers
2. The Director should have this information at least **four weeks** before the planned field trip. (If all information on all travelers [including students, faculty, chaperones] is not complete at this time, list the approximate number that will attend, and present the information in number 1.e. above to Director as soon as total number is known, but not later than three working days before the scheduled departure time).
3. All those who plan to go on the field trip(s) must sign the "Waiver of Liability and Hold Harmless Agreement" before the departure date, but no later than three working days before the scheduled departure. In addition, students must agree not to violate the University of Florida Student Conduct Code, and sign that they have received a copy of the Student Conduct Code.
4. If a student(s) under the age of 18 will participate in the field trip, both parents or if divorced, the legal guardian, of the minor student participating in the field trip must sign (as well as the minor student) the "Waiver of Liability and Hold Harmless Agreement", and the student must agree not to violate the University of Florida Student Conduct Code, and sign that he/she has received a copy of the UF Student Conduct Code.
5. Those planning College of Fine Arts sponsored field trips will include the following safety precautions: provide appropriate supervision; use well-maintained vehicles; provide competent drivers; and prohibit consumption of alcoholic beverages and use of illegal drugs.

\*Field Trip: a group excursion sponsored by a University chartered organization, or academic college, school or course for the purpose of firsthand observation, presentation or participation, as to a museum, historical place, and other institutions and sites.

**B. MODE OF TRANSPORTATION**

The School Director must approve the mode of transportation for all approved field trips. The UF General Counsel has provided the following guidelines for travel when students are included. Please make sure these instructions are followed.

1. If the University (College, School, chartered organization) either provides transportation or undertakes the supervision or approval of the student's transportation arrangement, it may be liable for injuries sustained while in route. In all travel arrangements the "Waiver of Liability and Hold Harmless Agreement" must be signed by each traveler before the departure date.
2. The University is not liable for the safety of students while in independent transit to and from College events. Thus, when students drive their own vehicles, and the University exercises no control or supervision over the actual transportation, no liability arises. However, a "Waiver of Liability and Hold Harmless Agreement" must be signed by each traveler before the departure date.

3. Although the University (College) is not required to transport students to and from College sponsored events, when it does so, it assumes a duty to act with reasonable care in providing safe transportation for those students. This is not to say that the University would be liable for any injury sustained while students are traveling in vehicles owned or rented by the University (College), but the University will be liable for injuries occasioned by the negligence of the University or its agents.
4. All transportation for large groups and long distance travel (out-of-state) should be provided by chartered bus or large vans (15 passengers, including the driver), and commercial airlines. All individuals who drive a "passenger vehicle", defined as a vehicle designed to transport more than 15 persons, must have a passenger endorsement. To obtain a passenger endorsement, an individual must have a valid commercial drivers license. The scope of this rule includes an individual who transports postsecondary students in connection with school activities.
5. If traveling long distances in non-chartered vans or other passenger vehicles, be sure that frequent rest stops are planned, and that one driver does not drive the entire trip without breaks.
6. If a field trip, as part of an academic course, is absolutely required for every student in the class, that is, no other option is available, extra special precautions must be taken. Please inform the Director in these cases. Depending on the mode of transportation and distance in travel, we may need to involve the UF General Counsel for guidance on liability issues and other concerns relevant to a proposed field trip.

**C. DEPARTURE AND TRAVEL**

Be sure the following guidelines are addressed before and during the travel event(s).

1. Before departure, but at least several working days before the scheduled departure date, call a meeting of all travelers, talk about safety precautions and acceptable behavior, present copies of UF Student Conduct Code, have them sign the "Waiver of Liability and Hold Harmless Agreement" and that they have read and received a copy of the UF Student Conduct Code. Talk about procedures that will be followed by everyone while traveling to and from the event(s) and during the event(s).
2. If supervisor (director) will not see the total group of students together within a 24 hour period, he/she must schedule a meeting with the total group within each 24 hour period or a check may be done by team leaders, with team leaders notifying the trip supervisor (director) in charge.
3. If when traveling by bus and a rest stop or meal break is given, be sure students know what time the bus will depart. Do not leave students stranded. In order to avoid this possible situation, it is recommended that the group be assigned to teams and a responsible team leader (either chaperone, GA, or older student) be assigned to each team is back to the bus at the appointed time. A roll call must be conducted for each break.
4. Before departure, a list of everyone (students, faculty members, chaperones) going on the trip must be given to the director of the school (if director is going, the list should be given to the Dean). The list must include the name(s) and telephone number of the next of kin in case of an accident or other emergencies so notification may be made in a timely way. Use official form provided for this information.

The Florida Legislature recently passed CS for SB 1754. Section 15.182, Florida Statutes is created to read:

**15.182 International travel by state-funded musical, cultural, or artistic organizations; notification to School of State.**

1) If a musical, cultural, or artistic organization that receives state funding is traveling internationally for a presentation, performance, or other significant public viewing, including an organization associated with a college or university, such organization shall notify the School of State of its intention to travel, together with the date, time, and location of each appearance. It is the desire of the Legislature that such cultural exchange be coordinated with the state's economic development goals. The Secretary of State shall notify Enterprise Florida, Inc., of the intended travel schedule of all such organizations, including, but not limited to, symphonies, orchestras, dance troops, bands,

choirs, choral groups, drama troops, musical performing groups, traveling exhibitions sponsored by museums, and performance artists.

2) The School of State, in conjunction with Enterprise Florida, Inc., shall act as an intermediary between performing musical, cultural, and artistic organizations and Florida businesses to encourage and coordinate joint undertakings. Such coordination may include, but is not limited to, encouraging business and industry to sponsor cultural events, assistance with travel of such organizations, and coordinates travel schedules of cultural performance groups and international trade missions.

3) An organization shall provide the notification to the School of State required by this section at least 30 days prior to the date the international travel is to commence or, when an intention to travel internationally is not formed at least 30 days in advance of the date the travel is to commence, as soon as feasible after forming such travel intention. The School of State shall take an active role in informing such groups of the responsibility to notify the school of travel intentions.

**UNIVERSITY OF FLORIDA  
COLLEGE OF FINE ARTS  
POLICY STATEMENT ON ALCOHOL  
AND OTHER DRUGS**

The University of Florida is committed to providing on and off-campus environments free of the abuse of alcohol and illegal use of alcohol and other drugs. The following summary of the University's policies concerning the use of alcohol and other drugs is provided to you in response to the Drug-Free Schools and Communities Act and Amendments of 1989.

The unlawful manufacture, distribution, dispensation, possession, or use of a controlled substance or the unlawful possession and use of alcohol and prohibited in and on property owned or controlled by the University of Florida or any other UF facility. No employee or student is to report to work, class, or any University activities (on or off-campus) while under the influence of illegal drugs or alcohol.

The use of alcoholic beverages by members of the University of Florida community is at all times subject to the alcoholic beverage laws of the state of Florida, city of Gainesville, county of Alachua, or other applicable local regulations and the University Alcohol Policy, Rule 6C1-2.019, Florida Administrative Code.

The possession and use of controlled drugs by members of the University of Florida community must at all times be in accordance with the provisions of Florida law, the rules of the Board of Regents, and the rules of the University of Florida including Rule 6C1-2.019, Florida Administrative Code. Under Florida law, no person may possess substances regulated under the provisions of Chapter 893, Florida Statutes (controlled substances and "designer drugs"), unless dispensed and used pursuant to prescription or otherwise authorized by law. Sale and delivery of such substances are prohibited unless authorized by law.

Under Statute 562.11, selling, giving, or serving alcoholic beverages to persons under age 21 or to permit a person under 21 years of age to consume said beverages is unlawful. It is also unlawful to misrepresent or misstate his or her age or any other person for the purpose of inducing any licensee or his agents or employees to sell, give, serve, or deliver any alcoholic beverages to a person under 21 years of age.

Violation of the policies and laws described above is grounds for disciplinary action up to and including termination or expulsion in accordance with applicable University of Florida and Board of Regents rules. Disciplinary action against a student or employee by the university does not preclude the possibility of criminal charges against that individual. The filing of criminal charges similarly does not preclude action by the University of Florida.

See [University of Florida Student Guide](#) for complete policy on alcohol and other drugs.

I, \_\_\_\_\_, in consideration for educational benefits to be derived from participation in \_\_\_\_\_ (organization or group) field trip to the \_\_\_\_\_ (event) in \_\_\_\_\_ (city, state (country)) on \_\_\_\_\_ (date) hereby RELEASE, WAIVE, DISCHARGE AND COVENANT NOT TO SUE the University of Florida, the Board of Regents of the State of Florida, the State of Florida, their officers, servants, agents, or employees (hereinafter referred to as "RELEASEES") from any and all liability, claims, demands, actions and causes of action whatsoever arising out of or related to any loss, damage, or injury, including death, that may be sustained by me, or to any property belonging to me, WHETHER CAUSED BY THE NEGLIGENCE OF THE RELEASEES or otherwise, while traveling to/from the activity, while participating in such activity, or while in, on or upon the premises where the activity is being conducted.

I am fully aware of the risks and hazards connected with participating in such activity, including the risk of injuries which can cause death, and I hereby elect to voluntarily participate in said activity, and to enter the above-named premises and engage in such activity, knowing that the activity may be hazardous to me and my property. I VOLUNTARILY ASSUME FULL RESPONSIBILITY FOR ANY RISKS OF LOSS, PROPERTY DAMAGE OR PERSONAL INJURY, INCLUDING DEATH, that may be sustained by me, or any loss or damage to property owned by me, as a result of being engaged in such activity, WHETHER CAUSED BY THE NEGLIGENCE OF RELEASEES or otherwise.

I further hereby AGREE TO INDEMNIFY AND HOLD HARMLESS the RELEASEES from any loss, liability, damage or costs, including court costs and attorney's fees, that may incur due to my participation in said activity WHETHER CAUSED BY THE NEGLIGENCE OF RELEASEES or otherwise.

It is my express intent that this Release and Hold Harmless Agreement shall bind the members of my family and spouse, if I am alive, and my heirs, assigns and personal representative, if I am deceased, and shall be deemed as a RELEASEE, WAIVER, DISCHARGE AND COVENANT NOT TO SUE the above-named RELEASEES. I hereby further agree that this Waiver of Liability and Hold Harmless Agreement shall be construed in accordance with the laws of the State of Florida.

IN SIGNING THIS WAIVER OF LIABILITY AND HOLD HARMLESS AGREEMENT, I ACKNOWLEDGE AND REPRESENT THAT I have read and understand the foregoing provisions and the attached established University of Florida student conduct code violations and the University of Florida Student Conduct Code; that violation by me of the policies, laws and codes described above is grounds for disciplinary action up to and including termination or expulsion in accordance with applicable University of Florida and/or Board of Regents rules; that disciplinary action against me by the University of Florida does not preclude the possibility of criminal charges against me; that I sign this AGREEMENT voluntarily as my own free act and deed; no oral representations, statements, or inducement, apart from the foregoing written agreement, have been made; I am at least eighteen (18) years of age and fully competent; and I execute this Release for full, adequate and complete consideration fully intending to be bound by same.

IN WITNESS WHEREOF, I have hereunto set my hand and seal on this \_\_\_\_ day of \_\_\_\_\_.  
Mo. Yr.

WITNESS: \_\_\_\_\_

\_\_\_\_\_  
Participant's Signature

WITNESS: \_\_\_\_\_

**WAIVER OF LIABILITY AND HOLD HARMLESS AGREEMENT**  
**(All students under the age of 18 must have both parents or if divorced, the legal guardian must sign)**

We, \_\_\_\_\_ and \_\_\_\_\_ parents/legal guardians of \_\_\_\_\_ (hereinafter referred to as "Student"), hereby grant Student permission to participate in \_\_\_\_\_ (organization or group) field trip to the \_\_\_\_\_ (event) in \_\_\_\_\_ (city, state (country)) on \_\_\_\_\_ (date). In consideration for educational benefits to be derived from Student's participation in said field trip, we hereby RELEASE, WAIVE, DISCHARGE AND COVENANT NOT TO SUE the University of Florida, the Board of Regents of the State of Florida, the State of Florida, their officers, servants, agents, or employees (hereinafter referred to as "RELEASEES") from any and all liability, claims, demands, actions and causes of action whatsoever arising out of or related to any loss, damage, or injury, including death, that may be sustained by us or Student, or to any property belonging to us or Student, WHETHER CAUSED BY THE NEGLIGENCE OF THE RELEASEES or otherwise, while traveling to/from the activity, while participating in such activity, or while in, on or upon the premises where the activity is being conducted.

We are fully aware of the risks and hazards connected with Student's participation in such activity, including the risk of injuries which can cause death, and we hereby permit Student to voluntarily participate in said activity, and to enter the above-named premises and engage in such activity, knowing that the activity may be hazardous to Student and Student's property. I VOLUNTARILY ASSUME FULL RESPONSIBILITY FOR ANY RISKS OF LOSS, PROPERTY DAMAGE OR PERSONAL INJURY, INCLUDING DEATH, that may be sustained by Student or us, or any loss or damage to property owned by Student or us, as a result of being engaged in such activity, WHETHER CAUSED BY THE NEGLIGENCE OF RELEASEES or otherwise.

We further hereby AGREE TO INDEMNIFY AND HOLD HARMLESS the RELEASEES from any loss, liability, damage or costs, including court costs and attorney's fees, that may incur due to Student's participation in said activity WHETHER CAUSED BY THE NEGLIGENCE OF RELEASEES or otherwise.

It is our express intent that this Release and Hold Harmless Agreement shall bind the members of our family, if we are alive, and our heirs, assigns and personal representative, if we are deceased, and shall be deemed as a RELEASEE, WAIVER, DISCHARGE AND COVENANT NOT TO SUE the above-named RELEASEES. We hereby further agree that this Waiver of Liability and Hold Harmless Agreement shall be construed in accordance with the laws of the State of Florida.

IN SIGNING THIS WAIVER OF LIABILITY AND HOLD HARMLESS AGREEMENT, we ACKNOWLEDGE AND REPRESENT THAT we and Student have read and understand the foregoing provisions, the attached established University of Florida student conduct code violations and the University of Florida Student Conduct Code; that violation by Student of the policies, laws and codes described above is grounds for disciplinary action up to and including termination or expulsion in accordance with applicable University of Florida and/or Board of Regents rules; that disciplinary action against Student by the University of Florida does not preclude the possibility of criminal charges against Student; that we sign this AGREEMENT voluntarily as our own free act and deed; no oral representations, statements, or inducement, apart from the foregoing written agreement, have been made; we are at least eighteen (18) years of age and fully competent; and we execute this Release for full, adequate and complete consideration fully intending to be bound by same.

IN WITNESS WHEREOF, we have hereunto set our hand and seal on this \_\_\_\_ day of \_\_\_\_\_.  
Mo. Yr.

WITNESS: \_\_\_\_\_  
Parent Signature

WITNESS: \_\_\_\_\_  
Parent Signature

\_\_\_\_\_  
Participant's Signature

Person completing this Form:
Today's date:
Received:

**UNIVERSITY OF FLORIDA  
COLLEGE OF FINE ARTS  
Traveler's Next of Kin List**

**EVENT:** \_\_\_\_\_ **DATES:** \_\_\_\_\_ (all inclusive)

**TRAVEL DESTINATION:** \_\_\_\_\_ **ADDRESS:** \_\_\_\_\_ **PHONE:** \_\_\_\_\_

**Person in charge of UF Travelers:** \_\_\_\_\_ **Title:** \_\_\_\_\_

This list includes all travelers (students, faculty members, chaperones) that are participating in this event, along with names and telephone numbers of the next of kin in case of an accident or other emergencies so notification may be made in a timely way.

Traveler	Social Security Number	Local Phone #	Name(s) Next of Kin	Relationship (mother, father, spouse, brother, etc.)	Area Code	Home Phone #	Work Phone #

# Fall/Spring Office Hours/Schedule

Name \_\_\_\_\_ Room# \_\_\_\_\_ Phone# \_\_\_\_\_

PERIOD	HOURS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	7:25-8:15					
2	8:30-9:20					
3	9:35-10:25					
4	10:40-11:30					
5	11:45-12:35					
6	12:50-1:40					
7	1:55-2:45					
8	3:00-3:50					
9	4:05-4:55					
10	5:10-6:00					
11	6:15-7:05					
E1	7:20-8:10					
E2	8:20-9:10					
E3	9:20-10:10					

## SUMMER A/B/C Office Hours/Schedule

Name \_\_\_\_\_ Room # \_\_\_\_\_ Phone # \_\_\_\_\_

PERIOD	HOURS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	8:00-9:15					
2	9:30-10:45					
3	11:00-12:15					
4	12:30-1:45					
5	2:00-3:15					
6	3:30-4:45					
7	5:00-6:15					
E1	7:00-8:15					
E2	8:30-9:45					

**Tentative Timetable for Tenure/Promotion  
Review of Non-Tenured Faculty  
Annual Evaluations  
2000-2001**

The schedule below is to help plan for the 1) Annual Evaluations of all Faculty and 2) Review of Full-Time Non-Tenured Faculty. (all dates and events do not apply each academic year)

May - August	Candidates for Tenure and/or Promotion begin preparation of Promotion/Tenure packets. Preparation workshops available through the Office of Academic Affairs.
June - August 1 (deadline)	Director and candidates meet to finalize the list of referees. Materials prepared and sent to referees.
August 2 (WED)	Dean appoints College Tenure and Promotion Review Committee (full tenured professors with three year staggered terms)
August 2 (WED)	Final list of candidates due to Dean from Schools.
September 11 (MON)	Faculty Performance Advisory Committee begins visitation of classes taught by non-tenured faculty.
<b>September 22 (FRI)</b>	<b>Candidates for Promotion and/or Tenure complete packets and leave in Music Office. Materials available for review by appropriate faculty.</b>
<b>October 12 (THURS)</b>	<b>Appropriate faculty meet to complete review of materials and to vote on candidates for tenure and/or promotion, in accordance with revised University and College of Fine Arts Procedures. Appropriate Faculty Performance Advisory Committee member(s) will tally votes and report to the Director.</b>
October 20 (FRI)	All materials, including Director's evaluation letter, sent to the Dean. Director informs appropriate faculty of the voting results in accordance with university, college and School of Music guidelines.
Week of October 23	Dean meets with College Committee to discuss criteria and review the decision-making process.
October 23- November 22	Materials available for review by College Committee.
December 9-15	Dean's letters written.
December 15	Minor revisions/corrections made to packets by candidates.
December 18-29	Final packets duplicated.
January 8, 2001 (MON)	CFRs for 1999-2000 annual review distributed to the faculty for completion.
January 12 (FRI)	Tenure/Promotion packets due to Academic Affairs.
<b>February 9 (FRI)</b>	Non-tenured faculty submit up-dated resume and typed CFR for current year to the Director. Director makes material available to the Faculty Performance Advisory Committee.

February 23	Faculty Performance Advisory Committee completes review of resumes and CFRs of (FRI) non-tenured faculty.
February 23 - March 16	Faculty Performance Advisory Committee meets individually with non-tenured faculty to discuss accomplishments and areas for growth and improvement.
<b>March 2 (FRI)</b>	Tenured faculty submit CFRs for the current year to the Director.
<b>March 22 (THURS)</b>	Tenured Faculty meet to discuss progress of non-tenured faculty.
<b>March 28 (WED)</b>	Faculty Performance Advisory Committee discusses recommendations concerning non tenured faculty with the Director, and provides the Director with the final written report.
<b>March 12 - April 27</b>	Annual evaluation conferences with Director and tenured faculty.
<b>March 28 - April 13</b>	Annual evaluation conferences with Director and non-tenured faculty.

NOTE Subject to minor adjustments as the year progresses.

## SUNCOM FACTS

1. What is SUNCOM?

SUNCOM is the long distance network for the State of Florida which provides long distance calling at a much lower rate than regular long distance.

2. Who can I call on SUNCOM?

SUNCOM calls can be made to any number (a SUNCOM number or commercial number in the United States, excluding Alaska and Hawaii).

3. How do I use SUNCOM?

You must use a telephone line with SUNCOM access.

A. If the party you are calling has a SUNCOM number

1. dial the SUNCOM access code 81.
2. Dial the 7-digit SUNCOM number.

Calls made to a SUNCOM number are called on-net. Charges begin when the party answers the telephone.

B. If the party you are calling does not have a SUNCOM number.

1. Dial the SUNCOM access code 81.
2. Dial the area code. Dial the area code even if the area code is 352.
3. Dial the 7-digit commercial telephone number.

Always dial 10 digits. Follow this procedure for calls within the state of Florida.

Calls made on SUNCOM to locations which do not have SUNCOM are called off-net. These calls are billed from the time the number connection is completed even if the called party does not answer or if the number is busy.

4. How do I locate a SUNCOM telephone number?

Consult your SUNCOM directory which contains listings of employees and agencies. For directory assistance, call 81-278-1234. To order your SUNCOM directory contact the Telecommunications Office at 2-1146

5. Can I make collect calls on SUNCOM?

You cannot call collect, charge a call to your home phone or call using a credit card.

6. When should I not use SUNCOM?

You should not use SUNCOM to call

- A. Toll free numbers (800)
- B. Long distance information (area code-555-1212)
- C. Local numbers

These calls are free but you will be charged for them if they are placed over SUNCOM

# FAX COVER SHEET

UNIVERSITY OF FLORIDA  
SCHOOL OF MUSIC  
MUB 130  
P.O. BOX 117900  
GAINESVILLE, FL 32611-7900

PHONE: (352) 392-0223  
FAX: (352) 392-0461

TO: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

FAX#: \_\_\_\_\_

COMMENTS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

PREPARED BY: \_\_\_\_\_ DATE: \_\_\_\_\_

NUMBER OF PAGES INCLUDING THIS SHEET: \_\_\_\_\_

**NOTICE:** THE INFORMATION CONTAINED IN THIS FACSIMILE MESSAGE IS PRIVILEGED AND CONFIDENTIAL INFORMATION INTENDED ONLY FOR THE USE OF THE INDIVIDUAL OR ENTITY NAMED ABOVE. IF THE READER OF THIS MESSAGE IS NOT THE INTENDED RECIPIENT YOU ARE HEREBY NOTIFIED THAT ANY DISSEMINATION, DISTRIBUTION, OR COPY OF THIS COMMUNICATION IS STRICTLY PROHIBITED. IF YOU HAVE RECEIVED THIS COMMUNICATION IN ERROR PLEASE NOTIFY US IMMEDIATELY, BY PHONE AND RETURN THE ORIGINAL MESSAGE TO US AT THE ABOVE ADDRESS VIA THE U.S. POSTAL SERVICE. THANK YOU.

UNIVERSITY OF FLORIDA-Publicity Fax  
SCHOOL OF MUSIC  
MUB 130  
P.O. BOX 117900  
GAINESVILLE, FL 32611-7900  
(352) 392-0223: OFFICE  
(352) 392-0461: FAX

DATE \_\_\_\_\_

392-3358 ED HUNTER, NEWS AND PUBLIC AFFAIRS

846-1668 MELISSA WEBER, UNIVERSITY RELATIONS

338-3128 BILL DE YOUNG, GAINESVILLE SUN SCENE  
MAGAZINE

392-5741 BILL BECKET, RICHARD DRAKE

392-0519 WRUF-AM-FM

392-3358 KATHRYN REED, ELECTRONIC BOARD

376-4467 ALLIGATOR

MESSAGE/COMMENTS:

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# Work/Equipment Request

\_\_\_\_\_ Time In

\_\_\_\_\_ Instructor

\_\_\_\_\_ Date needed

Work Needed:

\_\_\_\_\_  
\_\_\_\_\_

{ M t w r f }

Where: \_\_\_\_\_

Time: \_\_\_\_\_

remember to give 3 Working Days Notice

\_\_\_\_\_ time out

## Copy request

\_\_\_\_\_ Time in

\_\_\_\_\_ instructor

\_\_\_\_\_ date needed

\_\_\_\_\_ # of pages

\_\_\_\_\_ #of copies per page

\_\_\_\_\_ single sheet

\_\_\_\_\_ stapled

\_\_\_\_\_ collated

\_\_\_\_\_ front/back

\_\_\_\_\_ folded

\_\_\_\_\_ \*color paper (may require more time to fill)

Special instructions:

Remember to give 3 working days notice

\_\_\_\_\_ time out

**APPLICATION FOR ROOM RESERVATION**

MUSIC BLDG. room # \_\_\_\_\_ AUDITORIUM \_\_\_\_\_  
FRIENDS OF MUSIC \_\_\_\_\_ CONFERENCE \_\_\_\_\_

**EVENT** \_\_\_\_\_  
DESCRIPTION \_\_\_\_\_

**DATE(S)**                    \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_  
SET-UP BEGINS                \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_  
TIME OF EVENT                \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_  
TEAR-DOWN OVER              \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

**REHEARSAL DATE** \_\_\_\_\_ **TIME** \_\_\_\_\_  
(UMA USERS ARE ENTITLED TO A SINGLE 2-3 HR. ON- STAGE PRACTICE)

**PIANO TUNING** (CHOOSE ONE NOTE: TUNING TAKES 1 1/2 HRS.)  
BEFORE REHEARSAL \_\_\_\_\_ BEFORE PERFORMANCE \_\_\_\_\_

**UMA USERS:** DO YOU NEED THE AIR CONDITIONING TURNED OFF? Y \_\_\_\_\_ N \_\_\_\_\_

**LARGE ENSEMBLES:** DO YOU HAVE A SET-UP/TEAR-DOWN CREW? Y \_\_\_\_\_ N \_\_\_\_\_

**EQUIPMENT NEEDED:** BOOSENDORFER \_\_\_\_\_ STEINWAY \_\_\_\_\_ ORGAN \_\_\_\_\_  
RISERS \_\_\_\_\_ ACOUSTIC SHELLS \_\_\_\_\_ OTHER \_\_\_\_\_

COMMENTS: \_\_\_\_\_

\*\*\*\*\*

**I AM RESPONSIBLE FOR:**  
NOTIFYING THE OFFICE IMMEDIATELY IF THIS EVENT IS CANCELED.  
NOTIFYING THE STAGE MANAGER IMMEDIATELY IF THERE ARE EQUIPMENT  
CHANGES.  
LEAVING THE ROOM, OR DRESSING ROOM, AS FOUND.  
NOTIFYING CHRIS PASCHALL OF ANY EQUIPMENT NEEDED FOR THIS EVENT( **NO  
LESS THAN 3 WORKING DAYS IN ADVANCE** )

**PERSON APPLYING :** \_\_\_\_\_ **ORGANIZATION** \_\_\_\_\_  
FACULTY SIGNATURE: \_\_\_\_\_ DATE SUBMITTED \_\_\_\_\_

\*\*\*\*\*

*FOR OFFICE USE ONLY:*

APPROVED \_\_\_\_\_ DENIED \_\_\_\_\_ SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_  
COMMENTS: \_\_\_\_\_

## School of Music Concerto Competition Guidelines

1. Performance with the University Orchestra is one of the highest honors the School bestows on a student. The competition is designed to identify the best student soloists each year in order to provide them with the opportunity of performing with orchestra.
2. The Solo Concerto Competition is divided into two separate levels, undergraduate and graduate, and is open to all students who are music majors (including dual majors). Those students who have already won may not compete again at the same level. However, graduate students who have won as an undergraduate are eligible to audition with different repertoire. In the semester the competition takes place, an undergraduate must be registered for a minimum of 12 credits and a graduate student for 9 credits. In the semester of the performance, an undergraduate must be registered for 12 credits and a graduate student must be enrolled for a performance course at the 6000 or 7000 level (minimum).
3. Each person who plans to audition must be recommended by his/her studio teacher, using the Concerto Audition Application form. Undergraduate auditionees must have studied with their UF Performance instructor a minimum of one semester prior to the semester in which the audition takes place.
4. The composition the student wishes to perform must be approved by the Studio Teacher and submitted to the conductor by the beginning of the fourth week of classes. Teacher and conductor will consider length of composition, level of difficulty for the orchestra, availability of scores and any other matters that would be required for performance. The conductor will either approve or deny repertoire selections and report the decision to the Director of the School of Music **by the beginning of the fifth week of classes. When the teacher and conductor have approved the work, and an application has been turned in to the music office, the final list of competitors will be prepared for the Concerto Adjudicators.**
5. All auditions must be performed with accompaniment.
6. The decision to require or waive memorization will be left to each Studio teacher.
7. It is recommended that an instrumentalist prepare a complete concerto, a movement of a concerto, or some other concert piece; and that a singer prepare an aria or other suitable vocal music written with orchestral accompaniment. Musical works requiring more than one soloist (e.g., concerti grossi) are not permissible.
8. Once you have selected your music, the entire piece must be performed at the audition.
9. For each year's competition, an Audition Committee of five off-campus adjudicators will be appointed by the Director of the Music School. The Director will be provided with a list of acceptable judges by each Performance Area Head **no later than the end of the first week of classes in the Fall Semester.** The Performance Area Heads will consult with their faculty members in compiling the list.
10. Students will be chosen on the basis of high performance standards, without regard to instrument or voice. The highest point earner in each category, undergraduate and graduate, will be selected as winner. No attempt will be made to "balance" the program with representation from various studios or instruments. A numerical point system will be used to rate the performers as follows:
  - 16-20 points: Comparable to the best undergraduate or graduate student performance based on a national scale.
  - 11-15 points: Comparable to the average undergraduate or graduate student performance on a national scale.

6-10 points: Comparable to the below average undergraduate or graduate student performance on a national scale.

1-5 points: Should not have auditioned.

11. No more than **two** students will be selected. Of the two winners, one should be classified as an undergraduate student and one classified as a graduate student. If no graduate auditionee is acceptable with an average of 16 or more points, a second undergraduate with the next highest score averaging 16 or more points should be chosen.
12. Limited time may be scheduled in the University Auditorium to prepare for the Concerto auditions. Students will be responsible for reserving rehearsal time. Usual UMA space reservation guidelines will apply.
13. One day after the Concerto auditions, the winner of the competition will be posted on the glass window in front of the Music Office. The Concerto Competition winner(s) will perform with the University Orchestra during the Spring Semester.

### **Tentative Timetable 2000-2001**

The Student Concerto Program offers excellent learning opportunities for outstanding students. Timelines for this program are as follows:

As soon as possible after the start of the fall term, students will pick up Student Concerto Audition Application Forms in the Music Office.

**By September 1**, lists of acceptable judges to be provided to the Director by all performance area heads.

**By September 18**, approved applications to be submitted to conductor.

**By September 25**, approved applications to be submitted to Director.

**On October 31, 2000** (one week prior to Concerto Auditions) students sign up for dress-rehearsal time in the University Memorial Auditorium. Please arrange for a rehearsal time in the Music Office.

*Note: Auditions for 2000-2001 will be held from 1:00 - 6:00 p.m. on Tuesday (November 7) in University Memorial Auditorium, and are open to the public.*

One day after the Concerto Auditions the winners of the competition will be posted on the glass window in front of the Music Office. The Concerto Competition winner(s) will perform with the University Orchestra during the Spring Semester.

**APPLICATION FOR JUNIOR/SENIOR RECITAL DATE**  
**-MUB RM 120-**

NAME \_\_\_\_\_ STUDIO TEACHER \_\_\_\_\_  
S.S. # \_\_\_\_\_ TELEPHONE# \_\_\_\_\_  
RECITAL: JUNIOR \_\_\_\_\_ SENIOR \_\_\_\_\_ INSTRUMENT \_\_\_\_\_

PRIMARY DATE REQUESTED: \_\_\_\_\_  
ALTERNATE DATES: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

1. RECITAL COMMITTEE (**SIGNATURE REQUIRED**)

- A. \_\_\_\_\_ STUDIO TEACHER
- B. \_\_\_\_\_ PERFORMANCE AREA REPRESENTATIVE
- C. \_\_\_\_\_ OUTSIDE AREA REPRESENTATIVE

2. DATE OF PRE-RECITAL JURY: \_\_\_\_\_ TIME: \_\_\_\_\_ PLACE: \_\_\_\_\_  
{ MUST BE COMPLETED NO LATER THAN 2 WEEKS PRIOR TO RECITAL }

**\*\*COPY OF RECITAL PROGRAM MUST BE PRESENTED TO THE COMMITTEE AT THE PRE-RECITAL JURY.\*\***

3. DATE REQUESTED USE OF RM 120

TUES. 7:30 \_\_\_\_\_  
WED. 7:30 \_\_\_\_\_  
THURS. 7:30 \_\_\_\_\_  
FRI. 7:30 \_\_\_\_\_

**{ ALL RECITALS HAVE DRESS REHEARSAL AT 5:10 THE DAY PRIOR TO THE RECITAL }**

\*\*\*\*\*

**STUDENT RESPONSIBILITIES:**

\_\_\_\_\_ NOTIFYING VIC OAKES (STUDENT RECITAL DIRECTOR)  
IMMEDIATELY AFTER PAPERWORK IS COMPLETE-(392-2514)OR (392-0223 #375)

\_\_\_\_\_ NOTIFYING THE OFFICE IMMEDIATELY IF THIS EVENT IS CANCELED

\_\_\_\_\_ FINAL DISK COPY OF PROGRAM SUBMITTED TO MUSIC OFFICE FOR EDITING & PRINTING

**\*PROGRAMS MUST BE TURNED INTO DANA JACOBSON AT LEAST 2 WEEKS PRIOR TO YOUR RECITAL. THE PROGRAM MUST BE ON A MAC READABLE OR IBM CONVERTIBLE TEXT FORMATTED DISK. PROGRAM NOTES AND/OR TRANSLATIONS MUST BE CAMERA READY AND ON 8.5 X 11 STOCK, SEPARATE FROM THE PROGRAM**

\_\_\_\_\_ MAKE SURE TO DOUBLE CHECK WITH THE FRONT OFFICE AFTER 3:00PM TO SEE THAT ALL THE PROPER PAPER WORK HAS NOT ONLY BEEN TURNED IN, BUT SUBMITTED TO THE CORRECT PEOPLE.

\*\*\*\*\*

**FOR OFFICE USE ONLY:**

\_\_\_\_\_ APPROVED \_\_\_\_\_ DENIED \_\_\_\_\_ DATE: \_\_\_\_\_

\_\_\_ Input Rm. 120 Calendar \_\_\_ Input Events Calendar \_\_\_ Input Recital Attend. List

## **Recital Attendance Policies (MUS 1010)**

All music majors in the School of Music are expected to be acquainted with as many styles of music as possible by the time they graduate, and to be acquainted with current research in music theory, musicology, and music education.

In addition, it is expected that students will support performances given by University of Florida faculty, ensembles, and students, as well as guest artists. Therefore, as part of all music curricula the following recital attendance policy is established:

1. Recital is defined as any "All-school" student recital, faculty recital, or any official, scheduled School of Music concert, public lecture, or performance held on the University of Florida campus, including the Visiting Artist Series. A list of acceptable events will be approved by the School Director.
2. One course number, which may be repeated for an indefinite number of semesters, will be used to verify completion of each semester of Recital Attendance (MUS 1010).
3. In order to graduate, all undergraduate music majors must enroll and receive a satisfactory "S" grade for a total of six semesters during the undergraduate degree program. A student must attend 15 approved recitals/concerts/lectures per semester in order to receive a grade of "S" for the semester.

*NOTE: Students who perform in a recital/concert will not be granted credit to fulfill the requirement for MUS 1010.*

4. Attendance requirements for transfer students who were music majors at the institution from which the transfer is being made:

Freshman transfers (less than 30 semester hours completed) 6 semesters required

Sophomore transfers (30 semester hours completed) 4 semesters required

Junior transfers (60 semester hours completed) 2 semesters required

Senior transfers (90 semester hours completed) 1 semester required

### **Procedures for Recital Attendance Verification**

Student Assistants will distribute one attendance form to each student upon entrance to the concert hall. The student will complete the recital form and at the conclusion of the program return it to the Student Assistant. If a student attends a performance other than those listed on the Events Schedule, that student has one week from the date of the performance to turn in a ticket stub. **NOTE: No Attendance Forms will be accepted at the front desk if a monitor was present at the recital.** The student is strongly urged to keep a copy of the Student Recital Attendance Verification Form receipt until he/she has received his/her grades for the current semester. If an error has been made, the student must produce the receipts.

The above statement is interpreted in the following manner:

The student must arrive on time in order to receive an attendance form and may not leave until the conclusion of the program. Failure to comply will result in no credit being given.

The Student Assistant will process the forms and an accurate record of attendance information will be maintained by the Front Desk Secretary in the office. At the conclusion of each semester, a comprehensive report of the attendance information for the entire semester will be given to the Assistant Director for grading purposes.

Name of Faculty Member \_\_\_\_\_

Year \_\_\_\_\_

School of Music

Anticipated Non-Instructional Faculty Activities

Please indicate below those activities in the areas of Research/Creative Achievements and Service that you will be undertaking throughout the coming year. Indicate whether the Activity will take place in Fall (F) or Spring (S).

I. Research/Creative Achievements

II. Service/Governance

a) Service to Professional Organizations

b) University/College/Department Service and Governance

c) Community/Public Service

Faculty Member Signature \_\_\_\_\_ Date \_\_\_\_\_

**PRE-PROFESSIONAL JURY NON-PERFORMANCE FACULTY ROTATION SCHEME**

**DISTRIBUTION OF FACULTY**

Performance Faculty:

- Keyboard
  - Sharon
  - Bodine
  - Sharpe
  - Orr
- Voice
  - Graham
  - Burrichter
  - LaFond
- Strings
  - Lower
  - Tanner
  - Casseday
  - Kirklin
- Woodwinds
  - Odom
  - Helton
  - Estrin
  - Bsn. TBA
  - Fl. TBA
- Brass
  - Jennings
  - Davis
  - Basler
- Percussion
  - Broadway
  - Sexton
  - Crook

Non-performance Faculty:

- A. Music Education
  1. Hoffer
  2. Robinson
  3. Smith
  4. Brophy
- B. History/Literature
  1. Kushner
  2. Small
- C. Composition/Theory
  1. Sain
  2. Richards
  3. Udell
- D. Conducting
  1. Waybright
  2. Chobaz
  3. Morrow
- E. Back-up/Subs
  1. Oliva
  2. Langford

**PLAN OF ROTATION  
(as of Fall 2000)**

Area	Spring 00	Fall 00	Spring 01	Fall 01	Spring 02
Keyboard	A1	C2	B1	D2	C1
Voice	B1	D2	C1	A2	D1
Strings	C1	A3	D1	C3	A4
Woodwinds	D1	C3	A1	D3	B2
Brass	A2	D3	B2	A3	C2
Percussion	B2	A4	C2	B1	D2

As new faculty lines are added to the faculty roster, the rotation will need to be adjusted. For example, when we acquire an addition musicologist, that person will become B3, and be inserted in the rotation between A3 and C3.

Also, for absent faculty (sabbaticals, etc.), backups will substitute E1 and E2.