

# LSU School of Music Faculty Handbook

September 2024  
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## I. Prelude

Louisiana State University was founded in 1853 as the Louisiana State Seminary of Learning & Military Academy located in what is now Pineville. Since 1926 Louisiana State University and Agricultural and Mechanical College has been located in Baton Rouge. It comprises 250 buildings and spans 650 acres of Italian Renaissance architecture and a “forest” of stately oaks.

LSU is the flagship institution in the Louisiana State University System. The Morrill Act established LSU as a public, land-grant institution in 1877. Today it is designated as a land-grant, sea-grant, and space-grant university. In the Carnegie Classification of Institutions of Higher Education, LSU is listed as “R1: Doctoral University-Highest Research Activity.” In 2024-2025, roughly 35,000 students are enrolled—4800 of those graduate students. LSU is accredited by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC).

The School of Music was founded in 1931 and has been a member in good standing of the National Association of Schools of Music (NASM) ever since. As a comprehensive School, it offers the following degrees: Bachelor of Arts in Music, Bachelor of Music, Bachelor of Music Education, Bachelor of Music Therapy (new as of 2024-2025), Master of Music, Doctor of Musical Arts, and Doctor of Philosophy.

This Handbook is intended for use by the faculty as a ready reference to the policies, processes, and procedures of LSU, the College of Music and Dramatic Arts, and the School of Music. Through periodic revision, the Handbook will be responsive to change while growing ever closer to all-inclusive in its coverage.

## II. Strategic Plan, Vision, Mission

On July 6, 2021, Louisiana State University welcomed President William Tate IV, the first African American to hold the position. During his brief time here, President Tate has implemented a mission and vision for the university. They are as follows:

### LSU Vision

As Louisiana's flagship university, LSU will deploy the knowledge generated through the work of our faculty, staff, and students to build a more healthy, prosperous, and secure future for the state.

### LSU Mission

Designated as a Land, Sea, and Space Grant institution, LSU secures, elevates, and advances Louisiana and the world through the generation, preservation, dissemination, and application of knowledge and cultivation of the arts and develops students who are prepared, confident, and inspired to achieve lifelong success.

Both statements were approved by the LSU Board of Supervisors on February 10, 2023. Of note in the vision statement is the commitment to the state of Louisiana's "healthy, prosperous, and secure future." Likewise, the mission statement declares LSU "secures, elevates, and advances Louisiana" and includes a responsibility for cultivating the arts. In addition to the vision and mission, Tate developed the "Scholarship First Agenda," which is designed to impact and serve Louisiana specifically. The "Scholarship First Agenda" focuses on a pentagon of research areas: Agriculture, Biomedical, Coast, Defense, and Energy. Through these foci, the goal is to achieve excellence "for our students' success and to elevate Louisiana for the benefit of all."

With the vision, mission, and "Scholarship First Agenda," President Tate delineated a bold new plan with clearly defined priorities. In terms of the College of Music and Dramatic Arts (CMDA) and the School of Music (SoM), while we are not directly included in the pentagon of research focus areas, the reference to cultivating the arts in the mission statement alludes to our place in the bigger picture. The recent addition of the Bachelor of Music Therapy brings exciting new opportunities to directly engage with the Pentagon Priorities.

In February of 2024, President Tate along with the LSU Board of Supervisors introduced "Scholarship First: The Strategic Framework," which is to serve the entire LSU system. Along with the vision statement of "[using] our talents and discoveries with purpose and passion in service to Louisiana," the framework highlights four shared values of this community. They are to (1) seek truth, (2) embody integrity, (3) empower excellence, and (4) engaged service. The framework also includes information on statewide improvements that are a part of our mission, a guide to assist in the achievement of our mission, a description of the system-wide culture, how we engage with the community and support student success, and goals for scholarship and discovery, and service. For more information on the strategic framework, go here <https://www.lsu.edu/strategic-framework/index.php#:~:text=The%20Scholarship%20First%20Strategic%20Framework,that%20win%20for%20our%20state>.

In 2015, long before President Tate's arrival, the College of Music and Dramatic Arts faculty, staff, and administration under the leadership of then-Dean Todd Queen developed a vision statement:

### CMDA Vision

Our vision is to change the world through the arts. We will accomplish this vision by focusing on three pillars of excellence:

1. The College of Music and Dramatic Arts will continue to produce high-level artists, scholars, composers, and teachers who will have impact on a global scale.
2. As part of a land-grant, state flagship institution, the College of Music and Dramatic Arts is committed to a rigorous community outreach and engagement program.
3. The College of Music and Dramatic Arts will deliver a comprehensive, 21st century curriculum that will educate future arts leaders and arts advocates, preparing students for employment success in the professional marketplace.

Today, the pillars are framed in this CMDA Vision and Mission [statement](#), which references having impact on a global scale, committing to the community, and preparing students for the professional marketplace, which aligns with and extends the President's overall plan.

Realizing the need to reevaluate the School of Music's overarching needs and goals, Director Byo, during spring semester 2023, convened a Purpose Group consisting of faculty, staff, and administrators to begin conversations about the purpose of our unit then through the next five to ten years. Meaningful and productive discussions resulted in the development of three universal goals for students, which incorporate elements of President Tate's plan and the CMDA vision.

### Purpose Group Universals

Through the combination of a student-focused faculty and a vibrant arts community, our ambitious students will leave the School of Music as:

- disciplined, skillful, lifelong learners,
- engaged global citizens, and
- adaptable, resilient, creative musicians.

For a finalized version of the SoM Universals, go here <https://lsu.box.com/v/SoMUniversals>. There are plans in 2025-2026 for the College to embark on a new strategic planning process.

### **Diversity, Equity, and Inclusion (DEI)**

In this section on strategic plan, mission, and vision, it is appropriate to include sub-sections on (a) the School's 2020-2021 efforts in Diversity Equity, and Inclusion, (b) an approach to faculty searches based on the University's fall 2020 *Guidebook for Faculty Searches*, and (c) a stance on SoM student engagement in the context of recruiting. These sub-sections are bound together by their focus on School culture, an aspect of previous School-wide planning left largely unaddressed, except for vague calls to "hold students as our highest priority" and for faculty, staff, students, and administration to engage in "collaborative efforts."

In October 2020, the Director of the School called for volunteer members on a School Diversity and Inclusion Committee. The 11-member committee (six faculty, four staff,

and Director) met weekly through spring semester 2021 creating mission and vision statements, focus areas and goals, a School DEI website presence representing the contributions of faculty, staff, *and* students. The Inclusion, Diversity, Equity Alliance (IDEAL), as this group became known, hosted a full faculty and staff DEI meeting in April 2021.

Mission, vision, and goals of IDEAL are included here, for emphasis, to draw attention to their culture-building potential. IDEAL asks you to accept the “every member” challenge of its Mission.

### **Inclusion Diversity Equity Alliance (IDEAL)**

LSU School of Music

January 2021

#### **Mission**

As a catalyst for real change, the Inclusion Diversity Equity Alliance (IDEAL) challenges every member of the School of Music community to prioritize Culture, Community, and Curriculum in creating a more just society, one in which difference is valued and all individuals have an equal opportunity to flourish.

#### **Vision**

A just society reveals itself in actions that are moral, fair, impartial, and fully informed.

Individuals flourish when human dignity is the driver of action. They flourish in a culture imbued with respect, optimism, opportunity, and collaboration. Human flourishing persists in contexts free of barriers to it.

An inclusive, diverse, and equitable society values a full range of human qualities including but not limited to race, ethnicity, religion, class, sexual orientation, gender identity, ability, disability, experience, and perspective.

#### **Focus Areas and Goals: Implemented with School, Academic Area, and Individual Accountability**

##### *Nurture a Culture of Inclusion*

Take responsibility for eliminating bias and oppression  
Develop support mechanisms to ensure a fair shake for all students  
Prioritize positive relationship-building

##### *Diversify the Community*

Diversify faculty and staff through revised university policy on hiring  
Diversify the student population by engaging underrepresented peoples

##### *Expand and Diversify the Curriculum*

Interrogate our curricula and pedagogical processes



### Increase relevance

Today, CMDA and access and engagement are framed by core values and initiatives found [here](#) on the CMDA website. Shannon Walsh, Associate Professor of Theatre, is Associate Dean of Access and Engagement.

### What You Can Do Now

- [LGBTQ+ Center](#) (Safe Space Training)  
The goal of the Safe Space Campaign is to identify and educate individuals who will affirm and support all people regardless of sexual orientation and gender identity/expression.
- [4 Steps for Busting Unconscious Bias](#)  
A lot packed into 4 minutes
- [Inclusivity at Work: The Heart of Hard Conversations](#). Podcast: Aiko Bethea and Brené Brown
- [Dialogue on Race Louisiana](#)  
Original series  
Featured topics

### SOM Pre-College Student Engagement

Recruiting is about being “present.” Recruiting is engagement. Engaging pre-college students (and their teachers) is a priority among the SoM faculty and staff.

Engaging pre-college students:

- is planned, not haphazard, not late
- is ongoing, not intermittent
- is refreshing, informative, inspiring
- casts a wide net
- requires us to be skillful in talking with students and parents

What is the lay of the pre-college land across the next 5 years? In Louisiana. Away from Louisiana. How do we shape that land? We embrace being busy in ways that shine a light on pre-college student engagement.

With the involvement of the CMDA Office of Student Success, we are intentional in designing experiences that target successful school programs, while, importantly, not ignoring underserved settings.

Your point of view is relevant, but it is not the only point of view. A crafty “read of the room” should inform us about what kind of talk is necessary now. How do we advocate for the music major in general and for the music major at LSU?

### III. Administration

#### A. Contact Information

School of Music  
102 School of Music  
Louisiana State University  
Baton Rouge, 70803

Phone: 225.578.3261

FAX: 225.578.2562

Website: <https://lsu.edu/cmda/music/index.php>

#### B. Administrative Structure

Administrative structures are outlined in CMDA Bylaws (Appendix A) and School of Music Bylaws (Appendix B).

#### C. Faculty Committees

As described in the Bylaws, CMDA has established the following standing committees: Dean's Cabinet, Dean's Advisory, Curriculum, and Promotion & Tenure. The SoM has established the following standing committees: Music Advisory, Curriculum, Promotion & Tenure, and Ensemble Directors Council. In addition, the Dean and Director may establish ad hoc committees or sub-committees as necessary. For current committee membership, including Division make-up and Mentors/Peer Reviewers, refer to Appendix C in this document.

#### D. Administrative Personnel

Dean, College of Music and Dramatic Arts Eric Lau	<a href="mailto:cmdadeansoffice@lsu.edu">cmdadeansoffice@lsu.edu</a> <a href="mailto:ericlau@lsu.edu">ericlau@lsu.edu</a>
Executive Associate Dean Chair, School of Theatre Kristin Sosnowsky	<a href="mailto:ksosno1@lsu.edu">ksosno1@lsu.edu</a>
Director, School of Music James Byo	<a href="mailto:jbyo@lsu.edu">jbyo@lsu.edu</a>
Associate Dean, Research, Creative Practice, & Community Engagement, CMDA Pamela Pike	<a href="mailto:pdpike@lsu.edu">pdpike@lsu.edu</a>
Associate Dean, Diversity, Equity, Inclusion, CMDA Shannon Walsh	<a href="mailto:swalsh@lsu.edu">swalsh@lsu.edu</a>

Assistant Dean, Office of Student Success  
Amy Smith

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Assistant Director, Graduate Studies, School of Music  
Trey Davis

[cmdagradstudies@lsu.edu](mailto:cmdagradstudies@lsu.edu)

Assistant Director, School of Music  
Jason Bowers

[jbowe17@lsu.edu](mailto:jbowe17@lsu.edu)

**E. Professional Staff**

Human Resources, Executive Assistant to the Dean, CMDA  
 Susannah Knoll [cmdadeansoffice@lsu.edu](mailto:cmdadeansoffice@lsu.edu)

Office Manager, Assistant to the Director, Music  
 Kaitlin Richard [krichard1@lsu.edu](mailto:krichard1@lsu.edu)

Business  
 Stefka Madere, Manager, Music [stefkamadere@lsu.edu](mailto:stefkamadere@lsu.edu)  
 Salem Johnson, Officer, Music [sjoh363@lsu.edu](mailto:sjoh363@lsu.edu)  
 Kara Duplantier, Officer, Bands [karadup@lsu.edu](mailto:karadup@lsu.edu)

Human Resources, Student Employment, CMDA  
 Paloma Gonzalez [paloma@lsu.edu](mailto:paloma@lsu.edu)

Operations (Productions, Information Technology), CMDA  
 Zach Hazelwood, Director [zhazel1@lsu.edu](mailto:zhazel1@lsu.edu)

Marketing, CMDA  
 Leonce Clement, Coordinator & Creative Designer [lclement1@lsu.edu](mailto:lclement1@lsu.edu)  
 Vacant

Audio Engineer  
 Bill Kelley [wdkelley@lsu.edu](mailto:wdkelley@lsu.edu)

Instrument Repair Technician  
 Tom Burroughs, part-time

Piano Technician  
 Joe Rush [jrush10@lsu.edu](mailto:jrush10@lsu.edu)

Office of Student Success, CMDA  
 Amy Smith, Assistant Dean [asmith10@lsu.edu](mailto:asmith10@lsu.edu)  
 Vacant, Music Coordinator  
 Rebecca Wagner, Theatre [rwagner1@lsu.edu](mailto:rwagner1@lsu.edu)

Career Coach, CMDA  
 Rachel Aker [raker1@lsu.edu](mailto:raker1@lsu.edu)

## F. University Contacts

To orient yourself to campus services and opportunities, go to [Directories](#) on the LSU website. Scan this alphabetical listing of offices, centers, departments, etc. For example, the Office of the Dean of Students, Disability Services, the Office of Diversity, Domestic & Sexual Violence Support & Reporting, the Student Health Center, the Graduate School, International Services, the LGBTQ+ Project, the Office of Multicultural Affairs, Parking & Transportation Services, Policies & Procedures.

## IV. University and School Policies and Procedures

### A. Permanent Memoranda (PM) and Policy Statements (PS)

[Permanent Memoranda and Policy Statements](#) have been created for the purpose of institutional governance by way of establishing standard procedures for the operation of the LSU System (Permanent Memoranda) and LSU A&M (Policy Statements), for example,

- PS 22 – student absence from class
- PS 44 – student grading
- PS 48 – general appeal procedure
- PS 73 – sexual harassment

### B. Teaching Load

Faculty load allows adequate time for teaching. All faculty are engaged in ways that reflect their job description. With some exceptions (ensemble directors), Music faculty loads are apportioned as 40% teaching, 40% research/creative activity, 20% service. Typical load by academic year is two plus two (two classes in fall and two classes in spring). Exceptions are noted in the SoM Faculty Workload document found here <https://lsu.box.com/v/SoMFacultyWorkload>. The applied music baseline is 18 contact hours per week. For those who teach lessons and a class, the expectation is 15-16 applied students typically. All faculty have graduate student mentoring responsibilities extending beyond the classroom and applied lessons. Policy-wise, this falls in line with NASM standards. From the NASM Handbook:

*Institutions vary significantly in the amount of time they expect faculty to devote to instructional and other responsibilities such as composition and performance, research, and community service. The following statements about two types of instructional responsibilities, therefore, provide indicators, not rules. Classroom instruction in lecture/seminar format is weighted differently from private studio lessons in calculating the teaching component of faculty loads. Normally, the upper limit for a full load for classroom instruction in a lecture/seminar format is approximately 12 clock hours per week; for private studio instruction, approximately 18 clock hours per week.*

### C. Outside Employment (PM 11)

LSU Presidential Memorandum 11 (PM 11), *Outside Employment of University Employees*, requires that all full-time employees comply with its provisions and disclose employment as defined within it. Outside employment is defined as any non-University activity for which economic benefit is received including but not limited to employment with any non-University employer; contracts to provide consulting, personal or professional services to non-University individuals and entities, including publishing agreements; and self-employment or operation of a business.

In June 2019, the disclosure process went electronic. Submit all disclosures of outside employment through the Geauxgrants platform found in your myLSU (see Quick Links).

#### **D. Faculty Absences**

Employment obligates 9-month faculty to be “on the job” beginning one week prior to the first day of classes and extending through the day of commencement for fall and spring semesters. Faculty do not accrue vacation time.

Faculty shall not be absent from their duties without proper authorization. [PM 12](#) addresses conditions of and procedures for various kinds of “leave,” for example, Sick Leave, Sabbatical Leave, Civil Leave (jury duty), Family and Medical Leave, Leave of Absence Without Pay, Funeral Leave, and more. *Human Resources requires faculty to verify attendance monthly through an online Leave Certification process.*

It is imperative that faculty aim to create a proper balance between on campus teaching and off campus activities. As a rule, absences from one’s teaching duties should be kept to a minimum, so as to provide students with an environment of continuity. Absences, however, may be necessary to enhance or maintain one’s professional reputation in the field. The number of days absent varies and is dependent on the type of engagement and the specific area of expertise of the faculty member. All absences must be reported and approved by the Director.

Requests and documentation should happen at two levels—School of Music and University. As follows:

- To request travel and document it through the School of Music, go [here](#).
- To report absences due to illness and work-related travel through the University’s system, go to Workday. Choose “Time Off.”

#### **E. Use of LSU/CMDA Facilities and Premises**

LSU CMDA facilities are available primarily for departmental use in accordance with LSU policies concerning such use (c.f., PS-82). In some instances, non-CMDA entities may be granted permission to use CMDA facilities. For any non-departmental or private use, permission must be granted by a CMDA administrator and necessary paperwork processed through the appropriate staff. In most cases, an email from a CMDA administrator does not fulfill the university’s contractual requirements, which include

liability insurance coverage and fee rate information for the event. A fee may be assessed for reimbursing any costs to the department for use of the facilities. The priority for use of CMDA facilities or premises is established as follows:

- 1) LSU departments and divisions in conduct of assigned missions and programs, including academic use;
- 2) Recognized student organizations, organizations or faculty and staff, and University-affiliated organizations;
- 3) Educational, religious, and non-commercial organizations not affiliated with LSU.

Most facility rentals require a faculty or staff sponsor to coordinate the needs of the event and, in some case, may require the faculty or staff sponsor (or their approved designee) to be present throughout the duration of the event. Facilities may not be used by CMDA faculty, staff, or students for any private use without appropriate written permissions. Personal or organizational affiliation with the CMDA or LSU does not necessarily constitute departmental use, and may be subject to approvals, fees, contracts, and proof of insurance as described above. Private use includes but is not limited to any paid private lessons in any classroom, studio, practice room, or other CMDA facilities, as this is a violation of both LSU and Louisiana Board of Ethics policies.

Go [here](#) to make a room reservation. Operations/Room Reservations.

*Private lessons involving non-LSU students may not be taught in School of Music or MDA facilities. This applies to faculty and students functioning as lesson teachers.*

## **F. Personal Record Keeping**

This Preamble to PS 36-T (LSU's Promotion and Tenure document) sets the context for the importance of diligence in personal record keeping.

*Among personnel decisions, the decision to award tenure is of distinguished and central importance. The University will do so only through a rigorous, careful process of examination and deliberation. Accordingly, the decision to tenure entails the presumption of professional excellence. It implies the expectation of an academic career that will develop and grow in quality and value, and one that will be substantially self-supervised and self-directed.*

That which constitutes supporting evidence of achievement and how the evidence should be documented are presented in [CV and Supporting Documentation for PS 36-T](#). The centerpiece of the faculty review process is the LSU-formatted CV. The above document both prescribes a format for the CV *and* suggests the inclusion of evidences that back up the contents of the CV.

During the 2016-2017 academic year, the University implemented Faculty 360, an online faculty activity reporting program. In August 2022, the University switched to [Elements](#), which is now the official platform for faculty CVs, sabbatical applications, and annual activity reports/annual evaluations.

## **G. Promotion and Tenure**

Refer to [PS 36-T](#).

The Promotion & Tenure timeline is presented [here](#) on the Academic Affairs Website.

For an explanation of the School of Music Review Process, refer to the School of Music Bylaws in Appendix B.

## **H. Annual Faculty Evaluation**

Each year, faculty performance is evaluated annually, *on a calendar year basis*, by the Director. Faculty are evaluated for the purposes of annual reappointment, promotion in rank, the granting of tenure, nominations for honors, awards, and chaired professorships, and salary increase. In the month of February, the faculty member's CMDA Annual Activity Report for the previous calendar year is due in *Elements*. In the months of May and June the Director's evaluation will be completed and distributed to faculty.

The areas for consideration for evaluation are research/creative activity, teaching, and service. Research/creative activity, as defined broadly in PS 36-T, signifies "contributions to knowledge in the disciplines appropriate to the department, at a level of quality and significance that is competitive by national standards" (p. 8). PS 36-T describes characteristics of an effective teacher as: "intellectual honesty, command of the subject matter, organization of material for effective presentation, cogency and logic, ability to arouse students' curiosity, stimulation of independent learning and creative work, high standards, and thoughtful academic mentoring" (p. 9). Service is used to mean "other contributions to the department, the University, the academic profession, or the broader community that support the primary missions of scholarship and teaching" (p. 11).

In crafting an annual evaluation for tenured faculty, the Director considers the faculty member's Activity Report, an optional self-assessment, and course evaluations. For tenure faculty (those in the pre-tenure phase), the annual review has four parts: (a) the reports of a mentor and a peer reviewer, (b) the report of the Tenure-track Faculty Review Committee, (c) the Activity Report (with optional self-assessment), and (d) course evaluations. The report of the Director takes into consideration reports of the mentor, peer reviewer, and committee. Below, see Section V-A Faculty Development for a description of the mentor and peer reviewer processes.

## **I. Graduate Faculty Status**

Faculty qualify for the following types of graduate faculty membership: Associate, Full, Research Affiliate, or Professional Affiliate. Associate and Full members may engage in all graduate education activities as well as chair or advise theses and dissertations. With initial appointment at LSU under tenured or tenure-track conditions, assistant professors



are appointed as associate members for a six-year term. Full members must possess the highest degree appropriate to the field or unquestionable evidence of comparable achievement in the field. To maintain graduate faculty status full members must demonstrate a current and sustained record of scholarly or creative activities. For more information, see [assistantship types](#) on the Graduate School website.

### **J. Lessons (at the 2000, 3000, and 7000 levels)**

Be aware of the following policies, new as of October 2020: (a) the number of applied lessons expected in the 15-week semester and (b) the number of applied lessons expected in the 5-week summer session.

Students are entitled to receive **fourteen** 30- or 50-minute weekly applied lessons in the 15-week semester, totaling 420 and 700 minutes of instruction, respectively. Instructors may choose to modify this schedule for practical or pedagogical reasons, in which case students may receive fewer lessons (e.g., two 75-minute lessons instead of three 50-minute lessons); however, total time in lessons will not fall short of 420 and 700 minutes, respectively.

Below, see VI-F (Summer Pay) for lesson information as it relates to the summer session.

### **J. Curricular Practical Training (CPT)**

The SoM follows the policies of LSU International Student Services (ISS) relative to Curricular Practical Training, the system that allows international students to work for pay legally while on assistantship. Students must register for the 1-hour course titled Music Internship (MUS 4000) and complete paperwork distributed and approved by ISS.

## **V. Faculty Development**

This section covers faculty development at the College/School level and the University level. At the School level, a faculty mentor program is explained. At the College level, developmental activities are led by the Associate Dean of Access & Engagement and the Associate Dean of Research, Creative Practice, & Community Engagement. At the University level, a number of development opportunities are listed. A final section summarizes means for recognizing faculty accomplishment.

### **A. Mentoring**

Mentoring of tenure-track and non-tenure track faculty members is an important responsibility of the College and School. The mentoring process relies on the experience of current tenured faculty members to assist in this process. As such, the Director assigns a tenured faculty member to be an official Mentor to each non-tenured, full-time faculty member. The mentor, in consultation with the Director, serves as an advisor, and assists the faculty member through the tenure process. In addition, the Director assigns a Peer

Review faculty member to observe teaching and offer additional teaching insight and input to the mentee. The duties of the Mentor, Peer Reviewer, and Mentee are listed below. Mentor and Peer Reviewer assignments do not necessarily correlate with the faculty member's specific discipline. Changes in assignment may be made during the process.

*Mentor Responsibilities*

- meet formally with mentee at least once/semester and informally frequently during the year
- review mentee's curriculum vitae and other materials to be submitted to P&T committee for consistency with PS 36T
- in conjunction with the Dean, assist faculty member in meeting deadlines for P&T
- be available for advice and consultation as requested
- observe faculty member's teaching at least once/year
- provide a written report of observation to faculty member that will go in faculty member's P&T file once/year

*Peer Reviewer Responsibilities*

- observe faculty member's teaching once/year
- be available for advice and consultation as requested
- provide a written report of observation to faculty member that will go in faculty member's annual evaluation

*Mentee Responsibilities*

- reach out to mentor for advice and consultation
- request teaching observations from mentor and peer reviewer
- for tenure track faculty, become familiar with PS 36T and make written requests to mentor a part of P&T documents

**B. Access & Engagement and Research, Creative Practice, & Community Engagement**

Associate Dean Shannon Walsh and Associate Dean Pamela Pike lead periodic roundtables and other gatherings, all dedicated to ongoing strategic planning and active follow-through.

**C. University Resources**

a. Sabbatical Leave

As described in PS 12, full-time academic employees at the rank of Instructor (or equivalent) or above, who have completed six years of service on the campus without having received leave with pay, may petition for sabbatical leave for study and research, the object of which is to enable them to increase their professional efficiency and usefulness to the University. A condition for the granting of sabbatical is the potential

benefit the university will receive as a result of the sabbatical. Adequate justification setting forth the plans for each sabbatical leave shall be stated, and report of the accomplishments under each leave granted shall be made promptly upon return from sabbatical leave. Sabbatical leave will normally be approved for the purpose of seeking a higher degree only under unusual circumstances.

The specific processes relative to [sabbatical leave](#) can be found on the Academic Affairs website.

b. Faculty Technology Center

The [Faculty Technology Center](#) “provides IT support, consultations, and innovative solutions to faculty and graduate teaching assistants tailored to their individual teaching, research, and operational needs. Services include workshops and webinars, one-on-one consultations, virtual assistance, and events.” You can get access also on your *myLSU* page under Instructional Support.

c. The [Office of Research and Economic Development \(ORED\)](#) offers faculty support in a number of ways best found by engaging the website. Look for: Faculty Research Grant Programs, Travel Support, Summer Stipend, Arts/Humanities Project Support, Conference Support, and Equipment Repair & Acquisition.

d. The [Learning & Teaching Collaborative \(LTC\)](#) supports faculty wishing to explore alternative pedagogy in the classroom, including the use of new technologies. Each year, the group hosts a spring faculty colloquium and invites a nationally renowned subject matter expert to provide a keynote address and workshop.

e. The [Center for Collaborative Knowledge \(CCK\)](#) is built on the idea that “we too often forget to sit down and really talk to our colleagues and students, to remind ourselves of the exceptional opportunities for inspiration and collaboration that exist right outside our office doors. CCK seeks to reanimate the interdisciplinary curiosity and innovative power of our campus by generating and funding collaborative research projects and classroom experiences that cross colleges and involve faculty, graduate students, and undergraduates. . . . we at the CCK hope to create wonder and wisdom, and to give all of its participants the opportunities, incentives, and aspirations to ‘think big.’”

### C. Faculty Awards

a. [University Faculty Awards](#)

LSU takes pride in its world-class faculty. The university's Distinguished Faculty Awards recognize faculty accomplishments and showcase superb teaching, research, and service. School of Music faculty can be nominated for various awards through the work of the CMDA Awards Committee.

b. Professorships and Endowed Chairs

The purpose of professorships is to recruit and retain high quality faculty. Among professorships at LSU, the Boyd Professorship is the “pinnacle of recognition.” Named for David and Thomas Boyd in 1953, it is conferred for life to the few faculty who set themselves apart as elite researchers, educators, and professionals in their field. School of Music faculty hold the Boyd Professorship, Board of Regents Chairs and Professorships, and University and Departmental Alumni Professorships.

## VI. Academic Affairs of the School of Music

### A. Course Syllabus

This section presents information on the course syllabus and related matters. “Preliminaries” are things to consider prior to constructing a syllabus. The section on “Mid-semester Grades” and “Final Exams” reveals LSU’s policy. “Syllabus Construction” provides a link to helpful information from Courses and Curricula. Moodle is LSU’s information management system intended to facilitate course “delivery,” including grading. The Syllabus Database section explains the process for archiving syllabi each semester. Textbook Adoption is an item in thinking ahead. Faculty should adopt course materials such as textbooks well in advance of the semester in question. It is the law!

#### Preliminaries

- a. A syllabus is considered a contract between the faculty and the student.
- b. **Note well.** [PS 44, Student Grading](#), states that every course must be represented by a written syllabus. This includes applied lessons, directed studies (MUS 3997), coachings (MUS 4799, MUS 7799), and individual projects (MUS 7997).
- c. Class contexts (e.g., lecture, lab, independent study) are defined in [PS 45, Courses and Curricula](#) according to teacher and student roles. The PS defines credit hour as the “basis for measuring the amount of engaged learning time expected of a typical student” per week. Policy states that students should expect that each credit hour will require a minimum of 2 hours of outside-of-class student work per week for approximately 15 weeks or the equivalent amount of work across a different period of time.
- d. Refer to the official Academic Calendar for start and end dates, the holiday schedule, and the midterm and final exam schedule. Academic Calendar and the Schedule Booklet can be found on the [University Registrar website](#)

#### Mid-semester Grades

*Faculty are required to report mid-semester grades for undergraduate students.* From the General Catalog: “The Academic Calendar shows the midsemester examination period.

Faculty must report midsemester grades in all undergraduate courses. These grade sheets are available through PAWS or *myLSU*.”

### Final Exams

Final exam times are scheduled at the University level and for Fall 2024 can be [here](#).

As per the Registrar’s Office: “University regulations require that final examinations be held. Where final examinations are inappropriate because of the nature of the course, exceptions to this requirement may be made upon approval of the appropriate department head, dean, or director, and the Office of Academic Affairs. Final examinations must be given during the published dates for the final examination period. **NO MEMBER OF THE FACULTY IS AUTHORIZED TO WAIVE FINAL EXAMINATIONS EXCEPT WITH APPROVAL AS PRESCRIBED.**

“Students having three or more final examinations in a 24-hour period may request permission to take no more than two examinations on the day concerned. Requests for special arrangements will be considered only when the three or more examinations cover more than seven 7 hours of credit work. These requests should be made to the dean or director at the college or school in which the student is registered.”

### Syllabus Construction

Thank you in advance for taking care of the syllabus business presented below. Most of these items, when addressed effectively, enhance clarity—of expectation, of grade criteria and grading, of communication.

1. [PS 44](#) (Student Grading) stipulates that faculty “distribute written course syllabi in all courses, both graduate and undergraduate.” This means *all* courses, including all individualized “course” experiences (e.g., 3997, 3997, 4799, 7799, 8000, 9000).
2. Your fall syllabi are due to me (via [krichard1@lsu.edu](mailto:krichard1@lsu.edu)) by August 29. Thanks.
3. You are responsible for formatting your syllabi so that they are accessible to all students, including those with disabilities. In this regard, you may find this 10-minute [video](#) helpful. If you use Microsoft Office, monitor accessibility by applying the Accessibility Checker to your syllabus. *If you need help with accessibility formatting, let me know.*
4. Also in PS 44: Syllabi “must clearly state the relative weight of the component factors of the grade.”
5. LSU adheres to a plus/minus grading system. How you employ this system in your classes must be covered in your syllabi.
6. Please review [PS 22](#) (student absence from class), particularly the areas of student responsibility and instructor responsibility. Returning to PS 44 and attendance as a basis for grading, “. . . instructors, at their discretion may also include unexcused absences as component of the course grade, as long as attendance

- policies are spelled out clearly in the course syllabus at the beginning of the semester.”
7. On this “sample syllabus statements” [page](#), you will find statements addressing LSU policies and resources for students and faculty. You may include any or all of them in your syllabus. If you choose to do so, consider avoiding text-heaviness by doing something like this: Be aware of these important LSU [policies and resources](#): (a) Credit hour expectations, (b) Student Code of Conduct, (c) Disabilities, (d) Academic Success, (e) Diversity/Equity/Inclusion, and (f) Nondiscrimination, Sexual Harassment, & Title IX.

About syllabus statements, this is suggestive. Go [here](#) to find syllabus statements of policy. Here is an option involving a statement (in quotations) and choice for the instructor relative to disabilities and generative AI.

“Be aware of LSU policy on matters of Course Expectations; Student Code of Conduct; Diversity Equity & Inclusion; Nondiscrimination, Sexual Harassment, and Title IX; and Remote Learning. Those policies are found [here](#), where you will also find resources for Academic Success, Recovery Program, and Wellbeing.”

For **Disabilities** and **Generative AI**, choose a statement from the above page and write it into your syllabus. Read on for Generative AI.

### Class Attendance

In Fall 2024, this was introduced by Director Byo. (a) We consider class attendance a whole school matter. It is every faculty member’s challenge to confront excessive absence by music majors whether or not your classes are on the “need not go” list. Every faculty member “signs on” to prioritize class attendance because showing up is consistent with the LSU School of Music principle “Be Present.” Model it in your own actions. Bring your graduate teaching assistants into the fold. Make intermittent opportunities to talk about it with your students.

(b) Consider assigning a large chunk of course credit to attendance. If showing up is so important (and we know it is), make it worth 30% or more of the course grade. Be clear in the syllabus about your policy. (Be aware of PS-22 relative to what’s excuse and what’s not.) Develop a way to monitor attendance on a day-to-day basis. Keep good records. And importantly, set it up in Moodle (or otherwise) so that students can see the effects of their absence on their grade as the semester progresses.

(c) At your discretion, include this School statement in course syllabi:  
 “SoM faculty, staff, and administrators value and practice a culture of active engagement. Being present in body and mind, an unrelenting habit of showing up, is perhaps the most essential characteristic of a successful human. Go to class; it’s not a choice.”

### Moodle

Moodle is LSU's course management system. In addition to training resources and the Moodle knowledge base in GROK (LSU's online knowledge base), LSU Information Technology Services (IT) offers help at 225-578-3375. Access Moodle through myLSU (see Quick Links).

### Textbook Adoption

Adopting a book or other course material is what faculty do when they order a book for use by students in a class. Timely adoption of books for the benefit of students is a common-sense best practice. It is also a requirement of the 2008 Higher Education Opportunity Act. If you require no book for your class, lessons, or rehearsals, enter the Faculty Enlight resource (see Barnes & Nobles at LSU contacts below) and indicate that no book is required.

Schedule: Adopt Fall books by May 1, Spring books by October 1, Summer books by April 1.

[LSU Bookstore \(Barnes & Nobles at LSU\)](#)

225-578-5137

### **B. Student Absence from Class**

University policy on the responsibilities of students and faculty in the matter of student absence from class is presented in [PS 22, \*Student Absence from Class\*](#), and [PS 44, \*Student Grading\*](#).

Absences by an individual or group may be authorized as "excused" by the dean or director when students are fulfilling class or departmental requirements and/or for the purpose of representing the University (e.g., ensemble tours, athletic band events, athletes). Explained below. Attendance at guest artist performances and master class that conflict with classes are not typically "excusable."

### **C. Group Excused Absences**

Effective 11/1/2017

Discussions involving Dean, Director, the Music Advisory Committee, and the Ensemble Directors Council have delivered a process for more adequately addressing group excused absences. Our discussions have been rooted in one principled position, that class/ensemble conflicts should be kept to a minimum because we value student attendance. Some conflicts, however, are inevitable, even inherent to the School of Music culture of service, outreach, and engagement. It is in these cases that we endeavor to live by a process that is sensible, clear, and known by faculty and students. As the process is applied, we will take stock of how it is working.

### The SoM Process:

1. No later than two weeks before the start of fall classes, the lead faculty member will request the Dean's validation of group absence from class.
2. For each request, the dean, in demonstrating good stewardship of the School's human and material resources, will consider the intersections of pedagogical priorities, the student experience, and the School's inherent obligations.
3. One week before the start of fall classes, a complete list of validated group absences will be available to all faculty.
4. No later than 3 weeks prior to the event, the lead faculty member will have prepared an excuse letter, the list of students involved, acquired the Dean's signature, and distributed to his/her students.\*  
\*There may be exceptions. The precise days and times to be away for tournament basketball band, for example, are not known until several days before the event.
5. Student responsibility. Each student will notify the appropriate teacher(s) through email no less than one week before a validated group absence. The Dean's excuse letter and a list of all students involved will be attached to the email. Failure to notify the teacher one week in advance may result in forfeiture of the student's right to "make up" class material missed.\*\* For group absences, number 5 defines "reasonable advance notification and appropriate documentation" found in PS 22.  
\*\*See the exceptions comment above.
6. It is the responsibility of ensemble directors and other faculty to explain this process to their captive student groups both verbally and in writing (syllabus) and, in so doing, give this matter high priority. As outlined in PS 22, it is the responsibility of faculty members to assist students in making up, as much as possible, material missed. It is the responsibility of students to be proactive about make up work.

### Timeline: Group Excused Absences

1. 2 weeks prior to fall semester: Lead faculty requests Dean's validation.
2. 1 week prior to fall semester: Director distributes semester list of validated group absences.
3. 3 weeks prior to event: Lead faculty distributes to students an excuse letter w/dean's or director's signature and list of students who will miss class\*
4. 1 week prior to event: Students communicate with faculty through email and in person as appropriate  
\*There may be exceptions that do not fit well with the above schedule. The precise days and times to be away for tournament basketball band, for example, are not known until several days before the event.

### **D. Student Appeals**



[PS 48](#) and the [General Catalog](#) outline a formal appeal process for a student who “questions the application of any university regulation, rule, policy, requirement or procedure, not otherwise covered by established procedure, as it applies to that individual student.”

### **E. Course Scheduling**

Courses requests are due in early September (for Spring and Summer courses) and mid-January (for Fall courses). It is the responsibility of Area Coordinators to collect the requests of individual faculty and organize them sensibly for submission to the Director of the SoM. We will make every effort to accommodate requests, but may need to adjust times and location based on course conflicts and student needs.

A *Course Request Worksheet* directs Area Coordinators to provide the following information: Semester, Course No., Section, Course Title, Course Credit, Meeting Time & Days, Room & Building, Instructor, and Enrollment Limit. Do not list applied music courses. We assume these are rollovers across semesters.

Requests for summer courses should be submitted with spring course requests. Requests for spring and summer courses happen at the same time—again, early in the previous fall semester. Courses will be assigned based on student demand. Summer courses must meet minimum requirements and courses that do not meet required minimums will be canceled.

### **F. Summer Pay**

Summer faculty are paid on a per-class basis and varies with the number of students enrolled. For academic classes:

- \$5,000 for a course enrollment of 10-20 students
- \$7,500 for an enrollment of 20+ students

Summer lessons warrant a flat fee per student with no minimum or maximum enrollment. It is \$600 per student, pending favorable budget conditions. Lessons can be taught during one summer session, not both. There is no pay for teaching MUS 3997, MUS 7997, MUS 8000, MUS 9000. If you choose not to advise theses or dissertations in the summer semester, please inform your advisee well in advance. Because summer progress is integral to finishing the degree in a timely fashion, your advisee should be given the opportunity to choose a different advisor.

The University’s implementation of a change to the summer structure (two 5-week sessions in place of the old A and B sessions) prompted a review of the summer session applied lesson. Effective Summer 2021:

The intent is for the 5-week summer lesson to *provide for* and *ask from* students the same or similar level of rigor as that present in the 15-week fall or spring semester lesson.

While 5- and 15-week courses will look different in terms of duration, they should not look different relative to rigor and, by extension, value. Higher education's basis in credit hours obligates us to the idea that all 3 credit hour lessons offer a 3-credit hour *experience* regardless of time of year.

Music faculty should choose an approach to summer lessons while keeping in mind a conception of the 5-week experience as different than, not less than, the 15-week experience. This difference should be communicated in the syllabus. In the 5-week session, 10-14 contact hours per student is the expectation. It might be constructive to think of summer as an attractive opportunity for:

- a more highly concentrated, intense experience than fall/spring
- a unique combination of lesson and some version of studio class per week
- lessons combined with a smattering of asynchronous recording assignments that might count as “contact” hours
- the inclusion of small group lessons
- challenging the student to move more quickly than normal through repertoire, catching all that one can in limited time, and moving on—developing the skills and disposition necessary to perform “at a moment’s notice.” In a way, this is an approach that leverages the brevity of the short session to advantage.
- other options sparked by your freedom to exchange ideas, experiment, imagine, innovate, fail, and revise

Note 1: If enrollment for an academic class is less than 10, the class will be cancelled; there will be no remuneration.

Note 2: Enrollment on the third day of the summer term will constitute the official class or lesson enrollment.

Note 3: All courses must be represented by an up-to-date syllabus. No syllabus, no teach. A syllabus ask comes from the Director of the SoM.

## **G. Student Advising**

Undergraduate student advising is conducted by dedicated advising staff. Faculty are expected to be familiar with curricula and assist students informally with major coursework questions and advice, but do not conduct formal advising sessions. Freshmen and any student on Academic Probation are required to meet with an advisor prior to scheduling each semester. Sophomores, Juniors and Seniors in good standing are not required to see an advisor but are encouraged to do so to ensure understanding of curricular requirements. Advising appointments may be made at any time. Scheduling and schedule advising for the upcoming semester occurs (typically) in mid-October and mid-March.

The Registration Calendar found in the [Scheduling Booklet](#) (Scheduling and Registration Instructions) details registration start and end dates, payment deadlines, and penalties for late registration and late payment.

[Programs of study](#) are available on the website. Graduate students are advised by faculty members in their area of concentration, that is, their major professor or applied

performance instructor. The advisor normally serves as the chair of the student's graduate committee and compiles materials for the Master's Comprehensive, Doctoral General, and Doctoral Final examinations. The advisor's role is to assist the student in preparing a course of study for the degree and in selecting courses to be taken each semester.

The Associate Dean of Graduate Studies will assist faculty in interpreting and following the curriculum guides, in preparing degree audits to ensure that they stay on track to fulfill requirements, meeting deadlines for timely completion of the degree, and with all other issues related to degree completion.

## **H. University Assessment: Program Review**

Each academic unit is required to conduct annual assessment of general education courses as well as degree programs. Assessment data are gathered by Area Heads. Assessment reports are coordinated by the Assessment Committee and reported through the University's online assessment database Taskstream. The School of Music has developed and revised its assessment procedures over several years.

## **I. Recruiting & Retention: Office of Student Success**

The College of Music & Dramatic Arts Office of Student Success offers support to both graduate and undergraduate students in admissions, advising, academic support, life skills, and peer engagement. The office consists of the Assistant Dean, Academic Counselor, and both a Music and Theatre recruiter.

Amy Smith, Assistant Dean, works to provide a comprehensive experience throughout the student life cycle, from recruitment to graduation. Utilizing university data and resources, the Assistant Dean works to identify student development needs as well as to offer insight into departmental needs for the consideration of the Dean and Director. Working in conjunction with the Associate Dean for Graduate studies, the Office of Student Success works to ensure a smooth transition for graduate and international students as they begin their pursuit of advanced degree. The office aims to better inform scholarship decisions by providing the Dean, Director and faculty with the most up to date records, both of criteria for awards as well as that of students eligible to receive and retain awards. The office is focused on student retention at the undergraduate level. Retention efforts are supported through extensive advising opportunities, academic and life skills workshops and timely referrals to campus resources for all College of Music & Dramatic Arts students. The Music Coordinator seeks to broaden the visibility and accessibility of the School of Music by serving as a representative at recruitment events as well as through direct engagement with individual music directors and schools.

Together, the Office of Student Success team hopes to create an engaging and positive experience for everyone with whom they come into contact. The goal is for our visitors to feel welcome, our current students to feel supported, and our alumni to talk about their time at LSU with pride.

## J. Commencement

LSU holds a Main Commencement ceremony and College-specific diploma ceremonies each Fall and Spring, and one main ceremony each summer. The registrar's office asks that 10% of each college's faculty attend the main ceremony (beyond those hooding PhD students). CMDA asks that faculty attend the diploma ceremonies either as general faculty or as a stage party member sitting with a graduating PhD student.

## VII. Student (and Faculty) Resources

### A. Graduate Assistantships

For complete information see [PS 21](#) and [PS 85](#) and [here](#) on the Graduate School website. In addition, students should refer to their award letter.

Duty assignments are first recommended to the Associate Dean for Graduate Studies by the Area faculty. Duty assignments are finalized during the Summer prior to the relevant academic year and approved by the Associate Dean for Graduate Studies, the Director of the School of Music, and the Dean of the College. Final assignments are determined by the needs of the Area and the needs of the College and School of Music. Assignments are for the entire academic year unless faculty designate otherwise when initially submitting the information.

See the School of Music [Graduate Student Handbook](#), pages 12-13, for the following information:

- Contracts
- Performance expectations
- Absence
- Renewal and Extension
- Summer Tuition Waiver

### B. SoM Graduate Student Handbook

For complete information on graduate students and graduate curricula, see the School of Music [Graduate Student Handbook](#). A revision of this Handbook, not yet approved by the faculty, can be found [here](#).

### C. Travel Funding for Students

Each year the College of Music & Dramatic Arts will offer a limited number of student professional development travel grants to assist creative and research activity. Grants will be limited to a maximum of \$500. Application form can be found [here](#).

- For Fall Travel, apply by September 1
- For Spring Travel, apply by January 26
- For Summer Travel, apply by April 20

## D. School of Music Scholarships (Aug 2021)

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#### I. General Scholarship Information

In the LSU School of Music, scholarships are merit-based, with merit being determined through audition. Scholarships are funded in two ways: By the state of Louisiana (the Music Premiere scholarship) and by donors whose philanthropy is directed to the support of college music majors in what we call “private” scholarships. **Music Premiere scholarships** (state-funded) are awarded to full-time undergraduate students at the incoming freshman level whose academic major is Music. The awards are 4-year awards. **Private scholarships** come with criteria (stipulations) that detail how the money can be used.<sup>1</sup> For example, the Haymon scholarship stipulates “full- or part-time brass instrument students in the School of Music.” Some private scholarships stipulate the necessity of “financial need.”<sup>2</sup> All private scholarship offers must be determined by faculty committee. The area faculty constitutes the typical committee. The School of Music is fortunate to have private scholarships dedicated to the following areas: Voice, Piano, Strings, Woodwinds, Brass/Percussion, Jazz, Choral Music, Music Education, Bands, and General.

<sup>1</sup> Private scholarship criteria are presented in Blackbaud.

<sup>2</sup> Financial need as defined by the federal government requires completion of the FAFSA Form (Free Application for Federal Student Aid) and consideration by LSU Financial Aid.

Private scholarships are endowed or non-endowed. An **endowed account** is a perpetual fund that replenishes each year at a rate of return that is determined through investment. Beginning in 2022-2023, endowed private scholarships will be phased in as 4-year awards. A **non-endowed account** loses its value through withdrawal. Unless new donations are secured, it does not replenish. The LSU Foundation manages our private scholarships through the Blackbaud system.

Each academic year, the School of Music has at its disposal \$1M of Music Premiere funding. Each area (Voice, Piano, Strings, Woodwinds, Brass, Percussion Jazz,

Composition) is allotted a portion of the \$1M. Allotments are based on School need, which is determined primarily by the “personnel” needs of the large ensembles (Orchestra, Choir, Band, Opera). Available Music Premiere money is determined by subtracting the total amount of encumbered funds (those supporting current students) from \$1M. Stated differently, each year as students graduate or otherwise leave the music major, Music Premiere money is freed up for new students.

## II. Student Recruiting & Retention: Office of Student Success

The College of Music & Dramatic Arts Office of Student Success (OSS) offers support to undergraduate students in admissions, advising, academic support, life skills, and peer engagement. The office consists of the Assistant Dean, a Music Recruiter, and Theatre Recruiter.

The Assistant Dean works to provide a comprehensive experience throughout the student life cycle, from recruitment to graduation. Utilizing university data and resources, the Assistant Dean works to identify student development needs as well as to offer insight into departmental needs for consideration by the Dean and Director. Working in conjunction with the Associate Dean for Graduate studies, the Office of Student Success works to ensure a smooth transition for graduate and international students as they begin their pursuit of advanced degree. The office aims to better inform scholarship decisions by providing the Dean, Director, and faculty with the most up to date records, both of criteria for awards as well as that of students eligible to receive and retain awards. The office is keenly focused on student retention at the undergraduate level. Retention efforts are supported through extensive advising opportunities, academic and life skills workshops and timely referrals to campus resources for all College of Music & Dramatic Arts students. The Music and Theatre Recruiters seek to broaden the visibility and accessibility of the School of Music and the School of Theatre by serving as representatives at recruitment events as well as through direct engagement with individual private teachers, K-12 teachers, and schools.

The Office of Student Success team hopes to create an engaging and positive experience for everyone with whom they come into contact. The goal is for our visitors to feel welcome, our current students to feel supported, and our alumni to talk about their time at LSU with pride.

## III. Student Recruiting: The Faculty

School of Music faculty are responsible for developing a program of recruiting that builds strong relationships with secondary school music students, their music teachers, and their parents. We aspire to teach a broad range of students of diverse identities and backgrounds who value learning in an engaged, accepting, personalized, collaborative, and inspiring School culture. Undergraduate students are an intriguing mix of intellect, talent, experience, and drive—representing a bell-shaped curve proportionally favoring the right side. The SoM attracts healthy numbers of skillful undergraduate performers and composers. We also accept competent applicants in whom we see promise and

motivation. Faculty are up for “coaching up” this latter group and in 4 years seeing substantial growth. In this description, a sole focus on performance is not intended. We attract high-achieving undergraduates on the academic side as well, some of whom are represented on the Presser Award list presented here, <https://lsu.box.com/v/studentachievements>. In 2023 alone, undergraduate music majors won a Truman Scholarship and the LSU Honors College Outstanding Thesis Award. On the other hand, “coaching up” on the academic side is necessary too. Graduate students frequently are accomplished, experienced performers, composers, teachers, and conductors who arrive at LSU ready to learn and committed to full engagement in the program of study.

As recruiters, each faculty member must be a well-versed advocate for what they do and who they are as a teacher/musician. Additionally, and importantly, faculty must be well-versed advocates for (a) music, (b) the music major generally, (c) the music major at LSU, and (d) an LSU degree. The language you use when speaking or writing as an advocate influences the way others think while also influencing how you think. Are we recruiting, or are we inspiring and helping young people find their passion? We must cast a wide net to generate interest that positions us to offer more, not fewer, scholarships, for example, four \$5000 scholarships rather than one \$20,000 scholarship. A strategic direction for recruiting targets high academic achievers, those who qualify for TOPS (Taylor Opportunity Program for Students) and those who will be candidates for University academic money.

Relationships is the number 1 “recruiting” technique. Typically, an applied faculty member would know the recruit and their parents for 2 years or more. There would be a record of interactions via phone, email, in-person, complimentary lessons, campus visits. Faculty (our personnel) have to be invested in building and maintaining a large, vibrant studio of students. If not, it is a problem in personnel. If recruiting is all about money, it is a problem in personnel. Recruiting is about relationship-building. It is sustained work. It is hard work.

All faculty members, not only performance faculty, “own” recruiting. (a) We are *always* recruiting in the sense that the day-to-day experience in the School of Music and the “culture” that surrounds it is public knowledge. As faculty and staff, we are central in creating day-to-day and culture that present us well within and beyond LSU’s borders. (b) We are all called on to contribute our time and insight to recruiting events that happen through the Office of Student Success and LSU Enrollment Management. (c) We are all called on to be well-versed advocates for music, the music major generally, the music major at LSU, and an LSU degree. Each of us must talk knowledgeably and accurately about the whole of the School of Music and the LSU experience. (d) Be aware that faculty and graduate teaching assistants in music education, bands, choir, orchestra, and EMDM are “in the schools” frequently. They have developed and continue to develop the important relationships that regular and meaningful interaction brings.

See the Uncle Henry video. [Here](#) it is.

IV. “Enrollment Management” in the School of Music

Short of a defined enrollment management plan, we “manage” enrollment by establishing 18 contact hours/week as the goal for each applied music faculty member and by understanding that we must meet the personnel needs of a School that has five choirs (A Cappella, Chamber Singers, Chorale, Tiger Glee Club, and Gospel), two full orchestra (including a campus-focused Concert Orchestra as of 2023), three concert bands (Wind Ensemble, Symphonic Winds, Symphonic Band), two athletic bands (Tiger Marching Band, Bengal Brass), two jazz ensembles (Jazz Ensemble, Jazz Lab Band), an active Opera program, and chamber music.

Recently, our yearly average of new undergraduate music majors has been roughly 75. A well-distributed 90-100 new undergraduates should be our yearly goal.

#### V. Tuition, Fees, and Other Costs of an LSU Education

Effective recruiters know stuff. They talk smart about the music major as a precursor to a career. They talk smart about the LSU experience and the School of Music experience. They know the idiosyncratic details, for example, about cost. It’s time to do some homework.

##### A. Undergraduate Students

The table below presents yearly costs in tuition & fees, housing, and meal plan, separated according to in-state versus out-of-state residence.

Undergraduate costs:

<i>Estimated Yearly Cost: 2024-25</i>	<i>LA Resident</i>	<i>Out of State Resident</i>
Tuition & Fees	\$11,954	\$28,631
Housing	\$9464	\$9464
Meal Plan	\$5232	\$5232
Total	\$26,650	\$43,327

\*Tuition & Fees based on rates at 15 credit hours.

\*Housing represents an average price of LSU dorm rooms.

\*Meal Plan is based on the 12 Tiger Meals plan.

Find more cost details at [LSU Financial Aid & Scholarships](#).

The TOPS (Taylor Opportunity Program for Students) award, presented in the table below, is a college award program that covers undergraduate tuition costs of Louisiana residents who attend LSU. The table illustrates a sliding scale of coverage according to ACT and GPA.



<i>Award: 2023-2024</i>	<i>ACT</i>	<i>GPA</i>	<i>Fall Award</i>	<i>Spring Award</i>	<i>Total Award</i>
TOPS Honors*	27	3.5	\$3731	\$3731	\$7462
TOPS Performance**	23	3.25	\$3731	\$3731	\$7462
TOPS Opportunity	20	2.5	\$3731	\$3731	\$7462

\*Honors annual stipend: \$800

\*\*Performance annual stipend: \$400

For a Louisiana resident, the most lucrative TOPS award covers just over 60% of tuition and fees. In determining offer amount, faculty might consider what the scholarship would be paying for. For example, \$4500 would make a TOPS recipient whole in terms of tuition and fees. \$5000 would cover most of a meal plan; \$9500 would cover the housing estimate. All for the chance at earning an LSU School of Music degree!

A key point: Students and their families are enamored with the dollar figure in their scholarship(s). In competitive situations where \$1000 or \$2000 would make the difference, contact the Director of the SoM. Otherwise, we need to help families think about a more important figure, that is, what will be their *out of pocket* expenses? Might a *smaller* scholarship be part of an overall package yielding *less* out of pocket expense (compared to another school's offer)? Look at the details, and do the math.

An incoming student must (a) audition, (b) be accepted by the School of Music, and (c) be accepted by LSU before a formal scholarship offer can be made. Faculty can speak honestly with recruits about a pending offer, but must designate the offer as unofficial until the student has received a letter of notification from the School of Music.

### ***B. Graduate Students***

<i>Estimated Yearly Cost: 2023-24</i>	<i>LA Resident</i>	<i>Out of State Resident</i>
Tuition & Fees	\$12,533	\$29,448

\*These figures are for fall and spring semesters combined, in other words, yearly costs.

\*Based on 9 credit hrs/sem. 9 hrs is full-time.

School of Music graduate awards for doctoral students are \$23,000 plus tuition exemption for a 20-hr assistantship spanning 3 years. Awards to master's students are \$11,330 plus tuition exemption for a 20-hr assistantship spanning 2 years. Coverage includes 75% of health care costs. The comprehensive annual monetary value of these awards, therefore, is approximately:

Approximate Value:

- Doctoral (in-state): 20 hrs, \$23,000 + \$13,400 in tuition & fees = **\$36,400/yr**
- Doctoral (out of state): 20 hrs, \$23K + \$30K in tuition = **\$53,000/yr**
- Master's (in-state): 20 hrs, \$11,330 + \$13,400 in tuition = **\$24,730/yr**
- Master's (out of state): 20 hrs, \$11,330 + \$30K in tuition = **\$41,330**

A student who holds a 20-hour graduate assistantship during the fall and spring semesters (two consecutive semesters) of the academic year will receive, as an added benefit, a full tuition waiver for summer school if the budget to cover such costs remains intact. Students will still be required to pay all required fees.

An assistantship, unlike a scholarship, carries work duties. Work duties are determined by the faculty in consultation with the Assistant Director of Graduate Studies.

## VI. The Concept of Upsell: Premiere Scholarships

For Premiere scholarship allotments, we upsell by 40%. As an example, in upsell world, \$10,000 of available money becomes \$14,000 to be offered. For undergraduates, we upsell in order to increase the likelihood that all or most of our available scholarship money will be accepted by recruits for use in a given year. Upselling allows faculty to offer more scholarships or larger value scholarships. The budget, however, will not allow us to spend *any* amount over-budget, let alone 40% over-budget, so the upsell concept is dependent on turn downs (offers that are rejected by recruits). By making more offers we increase the probability of accepted offers counter-balancing the inevitable turn downs. Until April 1, rejected offers can be re-offered. No re-offers beginning April 1.

As we approach the May 1 deadline for student decisions, the Director monitors offer turn downs. During this period, there may be opportunity for re-offers or revised offers. We operate on the notion that private scholarship money, as per donor intent, may not go unused in any given academic year.

## VII. Timetable (2024-2025)

October-February	Private scholarship applications open for student to apply
December 20	Director notifies faculty of scholarship allocations
January 25	Audition Day 1
February 1	Audition Day 2
February 1	Priority deadline for auditioning: For in-person or recorded auditions, one gets automatic scholarship consideration. For later auditions, consideration is given for admission; may not qualify for scholarship consideration.
Feb 24-Mar 3	Undergraduate evaluations due; Premiere Scholarship recommendations due to Director from Scholarship Coordinators
Mar 3-14	Premiere Scholarships are processed; letters sent
Mar 24	End of scholarship re-offers
April 1	Private scholarship recommendations due to Director from Scholarship Coordinators.
April 15	Graduate Assistantship deadline for acceptance
May 1	Undergraduate scholarship deadline for acceptance
June 1	All awards loaded to student accounts

\*To reiterate, Premiere scholarship recommendations require that two faculty sign off on the audition form. *Private scholarship recommendation must be faculty committee decisions.* No individual faculty member may alone make a private scholarship recommendation. Recommendations are given to the Scholarship Coordinator in your area. The Scholarship Coordinator compiles all recommendations in a form (provided by the Director) and sends to the Director of the SoM. The Director considers the recommendations and forwards to the Scholarship Processor. At the recommendation stage, all scholarship communication should happen between Scholarship Coordinator and Director.

Scholarship Coordinators, 2024-2025: Voice (Dennis Jesse), Strings (Yung-chiao Wei), Piano (Pam Pike), Jazz (Doug Stone), Woodwinds (Cecilia Kang), Brass (Charlie Goodman), Percussion (Brett Dietz), Music Education (David Saccardi), Choral: (Alissa Rowe)

## VIII. Steps for Undergraduate Student Admission

### A. *Undergraduate Steps for Admission*

1. Student Applies to LSU
2. Complete Audition Request Form – Indicates Degree/Audition Preference
  - a. If Applicant Selects Audition Day – OSS schedules the audition time and provides to faculty
  - b. If Applicant Selects Alternate Date – Faculty coordinates audition date/time
  - c. If Applicant Selects Recorded Audition – Faculty reviews video audition and schedules a follow up interview if needed

### B. *Graduate Steps for Admission*

1. Student Applies to LSU
2. Performance Areas: (i.e., Woodwind, Brass, Strings, Piano, Jazz, Percussion, Voice)
  - a. If Applicant Selects Audition Day – OSS schedules the audition time and provides to faculty
  - b. If Applicant Selects Alternate Date – Faculty coordinates audition date/time
  - c. If Applicant Selects Recorded Audition – Faculty reviews video audition and schedules a follow up interview if needed
  - d. Voice and Piano ONLY: Prescreening area required for applicant. Prescreening deadline for applicant is December 1. Faculty must submit prescreening pass/fail lists to OSS by December 15 to be able to adequately notify the applicants of the prescreening results.
3. Academic Areas: (i.e. EMDM, Music Theory, Composition, Musicology, Music Education)
  - a. Faculty coordinates all interview efforts

4. Conducting Areas (i.e. Wind Conducting, Orchestral Conducting, Choral Conducting)
  - a. Faculty coordinates all prescreening and second round auditions
  - b. Faculty sometimes requests OSS support in sending prescreening denial emails
5. Student Applies to LSU Performance Areas: (i.e. Woodwind)

#### IX. Admissions Technology

**A. *Slate*** is a comprehensive platform for admissions and enrollment management, student success, and alumni/advancement. Slate functions as the University admission software which holds all LSU application records.

#### **B. *Faculty use of Slate***

1. View applications
  - a. LSU Status
  - b. Materials submitted/missing
  - c. Requirements Completed/Needed in Admission Process
  - d. Financial Aid/Scholarships Allocated
2. Submit Evaluations of Auditions/Interviews

#### X. Awarding Scholarships

#### **A. *Criteria for Music Premiere Scholarships***

To maintain eligibility for this scholarship, students are required to maintain full-time enrollment as a music major each semester, achieve a 2.75 overall GPA, and earn 24 credit hours each year. The following degrees meet eligibility for a Music Premiere Scholarship: BA, BME, BM, BMT, PRMUS and PRMDA are non-degree and do not meet eligibility for a Music Premiere Scholarship. Please review the detailed retention policy by visiting [www.lsu.edu/scholarshipretention](http://www.lsu.edu/scholarshipretention).

#### **B. *Steps to Awarding Music Premiere Scholarships***

1. Student Apply to LSU
2. Student Complete Audition.
3. Faculty Meet to discuss audition and inform Scholarship Coordinator of potential scholarships they would like to award Student.

Student must not be informed of scholarship awarding until after student has been notified of passed audition.

#### **C. *Dates for Consideration of Awarding Scholarships***

Priority deadline is February 5. If student auditions in-person or submits recorded audition by this date, the audition will be automatically considered for music scholarships. Late auditions and submissions will be considered for admission but may not qualify for scholarship consideration due to availability. Faculty must submit scholarship decisions by March 1.

#### *D. New*

During 2020-2021, on a directive from the Provost concerning private scholarships, the LSU Foundation developed new protocols (Blackbaud Award Management) for scholarship distribution, intent on achieving (a) cross-campus consistency in award distribution, (b) transparency, (c) maximal use of scholarships dollars, and (d) responsible stewardship. Cross-campus, students will apply for private scholarships. For Music, the changes in system will mean: (a) a rigid adherence to timelines, (b) creation of groups of three faculty to make scholarship decisions, (c) adoption of a rating system for scholarship decisions, (d) hierarchical organization of pending scholarship recipients (alternate lists), and (e) development of a plan to make endowed scholarships 4-year promises.

### XI. Steps to Graduate Admission

#### Graduate Admission Process for LSU School of Music (Internal)

GS – Graduate School Personnel  
SOM – School of Music Personnel

1. Student applies to LSU Graduate School
  - a. Student indicates music specialty interest. Based on what the student selects, they will receive specific instructions on how to proceed with audition/interview for admission consideration. (instructions are automatically sent once application is submitted)
  - b. Student will also receive instructions on how to submit required materials:
    - i. Transcripts from ALL institutions attended
    - ii. TOEFL score (if international student)
    - iii. Resume/CV
    - iv. GRE (PhD applicants only)
2. (GS) Graduate Officer Jorge Garza [jorge1@lsu.edu](mailto:jorge1@lsu.edu) will evaluate the transcripts and TOEFL score (if applicable) for admission consideration.
  - a. Resume/CV and GRE (if applicable) is for SOM evaluation use only.
3. (SOM) manually move student(s) application to bin for faculty evaluation.
  - a. *First Read – Prescreening Applicants*
  - b. *Second Read – Second Round/Interview/Audition Applicants*
  - c. *Final Recommendation – Applicants Ready for Admission Decision*
4. (SOM) Faculty receives applications in their Slate Reader Queue.
5. (SOM) Student completes audition/interview
6. (SOM) Faculty evaluates applications once audition/interview is complete.

7. (SOM) moves application to Second Read bin (if pass prescreening round for final round evaluation)
8. (SOM) moves application to Final Recommendation once faculty area admission decision is reached based on evaluations submitted
9. (SOM) Graduate Advisor submits credential analysis for applications located in Final Recommendation bin
10. (GS) receives credential analysis of applicant
11. (GS) sends admission decision to applicant (ADMIT or DENY)

## XII. New Gift Agreements

New Foundation gift agreements and updates of current agreements will be processed by the School of Music Business Manager.

## E. Student Awards

### University Awards:

- Information about the Dissertation Year Fellowship, Distinguished Dissertation Award, and other Fellowships can be found on the Graduate School website.
- Information about various Black Faculty & Staff Caucus students awards can be found [here](#).

### School of Music:

- Dean's Concerto Competition
- Membership in *Pi Kappa Lambda*
- School of Music Awards Ceremony occurs in April.
- Free entry to paid music events. Not an award, but a benefit . . . music majors, music minors, and large ensemble members regardless of major have access to free admission to each paid performance of an ensemble at the Union Theatre or an opera at the Shaver Theatre or Reilly Theatre. Note that there is no walk-up free entry. Students will have to complete a form at least 72 hours prior to the performance.

## F. Student Organizations

- American Choral Directors Association
- Kappa Kappa Psi
- Music and Dramatic Arts College Council
- Music Teachers National Association
- Musical Theatre Club (mtc@lsu)
- National Association for Music Education LSU Chapter (NAfME-LSU)
- Percussion Society at LSU
- Project Opera
- Sigma Alpha Iota
- Student Government (LSU SG)

## **G. Collaborative Pianist Services**

Recital Policies, Procedures, Scheduling, Piano Services, and Programs from a student perspective are covered [here](#).

The school has a limited number of staff pianists and graduate assistants, as well as one Faculty Pianist, Melanie Mallard. Faculty and students should submit a Collaborative Pianist Request [form](#) as early as possible. Under Academics, go to Collaborative Piano.

The pianists will be assigned by Visiting Assistant Professor of Collaborative Piano Christopher Turbessi on a first come, first serve basis. They are available for required recitals, juries, and the concerto competition. The criteria for the allocation of the pianists are as follows:

- 1) Difficulty of the repertoire. Most DMA solo and concerto recitals will be assigned to either a staff pianist or to the Faculty Pianist Mallard.
- 2) Availability of the pianists.
- 3) Balancing the workload of each graduate assistant or staff pianist.
- 4) Faculty recitals and guest artist recitals will be distributed between the Piano Faculty and the Faculty Pianist.

We highly encourage students to speak to the graduate assistants and other graduate student pianists about collaborating in each other's recitals. Even with difficult repertoire, this will often lead to much better results, and there won't be any need for payment.

Once an assignment has been made, Professor Turbessi will send an email to the student, the pianist, and the corresponding faculty member. It is important that both faculty and students are aware of the collaborative piano policies (pianists' rights and responsibilities), always attached as a PDF to the assignment emails:

## **VIII. Productions**

### **A. Guest Artist recital and/or master class**

A substantial guest artist/guest scholar program, supported by the School of Music and the University, is an enhancer of the on-campus music experience for students, faculty, and the public. The student fee-based Performing Arts Series, Manship Guest Artist account, Asian Guest Artist account, and faculty-controlled professorships and area budgets provide the monetary means. For example, Music Forum is a regularly occurring guest lecture space supported by an area budget. In March, the faculty are invited to submit guest artist and guest scholar proposals for consideration by the Director and faculty committee for the following academic year. The Director of Operations negotiates contracts with the large-money guests. The faculty sponsor accepts responsibility for organizing their event from start to finish, coordinating all facility and calendaring matters with the Production Manager, marketing matters with the Marketing Coordinator,

and procurement matters with the Business Officer. Guest appearances typically require special attention from the faculty sponsor. *Prologue* is produced and distributed in August and January as the primary print means to publicize the events of the School and College.

Do this for all guest artists, *regardless of pay grade*. The [Event Planning](#) process is explained on the website under Faculty Resources. To summarize, in planning for the *next* academic year (planning for 2023-2024 during 2022-2023), these are the things to do at the key points in time for guest artists.

- **In March**, submit the *Guest Artist Form* (for funding approval).
- If the Guest Artist request is approved, **in April** submit the *Music Payee Form* (for payment) and the *Event Request Form* (to reserve a venue and initial staff services).
- For fall events, **in May** (before summer) submit the *Marketing Form* (for event publicity).
- For spring events, **in November**, submit the *Marketing Form*.
- One month prior to event: Complete *Event Information Form*

#### Guest Artist Timeline:

Mar 2023	Apr 2023	May 2023	Fall 2023	Nov 2023	Spr 2024
Request	Payee & Reservations	Marketing	Event	Marketing	Event

Notes:

1. The faculty sponsor accepts responsibility for organizing the event from start to finish, coordinating all facility and calendaring matters with the Production Manager, marketing matters with the Marketing Coordinator, and procurement matters with the Business Officer. Guest appearances typically require special attention from the faculty sponsor.
2. Occasionally, opportunities present themselves unexpectedly, resulting in after-deadline requests for guests. Guest artist/master class events that live within the regular studio class time and space, and involve no money need not have administrative approval. Guest artist/master class events that live outside the regular studio class time and space, and/or involve money require administrative approval. The approval process considers return on investment, wear on students, complexities of scheduling, market saturation, finances, and staffing. Strategic planning within studio should make the unexpected a rare occurrence.
3. Faculty cannot require students to attend studio class when the time of studio class conflicts with students' other classes and related curricular activities.

#### B. Faculty recital

In planning for the *next* academic year (planning for 2025-2026 during 2024-2025), these are the things to do at the key points in time for a faculty recital.

- **In April** submit the *Event Request Form*.
- For fall events, **in May** (before summer) submit the *Marketing Form*.
- For spring events, **in November** (of fall semester), submit the *Marketing Form*.



- One month prior to event: Complete *Event Information Form*

### C. Studio recital and Recruiting & Engagement events

In planning for the *next* academic year (planning for 2025-2026 during 2024-2025), these are the things to do at the key points in time for a studio recital and/or recruiting event.

- For fall events, **by August** (preceding fall semester) submit the *Event Request Form*.
- For spring events, **by November** (preceding spring semester) submit *Event Request Form*.
- One month prior to event: Complete *Event Information Form*

### D. Student recital

- One week before the semester begins, students will be invited to schedule a recital scheduling meeting. First respond, first served.
- Degree-required recitals scheduled during first two weeks of each semester.
- Non-required recitals scheduled starting the third week of each semester.
- Find complete information on the website [here](#).

Notes:

1. Non-required recitals should not take place in the recital hall. The French House Grand Salon and St. Alban's Chapel are a couple of venue options available that are free to students. Non-required recitals should be scheduled at times that avoid conflicts of venue, performers, and potential audiences with official School of Music events. Staff services such as house management, stage management, programs, and publicity are not provided for non-degree recitals.

### E. Major and other ensembles events associated with the Ensemble Directors Council

#### Timeline

- November: Event planning for next academic year
- December/January: Submit dates, times, venues to the Director of Operations
- February: Dates submitted to Union Theater
- March/April: Reservations confirmed by Union Theater
- For fall events, **in May** (before summer) submit the *Marketing Form*
- For spring events, **in November** (of fall semester), submit the *Marketing Form*
- One month prior to event: Complete *Event Information Form*

### F. Marketing Support for SoM Events

The CMDA Marketing staff consists of a Marketing Coordinator and one other staff position.

Major performing ensembles, faculty recitals, guest artist recitals, and guest lectures are marketed in some combination of the following ways:

- “Prologue,” the Performance Guide  
Comprehensive listing of all official performances, student recitals excluded. Hard copy distribution in fall and spring. To over 10,000 prospective patrons—local, K-12, and more.
- Radio Ads (WRKF & KLSU, priority timeslots, dedicated to event)
- Facebook Paid Campaigns
- Google Search Ads
- Program Cover Graphics
- External Printing of Program (on a select basis)
- Internal Printing of Program (in a hybrid hard copy/QR code approach)
- 24x36 printed posters (Opera only)
- Facebook Events Listing
- Moments In Music article/spotlight
- Digital Signage (CMDA, SOM, TBH, Union, Residential Halls, UREC)
- Community Calendars (LSU Main Calendar, Country Roads, Visit Baton Rouge, etc.)
- MailChimp Email Support

#### Notes

Web support for instrument days/workshops will only be provided with **at minimum** three weeks of advance notice from when services begin.

In order to efficiently promote the quantity of events hosted by our College, the CMDA Marketing Office works as far in advance as possible on a rigid schedule and budget. Therefore:

- Rescheduling, cancelling, or significantly changing the scope of your event after Prologue or other collateral has been published may result in the loss of marketing support.
- New events added during a semester are not guaranteed support.
- Support requests outside the scope of this document will be considered at the marketing office’s discretion, in consultation with CMDA administration.

As a faculty member desiring the most out of marketing, you will be well served by knowing what you want to do and properly notifying staff well in advance. Go [here](#) for the full events process.

No effective marketing plan exists in a vacuum. Cultivate your own relationships. Be enthusiastic about your events. Word-of-mouth around the School and community is important. Faculty, staff, and students are multipliers. Marketing applies LSU branding; you run with it. In this arrangement, our messaging is consistent across platforms.

### **G. Procurement (travel, accommodations, pay, insurance coverage)**

Submit the Music Payee Request Form. Do this even if your event does not involve cost to the School. This form's indemnification section covers us in terms of legal liability. If you have questions about procurement, check with Business Officer, Salem Johnson, sjoh363@lsu.edu

### **H. Philosophical Considerations: Recitals, Master Classes**

Individual faculty who make recital/guest artist proposals beyond two in an academic year should prioritize these proposals. Proposals in excess of two, while not discouraged, bring with them the challenges of wear on students, scheduling, market saturation, finances, and staffing. Limits will be applied.

Our policies urge a proactive approach to programming, that is, one that is planned well in advance and thoughtful. Requests that make a case for planned well in advance and thoughtful will be given priority consideration. Occasionally, opportunities present themselves unexpectedly, resulting in after-deadline requests for guest artists. Proposals are subject to administrative approval in a process that considers return on investment, wear on students, complexities of scheduling, market saturation, finances, and staffing. On one or more of these bases, an after-deadline request may be denied. If approved, productions and monetary support may be limited. Faculty may not require students to attend studio class when the time of studio class conflicts with students' other classes and related curricular activities.

When programming is conceived and promoted as touching more than one area within the School, we may have fewer recitals in a given year, but more with horizons-extending impact on a wider swath of students, faculty, and community. This approach advocates for a broad, inclusive conception of music and music making and calls for more examples of faculty reaching across areas in building guest artist events. The School depends on the faculty to create the grass roots buzz among students and faculty about an event.

Creative scheduling of other venues reduces competition for a busy Recital Hall and spreads the wealth across campus. On campus venues include the French House (Jonathan Earle, Dean, Honors College), Coast & Environment Rotunda, the Business Education Complex, SoM 115, Tiger Band Hall, and St. Alban's Chapel.

### **I. Use of Recital Hall and Other Performances Spaces**

As the premier public recital and recording space of the School of Music, the Recital Hall is used primarily for faculty recitals, student recitals, guest artist recitals and master classes, dress rehearsals, and faculty recording. Additionally, it is open to scholarly presentations, limited studio classes, and mass student/parent events. It is reserved for piano tuning and maintenance on a schedule that varies with the recital/concert schedule.

Because it presents open access to recital pianos and audio equipment, and because its aesthetic appeal is compromised by burnt out light bulbs, which can be replaced only at ends of semesters, Recital Hall use is closely monitored. Requests for **all use**, including reasons other than those listed above, will be considered and approvals reserved for (a) faculty and students in the LSU music major, (b) justifiable reasons, and (c) those who, after use, can be depended on to return the space to neutral, which concerns the treatment of pianos, chairs, stands, lights, and doors. This latter point, on good stewardship, is critical.

#### Recital Hall Regulations

- For all use, the Recital Hall must be reserved. No exceptions.
- The primary user must make the request for use.
- The Recital Hall is available for other use on weekends only for faculty.
- Make the request 2 weeks in advance. Otherwise, use is at the discretion of the Director. Requests for next day use that arrive after 12:00 noon will be denied.
- Users will observe explicit use protocols, which will be distributed in writing.
- The student policy allows for **one** Recital Hall dress rehearsal.

#### Other Performance Space Regulations

- For all SoM and MDA rooms, a reservation must be completed before use.
- Other adequate rehearsal/performance space can be found in:
  - SoM 232: Chamber music room
  - SoM 331: Chamber music room
  - SoM 115: Choir rehearsal room
  - SoM 118: Orchestra rehearsal room
  - SoM 114: With noise reducing doors, 114 is a satisfactory space for self-recording.
- Students may self-record in the rooms listed immediately above.
- When the football schedule and SoM staffing allow, these rooms can be reserved on weekends. Requests for use that arrive after 12:00 noon on the Friday immediately preceding will be denied.

#### Process

- Complete the Room Reservations Form on the website.

### **J. School of Music Recording Procedures**

In the spring of 2017, to both modernize and save cost, the Audio Engineer in consultation with the Dean transitioned to a new approach to recording concerts and recitals. High Definition (24 bits/48 kHz) audio files are transferred directly to a hard drive. A backup of this file is made to a second secure hard drive. Performers are sent links to an unedited, CD quality version of these audio files (16 bits/44 kHz).

At present, performers and their studio professor receive a link to a folder that contains the event, edited into tracks. These files are of CD quality (16 bits/44 kHz). For events

that are recorded in the recital hall, the link will be sent within 24 hours. For events recorded outside the recital hall, the link is sent within 5 business days.

All recordings are stored on a hard drive in the recording booth. All recordings are backed up to a second hard drive. Access to these files is available to faculty upon request.

The LSU Library will receive mp3 versions of these edited recitals at the same time as the performers. Library staff will enter the event into their catalog with links to the individual tracks in the Digital Commons platform. These files will be available to anyone with an LSU ID. The time it will take to get them online is not known at present, but should be known in the near future.

### **K. Keys**

Go [here](#) for key requests.

### **L. Building Access and Safety**

Personal Safety: Standard building hours are:

6:30 am-11:45 pm M-F

6:30 am-10:15 pm Sat/Sun

Prudence is advised as it is in any populated area. Please avoid practicing late at night if the building seems deserted. Try to arrange your practice schedule during times when the building is more populated. Note that the buildings will not be open on home football-game Saturdays to prevent unauthorized use of the building facilities. Report the appearance of unauthorized persons in the building or aberrant behavior to the Music Office or Campus Police immediately. CMDA students have 24/7 building access via card-swipe locks on the front door of the buildings. Building closures for home football games still apply; card swipe will not work on those days. The SoM lobby is open to the public on football game days, but the rest of the building is closed, even for CMDA students. If you have difficulties with card swipe access, see the SoM front desk staff.

### **M. Copies**

Music faculty have access to copy machines in the SoM and MDA.

## **IX. Business Office Procedures**

### **IX. Business Office Procedures**

#### **Faculty Travel**

SoM Faculty must request approval for travel before booking any arrangements associated with a trip. Please use the Music Travel Form to submit your request for travel. Within this form, you will detail estimated costs for travel and provide as much detail as possible regarding your trip.

<https://www.lsu.edu/cmda/music/resources/faculty/forms/music-travel.php>

The Travel Orientation Brochure is useful in estimating costs.

[https://www.lsu.edu/administration/ofa/oas/acctpay/pdfs/fy23\\_travel\\_orientation\\_brochure.pdf](https://www.lsu.edu/administration/ofa/oas/acctpay/pdfs/fy23_travel_orientation_brochure.pdf)

Upon submission, your form will be routed to the Business Office. The Business Office will create a spend authorization on your behalf in Workday which must be approved by the Director. You will receive notification that your spend authorization has been completed after all approvals have been received. Upon receipt of that email, you may begin paying expenses for travel such as registration, airfare, and lodging.

Please note that you must book all air travel through Christopherson Business Travel.

<https://www.lsu.edu/administration/ofa/oas/acctpay/travel.php>

Upon return from a trip, please submit all receipts within 5 business days to [sjoh@lsu.edu](mailto:sjoh@lsu.edu) for expenses paid via LaCarte along with your signed AS703 LaCarte Transaction Log:

<https://www.lsu.edu/administration/ofa/oas/acctpay/pdfs/as703.pdf>

All receipts must be original. All receipts must be itemized and legible. Any additional receipts for reimbursement should also be submitted upon return.

If you are receiving admission, lodging, and/or transportation (including airfare) during your trip, you need to fill out form 413f and email it to the business office, in compliance with government ethics rules. The form can be found here:

<https://ethics.la.gov/pub/CampFinan/Forms/Form413f.pdf?20230119>

If you are receiving an honorarium from an outside entity you need to fill out form PM-11 in compliance with university policy and email it to the business office. The form can be here: [https://www.lsu.edu/geauxgrants/conflicts\\_of\\_interest/p\\_m\\_11/index.php](https://www.lsu.edu/geauxgrants/conflicts_of_interest/p_m_11/index.php)

### **Payee Requests**

Music Payee Requests must be in approved status before start date of service. Requests must be submitted 30 days in advance.

<https://www.lsu.edu/cmda/music/resources/business/forms/music-payee-request.php>

Use the Music Payee Update form to update or modify an existing Music Payee Request.

<https://www.lsu.edu/cmda/music/resources/business/forms/music-payee-update.php>

### **Guest Artist Lodging**

Please let the business office know as soon as possible if your guests need to have a lodging reservation done at Lod Cook. If lodging is not already paid to the artist through an all-inclusive contract, AP & Travel requires all guest lodging be paid through a designated person's LaCarte at each department. For the School of Music, that person is Salem Johnson. Your guest will need to provide a personal debit/credit card at check-in for incidentals per Lod Cook policy. If no incidentals or damages occur, their card will not be charged.

Please do not use your LaCarte card to pay for guests lodging or incidentals.

Workday Delegation are no longer needed.

## **Appendix A, CMDA Faculty Bylaws**

### **Louisiana State University College of Music and Dramatic Arts Faculty Bylaws**

#### **Article 1. College Faculty**

##### **A. Membership**

College Faculty are those members of the academic staff of the Department of Theatre and the School of Music who are full time and at the rank of instructor or higher, herein and after referred to as Faculty.

##### **B. College Faculty Meetings**

Faculty will meet at least once per semester during the academic year. The Dean shall schedule the meeting time each semester, and give at least one week's written notice. The Dean will distribute an agenda and any relevant information in advance of the meeting. The Dean may call special meetings of the Faculty. Questions before the Faculty may be decided by majority vote, unless a two-thirds vote is required by Faculty Bylaws. A Quorum shall consist of more than 50% of the Faculty. Minutes will be recorded and distributed.

#### **Article II. Dean of the College**

The Dean of the College of Music and Dramatic Arts is responsible to upper administration as set forth in PS-50, and holds office at the pleasure of the Board of Supervisors. The Dean serves as the Chief Executive Officer of the college and is responsible for all aspects of academic life within the college, including budgets, teaching, research, and personnel matters involving faculty, staff, and students. The Dean is responsible for the academic self-study and accreditation process, compliance with

NASM and NAST standards, and related organizational structures and procedures. (Further duties apply as per PS-50)

The administrative officers of the College consist of a Dean, chairs and directors of the College departments, and other administrative support personnel as the Dean may from time to time appoint.

### **Article III. College Administration Evaluations**

The Dean will initiate annual evaluations of each Departmental Chair and Director. The Dean will solicit evaluations of each Departmental Chair and Director from the Faculty and Staff of the relevant department. The Dean will review and report in accordance with each department's Code provisions and as outlined by the Department of Human Resource Management. The Dean will summarize and comment upon these reports when forming each Chair and Director's annual evaluation.

In an instance where the Dean of the College serves as the Chair of a Department, the Provost will complete the evaluation of the Dean/Director in accordance with guidelines provided in PS-36(T). The Provost may seek input from Faculty and Staff.

The Dean will solicit evaluations of other Administrators from the Departmental Chair, Director, and other Administrators and staff. These responses will inform the Dean's preparation of the annual evaluations of Administrators.

### **Article IV. Faculty Committees**

#### **A. Curriculum Committee**

##### **Membership**

Members are appointed by the Dean. All members should have experience with curricular matters. The committee shall have four members, two from Theatre, two from Music, with three year staggered terms. This committee represents the Faculty as a whole.

Membership of this committee shall not overlap with the Advisory Committee. Members may be curriculum committee members in their respective units. This Committee will determine a Chair.

##### **Duties**

The committee shall consider curricular recommendations forwarded from departments. Positive recommendations for action are forwarded to the Dean. In the event that a positive recommendation cannot be forwarded to the Dean, the proposal will be returned to the unit for revision.

##### **Meetings**



When the committee Chair receives proposals from unit Chairs and Directors, the committee shall meet.

## **B. Dean's Advisory Committee**

### Membership

The Dean's Advisory Committee (DAC) will consist of two tenured or tenure-track faculty from each unit in the College of Music and Dramatic Arts. Committee members will be elected by their respective unit for a two-year term. The election will occur by the end of spring semester; service will begin in fall semester. Terms of service will be staggered so that one member of each unit of the DAC may change each academic year.

The Dean and Executive Associate Dean will serve as ex officio members of the DAC. The Dean will serve as chair. In the Dean's absence, the Executive Associate Dean will lead meetings.

### Duties

Although the DAC is not a policy-making body, it may function as a policy-recommending body. It will serve as a conduit between the Faculty and its Administration. The committee will advise the Dean on concerns of the Faculty. The Dean will solicit advice and Faculty perspective from the committee on matters of importance to the College.

The DAC will assist the Dean in creating and revising Bylaws for the Faculty.

### Meetings

The Dean will convene the Dean's Advisory Committee.

## **C. Promotion and Tenure Committee**

### Membership

The P&T Committee shall consist of four tenured Faculty members, two from Music and two from Theatre. At least one member will be at the rank of Full Professor with tenure. Each unit shall elect its members (one every other year) at the end of the academic year.

### Duties

The College Promotion and Tenure (P&T) Committee shall advise the Dean regarding faculty tenure and promotion in accordance with the protocols set forth in PS-36(T) and the guidelines set by the appropriate unit. The P&T Committee's remit is restricted to advice based on a review of relevant procedures and processes. The Committee does not itself evaluate the merits of tenure/promotion cases, nor do they vote regarding whether to grant tenure or promotion to individual Faculty.

When a unit or the College makes substantial changes to its internal promotion and tenure guidelines, P&T Committee members shall meet to review the revisions, ensuring that they comply with the current version of PS-36(T), and that the process was followed with the current version of PS-36(T). The Committee may submit a written report with findings and recommendations to the Dean.

#### Meetings

When a case for tenure and/or promotion experiences a Faculty vote that is not unanimous, the unit's Chair or Director shall inform the Dean. The Dean will in turn request that the P&T Committee meet to review the case to ensure that the process was followed with established unit and university procedures. A unit's Chair or Director may initiate (through written request to the Dean) a P&T Committee case review.

A Faculty member under review may initiate (through written request to the Dean) a P&T Committee review of his/her case.

The Dean may request that the P&T Committee review any case currently under consideration.

When informed by the Dean of a review request, P&T Committee members shall first meet with the Dean and the relevant unit's Chair or Director to be briefed on the case.

The P&T Committee shall be given access to any relevant materials pertaining to the case (e.g., tenure binder, the unit's vote, minutes from meetings, explanatory memoranda).

After a week to review the material, the P&T Committee as a whole meets to discuss the case.

At the conclusion of that meeting, the two members of the unit not involved with the case at hand shall confer to render a finding. These Committee members will submit a written report to the Dean.

#### **D. Ad Hoc Committee**

The Dean, or the Faculty in consultation with the Dean, may create other ad-hoc committees or sub-committees for specific purposes as the need arises. Ad Hoc committees shall be of short duration and created for a well-defined, temporary task.

### **Article V. Faculty Bylaws**

#### **A. Adoption of Bylaws**

The Bylaws of the Faculty shall be adopted by a majority vote of the Faculty. When adopted by majority vote, the Bylaws shall go into effect immediately.

## **B. Amendment to Bylaws**

Any Faculty member may propose an amendment to the Faculty Bylaws by giving written notice to the Dean. Such amendments will then be circulated among members of the Faculty prior to a Faculty meeting. Amendment materials must be available to Faculty members at least seven workdays prior to the faculty meeting, not including the day of the meeting. Voting on amendments will be passed by two-thirds of the Faculty present at the meeting, provided the above-defined quorum. Subsequently, the approval of the Dean shall make such amendments part of the Bylaws.

## **Appendix B, School of Music Faculty Bylaws**

### **LSU School of Music Bylaws**

Original: 9/22/16

Revised: 10/22/20

### **I. Membership**

Full time members of the academic staff of the School of Music employed at the rank of instructor or higher are herein and after referred to as Faculty.

### **II. Leadership**

The School of Music (SOM) shall be administered by the Director. The Director is the chief academic officer of the School of Music. The position of Director may be held by the Dean of the College.

### **III. Meetings**

A. The Faculty will meet at least once per semester. Ordinarily the Director of the School will convene faculty meetings. Upon petition of faculty members, the Director may convene a meeting to discuss specific issues of concern. All faculty members will be invited to contribute items to be included on the agenda. Inclusion of items proposed by individual faculty shall be at the discretion of the Director.

B. Notice of meetings shall be given well in advance. Normally, an agenda will be distributed at least 48 hours prior to the scheduled start of a faculty meeting. Each agenda will include, at a minimum

- 1 An opportunity to amend and approve the minutes of the previous meeting (if applicable).
2. An opportunity to propose new business, once the items specified on the agenda have been addressed. (The Director may impose a time limit for new business.)

C. Items proposed and voted on during all faculty meetings will be recorded in written form. Minutes of all meetings of the School of Music Faculty will be distributed to all

faculty in a timely manner. Faculty meeting minutes will include an accurate record of attendance. All faculty members will be given the opportunity to correct the minutes of each meeting. Minutes of faculty meetings will be recorded and filed with the appropriate staff member of the School or College.

D. In order for action to be proposed and voted on, a quorum of at least 50% plus one of the eligible voting faculty must be in attendance.

#### **IV. Amendments**

Any Faculty member may propose an amendment to the Faculty Bylaws by giving written notice to the Dean or Director. Such amendments will then be circulated among members of the Faculty prior to a Faculty meeting. Amendment materials must be available to Faculty members at least seven workdays prior to the faculty meeting, not including the day of the meeting. Voting on amendments will be passed by two-thirds of the Faculty present at the meeting, provided the above-defined quorum.

#### **V. Structure and Administration of the LSU School of Music**

A. The School of Music (SOM) shall be administered by the Director.

B. The duties of the Director shall include all those specified by the Dean of the College of Music and Dramatic Arts. The Dean may appoint Associate and Assistant Directors as necessary and appropriate and deputize them to act as necessary.

C. The Director will consult with individual faculty, advisory committee, division and area faculties, and staff members as appropriate on matters that affect the mission and welfare of the SOM.

D. The Director, after reviewing annual faculty activity reports, will forward assessments to the Dean of CMDA with detailed recommendations for development and rankings for possible merit awards.

E. The heads of the six divisions of the faculty will constitute the Music Advisory Committee. Division heads will be appointed by the Director. The divisions are: Academic Studies, Music Education, Keyboard Studies, Instrumental Studies, Department of Bands, and Vocal Studies. This committee will advise the Director on new and recurring business and will bring issues and initiatives to the Director for consideration. The Advisory Committee will meet at least once per month during the academic year.

F. Divisions will be divided into working areas. The areas are: Music Theory, Music History, Composition, EMDM (Experimental Music and Digital Media), Music Education, Jazz, Voice, Opera, Ensembles, Woodwinds, Brass and Percussion, Strings, Keyboard.

#### **VI. Grievance Procedures for Faculty and Students**

A. A grievance is a complaint and/or claim that there has been unfair or unequal treatment by reason of an act or condition that is contrary to established University policy

and procedure governing the employer-employee relationship or that there has been a violation, misinterpretation, or inequitable application of University employment policy.

A faculty member may request an administrative review by his or her administrative unit chair/head, dean, and appropriate Vice-Chancellor before contacting the Faculty Senate Grievance Committee. The administrative appeal procedure is a formal process of review by successively higher levels of the University administration. The faculty member with a complaint or claim may petition for review and resolution at each successive level through the campus administration. The petition should include specific items described in the complaint or claim. Findings of the appropriate Vice-Chancellor, after approval by the Chancellor, shall constitute the final step in the administrative review.

Copies of the Faculty Senate Grievance Committee Procedures are available from the Faculty Senate office or the chair of the committee.

B. Student grievances should follow the General Appeal Procedure through the Office of the Dean of Students as detailed in PS-48.

## **VII. Promotion and Tenure (including Annual Review and Mentorship)**

### A. Membership and Organization of the Tenure and Promotion Committee

1. The School of Music Committee on Promotion and Tenure comprises all tenured members of the music faculty. It will be led by a chair and a chair-elect. To guide and facilitate its work, the Committee on Promotion and Tenure shall elect two panels. Panel A consists of the chair, the chair-elect, and three full professors. Panel B consists of the chair, chair-elect, and three tenured associate professors. The two panels meet together to consider reappointment and tenuring of tenure-track assistant professors, and of non-tenured associate professors; only Panel A meets to consider promotion of tenured associate professors to the rank of full professor.

2. The membership of the panels will be selected as follows:

a. During the spring semester, and in accordance with the promotion and tenure timetable established by Human Resources (HR), the dean shall distribute ballots among the tenured faculty.

b. For year 1, five full professors and three associate professors will be elected to fill out the two panels. The top vote-getter among full professors will be chair for the subsequent academic year; the runner-up vote-getter among full professors will be chair-elect. The chair-elect serves in the following year as chair of the committee.

c. Each subsequent year, four full professors and three associate professors will be elected to fill out the two panels. The top vote-getter will be chair-elect.

d. Following completion of their duties, the outgoing chair of the committee will not serve on either panel for two academic year cycles.

### B. Eligibility for Promotion and Tenure

Eligibility for reappointment, tenure and promotion will follow criteria outlined in the relevant LSU Policy Statements.

### C. Procedures and Documentation

1. During spring semester the Director will give written notice of the names of all candidates for third-year renewal, tenure and promotion. The chair and chair-elect, with the Director and Dean, will take part in the selection of external evaluators.
2. Meetings of the full committee, and eligibility of individual members of the committee to vote on specific cases before the committee, shall be set in accordance with the yearly calendar for promotion and tenure published by the Office of Academic Affairs.
3. The committee chair notifies all tenured faculty in advance of the upcoming deliberations so that each candidate's file may be examined prior to a first meeting of the committee. At the first meeting each candidate's file is examined and discussed.
4. All members of the committee, including those who are on leave and/or not in residence, will be afforded a reasonable opportunity to be informed, to express views, and to cast votes.
5. The committee will meet two times:
  - a. At Meeting 1 each candidate's file will be examined and discussed. Faculty members who wish to speak on any candidate must give their report to the full committee. Additional sessions of the first meeting may be necessary to complete review of all candidates.
  - b. Meeting 2 will occur approximately 10 days after Meeting 1 to allow time for gestation. Draft reports on each candidate will be distributed and discussed at Meeting 2, which will allow for further discussion of each candidate. Ballots will be distributed and a deadline set for their submission.
6. Between meetings of the committee, the two panels will prepare draft reports on each candidate.
7. After the second required committee meeting, each member votes YES, NO, or ABSTAIN on each case before the promotion and tenure committee. Each vote must be accompanied by a written justification that is to be based solely on the criteria described herein.
8. After the candidates' files have been examined and discussed by the committee and votes with justifications collected, the two panels will prepare a report, which will be a comprehensive statement of the case, observing the criteria for evaluating faculty job performance. The report (including, where necessary, minority reports as well as a report of the majority) will be placed in the review file (PS 36T, p. 24). Each music faculty member, whether or not he or she is authorized to vote on a particular candidate, may write a letter to the Director and/or Dean concerning the candidate, and such letters shall become part of the candidate's file.
9. The committee chair submits the report to the Director and Dean and notifies each member of the committee via email of the results of the committee's votes for tenure and promotion.
10. The Director will report recommendations to the tenured faculty.

#### D. Annual Review

Consistent with PS-36T, annual review of tenure-track faculty encompasses three processes: (a) formal review by the Tenure-track Faculty Review Committee, (b) a mentor and peer review processes, and (c) formal review by the Director, whose evaluation reflects the reports of committee, mentor, and peer reviewer.

1. The School of Music Tenure-track Faculty Review Committee evaluates all pre-tenure faculty annually. The Committee comprises three full professors and two associate professors in Music as determined by a vote of the tenured faculty. It will be led by a chair, to be determined by the Committee. The Director will make each pre-tenure faculty member's file (annual activity report, self-evaluation, syllabi, course evaluations) available to the Committee. The Committee "will conduct a full review of job performance resulting in a written report, prepared independently of the unit leader and signed by a representative of the review committee, which will become part of the faculty member's file" (p. 30, PS 36T).

The membership of the Committee will be determined as follows:

- a. Early in the fall semester, the Director shall distribute a ballot among the tenured faculty, not including members of the Promotion & Tenure Panels.
- b. The three full professors and two associate professors receiving the most votes will constitute the Committee.
- c. Members can be re-elected to serve for no more than 2 consecutive years.
- d. After serving for 2 consecutive years, there will be no service on this Committee for 2 years.

2. Mentors and peer reviewers are appointed by the Director for each tenure-track faculty mentee. Responsibilities are outlined below.

Mentors will:

- a. Ordinarily serve for two years.
- b. Meet formally with their faculty member at least once/semester and informally frequently during the year.
- c. Review faculty member's curriculum vitae and other materials to be submitted for promotion and tenure for their consistency with PS 36T.
- d. In conjunction with the Dean, assist faculty member in meeting deadlines for promotion and tenure.
- e. Be available to junior faculty for advice and consultation
- f. Observe the faculty member's teaching at least once/year
- g. Provide a written report of observation to faculty member that will go in the faculty member's promotion and tenure file once a year.

Peer reviewers will:

- a. Ordinarily serve for one year.
- b. Observe the junior faculty member's teaching once/year.
- c. Provide written report of observation to faculty member that will go in the faculty member's promotion and tenure file once/year.
- d. Be available for advice and consultation as requested.

Mentees will:

- a. Reach out to mentor for advice and consultation.
- b. Request teaching observations from mentor and peer reviewer.
- c. Be sure written requests are part of promotion and tenure documents.
- d. Become familiar with PS 36T document.

At the request of junior faculty, additional written teaching observations by other faculty members may be included in personnel files and considered as part of the review process.

### **VIII. Faculty Committees**

#### **A. SOM Curriculum Committee**

1. **Membership:** Members are appointed by the Director. All members should have experience with curricular matters. The committee shall have five members and should represent a cross section of applied, ensemble and academic faculty. This Committee will elect its own Chair.
2. **Duties:** The committee shall consider curricular recommendations forwarded from music areas, and propose modifications and revisions of curricula to the music faculty for vote and approval.
3. **Meetings:** When the committee Chair receives proposals from the Director or area coordinators, the committee shall meet.

#### **B. Music Advisory Committee**

1. **Membership:** The Music Advisory Committee (MAC) shall be appointed by the Director. The Director and Executive Associate Director will serve as ex officio members of the MAC. The Director will serve as chair. In the Director's absence, the Executive Associate Director will lead meetings.
2. **Duties:** Although the MAC is not a policy-making body, it may function as a policy-recommending body. It will serve as a conduit between the Faculty and its Administration. The committee will advise the Director on concerns of the Faculty. The Director will solicit advice and Faculty perspective from the committee on matters of importance to the School and College. The MAC will assist the Director in revising Bylaws for the Faculty.
3. **Meetings:** The Director will convene the Music Advisory Committee.

#### **C. Faculty Search Committees**

In the event of a faculty vacancy, the Director shall appoint a committee to be in charge of vetting applications for specific positions. The Director shall also designate a chair of the committee, who may or may not serve in the affected area. In certain cases, it is desirable, though not mandatory, to have individuals outside the major area or outside the School of Music serve on search committees.

Upon the conclusion of the interview process for an individual position, the committee will share its evaluations of the finalists in writing to the Director.

#### **D. Ad Hoc Committees**

The Director may appoint other committees as needed on an ad hoc basis. These committees shall have specific charges and a limited term of service.



## **Appendix C-1, University/College Committees: 2024-2025**

Graduate Council: Andreas Giger, chair

Council on Research: Shannon Walsh, Alissa Rowe

Honors College Liaison and Faculty Fellow: Inessa Bazayev

Teacher Education Council: Jason Bowers

Faculty Senate Admissions, Standards, and Honors (ASH) Committee: Olivia Lucas

Faculty Senate Enrollment and Digital Education Committee: Sonya Cook (Theatre)

Faculty Senate Faculty Appeals Board: Blake Howe

Faculty Senate Integrative Learning Core (ILC) Committee: Kyla Kazuschyk (Theatre)

Faculty Senate LSU Press Committee: Bob Peck

Faculty Senate (year is final year):

- Executive Committee: Inessa Bazayev (2025-2026), Kyla Kazuschyk (2025-2026)
- CMDA Senators: Brett Boutwell (2025-2026), Charles Goodman (2026-2027), Kyla Kazuschyk (2025-2026)

## **Appendix C-2, CMDA Committees: 2024-2025 (pending)**

Dean's Cabinet: Lau, Sosnowsky, Byo, Pike, Walsh, Smith

Advisory: Geist, Holoweiko, Sansom, Cooke

Awards: Hendrickson (chair), Davis, Euba

Curriculum: Boutwell, Campbell, Cooke, Kazuschyk

Promotion & Tenure: Gibson, Stone, Euba, Fletcher

## Appendix C-3, School Committees: 2024-2025

### STANDING COMMITTEES

#### Music Advisory

Byo, Kemler (Instrumental Studies), Delony (Keyboard Studies),  
Howe (Academic Studies), Saccardi (Music Education/Music Therapy),  
Sims (Voice/Opera), Talley (Ensembles)

#### Curriculum Committee (appointed)

Bazayev (chair), Pike, Sparr, Moon, A. Parker. Pike chairs in spring during  
Bazayev's sabbatical.

#### Promotion and Tenure (elected)

Panel A – Howe (chair), Giger (chair-elect), Wei, Talley, Kemler  
Panel B – Rowe, Boutwell, Terrell

#### Tenure-track Faculty Review Committee (elected)

Pike (chair), Dietz, Sparr, Stone, Beck

#### Ensemble Directors Council, Scott Terrell (chair)

- Small group (short-term planning): Allison, Borowitz, Dietz, Gibson, Rowe,  
Stone, Talley, Terrell, Hazelwood
- Large group (medium and long-term planning): Small group plus Belmont, Davis,  
Nabors, Hebert, Holoweiko, Lewis, McDonough, Trapani

### AD HOC COMMITTEES

#### PS 109 Peer Review II

**Delony**, TBD, TBD

#### Scholarship Coordinators

Jesse (voice), Wei (strings), Pike (piano), Stone (jazz), Kang (wws),  
Goodman (brass), Dietz (perc), Saccardi (music education/music therapy),  
Rowe (choral)

#### Search Committee: Assistant Professor of Collaborative Piano

Delony (chair), Gurt, Hendrickson, Wei, Borowitz

#### Search Committee: Assistant Professor of Music Therapy

Kemler/Geist (co-chairs), Saccardi, Pike, VandeWaa

#### Vacancies (TBD): Voice, Jazz, Staff Pianist

## Mentors/Peer Reviewers

<u>Faculty</u>	<u>Mentor</u>	<u>Peer Reviewer</u>	<u>Review Timetable</u>
Goodman	A. Parker	Dietz	Tenure: Fall 2026
Holoweiko	Rowe	Stone	Tenure: Fall 2026
VandeWaa	Sparr	Boutwell	Tenure: Fall 2027
Ahlhorn	Dietz	D. Parker	Tenure: Fall 2027
A. Parker	Delony	Terrell	Tenure: Fall 2027
Trapani	Allison	Rowe	3 <sup>r</sup> year: Spring 2025 Tenure: Spring 2027
Belmont	NA (review year)		3 <sup>rd</sup> yr: Fall 2024 Tenure: Fall 2027
Nabors	NA (review year)		3 <sup>rd</sup> yr: Fall 2024 Tenure: Fall 2027
Saccardi	NA (review year)		3 <sup>rd</sup> yr: Fall 2024 Tenure: Fall 2027
Brown	Jesse	Moon	3 <sup>rd</sup> yr: Fall 2026 Tenure: Fall 29
Dockan	Pike	Bowers	3 <sup>rd</sup> yr: Fall 2026 Tenure: Fall 29
Hall	Pike	Bowers	3 <sup>rd</sup> yr: Fall 2026 Tenure: Fall 2029
Wheeler	Kemler	Wei	3 <sup>rd</sup> yr: Fall 2026 Tenure: Fall 2029
Yarbrough	Kang	Talley	3 <sup>rd</sup> yr: Fall 2026 Tenure: Fall 29

Designated Department Expert for *Elements*: Jason Bowers

## Appendix C-4, MDA College Council: 2024-2025

President:	Holden White
Vice President:	Elise Strain
Treasurer:	Vacant