



WICHITA STATE
UNIVERSITY

COLLEGE OF FINE ARTS

School of Music

Faculty Handbook



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Useful Numbers and University Emergency Procedures

Important WSU Contacts

Accounts Receivable (Cashier's Office)

978-3076
978-3333
accountsreceivable@wichita.edu

Admissions, undergrad

978-3085
<http://webs.wichita.edu/?u=ugrad>
Midwest Student Exchange
<http://webs.wichita.edu/?u=UGRAD&p=msep/>
National Student Exchange
http://webs.wichita.edu/?u=ugrad_nse&p=index

Banner Help Desk

978-5800

Career Services

978-3435
career_services@wichita.edu
<http://careers.wichita.edu>

Cooperative Education and Internships

978-6988
www.wichita.edu/coop

Counseling and Testing Center

978-3440
<http://webs.wichita.edu/?u=COUSTCTR1&p=/index>
Testing Services
<http://webs.wichita.edu/?u=COUSTCTR1&p=/TestingServices/>

Disability Support Services

978-5949
978-5948
<http://webs.wichita.edu/dss>

Financial Aid

978-3430
http://webs.wichita.edu/?u=finaid_home&p=index

Graduate School

978-3095
<http://www.webs.wichita.edu/gradsch>

Help Desk

978-HELP

Heskett Center

978-3082
<http://webs.wichita.edu/?u=HESKETTCENTER&p=/index/>

Legal Services

978-3023

Library, Ablah

978-3584
Chemistry Library
978-3763
Music Library
978-3029
<http://library.wichita.edu>

Office of International Education

978-3232
<http://www.wichita.edu/international>

Police, Campus

Located east of Grace Wilkie
978-3450 (TDD/TDY)
<http://webs.wichita.edu/?u=police>

Registrar's Office

978-3055
978-3090
www.wichita.edu/registrar

Rhatigan Student Center and Student Leadership

Information: 978-4636
<http://webs.wichita.edu/?u=rsc&p=/index>

Student Government Association

978-3480
sga@wichita.edu

Student Health Services

209 Ahlberg Hall
978-3620
<http://webs.wichita.edu/?u=shc&p=/index>

Sunflower Student Newspaper

978-3640
www.thesunflower.com

Transcripts and Enrollment Certification

978-3057
<http://webs.wichita.edu/?u=registrar&p=trans>

University Information Center

Rhatigan Student Center
978-1636 (WSU-INFO)
university.info@wichita.edu

University Bookstore

978-3490
www.wsubooks.com

WSU West Campus

978-6777
<http://webs.wichita.edu/?u=westside&p=index>

WSU South Campus

978-8100
<http://webs.wichita.edu/?u=wsusouth&p=index>

Faculty Forms and Information Page:

www.wichita.edu/musicforms

Emergency Procedures (Bomb Threat; Storm Emergency, Civil Emergency)

Bomb Threat [University Policy] In the event of a telephone bomb threat, the person receiving the call should make every effort to keep the individual on the phone for as long as possible.

The person receiving the call should try to determine:

1. When the bomb is set to detonate
2. Where the bomb has been placed
3. What kind of bomb it is, and
4. Why the caller has placed the bomb

Write down the exact wording of the threat and the time the call was received.

Other items to notice include:

1. Emotion — Was the caller calm or excited and anxious to get off the phone?
2. Sex — What is the caller's gender
3. Age — Did the caller appear to have an old voice? A young voice?
4. Background Noise— Were there any background noises or conversations?

After hanging up the phone:

1. Report the call immediately to the WSU Police, 3450
2. Report the call immediately to the Director's office, 3500.
3. Director then notifies Dean's office, 3389.

If bomb threat received on any School of Music phone during weekends, holidays, or at times when Director's office is unoccupied, CALL:

1. WSU Police, 3450
2. The Dean (at home)
3. The School of Music Director (at home)

Initiation of Evacuation Plan:

1. The WSU Police will determine if it is necessary to evacuate the building

Storm Warning or Civil Emergency

1. Lead your class to the basement of DFAC (dance studio, adjacent hallways).
2. If you have no class at that time, assist in conveying message to others (students, staff, faculty) and proceed to sheltered area. Assist with maintaining morale among persons in sheltered area.
3. Advise students that they should remain in sheltered area until all-clear or release by Performance Facilities manager or chair (music or performing arts).

Family Educational Rights and Privacy Act (FERPA) – (from www. Ed.gov):

The Family Educational Rights and Privacy Act (FERPA) (20 U.S.C. § 1232g; 34 CFR Part 99) is a Federal law that protects the privacy of student education records. The law applies to all schools that receive funds under an applicable program of the U.S. Department of Education.

FERPA gives parents certain rights with respect to their children's education records. These rights transfer to the student when he or she reaches the age of 18 or attends a school beyond the high school level. Students to whom the rights have transferred are "eligible students."

- Parents or eligible students have the right to inspect and review the student's education records maintained by the school. Schools are not required to provide copies of records unless, for reasons such as great distance, it is impossible for parents or eligible students to review the records. Schools may charge a fee for copies.
- Parents or eligible students have the right to request that a school correct records which they believe to be inaccurate or misleading. If the school decides not to amend the record, the parent or eligible student then has the right to a formal hearing. After the hearing, if the school still decides not to amend the record, the parent or eligible student has the right to place a statement with the record setting forth his or her view about the contested information.
- Generally, schools must have written permission from the parent or eligible student in order to release any information from a student's education record. However, FERPA allows schools to disclose those records, without consent, to the following parties or under the following conditions (34 CFR § 99.31):
 - School officials with legitimate educational interest;
 - Other schools to which a student is transferring;
 - Specified officials for audit or evaluation purposes;
 - Appropriate parties in connection with financial aid to a student;
 - Organizations conducting certain studies for or on behalf of the school;
 - Accrediting organizations;
 - To comply with a judicial order or lawfully issued subpoena;
 - Appropriate officials in cases of health and safety emergencies; and
 - State and local authorities, within a juvenile justice system, pursuant to specific State law.
- Schools may disclose, without consent, "directory" information such as a student's name, address, telephone number, date and place of birth, honors and awards, and dates of attendance. However, schools must tell parents and eligible students about directory information and allow parents and eligible students a reasonable amount of time to request that the school not disclose directory information about them. Schools must notify parents and eligible students annually of their rights under FERPA. The actual means of notification (special letter, inclusion in a PTA

bulletin, student handbook, or newspaper article) is left to the discretion of each school.

Degrees/ Degree Designation

Degrees Offered

Music Minor

Music – General

Bachelor of Arts in Music

Bachelor of Music / Theory-Composition

Music – General with Electives

Bachelor of Music / Elective Studies in Journalism and News Editorial

Bachelor of Music / Elective Studies in Broadcasting

Bachelor of Music / Elective Studies in Journalism and Advertising-PR

Bachelor of Music / Elective Studies in Business

Music Education

Bachelor of Music Education / Vocal and Keyboard

Bachelor of Music Education / Special Music Education

Bachelor of Music Education / Instrumental

Music Performance

Bachelor of Music / Vocal Performance

Bachelor of Music / Instrumental Performance

Bachelor of Music / Keyboard Performance

Bachelor of Music / Jazz Performance

Master of Music

Master of Music, Performance, Strings, Winds, Percussion

Master of Music, Performance, Voice

Master of Music, Performance, Piano

Master of Music, Piano Pedagogy

Master of Music, Instrumental Conducting

Master of Music, History/Literature

Master of Music, Theory/Composition

Master of Music, Opera Performance

Master of Music, Piano Accompanying

Master of Music, Performance, Organ

Master of Music Education

Master of Music Education, Elementary/General Music

Master of Music Education, Choral Music

Master of Music Education, Instrumental Music

Master of Music Education, Voice

Master of Music Education, Special Music Education

Major and Non-Major Applied Study

Policy

Any student wishing to enroll in applied study who is not currently pursuing a music degree (baccalaureate or masters) must enroll as a non-major, either in 112 or 712. Non-majors holding service scholarships to perform in designated ensembles are required to enroll in the applied instrument and will also use the non-major enrollment.

Criteria for Major and Non-Major Designation:

The following criteria will be used to determine eligibility for enrollment in major applied study (232, 252, 432, 452, 732, 434, 734), or study of a secondary instrument (231, 431, 731):

Undergraduate Music Major:

The student must demonstrate enrollment in required courses within a music degree curriculum. This will include at the minimum:

1. Concurrent enrollment in private applied study (232, 252, 432, 452, 732; 434, 734 if eligible) in the major performing medium.
2. Enrollment in a major ensemble (Concert Band, Symphonic Band/Wind Ensemble, Orchestra, A Cappella Choir, Concert Chorale, Piano Accompaniment).
3. Concurrent enrollment in at least one additional 2 credit or 3 credit music course necessary to satisfy requirements of a music degree as indicated in the degree check sheet applicable at the date of admission.

Music Minor or Graduate Music Major:

Satisfy, at the minimum, criteria 2. and 3. above.

Double Major

Definition

A student with significant interest, talent, and achievement in two music specialties may choose to complete a major in each specialty. All specialized courses and requirements must be satisfied for each specialty.

Music fields available

Double majors may be elected, with appropriate approval, in any area of music study for which the baccalaureate is available. The most typical choice involves the BME and BM. A double major in two performance specialties is rare, due to the rigorous demands on time and energy and inherent conflicts.

Limitations

Time: Extra requirements take extra time. Persons completing a double major can expect to spend, at the minimum, five years in full-time study. More time could be necessary to achieve required standards of performance and repertoire in case of a double major involving two performance specialties.

Conflicts: Expect them, particularly in a double major in performance with two media.

Degrees Awarded: Separate degrees (diplomas) are awarded in the case of the BM-BME double major. In the case of a double performance major involving two media, only one BM diploma is awarded. The second major is verified by transcript evidence, rather than the conferring of a second BM degree. Other options combining the performance BM with programs such as piano pedagogy, theory-composition or elective studies in journalism, or business also result in the conferring of a single BM diploma.

Program Demands: Students may not expect performance, ensemble, or course requirements to be lessened or modified for an approved double major; the full expectations for each specialty will apply.

Scholarship Requirements: Students who pursue a double performance major and who receive scholarships in two mediums must fulfill the full applied, ensemble, and course requirements pertinent to each.

Advising Policies and Procedures for Majors

Policies/Procedures for Majors

Applied Grading Criteria

The final semester grade for two and four hour enrollments will be compiled as follows:

Professor's evaluation of studio lessons: 2/3 of grade

Composite semester jury grade: 1/3 of grade

It is the major professor's responsibility to consider the jury grade in assigning the semester applied grade, or as delegated by the performance area.

Applied Grading Procedure and Jury Examination (subject to adjustment by agreement among the faculty of a given program area).

Jury entries must be completed for each 2 and 4 major hour enrollment. Equal attention is given to both technical and literature requirements of the proficiency level at which the student is classified. Recital forms must be completed for all students enrolled in junior, senior, and graduate recital. The following are the procedures for both the jury and recital forms.

Jury

Jury Forms will be placed in mailboxes prior to juries each Fall and Spring. Following are the steps for completing the form:

1. When the student jury forms are received, check to make sure that all students are accounted for. Notify the music records administrator of discrepancies. The music records

administrator will include graduate student forms. If the graduate student does not perform juries, return the form to the music records administrator indicating so.

2. After the student's jury, *print* the semester (FL = Fall, SP = Spring), the year, and the grade. Print your name as instructor.
3. Comments are optional and for faculty use only. Print comments on the front of the form. If additional space is needed, use the back of the form.
4. Be sure to complete the Junior Standing record if applicable. This information is important when checking future enrollments.
5. Return the completed forms to the music records administrator either in the music records administrator's mail box, or personally before finals week is over. The last day of finals is the deadline. The School of Music Director will be notified if forms are not returned on time.
6. Again, please print everything. The Music Records Administrator needs to be able to read what the faculty have written.

Recital

Recital forms will be placed in instructor mailboxes at the beginning of each semester according to Junior, Senior, and Graduate Recital enrollments. Do not lose them. After a student completes their recital, fill out the form and return it immediately to the Music Records Administrator's mailbox or personally. Following are the steps for completing the form:

1. When faculty receives the student jury forms, check to make sure that all students are accounted for. Notify the music records administrator of discrepancies. The music records administrator will include graduate student forms.
2. After the student's recital, the committee chair will need to obtain grades from the committee members. Without each committee member's grade the form is not complete. (It is understood that not all recitals require a committee.)
3. Once all information has been obtained, print the performance date beneath the appropriate recital heading (Junior, Senior, or Graduate.) Then print the names of the chair and committee members with the grades given. All information will be typed on the original form.
4. If the student has decided to wait, faculty will need to return the form to the music record administrator indicating that an incomplete will be given.
5. All forms must be completed and returned to the music record administrator by the last day of classes. If grades are not returned by 5:00 on the last day of classes, the student will receive an incomplete. Faculty will then be responsible for submitting a change of grade form after grades are posted. The School of Music Director will be informed that a grade was not submitted.

4-Hour Applied Enrollments

Four-hour applied enrollments are limited to upper division BM performance majors who have been approved for *Junior Standing*—i.e., *Junior Proficiency* (no freshmen or sophomores) and to graduate students who are pursuing the graduate recital as a terminal option (either MM or MME). Graduate degree status does not automatically permit a 4-hour applied enrollment if student is not a performance major (MM) or in progress toward a degree recital (MME).

Rationale: The policy dates back several decades and is intended essentially to preserve space in major professor schedules for all levels of music majors. It applies equally to students studying with full-time and part-time instructors (regular appointments as well as fee teachers).

Exceptions: Exceptions will be considered rare and are acted upon by the chair who may refer cases to the Policy and Curriculum Committee as warranted. Students must complete and sign the regular Exceptions Form (giving the policy being petitioned and the reason or rationale), obtain approving signature of the applied instructor and the respective program director, and return the form to the School of Music Director's Office.

Signed approval by instructor indicates willingness to incur any overload caused by substituting the 4-hr. for the normal 2-hr. enrollment. In other words, it will not be permissible to exclude some other student from your teaching assignment in order to expand an enrollment from 2 to 4 credits.

Proficiency Levels (BM, BME, MM, MME)

1. A numbering series will be adopted for all performance areas of the School of Music to designate proficiency levels for applied study (majors) as follows:
 - 100** Freshman proficiency (entry level)
 - 200** Sophomore proficiency
 - 300** Junior proficiency—i.e., Junior Standing (required before BM students may enroll for 4 credit hours); BME students may not enroll for 4 credit hours, but must attain junior proficiency before permission may be considered to schedule the Senior Recital.
 - 400** Senior proficiency
 - 700** Graduate proficiency (required for MM or for recital MME)
2. The proficiency level numbering will have no formal connection with course numbering for applied enrollments, even though the first digit is the same in either case. It would not be possible, however, to enroll him/her in 434, since the 4-hour enrollment is reserved for BM students who have passed junior proficiency.
3. Advancement in proficiency level (general) will be noted in the *Comments* section of the JE/RR form. Junior level proficiency, which is necessary before permission to perform the graduating recital, will also be noted and signed (major professor) in the area provided on the form.
4. Changes in certified proficiency levels will be made at the final jury examination of

the year (spring semester), except in unusual circumstances, as noted below. It will be the responsibility of the final jury to make a decision on proficiency level (advancement or retention in level) for each applied major (BM, BME, Graduate) at the final jury. [It may be necessary to lengthen the spring jury to provide for the process of certifying proficiency levels.]

5. Exceptions to spring jury for proficiency decision: If a student does not enroll in consecutive semesters, it is the prerogative of the major professor and performance area to designate a fall semester jury as the "final" jury for purposes meeting proficiency level requirements.

Proficiency Level and Literature Requirements

Technical and repertoire requirements defining proficiency levels for all applied music media are drafted by respective applied faculty. These requirements and literature listings receive periodic review and update.

Junior Standing (“Junior Proficiency”) [BM: Required for 400 level. applied enrollment; BME: Required before scheduling the graduating ”senior “ recital]

Students who have achieved performance skills appropriate for junior-level study and have completed applicable literature requirements will be designated with Junior Standing by the major professor in consultation with the examining jury. Junior standing is required before the Junior Recital (BM) or the Senior Recital (BME) may be scheduled. Junior Standing will be noted on the Jury Examination/Recital Record Form (JE/RR) maintained for each music degree student according to his/her major performing instrument. If Junior Standing is delayed because of inadequate proficiency, the student will continue to enroll at the 2 hour level until Junior Standing has been approved; postponement of Junior Standing longer than two consecutive semesters will result in special hearing/jury to consider dismissal from the BM performance emphasis. BME students are not required to present a Junior Recital but must be approved for Junior Standing prior to scheduling the Senior (graduating) Recital.

Qualifying Jury (BM performance majors)

All BM performance majors must complete a Qualifying Jury (Mus P 400, 1 cr. Hr.) prior to scheduling of the Senior (graduating) Recital. The Qualifying Jury occurs as an extension of the annual Jury Review (spring semester); it is guided by and is the responsibility of the respective major professor. For students who have achieved Junior Standing, major opera roles, competitions, or other equivalents may be substituted for the Qualifying Jury, subject to approval of the respective faculty and program director.

Junior Recital

Junior Recital (Mus P 300, 1 cr. hr.): Required for piano, voice, and strings BM performance emphases; optional for winds and percussion BM majors at the discretion of the major professor and is not a requirement for the BME.

Annual Jury Review for Continuation (BM performance majors)

For BM performance majors, the final jury examination of the year will determine approval for a student to continue in a performance degree emphasis. Conditions of approval (if any) or denial of approval will be decided and certified by the major professor in consultation with the examining jury (see JE/RR). This procedure will pertain through completion of the Senior Recital.

Recital Committee (Senior and Graduate Recitals)

Senior and Graduate Recitals are to be juried by a committee of three School of Music faculty, to include the student's major professor. Graduate Recital committee membership will comply with existing graduate program regulations (i.e., graduate committees will include a minimum of one committee member outside the student's specific performance area; all persons serving on graduate recital committees will have appropriate graduate faculty membership; an original performance tape of the Graduate Recital must be submitted as part of the documentation.) It is the student's responsibility, in consultation with his/her major professor and subject to the above, to select the other two members of the recital committee and to secure consent from all committee members.

BM and BME Senior Recitals and all Graduate Recitals will be graded by each member of the recital committee; grades will be recorded on the JE/RR Form. The BME Senior (graduating) Recital can be a public or jury performance and is at the discretion of the student's major professor in consultation with the committee. The jury recital is not an option for BM senior recitals or graduate recitals.

Advising Content for Studio Instruction

Applied study expectations, proficiency levels (scales, technical, and literature requirements), and general studio policies regarding preparation, attendance, make up lessons, etc. are to be discussed with each student, beginning of fall semester, with appropriate updates spring semester.

- Jury process, grading system, impact on semester grade
- Advancement in applied proficiency (spring semester jury)
- Semester performance goals
- Proficiency expectations for Qualifying Recital (BM) or Senior Recital (BME)
- Recital requirements and preparation (Qualifying Recital; Senior Recital; Graduate Recital)
- Special circumstances (e.g., faculty absence for performance, professional meetings, etc.) and make-up plans, adjustment, etc.

Proficiency expectations for continuing in the performance program as a major:

Instructor is responsible for making it understood that the annual permission to continue performance degree emphasis (certified on the JE/RR record) is determined by the instructor and jury's evaluation of student progress in meeting proficiency requirements. Jury may consider such extenuating circumstances as it deems appropriate; the major professor will lead the discussion.

Requirement for Student Attendance at Recitals/Performances

Four semesters in Recital (Mus P 105) are required as indicated in degree check sheets. For majors other than BA, 4 semesters of recital attendance are required, and additionally a performance recital (BM, BME) is completed by enrollment in and performance of the senior recital.

To complete attendance expectations in 105, a student must attend 14 recitals and must include a minimum of 2 recitals in 4 of the 5 categories, below. Completion is judged on the following criteria:

- Attendance at 14 recitals, appropriate categories: completion
- Attendance at less than 14 recitals or non-fulfillment of categories: incomplete

Recital Categories:

- | | | |
|------|----|--|
| Cat. | A. | Honors, Graduate Recitals, Junior and Senior Recitals |
| | B. | Faculty Artist Recitals/Concerts |
| | C. | Concerts of School of Music ensembles |
| | D. | Wichita Symphony, Guest Artist Recitals/Concerts, Connoisseur Series |
| | E. | Student Recitals |

Incompletes must be made up during the first 8 weeks of the next semester of enrollment. Two recitals must be attended and reported to make up each incomplete recital. Monitoring of recital attendance takes place through the Music Office via Milissa Hawkins.

Scheduling of Degree Recitals and Time Requirements

1. All BM and BME degree recitals shall be required to be performed on Tuesdays or Thursdays during the 1:30 recital hour. Recitals may be scheduled at other afternoon times during regular class days if it can be shown that facilities or recital committee members are not available during the Tuesday or Thursday 1:30 recital period. With the exception of pre-scheduled studio recitals, Degree Recitals will be given priority over other events requesting this class period. Degree Recitals will not be scheduled during evening hours (later than 4:00 p.m.) or on weekends, unless it can be shown that facilities or recital committee members are not available during times and days described above. Recitals fulfilling master's degree terminal requirements are not bound by this policy; however, graduate performers are invited to consider the use of recital times as outlined above for scheduling degree recitals.

2. This policy shall not be construed as a deterrent to students wishing to perform the senior (degree) recital program for friends and family during evening or weekend times according to the availability of facilities. Such performances, however, will not fulfill degree requirements and will not require faculty adjudication.

3. Minimum (and recommended) performing time requirements for degree recitals:

- | | |
|----------|---|
| BME: | 25 minutes (2 recitals may be shared in one recital hour) |
| BM: | 45 minutes |
| MM, MME: | 60 minutes |

Stage Management Costs for Degree Recitals

1. Degree recitals scheduled during the appointed Tuesday/Thursday recital times will not incur staging costs; these costs will be absorbed by the instructional program.
2. All costs for degree recitals scheduled at other times within the normal school day (up to 5:00 p.m., M-F) will likewise be borne by the instructional program.
3. Any degree recitals (or replication of degree recitals for friends and family) scheduled in evening hours or on weekends will be partially covered by the instructional program [hall rental]. However, staging costs (such as stage management, ushers, etc.) will be the responsibility of the student. Stage management and usher staffing are mandated by safety code and may not be waived. Students who supply volunteer ushers who have taken the required orientation for crowd safety and control may thus reduce their costs by the elimination of usher fees.

Faculty Expectations

Advising (pre-registration, registration, on-going according to faculty appointment)

Advising for Undergraduate Music Students

The Academic Records Coordinator is the first contact for incoming freshman and transfer students. Students schedule a Shocker Connection appointment with the Academic Records Coordinator to learn about required courses, graduation requirements, WSU resources and WSU policies and procedures. Then, during the first semester of enrollment, students will be assigned to a faculty advisor. The applied professor is the primary advisor for all Bachelor of Music majors. All Bachelor of Music Education majors are assigned to a music education faculty member as determined by their area of study for their primary advisor. At any time, the Academic Records Coordinator may assist the students with any questions they may have.

Advising for Graduate Music Students

All graduate students initially contact the general graduate advisor for the admissions process and the assignment of their faculty advisor. The general graduate advisor handles all student records and plans of study for the duration of the students' academic career. Faculty advisors provide guidance and mentoring for students.

Recruitment/Retention

Recruitment and retention are of critical importance to all programs and personnel of the School of Music; participation is expected of regular faculty.

Recruitment *Each faculty member is expected to participate in the recruiting process.* Studio faculty have a primary responsibility to recruit their applied specialty; but they should also take part in general recruitment functions. Non-applied faculty, particularly, are expected to participate prominently in general recruiting activities such as telemarketing, correspondence, alumni receptions, booth attendant at promotional displays (conventions, arts fairs, etc.), although this activity is not restricted to the academic faculty.

Retention: Effective retention is based on positive, productive teaching, advising, and meeting student needs.

Advising: Among these needs are effective advising and provision of solid academic and personal support to students. Each faculty member is expected to function in the advising process (outlined above) and has a personal responsibility and stake in matters related to recruitment and retention, irrespective of specific teaching assignments.

New Faculty: Please schedule a session with the Coordinator of Advising and/or the Director to discuss degree programs, check sheets, and advising techniques.

Please avoid scheduling any activities that will take you off campus or otherwise put you in conflict with the following:

1. Music Scholarship Auditions - recruitment events staged by the School of Music: Check with Area Program Directors and/or the Recruiting/Graduate Administrative Assistant for specific dates.
2. Pre-Registration Advising (check the University Calendar, the Student Records Secretary, or the advising coordinator for specific dates)

Committees (standing), School of Music

Music Administrative Council [MAC]: (Director, School of Music, Chair)

Piano Pedagogy	Musicology/Composition
Music Education	Strings/Orchestras
Keyboard	Voice
Choral	W-P/Bands
Graduate Studies	Opera/Musical Theatre
Jazz Studies	Associate Director, School of Music

Policy and Curriculum Committee: (Chair is elected by the committee)

Graduate Studies Director, School of Music (ex. off..)
Musicology/Composition
Music Education
Strings/Orchestra
Keyboard
Winds/Percussion/Band
Voice/Choral

Graduate Review Committee: (Director, School of Music, Chair, ex. officio, voting)

Membership duplicates Policy and Curriculum, above; Graduate Coordinator assumes Chairmanship for graduate affairs.

Schedule and Calendar Committee (Director of Performance Facilities, chair)

Committee consists of Director of Theatre; Director of Dance; Director of Opera/Musical Theatre, directors of major ensembles, and performance area program directors or delegated representatives; Music Office Administrative Assistant; Technical Manager of Performance Facilities; CFA Box Office manager, and representative of the Wichita Symphony. Annual meeting is called by committee chair near the end of spring semester to determine CFA calendar for forthcoming year (Performance Facilities and other DFAC spaces), to coordinate with other calendars such as University Communications, ICAA, Wichita Symphony, etc., and to reserve dates and locales. CFA Box Office is responsible for maintaining the schedule for Miller and Wiedemann Halls; Music Office Administrative Assistant maintains schedule for all other events in DFAC.

Recital Coordination Committee

Should consist of representatives from each of the four performance areas. Chair to be selected by committee consensus with rotation annually within the membership; consecutive term(s) as Chair could occur if requested by the committee and consented to by Chair. Proposed that the committee meet at the beginning of fall semester (by the end of the second week) and additionally as needed to determine frequency, dates, locale of studio and general recitals, to enter dates on the calendar (Music Office, Perf. Facilities/Box Office), and to determine specific committee assignments for studio and general recitals.

Scholarship Committee: (Associate Director, School of Music, Chair)

Keyboard
Strings/Orchestra
Voice/Choral
Winds/Percussion/Band
Music Educ
Jazz Studies

Guest Artist Committee (Director, School of Music, Chair)

Meetings on call or by consultation: Reference group consists of Program Directors

Music Tenure/Promotion Committee: (Chair elected by the committee)

Elected from and by tenured music faculty according to nature of cases each year.

Special Events/Guest Residencies Committee (Chaired by School of Music Director with further delegation according to nature of event). Committee membership is appointed by the chair and is flexible according to event(s) considered, but will generally consist of larger ensemble directors (band, choral, orchestra, jazz ensembles). Proposals and discussion will typically be initiated in MAC, then referred to the Committee. Guest residencies/special events are anticipated on a two-to-three year cycle, supported (in part) by deferred group travel funds.

Directors of Program Areas

As provided in the College of Fine Arts Handbook, Directors of Program Areas are appointed by and at the discretion of the School of Music Director. They carry the significant responsibility of curriculum, course scheduling, recruitment, graduate assistants, and budget management for the respective programs that constitute the framework of School of Music organization and administration.

Program Directors chair the faculty meetings of their program areas. They serve the fundamental need of intra- and inter-program communication and respond to requests and needs forwarded through the communication network of the University [i.e., Vice-President of Academic Affairs (including University committees/ councils) <—> Dean <—> Director <—> Program Director]. Load release is provided for these appointments, which include

Directors of:

Music Education Studies
Musicology-Composition Studies
Keyboard Studies
Jazz Studies

Strings/Orchestra Studies
Winds-Percussion/Bands Studies
Voice/Choral Studies

Area Director Responsibilities

Area Director responsibilities are wide and varied. *In general, he/she must accept responsibility and ownership of his/her area.* Here is a list of some of the basic responsibilities. It is not all-encompassing, but spells out some of the principal expectations.

Schedule of Courses

- Area Directors are responsible for reviewing the drafts on behalf of the entire area and returning them to the Schedule Builder in a timely manner, indicating any necessary changes. Each Area Director must familiarize him/herself with the classes offered for the area.
- As changes arise throughout any given semester, Area Directors must inform the Director's Office and the Schedule Builder.
- *All requested changes must be submitted in writing.*

Adjunct Instructors

- Area Directors recruit, interview, and designate adjunct lecturers for area classes.
 - This is accomplished with the input of the area as a whole -- the Area Director organizes any necessary meetings or interviews.
- Area Directors are responsible for the orientation of adjunct instructors in their respective areas. This includes ensuring that each adjunct is capable of viewing class lists and entering grades (if applicable), and is listed correctly in the Schedule of Courses (see above).
- In certain circumstances, the Area Director may also be responsible for assigning students to adjunct instructors. See below for instructions on how to divide out percent of responsibility.
- ***For Applied Adjunct Instructors***, at least one month prior to the start of the Fall semester, Area Directors must inform the Director's Office which adjuncts will be instructing in their area.
 - If an adjunct is new, he/she will need to meet with the School of Music Director to fill out appropriate paperwork. The Area Director must ensure that the new adjunct meets with the School of Music Director.
 - *Without this meeting and collection of the proper information, Human Resources/School of Music will not be able to hire the adjunct.*

Percent of Responsibility/Class Break-down *(as needed – does not apply to all areas)*

- The Area Director assigns students to individual instructors, when appropriate. This is most common in vocal and keyboard areas, where the applied classes are listed under the Area Director's name in the Schedule of Courses, and students need to be assigned from there.
 - If an instructor is teaching students for a class in which he/she is not the Instructor of Record, the Area Director is responsible for turning in a "break down" of class by instructor to the Director's Office.

- This list should show all the instructors for each course, and a list of students for whom they are responsible.
- This is due to the Director's Office by the 20th day of classes – also please inform the Director's Office of any changes that occur after this list is submitted.

Meetings

- Area Directors are required to call regular meetings with their areas – contact the Director's Office to reserve the Conference Room.
- MAC meetings are bimonthly- Area Director attendance is required. Area Directors must then communicate any pertinent information to and from their respective areas.

Scholarships

- For applied areas, the Area Director is the “go to” person in his/her area for scholarship questions. Each Area Director must sign off on scholarship applications, as to how much he/she would recommend awarding each student. The exception is the Vocal Area, where a full time faculty member may be assigned to this task, due to the area size.
 - Ideally, Area Director takes input from his/her entire area regarding award recommendations. This could be discussed during the regular meetings.
- These recommendation sheets must be returned to the Director's Office in a timely manner, as other areas may be waiting to request awards to the same students.
- Area Director also recommends students for special awards during MAC.

Area Budget

- Area Director oversees Area Budget - acting as the contact person in his/her area for purchasing requests. This includes submitting RFEs for the area to the director's office, and overseeing Guest Artist Contract Requests for the Area.

Other Duties

Area Directors are also responsible for the following:

- Evaluating transfer equivalence for area courses taken at other schools (working with SOM advisor)
- Recruitment and supervision of graduate teaching assistants for the area
- Overseeing the organization of any studio recitals (applied areas)
- Overseeing the scheduling of Area Juries using the established rotation schedule (applied areas)
 - For this schedule, see the Performance Facilities Administrative Assistant.
- Festivals for the area (as applies) - this includes submitting budget requests, and overseeing the general organization of each event.

Coordinator Assignments

Coordinator assignments that cut across program areas or address needs and services of the School of Music as a whole (rather than intrinsic to specific program areas) are appointed by and at the discretion of the Director; load release is considered for these appointments:

Coordinator of Student Advising

Coordinator of Calendar and Performance events (inc. Guest Artist & Connoisseur)

Coordinator of Summer Workshops

Coordinator of Graduate Studies

Coordinator of Recruitment

Coordinator of Educational Services (CFA Appointment)

A Coordinator of Educational Services as defined in the College of Fine Arts Handbook is appointed by the Dean. This position coordinates, schedules, administers the CFA program of educational workshops and manages the CFA budget for this area (at Dean's discretion). Primary emphasis is on summer workshops.

Curriculum and Policy Changes

The primary prerogative and responsibility for curriculum change lies with the faculty. The process for proposing new or revised curriculum and policy involves the following:

1. Proposals are generated by program area faculty, which reviews and forwards recommendations, using required university format to Music Policy and Curriculum Committee.
2. The Policy and Curriculum Committee reviews and determines whether full faculty review is necessary. Full faculty review must be considered upon the request of one or more program representatives to the P&C Committee.
3. For curriculum proposals resulting in catalog change, forms are signed by the Chair of the P&C Committee and are forwarded to School of Music Director by P&C following its action or faculty review. The proposal is then reviewed by the Fine Arts Curriculum Committee which forwards to Academic Affairs for its review and insertion in the official university curriculum journal.

Teaching Load Information

The published teaching load expectation for the university is 12 load hours (maximum). The Dean has confirmed this as the requirement for the Fine Arts Faculty.

Activities such as committee work, recruiting, and individual faculty performances do not receive load credit; they are acknowledged under categories such as "professional/scholarly/artistic activity" or "service" in annual merit summaries. They are nevertheless a university expectation and are considered in the assessment of merit on the general formula: 65% for teaching; 20% for professional/ scholarly/artistic activity, and 15% for service. Exceptions to this policy may be negotiated with the Director.

Release time may be considered for performance in established faculty artist ensembles if certain agreed criteria are met and if participation was specified at the time of initial appointment. Similarly, certain assigned administrative responsibilities (e.g., Program Director, Coordinator of Publicity, Coordinator of Development, etc.) are considered in assessing overall faculty load.

Load hours are normally equated with contact hours-per-week for class teaching ** and directing large ensembles. Coaching chamber ensembles translates to .5 load hour for each ensemble, to a maximum of 3 load hours. One-half load hour credit is acknowledged for each student teacher supervised. Based on general university policy, six separate enrollments in special topics, projects, blue-card classes, or theses, will equal one load hour upon special arrangement with the Director (make no assumptions for this until you have checked with the Director).

** This principle is modified for applied instruction in class setting (e.g., class guitar, class voice, class piano, etc.).

Studio instruction translates to load hours as follows:

112 and 712 Non-major enrollment (2 cr. hr.).... .33 load hr. ea.

30 min. lesson/wk. Instructors may opt to teach longer lessons at their discretion, but without additional load credit. No requirement for semester jury examination unless specifically directed by instructor.

231, 431, 731 Music major secondary enrollment. (1 cr. hr.) .33 load hr. ea.

30 min. lesson/wk. Instructors may opt to teach longer lessons at their discretion, but without additional load credit. No requirement for semester jury examination unless specifically directed by instructor.

232, 252, 432, 452, 732 Music major enrollment (2 cr. hr.)... .5 load hr. ea.

30 min. lesson week minimum plus master class, or 50 minute lesson without master class. Instructors may opt to teach longer lessons at their discretion, but without additional load credit. Required enrollment for BME and for BM up to junior proficiency.

434, 734 Music major enrollment (4 cr. hr.)... 1.0 load hr. ea.

Two 30 min. lessons/wk or **one extended lesson (exceeding 60 minutes)** plus master class. Additional lesson time is expected if master class format is not used. Same option for additional lesson time cited above. Required enrollment for BM performance majors with approved junior proficiency, and for students following graduate performance emphasis.

Evaluation of Teaching

Description and Policy

- Regular student surveys of teaching is required for all untenured and tenured faculty on unclassified appointments. The Board of Regents has placed this evaluation at a priority level. Additionally, the Dean will not recommend salary increases without teaching evaluations.
- Required untenured faculty evaluations: Evaluations for the Spring semester are used for the Fall semester process. Prior to the untenured annual review (about second week of October) untenured faculty should also seek student evaluations of any current classes that were not in their spring semester assignment, even though the evaluations will reflect only the first half of the semester.

Procedure

- Classes, studios, and ensembles: Contact the Music Office Administrative Assistant. The Music Office Administrative Assistant will have forms to request a S.P.T.E. or E.S.P.T.E. Faculty may also contact Box 107 or extension 3384 at the Social Science Research office to request a form. Faculty may also use the I.D.E.A. evaluations and may request those thru Box 91.

Faculty Absence

For every absence longer than two days, complete a Travel Request Form, found online on the School of Music Faculty Forms and Information webpage. Submit this to the Director's Assistant (see policy statement, CFA Faculty Handbook). Follow directions as listed on this webpage for additional information required.

If you are going out of state for professional activities, The Director's Office will generate an Out-of-State Travel Form that you must sign – besides budgetary reimbursement, if this form is not generated, benefits will not be paid out if something happens to faculty member during their absence (e.g., death or dismemberment). **Forms must be completed at least 3 weeks prior to leaving.** If attending a conference or event, documentation must also be submitted, clearly showing the dates the event is to take place. Two airfare quotes must be supplied if you are requesting airfare reimbursement and are not using Sunflower Travel.

Protect yourself and those who represent you (e.g., Director, Dean, Program Director) by keeping them aware of your activities and whereabouts if you are out of the city during the academic year, including the Christmas recess and semester or spring breaks. (Such times are not considered by the state to be "vacation" but are assumed to be used for preparation and planning.) *Certain faculty benefits, such as workman's compensation, are jeopardized if you are absent without filing adequate notice.* (Copies of the form will be distributed to you. Use them as needed; extra copies are available from Director's office.)

Traveling?

1. Complete a Travel Request Form, found on Faculty Forms Page
2. If requesting airfare reimbursement, supply 2 higher airfare quotes
3. If attending conference or event, supply documentation of the event
4. If going out of state for business, Director's Office will ask you to sign an Out of State Travel Form.
5. After you return, submit your receipts to Dean's Office Accountant for reimbursement.

If a request for absence is not on file it is assumed that the instruction (course or lessons) will proceed as scheduled. CFA and School of Music administration will respond accordingly if inquiries are made concerning the teaching or whereabouts of an instructor. A reasonable policy of support for your professional activities will be maintained, but it may be necessary to get in touch with you or explain your absence.

Faculty Leave (Sabbatical, LWOP, Sick Leave, etc.)

Sabbatical, Leave Without Pay

University application forms must be used to request sabbatical leave and are available from the Vice-President for Academic Affairs Office. The forms must be submitted according to established deadline and require the Director's signature indicating that teaching/budget resources are available to cover the requested absence. Director's approval requires a statement of the faculty member's suggestions for covering the teaching load, which must first be reviewed with the respective program director. This will be followed by a conference (Candidate, Director, Program Director) . Please take appropriate steps in timely fashion.

Leave without Pay (LWOP) is not dependent on university forms, but requires a written proposal/request that includes all other steps outlined above. It should be requested one year in advance (See WSU Faculty Handbook, online). LWOP may be considered with less advance notice if circumstances warrant.

Sick Leave

Sick Leave with pay is a feature of the faculty benefits package. The Sick Leave Policy is administered by Central Administration via a monthly report to the Human Resources Office. Sick leave must be submitted in 4 hour increments.

*It is the responsibility of each faculty member to report sick leave when illness has prevented him/her from meeting scheduled class sessions or lessons, etc. **Please notify the School of Music Director by email to report sick leave.***

Without notifying the Director of absence for illness during the month, it is assumed that no sick leave has been taken in that month. Additionally, Administrative

Assistants will report all incidents of faculty call-in for illness (requesting signs on doors or other student notification) to the Director; these will be counted as sick leave for the days affected unless clarification is supplied by the faculty member.

Faculty Meetings

Faculty are expected to make themselves available for the following meetings as called. Inability to attend because of irresolvable conflict should be indicated by note to the Director (School meetings) and Dean (College meetings). While not diminishing the importance of attending, it is unnecessary to report non-attendance at University faculty meetings.

University: Called by the Vice-President of Academic Affairs as required to communicate and conduct the business of the University.

College of Fine Arts: Called by the Dean as required to communicate college information and conduct the business of the CFA. One or two per semester may be expected.

School of Music: Called by the School of Music Director to communicate University, College, and School information and conduct the business of the School of Music. The Director will send emails notifying faculty of meeting times.

Program Area: Program area faculty are encouraged to meet weekly or regularly to ensure appropriate opportunity for communication of University, College, School, and program area information, requirements, and concerns. Program Area Directors have the responsibility for establishing an appropriate schedule and format for area faculty meetings.

Annual Report

The state requires all compensated activities (e.g., consultations, performance, clinics, judging, private studio, etc.) to be acknowledged in an annual report. This is done through the Dean's office using a form adapted for the College of Fine Arts. This is initiated by the Dean's office.

Close of Spring Semester and Academic Year

- **Applied Instructors/Program Directors:** Complete and return all JE/RR Cards. Record jury decisions and comments on the JE/RR cards; let students know where they stand and what is expected of them. Monitor each student for appropriate progress in the major instrument and inform him/her of standing and further expectations. Monitor completion of steps preliminary to degree recital (i.e., achieving junior standing, qualifying recital, etc.).
- **Course and Ensemble Instructors:** Ensure all grades have been computed, recorded, and submitted; inform chair and records secretary of any special follow-up necessary in summer (incomplete, assignments, etc.) if you are not going to be in residence. Make sure every grade is turned in and accounted for. Please double-check.

- **Summer use of Offices/Studios:** If you are not on summer staff, it may be necessary to use your studio for a teaching space (private studios). Be certain that everything is put away. Leave a note to tell any summer adjunct faculty how you would like your studio to be used (or not to be used). Please inform the Director if you are not teaching (for credit), but have a special reason for withholding the use of your studio by adjunct faculty during the summer.
- **Summer Contact Information:** Please make sure you leave an address and phone number that will provide contact with you this summer if you will not remain in Wichita.
- **Keys:** Some of you have approved students to have access to your office, or to be issued keys to other rooms. In some cases these keys have been handed out by you. The respective individual faculty members are accountable for making sure that all keys issued this way have been returned by the close of spring semester.
(Subject to revision when re-keying process is completed.)
- **Moving On:** If you are leaving the faculty, please be sure that all keys, equipment, instruments, music, long distance calling cards, etc., have been turned in and/or are accounted for, and that an exit interview has been scheduled through the Vice-President of Academic Affairs Office (University policy).
- **Reporting Date in August:** The academic contract period begins fall semester on Monday of the week prior to the first day of classes. The University requires that faculty be on campus at that time; making preparations, assisting with registration, consulting with students and colleagues, etc. If there is a reason that you cannot be here and available at this time, you must make it known to the School of Music Director. The Director then reports this to the Dean. Faculty who fail to report or explain extenuating circumstances are not in compliance with their academic contract. The Director and Dean have no basis for defending you if the appropriate steps have not been taken.

Finance, Travel and Office Policies

Budget Management (program areas, ensembles, etc.)

All discretionary funds for program area support are allocated to the program areas and ensembles. The funds are under the management of the persons designated. Faculty assigned in the various program areas must work through the Program Director in requesting use of budgeted funds.

For each expenditure, an **RFE** form (Request For Expenditure) must be completed and must bear the signature of the School of Music Director.

Please note: These are the only accounts available. Consult program directors on budget needs. RFEs must be signed by the respective Program Director before they can be approved

for payment; questions may be addressed to the Program Director or the School of Music Director.

Request for Expenditure (RFE)

RFEs are to be submitted only by account managers (see above) or under their signed authorization.

An RFE form must be completed for all expenditures, whether made internally or to outside vendors, consultants, resources. See the Faculty Forms and Information webpage for blank forms. The budgets must be reconciled to the penny, and the RFE begins this process.

Guest Artists: If you are requesting funds for a Guest Artist (i.e. an honorarium for a masterclass or performance), a Guest Artist Contract must be created. Please submit a Guest Artist Contract Form in addition to the RFE at least one month in advance of the event. Forms are available in the Director's Office.

Account Managers—special note on invoices:

Processing: Turn in invoices for processing as soon as goods, services, etc., have been received. Please do not hold invoices. Payment cannot be approved without your receipt invoice.

Central Services Requests (Copies and Supplies)

All Central Service requests—supplies and copies—are to be processed through Music Office Administrative Assistant (WI). An RFE must be completed if materials copies are obtained for program areas.

Please do not take material to Central Services to be copied -- give it to Music Office Administrative Assistant. The Music Office Administrative Assistant will advise whether it should be copied on music photocopiers or through Central Services and will arrange for materials to be transmitted and picked up from Central Services if necessary. Most copying may be completed on the music office photocopier.

Please do not place or pick up orders from Central Services unless you work through Music Office Administrative Assistant. *Items purchased from the University Bookstore must have approval through the Director before purchase.*

Faculty supervisors of Graduate Teaching Assistants, Work Study and Student Assistants: be sure that your students understand the above and have been instructed to work with the Music Office Administrative Assistant. Every student use of Central Service copying or School office copy machine must be identified with the name of a faculty member and the student acting in his/her behalf.
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Computers and Software

Email – Faculty are required to check email daily on workdays. Sometimes this is the only way to convey important information to the entire faculty and staff. Please respond to emails promptly.

Microsoft Office: Faculty must have a basic grasp of Microsoft Office programs (Word and Excel). The university offers free classes for those who need to learn these programs.

Blackboard and Banner: Faculty is responsible for checking class lists for accuracy. Any enrollment errors must be corrected promptly. For applied adjunct instructors, enrollment errors may adversely affect pay. Blackboard help may be reached at 978-7777.

Photo Copy

Policy

1. Copies produced with the School of Music's copy machine must have a direct relationship to School of Music teaching and business.
2. Indirectly related copying (such as for student, professional, community, or church organizations) and personal faculty copying do not qualify for budget support and may not use the School copy monitor, even though the copying may be associated with interests of the School.
3. Faculty members may operate School of Music copy machines but bear personal responsibility for observing copyright restrictions. Copying should be in accord with Appendix N of *Wichita State University Handbook for Faculty*, which is based on fair use provisions set forth in the Copyright Act of 1976.

Copyright Responsibility

Important: The School of Music will not accept responsibility for any copyright violations by faculty on copiers within School of Music offices, whether or not alleged to be for use by organizations or individuals in behalf of the university. Please follow designated procedures and become aware of and observe copyright laws.

Procedure for Requesting Permission to Copy Material

Distributed at the Council of Deans 10/1/91
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How To Request Copyright Permissions

A federal court ruling reaffirmed the need to obtain permission to use copyrighted materials in college course anthologies. Publishers want to make these materials available to you quickly and inexpensively but they need your cooperation. Whether you request permissions yourself or through a college store or copy service, these suggestions will speed the process. **Please:**

1. **Request permission at the same time you order textbooks**, the earlier the better in the event your request cannot be granted and you need to substitute other materials. Publishers do not always control rights and need time to research the extent to which permission may be granted.
2. **Direct your request to the publisher's Copyrights and Permissions Department, not the author.** If publishers do not control the rights they will inform you whom to contact.
3. **Include all of the following information in your request:**
 - a - author's, editor's, translator's full name(s)
 - b - title, edition and volume number of book or journal
 - c - copyright date
 - d - ISBN for books, ISSN for magazines and journals
 - e - numbers of the exact pages, figures and illustrations
 - f - if you are requesting a chapter or more: both exact chapter(s) and exact page number(s)
 - g - number of copies to be made
 - h - whether material will be used alone or combined with other photocopied materials
 - 8 - name of college or university
 - j - course name and number
 - k - semester and year in which material will be used
 - l - instructor's full name
4. **Request permission whether or not works are in print.**
5. **Provide your complete address and the names of a contact person and telephone number in case there are any questions.**

In many cases your college store, or other service, can assist you and/or provide appropriate forms. The publisher's response form will provide the information about payment and fees which are determined by the individual publisher. A booklet, Questions and Answers on Copyright for the Campus Community, is available through most college stores or on request from aap.

Thank you.

aap Association of American Publishers
220 East 23rd St. New York, NY 10010 (212) 689-8920

Travel

(please see also "Faculty Absence," Page 22)

In-State

In-state travel funds are limited and are reserved essentially for support of recruiting activities. Nevertheless, opportunity exists to apply for in-state travel funding if a faculty member is representing the university at conferences or for other approved enrichment activities. Proposals (including RFE) for in-state travel support should be submitted to the Director's office three weeks in advance of the requested travel and will be considered on a case-by-case basis. **Note:** The state requires an overnight stay before it will reimburse for meals; if approved, reimbursement for over night travel (including lodging and meals) is on a state formula. Check with CFA Accountant in the Dean's Office for figures. Travel that has not received prior approval will not be supported.

Out-of-State

Out-of-state travel is approved through the Director's office and administered at the college level. When travel is supported through state funds, arrangements must be made through the campus travel agent. If flight arrangements are made outside the campus travel agent, faculty member must supply two additional flight quotes at a higher rate than the booked flight. If attending a conference or event, documentation must also be submitted, clearly showing the dates the event is to take place.

See Director's Assistant for Out-of-State Travel Forms. All Forms must be turned in a **minimum of 3 weeks** prior to departure.

Group (Ensemble Touring, etc.)

Limited Funds are available for support of ensemble recruitment tours, primarily within the state. The current philosophy of the school leaves to the judgment of ensemble directors the decision of tour location and frequency; however, it is expected that adjustments will be made in case of too heavy or too light representation of performance tours in recruitment target areas. Approval from the Director is required prior to making tour arrangements. *Campus Life University Sanctioned Student Travel Registration Form must be completed well in advance of the trip.*

The requesting faculty member is responsible for making all travel arrangements; including hotel accommodations, flight bookings, itineraries, and general student organization. Travel forms must be submitted in a timely manner. ***The School of Music Administration is not responsible for travel plans.***

Individual Students (for competitions, etc.)

Individual students and chamber groups may petition for university travel support. Funding is from the same pool that supports faculty enrichment, and is considered according to the following:

1. Assistance is subject to the availability of funds beyond critical faculty travel needs.
2. Assistance is limited to university participation in travel expenses and does not apply to food or lodging.
3. Assistance will be considered only for out-of-state events at the level of national finalist and if preceded by applicants' winning of associated local, state, or regional competitions; at least one preparatory or intermediate level of competition must be represented. Travel assistance will normally be given to enrolled students only, and not to independent accompanists. Providing the criteria are met, above, decisions on funding will not be affected by degree program. Travel for other than performance competitions (e.g., composition, academic, etc.) is eligible if event is organized in preliminary and national finalist rounds as described above.

University Vehicles

An RFE (showing account and budget authorization) must be approved before use of a university vehicle may be charged to a School of Music account.

You may phone the campus police office (where vehicles are ordered) to ask about availability, but *do not* place a vehicle order until an RFE is completed and approved.

Once your RFE is approved, you will receive an org and fund number. Go to the Police webpage to download and complete their vehicle request form, using the org and fund number provided to you.

Only faculty members (including adjunct and graduate teaching assistants) may drive university vehicles; exceptions require specific approval by the Director. A valid driver's license is required. A driving class is also required for use of vans.

Telephones [Policy and Procedures]

School of Music telephones are for conducting School of Music business (local as well as toll calls).

Toll Calls: Faculty members have a PIN number assigned for use necessary in conducting official school business. This does not include making calls in behalf of professional or fraternal organizations, etc. The monthly verification of the telephone record is required for continued use of the PIN #. (Failure to respond with monthly verification of calls will result in cancellation of PIN #.)

Key Policy and Studio/ Building Security:

School of Music buildings are among the most vulnerable on campus. The instance of theft and unauthorized entry and use of facilities is escalating. Studios and classrooms have been broken into and equipment, instruments, and personal items have been stolen.

It is important that any theft, vandalism, loss, or destruction of instruments, or misuse of facilities be reported immediately to the Police Department and to the Director's office.

1. Lock studios/offices upon leaving, even if absence will be brief.
2. Do not loan or request issuance of keys to students
3. Key check-out: Work through the Music Office Administrative Assistant. The Music Office Administrative Assistant will require you to log out and in, and to leave a driver's license at the time of check-out; the license will be redeemed when the key is logged back in. If the driver's license is not available (e.g., it is locked in the room for which the key is needed, or is needed while key is in use, etc.), the Student or Faculty I.D. card may be

substituted. The office assistants will open doors to classroom during the day and no keys will be issued unless rehearsals are after hours.

4. Studios are the property of WSU School of Music, and instructor studios may be changed as deemed necessary by the School of Music Director.

Scheduling and Calendar

Performances, Rehearsals, and Instructional or Program Events in DFAC and WI

Performance halls (Wiedemann Recital Hall, Miller Concert Hall):

The master schedule for all instructional use, rehearsals, and performances in Miller Concert and Wiedemann Recital Hall is administered by the Manager of Performance Facilities and is maintained by the Box Office. Scheduling policies are determined by a College Performance Facilities Council chaired by the Dean, with representation from Central Administration. They have been published (CFA Faculty Handbook) and distributed to the faculty. Please be certain you are informed of and are in compliance with these policies.

Rehearsal halls, classrooms:

All spaces in DFAC other than the Concert Hall are scheduled through the School of Music Office Administrative Assistant. Use of these facilities, other than for classes and rehearsals in the published semester schedule, must be requested through this office, which is the source for resolving any schedule conflicts or misunderstandings.

Procedures and Sequence for scheduling reservations in CFA Performance Facilities subsequent to annual Scheduling and Calendar Committee meeting:

- Performance Series (Connoisseur, Guest Artist, Organ, etc.), Theatre and Dance schedule, major ensembles, competitions, and similar events typical of this scheduling level are negotiated within the committee and placed on the calendar.
- The calendar is then held for scheduling of faculty artists events, for approximately four weeks following committee meeting.
- At the close of this period the calendar is opened on first-come, first-serve basis to schedule student recitals, guest recitals (not part of formal series), sponsored events, and all other events to take place in CFA Performance Facilities or DFAC. See College of Fine Arts Handbook for specific procedures applicable to scheduling rehearsals and performances in the halls (Miller and Wiedemann).

Policy for Finals Week (including the preceding week)

It is the policy of the School of Music (established by Policy/Curriculum Committee and approved by the faculty) to avoid scheduling recitals and performance events requiring student

participation during the week preceding final examinations and during the examination period. Exceptions must be approved by the Director of the School of Music. This is also in keeping with university policy. Often only one week is available between Thanksgiving and the end of fall semester; therefore, it has been necessary to maintain some flexibility on this policy for seasonal events.

Canceling Events that appear on the facilities calendar and schedule:

Untold PR damage results when patrons make the trip to an advertised event only to find that it has been canceled.

1. *Avoid cancellation if at all possible.*
2. Be certain adequate notice is posted and made known. This should include, at minimum, notification of CFA Box Office-Manger, announcements over KMUW, notice in the *Eagle* if possible, notice filed with Music Office Admin. Assistant, the Director, the Dean, and conspicuous announcements posted in DFAC, Wiedemann Hall, and other appropriate places on campus. Work through the CFA Box Office manager on this. It is a major inconvenience to cancel an event that has been publicized. Please respect this and ensure that all necessary steps have been taken.

Audio Production and Media Resources Center

Media Resource Center services approved for charge against School funds (including all sub-accounts) must be arranged according to the following:

1. Complete an **RFE** describing the service needed and obtain approval signature from School of Music Director if charge is to be made against area funds.
2. Complete services request form for Performance Facilities, Audio Productions, and MRC to the Director for approval signature.
3. Present the signed MRC services request form to the appropriate MRC agency and contract the service.

Individual faculty members may proceed independently to arrange for personal services; these will not covered by School funds. [Recordings, media hardware set up--such as projectors, microphones, lecterns, etc.--and media equipment repair are typical of the services available from Audio Productions and MRC that require the approval steps, above.]

Keyboard Policy (for sites other than DFAC or WI)

School of Music pianos and harpsichords may not be transported and/or tuned outside DFAC and Wiedemann Recital Hall for student and faculty recitals unless by contractual agreement (such as Wichita Symphony). Budget support is not provided to cover costs of moving and tuning instruments. If students or faculty have a strong interest in performing outside DFAC or WI, this policy is not restrictive; it simply gives performers the responsibility for acquiring and tuning the accompaniment instruments.