

# School of Music

## Faculty/Staff Handbook

### 2020-2021

#### Administration and Staff

##### **College of Fine Arts**

Jean Miller, *Dean*

Sara Semonis, *Associate Dean for Research and Planning*  
Janet Tulley, *Assistant Dean of Academic Programs and Student Affairs*  
Stephanie Kohl Ringle, *Business Communications Associate*  
Vikkie Cossio, *Business Manager*  
Ann Haugo, *Director, School of Theatre and Dance*  
Michael Wille, *Director, Wonsook Kim School of Art*  
Aaron Paolucci, *Director, Creative Technologies*  
Kendra Paitz, *Director and Chief Curator, University Galleries*  
Nick Benson, *Coordinator, Center for Performing Arts Manager*  
Eric Yeager, *director, CFA-IT*

##### **School of Music**

Adriana Ransom, *Interim Director*  
David Collier, *Associate Director*  
Angelo Favis, *Coordinator of Graduate Studies*  
Christine Hansen, *Assistant to the Director and Lead Advisor*  
Lauren Palmer, *Administrative Aide*  
Molly Briggs-Yonke, *Office Administrator (covering Lauren's fall leave)*  
Lydia Sheehan, *Office Administrator (Bands)*  
Mona Hubbard, *Office Manager*  
Peggy DeHaven, *Office Support Specialist*  
Tim Schachtschneider, *Facilities Manager*  
Chuck Beck, *Piano Technician*  
Anne Shelley, *Music Librarian (Milner Library)*

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## 2020-2021 Meetings

The following committee meeting dates have been scheduled for **11:00AM-11:50AM**. Committees meetings are expected to be via ZOOM in the fall (possibly spring as well). Convocation Hour will be in CPA unless otherwise announced.

### Faculty/Staff

August 13 (Zoom)  
September 15 (Zoom)  
Sept 24, 9am-12pm (Zoom)  
Microaggression Training  
October 13 (Zoom)  
November 10 (Zoom)  
December 1 (Zoom)  
February 9 (CE 229)  
March 30 (CE 229)  
April 20 (CE 229)

### Curriculum

August 20 (Zoom)  
August 27 (Zoom)  
September 3 (Zoom)  
September 8 (Zoom)  
September 10 (Zoom)  
September 22 (Zoom)  
September 29 (Zoom)  
April 6 (CE 229)  
April 22 (CE 229)

### Music Ed

August 20 (Zoom)  
October 1 (Zoom)  
November 19 (Zoom)  
February 2  
March 2  
April 13

### Diversity, Equity, Inclusion

August 25  
September 24  
October 22  
November 17  
February 16  
April 6  
April 27

### Advisory (Zoom/CE 230)

August 27  
October 8  
November 5  
February 4  
April 8

### Equipment

September 29 (Zoom)  
January 21 (CE 229)  
February 11 (CE 229)  
April 29 (CE 229)

### Scholarship/ Outreach

October 6 (Zoom)  
October 20 (Zoom)  
October 29 (Zoom)  
February 16 (CE 229)  
March 16 (CE 229)  
March 23 (CE 229)  
March 25 (CE 229)

### History/Theory/Comp

August 20 (Zoom)  
October 1 (Zoom)  
November 19 (Zoom)  
February 2 (CE 229)  
March 2 (CE 229)  
April 13 (CE 229)

### Grad Advisory (Zoom/CE 230)

September 17  
February 18  
February 23  
February 25  
March 4  
March 18  
April 1  
April 15

### SFSC (Zoom/CE 230)

September 10  
October 15  
November 12  
January 12  
January 14  
January 19  
January 21  
January 26  
February 11  
April 29

### Convocation Hour (CPA/Livestream)

*August 25 (Advisement)*  
October 20 (Recital)  
October 27 (Recital)  
November 10 (Recital)  
February 23 (Recital)  
March 23 (Recital)  
April 13 (Recital)

**School of Music Personnel**  
(Teaching Faculty)

<b>Faculty</b>	<b>Status</b>
<b>Winds, Percussion, and Bands</b>	
Babbitt, Mark	Tenured*
Collier, David	Tenured
Dervin, Anne	NTT
Dicker, Judith	NTT
Dicker, Michael	Tenured
Gresham, David	Tenured
Hockenberry, Rachel	Continuing
Kataoka, Saori	NTT
Leitch, Riley	NTT§
Marinello, Anthony	Continuing
Marko, Thomas	Tenured
McNamara, Anne	Continuing
McNamara, Shawn	NTT§
Nolen, Paul	Tenured
Risinger, Kim	Tenured
Rummel, Andy	Tenured
Stiers, Ben	NTT
Wood, Mack	NTT
Zielinski, Michael	NTT§
<b>Strings, Orchestra and Keyboard</b>	
Balboa, Ruben	NTT
Block, Glenn	Tenured
Chernick, Renee	NTT
De Kock, Benjamin	NTT
Duce, Geoffrey	Tenured**
Favis, Angelo	Tenured
Gentry, Sarah	Tenured
Lewis, Kate	Tenured**
Swanson, Erik	NTT
Swenson Lee, Cora	NTT
Tonnu, Tuyen	Tenured
<b>Voice and Choral</b>	
Austin, Deb	NTT
Carlson, Karyl	Tenured
Fredstrom, Tim	Tenured
Grizzard, Mark	NTT
Koch, John	Tenured
Schuetz, Daniel	NTT
Thompson, Elizabeth	Continuing

Vickers, Justin	Tenured **
Vought, Michelle	Tenured

**Music Education/Therapy**

Beinborn, Emily	NTT
Crimmins, Andrea	Tenured
Elrick, Ellen	NTT
Fredstrom, Timothy	Tenured
Grimbsy, Rachel	Continuing
Hash, Phillip	Tenured
Hildebrandt, Megan	NTT
McNamara, Shawn	NTT
Ropp, Cindy	Tenured*
Snyder, David	Tenured

**History/Theory/Comp/Mus Business/CTK**

Aduonum, Oforiwaa	Tenured
Alcorn, Allison	Tenured
Faux, Thomas	NTT
Grizzard, Mark	NTT
Hart, Kevin	NTT
Hoover, Travis	NTT
Horst, Martha	Tenured
Labonville, Marie	Tenured
Magnuson, Roy	Tenured
Marshack, Rose	Tenured
Matson, Joe	NTT
Schimmel, Carl	Tenured
Smith, Matthew	Tenured
Valentin, Rick	Tenured
Zare, Roger	NTT

\* on leave fall semester

\*\* on leave spring semester

\*\*\* on leave fall and spring semesters

**Faculty Mentors**

Each year, the Director formally assigns a faculty mentor to each new, tenure-track faculty member. Mentors are requested to get to know the new faculty member and provide the individual with the information needed so that the new faculty member might have a clear understanding of the promotion and tenure procedures at Illinois State University, plus any other questions that might arise. The Director will provide necessary information for non-tenure track faculty.

**New Faculty**

Rachel Grimbsy  
Anne McNamara

**Faculty Mentor**

Rose Marshack  
Kim Risinger

**Continuing Faculty**

Rachel Hockenberry  
Tony Marinello  
Elizabeth Thompson

**Faculty Mentor**

Sarah Gentry  
Tim Fredstrom  
Kate Lewis

**SOM Committee Assignments****Academic Senate**

Rachel Hockenberry (2020-2021)  
Martha Horst (2019-2022)

**Advisory Committee**

Cindy Ropp – Music Therapy  
Sarah Gentry – Strings  
Phil Hash - Music Education  
Rachel Hockenberry – Brass  
David Collier - Percussion  
Michael Dicker – Woodwinds  
Geoff Duce – Keyboard  
Lily Thompson – Voice  
Allison Alcorn– Theory/Composition/History/ATK  
Glenn Block – Ensemble/Calendar Committee

**Applied Area Coordinators**

Rachel Hockenberry – Brass/Percussion  
Michael Dicker – Woodwinds  
Lily Thompson – Voice  
Geoff Duce – Piano  
Sarah Gentry – Strings

**Athletic Events Management Committee**

Ben Stiers

**CFSC**

Rose Marshack (2020-2022)  
Karyl Carlson (2020-2021, sabbatical replacement)

**College Academic Advisement Committee**

Gina Dew  
Judith Dicker  
Christine Hansen

**College Council**

Adriana Ransom (SOM Interim Director)  
Oforiwaa Aduonum (2020-2021, sabbatical replacement)  
Tony Marinello (2020-2022)  
Shawn McNamara (CFA NTT representative, 2020-2022)

**College Facilities Committee**

David Collier  
Adriana Ransom

**College Recruitment & Scholarship Committee**

Christine Hansen

**College Research Committee**

Phil Hash (22)  
Justin Vickers (21) (fall only)  
Mark Babbitt (spring 21 Vickers replacement)

**Council on Teacher Education**

Phillip Hash

**Curriculum Committee – School**

David Collier  
Judith Dicker  
Angelo Favis, co-chair  
Tom Marko, co-chair  
Andy Rummel  
David Snyder  
Christine Hansen  
Michelle Vought  
Music Librarian- Anne Shelley

**Curriculum Committee – College**

David Gresham (22)  
Kate Lewis (Fall 20), Marie Labonville (Spring 21)  
TBD Grad Student (21)

**Curriculum Committee – University**

N/A

**Diversity, Equity, and Inclusion Committee**

Oforiwaa Aduonum  
Rachel Hockenberry  
Cora Swenson Lee  
Anne McNamara  
Paul Nolen  
Adriana Ransom  
Daniel Schuetz  
Justin Vickers

**Ensemble & Calendar Committee**

Glenn Block\*  
Karyl Carlson\*

Peggy Dehaven (staff)\*  
Mark Grizzard  
John Koch  
Tony Marinello\*  
Tom Marko  
Adriana Ransom, Chair \*  
Tim Schachtschneider (staff)  
Ben Stiers

\* These members meet weekly. However, any member is welcome to attend any meeting.

**Equipment Committee**

Mark Babbitt  
David Collier, Chair  
Geoffrey Duce  
Rachel Grimbsy  
John Koch  
Paul Nolen  
Tim Schachtschneider  
Carl Schimmel  
Mack Wood

**Faculty Review Committee – University**

N/A

**Graduate Advisory Committee**

Angelo Favis, chair  
Mona Hubbard (Staff)  
Tony Marinello  
Adriana Ransom  
Cindy Ropp  
Carl Schimmel  
David Snyder

**Homecoming Parade Committee**

Ben Stiers

**Honors Program Liaison**

Allison Alcorn

**Institutional Review Board**

TBD

**Intellectual Property Committee**

N/A

**Kemp Recital Hall Advisory Committee**

Peggy DeHaven  
Tim Schachtschneider



**Lifestyle Floor Mentor**

Rachel Hockenberry

**Preview Advisory Committee**

Janet Tulley (CFA)

**Scholarship/Outreach**

Glenn Block - Orchestra

Karyl Carlson - Choral

Andrea Crimmins - Music Therapy

Tuyen Tonnu – Keyboard

Christine Hansen - Advisement

John Koch – Voice, chair

Marie Labonville - Musicology/Theory

Kate Lewis – Strings

Anne McNamara – Brass/Percussion

Tony Marinello – Bands

Kim Risinger – Woodwinds

David Snyder – Music Ed

**School of Theater and Dance Production/Scheduling Committee**

Lily Thompson (joint production only)

Justin Vickers (joint production only)

**School Faculty Status Committee (SFSC)**

Tim Fredstrom (22) – Voice and Choral

Andrea Crimmins (21) - Music Ed/Music Therapy

Roy Magnuson (22) – Theory/Hist/Lit/Business/Arts Tech

Adriana Ransom, Chair (ongoing)

Tuyen Tonnu (21) – Strings/Keyboard (one-year)

Tony Marinello (22) – Winds/Percussion

**Student Advisory Board (SAB)**

Cindy Ropp

Michelle Vought

### SFSC Members from Previous Years

The following is a list of elected SFSC members for the past few years, including the current academic year. The SFSC deals with all evaluative concerns regarding Tenured and Tenure Track faculty. The Director of the School of Music serves as the chair of SFSC. Non-Tenure Track faculty are evaluated annually by the Director.

	<b>Choral/Vocal</b>	<b>Wind/Perc</b>	<b>Theory/Hist/Lit</b>	<b>Mus Ed/Ther</b>	<b>KB/Strings</b>
00-01	Koch	Parsons	Stokes	DiGiammarino	Gentry
01-02	Koch	Parsons	Stokes	Snyder	K. Hamilton
02-03	Gentry (at large)	M. Dicker	Borg	Snyder	K. Hamilton
03-04	Gentry (at large)	M. Dicker	Borg	Snyder	Favis
04-05	Fredstrom (at large)	Risinger	Stokes	Snyder	Favis
05-06	Fredstrom (at large)	Risinger	Stokes	Koehler	Morenus
06-07	Fredstrom (at large)	Risinger	Labonville	Koehler	Favis (one year)
07-08	Steele (at large, 1 yr)	Risinger	Labonville	Koehler	Ransom
08-09	Carlson	M. Dicker	Borg	Koehler	Ransom
09-10	Carlson	M. Dicker	Horst	Ropp	Gentry
10-11	Vought	M. Dicker	Horst	Ropp	Gentry
11-12	Vought	M. Dicker	Labonville	Ropp	Gentry
12-13	Vought	Rummel	Labonville	Ropp	Gentry
13-14	Vickers (one year)	Collier (one year)	Labonville	Crimmins	Ransom
14-15	Vickers	M. Dicker	Marshack (one year)	Crimmins	Lewis (one year)
15-16	Vickers	M. Dicker	Marshack	Snyder	Gentry
16-17	Carlson	Rummel	Magnuson	Snyder	Gentry
17-18	Carlson	Rummel	Magnuson	Koehler	Ransom
18-19	Carlson	Rummel	Magnuson	Koehler	Ransom

19-20	Carlson	Rummel	Labonville (one year)	Crimmins	Ransom
20-21	Fredstrom	Marinello	Magnuson	Crimmins	Tonnu (one year)

**Who is Responsible?  
2020-2021**

America Choral Directors Association	Karyl Carlson
Advertising	Peggy DeHaven
Advising	
Advisement liaison	Christine Hansen (assisted by Mona Hubbard)
BA/BS, Musical Theatre & Music Business	Judith Dicker
BA/BS in Creative Technologies	Jody DeCremer
BM & Music Minor	Christine Hansen
BME	Gina Dew
BM – Therapy	Christine Hansen
MME	David Snyder
MM Music Therapy	Cindy Ropp
MM Composition, String Ped, Collab Piano	Angelo Favis
MM Performance & Graduate Coordinator	Angelo Favis
Alumni Relations	Adriana Ransom
AMTA-S ISU Faculty Advisor	Andrea Crimmins
Articulation Reports	David Collier
Audition Days	Adriana Ransom and Christine Hansen
Bands	
Director of Bands	Anthony Marinello
Assoc. Director of Bands/Dir of BRMM	Mack Wood
Assist. Director of Athletic Bands/Drumline	Ben Stiers
Director of Instrumental Jazz Studies	Thomas Marko
Office Administrator	Lydia Sheehan
Brass/Percussion Area Coordinator	Rachel Hockenberry
Bulletin Board postings (information)	Mona Hubbard
Catalog Copy	David Collier
Center for the Performing Arts	Nick Benson
Choirs (Director of Choral Activities)	Karyl Carlson
Community School for the Arts	Kate Lewis, Benjamin De Kock
Computer Lab	Eric Yeager
Concert Hall	Tim Schachtschneider (Facilities Manager)
Concerts on the Quad	Angelo Favis
Cook Hall Card Door Access	Mona Hubbard
Course Scheduling	David Collier
Delta Omicron Chapter Advisor	TBD
Director of SOM Calendar	Mona Hubbard, Lauren Palmer
Director of SOM Correspondence and Memos	Lauren Palmer
Donor Relations	Adriana Ransom

Ethnomusicology	Oforiwaa Aduonum
Event Listings and Event Scheduling	Peggy DeHaven
Facility Request (moving furniture, repairs, etc.)	Mona Hubbard
Faculty and Guest Recital Flyers	Mona Hubbard
General Education (undergraduate)	David Collier
Graduate Assistantships and GA payroll	Mona Hubbard
Graduate poster mailings	Peggy DeHaven
Graduate Recruitment	Angelo Favis, Mona Hubbard
Graduate Tuition Waivers	Angelo Favis, Mona Hubbard
Guest Artists	Adriana Ransom, Lauren Palmer, Peggy DeHaven
Guitar	Angelo Favis
Harpsichord (request use of)	Tuyen Tonnu
Honors Program liaison	Allison Alcorn
IMEA	Adriana Ransom, Phillip Hash
Ind. Study approvals (undergrad and Honors)	David Collier, Mona Hubbard
Ind. Study approvals (graduate)	Angelo Favis, Mona Hubbard
Instruments and Instrument Repair	Tim Schachtschneider
Jazz Festival	Tom Marko
Jazz Piano	Kevin Hart
Jazz Studies	Tom Marko
Kemp Recital Hall	Tim Schachtschneider, Peggy DeHaven
Keys	Mona Hubbard
Lockers	Tim Schachtschneider
Mail	Peggy DeHaven
Mailings, Mailing Lists, Mailing Labels	Peggy DeHaven
Media Contact	Peggy DeHaven
Moving equipment or furniture	Mona Hubbard
Moving and tuning pianos	Chuck Beck
Moving of University owned instruments	Tim Schachtschneider
Music Education (Undergraduate)	Phillip Hash
Music Education (Graduate)	David Snyder
Music Teachers National Association	Geoff Duce, Tuyen Tonnu
Music Therapy Area Coordinator	Cindy Ropp
NAfME Faculty Advisor	Phillip Hash
New Music Festival (RED NOTE)	Carl Schimmel, Roger Zare
Office Assignments (grad and faculty)	Adriana Ransom, Mona Hubbard
Opera Practicum	Justin Vickers
Opera/Musical (spring production)	Lily Thompson, Justin Vickers
Orchestras	Glenn Block
Organ	TBA
Outreach	Kate Lewis, Adriana Ransom, Janet Tulley
Overrides	Mona Hubbard
Payroll	Lauren Palmer (F/S), Mona Hubbard (grads), Peggy DeHaven (undergrads)
Phi Mu Alpha Faculty Advisor	Mark Babbitt
Preview	Christine Hansen
Preview/Welcome Week Liaison	Janet Tulley
Piano (private instruction)	Geoff Duce, Tuyen Tonnu

Piano (group instruction)	Renee Chernick
Piano proficiency exam	Renee Chernick
Piano tuning, maintenance and repair	Chuck Beck
Picnic (Fall Student)	Janet Tulley, Dean's Office
Printing (brochures, etc.)	Peggy DeHaven
Purchase request (any use of University funds)	Adriana Ransom, Lauren Palmer
RED NOTE New Music Festival	Carl Schimmel, Roger Zare
Recital Attendance	Adriana Ransom, Mona Hubbard, GAs
Recital Programs	Mona Hubbard
Recital Scheduling	Peggy DeHaven
Recording, copies of CDs/digital recordings	Tim Schachtschneider, GAs
Research and Grants	Sara Semonis (CFA)
Room Scheduling	Peggy DeHaven
SFSC correspondence	Lauren Palmer
Scholarship Information (undergraduate)	Janet Tulley
Search (Faculty) Correspondence	Lauren Palmer
String Project	Kate Lewis, Ruben Balboa, Benjamin DeKock
String Area Coordinator	Sarah Gentry
Student e-mail newsletter	Mona Hubbard
Student Recital scheduling	Peggy DeHaven
Student Teaching assignments	Phillip Hash
Summer Session	Adriana Ransom, David Collier
Summer Camps & Workshops	
ACDA	Karyl Carlson
Bands	Tony Marinello
Music Ed short courses	David Snyder
String Project	Kate Lewis
Supplies	Peggy DeHaven
Tau Beta Sigma Faculty Advisor	Ben Stiers
Theory/History/Literature Area Coordinator	Allison Alcorn
Travel Vouchers	Lauren Palmer
Undergraduate poster mailings	Peggy DeHaven
Website (small edits only)	Tim Schachtschneider, Peggy DeHaven
Vehicle Requests	Lauren Palmer
Voice Area Coordinator (applied, group)	Lily Thompson
Woodwind Area Coordinator	Michael Dicker

### Office Hours

From the 2018-2019 [ISU Faculty Handbook](#) (most recent version available as of 7.24.20) “Faculty members are expected to post and observe a reasonable number of regular office hours, during which time they are available for student conferences. Faculty should announce their office location and hours to their classes. Additional appointment time should be made available when mutually convenient to faculty and students in instances where student schedules conflict with regular office hours.” **Faculty should utilize Zoom office hours when appropriate to the current health situation (Phase 3 or Phase 4).** It is recommended that faculty utilize the Outlook calendar program installed on their computers. Members of selected committees may be required to use a calendar program due to the nature of the committee mission.

### Office Telephones

**Very important:** Voicemail passwords are confidential and should be known only to the faculty member. If you leave Illinois State University, please let the office know your password. A charge must be paid if this is not done. **Except in rare instances, student use of office telephones is prohibited.** When making long distance calls, please be conservative in the amount of time you are on the telephone. Faculty members who need to make official domestic long-distance calls to be charged to the University may place the calls from their office/studios. International calls must be approved in advance. Be aware that the University provides the School of Music a monthly log of numbers called, the amount of time on the phone, and occasionally performs audits to verify that calls pertained to University business. Long distance calls to family members may be identified and reported to University officials. Also, the University does not permit collect calls or the use of Directory Assistance. A faculty member may not accept a collect call nor place a collect call to the University. **Llong distance phone codes have been phased out for domestic long-distance calls.**

### Purchases

Every purchase to be paid for from University funds must have prior approval from the Director of the School of Music or his/her designee. The following procedures should be followed. Those with approved budgets, see Lauren Palmer or Lydia Sheehan (ISU Bands) to determine if sufficient funds are available and to process the appropriate forms. Those without approved budgets needing to purchase equipment must submit a proposal to the Equipment Committee. For all other expenditure requests, contact the Director of the School of Music. Purchases made without prior approval will not be honored. The School of Music has accounts at several area businesses. Such purchases must also be pre-approved, unless funds have been budgeted to an individual or area. Please sign each charge invoice and indicate which account is to be charged. Purchases over \$5,000 must be submitted to the School of Music prior to any arrangements with the vendor, as we are required to submit a request to the Purchasing office (requisition). Only purchasing has signature authority on behalf of the University and departments- please do not sign any contract without prior approval. **IMPORTANT: Those with a SOM purchasing card are to never loan the card for someone else to use. This is against University policy, and may result in loss of card privileges.**

### Student Payments for SOM Goods and Services

The School of Music makes a number of goods and services available to students, including CPA passes, locker rentals, attire, music and course materials, trips, String Project, and the Community School for the Arts, to name a few. Policy governing such activity is as follows:

1. Faculty may not accept direct payment of any kind from students for any goods or services offered by the SOM. This includes teaching private lessons in ISU facilities (faculty studio). See "Use of faculty offices for private instruction" below.
2. The only points for payment of goods and services are in CE 230 (SOM Administrative Clerk), CE 219 (Bands Office Administrator), online at the TouchNet electronic storefront, or at ISU Student Accounts.
3. Cash will not be accepted, except for very rare instances that must be approved by the Director. If a situation arises involving cash, all transactions must be recorded using a numbered cash receipt system. Tickets may be sold in CPA or Kemp using a cash box,

provided that procedures established by the CPA Box Office are followed.

It is highly recommended that the online TouchNet payment system be used as much as possible. TouchNet keeps a detailed account of every transaction for reconciliation purposes, with the added benefit of providing students with receipts of their purchases. Once a student has paid online, s/he simply prints the receipt and presents it at the correct office. If you have questions about TouchNet, please contact the SOM office.

### **Use of Faculty Offices for Private Instruction**

By law, it is prohibited to utilize ISU facilities for personal gain. Faculty members wishing to teach private students (whether they are ISU students who are not enrolled in applied studios for credit, or, members of the general community) need to set up the appropriate channel through Community School for the Arts (CSA). Individual faculty members can select their own rate of compensation and can set up their own teaching schedule. Students pay through CSA, and faculty receive payment as “additional pay.” This is the only legal route to teach private students using faculty offices. Contact Adriana Ransom and Lauren Palmer to set up this procedure.

### **Office Supplies and Teaching Materials**

Limited amounts of office supplies are available to faculty members. The School of Music must carefully budget for printer cartridges and other supplies provided to faculty. Faculty members should not provide supplies to students. Contact Peggy DeHaven in CE 225 for assistance.

### **Faculty Absences**

A faculty member who has an unscheduled absence from their duties must immediately report the absence to the Director of the School of Music or his/her designee. Notice of anticipated absences from campus must be submitted for approval, with a lead-time of a minimum of two weeks, to the Director by submitting a [PERS 943](#) (Faculty Notice of Absence from Scheduled Duties). Please indicate which classes are to be missed and how they are to be covered. Extended absences for any reason must be registered in the Dean’s office as well as in the Music Office. Faculty members with an extended absence due to illness should consult the Family/Medical Leave section of the University Faculty Handbook.

A **maximum** of two weeks per academic year away from campus is allowed for guest conducting, recitals, conferences, concerts, lectures, and so forth. Permission to be away from the campus more than two weeks in any academic year must be obtained in writing from the Director of the School of Music and the Dean of the College. When a faculty member is away from campus, he or she is expected to be doing University business.

### **Keyboard Tuning, Maintenance, Repair, and Moving**

Requests for piano and harpsichord tuning, maintenance, repair, or moving should be submitted directly to Chuck Beck at [chuckbeckpianoservices@gmail.com](mailto:chuckbeckpianoservices@gmail.com). Faculty and students are encouraged to immediately report any problems with pianos in studios, classrooms, or practice rooms. Pianos must not be moved from one room to another without consulting the Director of the School of Music. Faculty and students needing a harpsichord or second piano must request the instrument a minimum of two weeks prior to the rehearsal and/or performance.

### **Enrollment Management and Recruiting**

**Janet Tulley, Assistant Dean of Academic Programs and Student Affairs** – Works with School and Program Directors on recruitment planning and portfolio/audition activities; organizes recruitment and orientation events, including Preview and Welcome Week; oversees outreach to high schools and community colleges to recruit students and to provide insight to Directors on assisting students in making smooth transition to ISU; works closely with University Admissions and Enrollment Management to monitor enrollment.

### **School of Music Staff Responsibilities (in alphabetical order)**

**Chuck Beck** – Implements and manages all aspects of School of Music stringed keyboard technology, including piano and harpsichord maintenance and concert preparation, studio, classroom, and practice room keyboard maintenance. Working directly with faculty, staff and guest artists, the technician is responsible for tuning, voicing, regulating, rebuilding and repairing all pianos and harpsichords in a timely manner. Certain major repairs may be undertaken as necessary.

**David Collier** – Duties as Associate Director include the scheduling of classes, monitoring and computation of faculty loads, catalog copy, supervision of selected office staff, concert program supervision, prerequisite file supervision, and special projects assigned by the Director.

**Peggy DeHaven** – Office Support Specialist, manages the Music Resource Center, duplication services, and maintains copy machines; maintains the master calendar of School of Music events (Kemp Recital Hall, Center for Performing Arts Music Concert Hall, classrooms and spaces). Schedules events, rehearsals, meetings in School of Music spaces and communicates School scheduling policies; upholds criteria to be met for scheduling Student Recitals; communicates events to faculty, staff, students, the public and publicity organizations; maintains event listings on boards, websites, database, and computer calendar; assists ensemble directors in calendar planning, facility reservations, mailings, and recording of meeting minutes; manages mass mailings and oversees school mail and supplies; records minutes at selected meetings; works with the stage manager on SOM events; produces and generates bi-annual Music event mailings to public and faculty generated mailings where requested; supervises student worker updates to school bulletin boards in Cook Hall and Centennial East.

**Christine Hansen** – Assistant to the Director and Lead Advisor, with duties that include: Serve as lead advisor and coordinator of all undergraduate Music advising; advise undergraduate Music majors and minors; serve as liaison to all relevant university and college advising forums; maintain a collaborative working relationship with the university advising community; and participate in development opportunities related to advising. Coordinate the annual endowed scholarship process, coordinate and cultivate relationships with student organizations, represent the School at various outreach and orientation events, to include: Preview (coordinate and deliver), Audition Days, Transfer Days, Open Houses, Redbird Receptions, and other recruitment events. Projects and other duties as assigned.

**Mona Hubbard** – Office Manager, answering telephone calls and directing walk-in traffic; types weekly student newsletter and school announcements, distributes school forms; distributes CPA passes and practice room keys while maintaining the inventory; responsible for graduate recruiting correspondence, assistantship paperwork, contracts and payroll, database, mailings and handbook; enters textbook orders and student overrides into Campus Solutions; creates music programs (proof, format, edit, submit for review and research and prints); oversees the develop of flyers for faculty and guest artists' concerts or events and supervises the SOM office graduate assistants; inputs schedules into the Department Course Scheduling system and updates



registration and class listings on Campus Solutions; assists the assistant director with 10-day list for faculty loads; assists coordinator of graduate studies and is on the Graduate Advisory Committee, schedules appointments for director; assists with the Faculty Handbook; is the building coordinator for Centennial East and attends regular building meetings; puts in work orders for CE and back up for Cook Hall.

**Lauren Palmer** – Serves as Administrative Aide for the School of Music, assisting the Director in the management and maintenance of the School budget and office; manages various Agency accounts within the School; manages School portion of the TouchNet electronic storefront; submits vehicle requests through parking and transportation; processes all faculty and staff personnel forms and correspondence, excluding graduate assistants and student workers; maintains personnel files for all faculty and staff; processes agreements for services, accounts payable, travel vouchers, and reimbursements; processes SFSC confidential correspondence; manages faculty and staff search processes; other duties as assigned by the Director.

**Tim Schachtschneider** – Serves as Auditorium Technical Director (Facilities Manager) for the School of Music. The Facilities Manager is responsible for: the operation and maintenance of performance and rehearsal venues, including the storage, movement, and inventory of equipment; supervision of student recital workers; supervision of all archival audio and video recording and streaming, including the student recording technicians; other duties as assigned by the Director. Tim works closely with members of the faculty, particularly ensemble directors, regarding their performance needs.

**Lydia Sheehan** - Serves as Office Administrator for the band area and assists the Director of the School of Music and Director of Bands in maintaining the budget for ISU Bands; manages the Bands portion of the TouchNet electronic storefront; submits Band and Jazz vehicle requests through Parking and Transportation; processes all orders, purchase orders, service agreements, accounts payable, travel vouchers, reimbursements, and payment of all bills for ISU Bands and band-related activities; hires all summer band graduate assistants; facilitates business aspects of summer band camps, including the hiring of summer student workers; other duties as assigned by the Director of the School of Music.

### **Duplication Services**

Budget constraints require that we make every effort to reduce the amounts of photocopies made by the faculty and staff. The Director has instituted the following as policy:

- Faculty members should utilize digital media over physical copying whenever possible. Placing syllabi, ensemble parts, and other course materials online reduces the number of copies that need to be made. Contact the Office of Campus Technologies for training and support: <https://academictechnologies.illinoisstate.edu/>.
- Faculty will be assigned a maximum of 150 copies per month on the Cook Hall copier. **Large copying jobs should be done in CE 225, not in Cook Hall.** Please note that we pay more per copy for the Cook Hall copier compared to the CE copier, so please use the CE copier when possible.
- Faculty supervisors should communicate to their GAs appropriate use of copiers.
- Faculty should plan to have the staff in CE 225 make the copies, with a three working day turn around, when possible. (During peak usage periods, staff photocopying will take precedent over all other photocopying.)
- We require that all faculty and staff follow copyright laws regarding photo-duplication. These

sites are a good place to start for those not familiar with "fair use" and the TEACH act:

- Music Library Association: <http://musiclibraryassoc.org/>
- Stanford University has maintained terrific copyright sites for some years now: <http://fairuse.stanford.edu/>
- It is not permitted to reproduce copyrighted music (i.e. arias from opera scores or anthologies, scales and exercises, etc.) to give to students for applied lessons.

### **Mail**

- Incoming mail is delivered once each day, at approximately 10:00 a.m., and is placed in the faculty mailboxes in CE 225.
- Outgoing mail should be placed in the appropriate baskets in CE 225 by no later than 9:00 a.m. See Peggy DeHaven about mailing packages. Type all addresses for outgoing mail. Incoming packages are received throughout the day.
- Official University correspondence should be mailed in School of Music envelopes. The Sender's name should also appear in the upper left-hand corner of the envelope to expedite returns. Only Official University correspondence should be sent through the University mail service. Student groups, clubs, organizations may not be mailed under departmental postage monies. (Bulk Rate envelopes—i.e. those envelopes with a bulk rate permit in the upper right-hand corner may not be used for First Class Mail. They will be returned to sender.)
- Mass mailings of 50 or more – Consult Peggy DeHaven at least four weeks in advance of the date you wish the mailing to leave the university. Mailings of 200 or more should be sent bulk rate. An automated, computerized mail program system is used by Mail Services. Databases of addresses must be provided to Mail Services who will then label and seal the envelopes. Mail Services requires at least a 10-day lead-time, samples of what is to be mailed (must be non-profit), and a form.

### **Faculty Recitals**

Applied faculty members are encouraged to give on-campus recitals regularly. It is important in our educational mission for our students to hear live performances on their major instruments, given by the instructor in that studio. Creativity in the programming is also encouraged: sharing recitals is exciting; as is having faculty ensembles participate. You must turn in your complete recital program information two weeks prior to your recital to Mona Hubbard in CE 225. It is the responsibility of faculty to obtain an accompanist for their recitals. Faculty pianists within the School are encouraged to provide assistance when possible. Generally, the last two weeks of the semester are reserved student concerts, including student ensembles, student recitals, and large ensemble performances. It is hoped that faculty can perform earlier in the semester when the students are still in preparation.

### **Reserving Facilities**

Problems exist when a faculty member reserves a facility/ies for a length of time that prohibits others from scheduling events, and/or when these reservations are cancelled and/or rescheduled. If an event is confirmed, and later cancelled, it is detrimental to the school's campus and public image. Confirmed events are published and promoted (mailings, social media, websites; in later stages, tickets sales, Pantagraph "Go" section, event boards, work personnel scheduled). "Event" is defined as: A weekday evening (after 6pm) or weekend faculty recital, guest artist recital, or student music ensemble sponsored by faculty. (Not included would be daytime school events, unpublicized events, or daytime

masterclasses.) **POLICY:** Faculty will be allowed a period of 2 weeks (ie., ten working days) from the date of scheduling an event to reserve facilities. Not more than two dates may be held by the faculty member for one event. The reservation request begins at the date and time it is entered into the Scheduling program by the Scheduling Secretary. Confirmation of an event must be made by the end of a two-week (10 working days) period. (This period will include "working days" as defined by University "open for business days", but not those days when the University would be "closed". [Example of "open" business days would be the three working days prior to Thanksgiving during the Thanksgiving week, but not the two remaining days of Thanksgiving week when the University is "closed". Spring Break week would be "open for business" days even though no classes are scheduled. If confirmation of an event is not made within the two-week period as described above, the reservation will automatically be cancelled.

### **Conferences and Symposia (On-Campus)**

Faculty members are encouraged to plan conferences/symposia on the ISU campus. The Center for Performing Arts is an excellent facility and many other spaces are available if needed. Select on-campus symposia/conferences are as essential as faculty recitals. You are encouraged to be creative!

### **Guest Artists**

We host guest artists on campus each year, with most recommended by studio teachers. Providing guest artists is another important function of a School of Music in the University setting. We encourage you to plan master classes and guest artists, realizing budgetary resources are limited. However, creative funding can make many exciting events happen! You are encouraged to discuss your plans with the Director and request funding. A [Guest Artist Request Form](#) is required for funding consideration.

### **Accompanists (Student)**

Requests for piano accompanists may be submitted to Tuyen Tonnu, who will keep a list of student accompanists. The School of Music does not provide accompanists for applied lessons or for recitals.

### **Recital Scheduling Changes**

Changes in faculty and student recitals must be made prior to October 1 for the fall term and March 1 for the spring term. The cut off dates are necessitated to aid the scheduling of recital workers. Fees must be paid before students will be allowed to schedule recitals.

### **Event Changes**

Changes in performances present a community relations problem; therefore, we need to do all we can to keep changes to a minimum. Your cooperation would be greatly appreciated.

### **“Dead Week” Policy**

Dead Week (the week of the semester immediately prior to the week of finals) is to remain “dead.” This means there will be no recitals or convocations scheduled during this time. In addition, no event granting recital credit is to be scheduled. The exceptions to this policy are those events that must occur at this time because of the nature of the event: Music for the Holidays concert and graduation ceremonies. In addition, String Project and the Community School for the Arts will continue to function (approved by SOM Advisory Committee on October 31, 2004).

### **“Success Week” Policy**

The University has designated the week before finals as “Success Week.” During the week before finals, certain assignment and grading parameters must be followed. For information about final exams,

Success Week, and grading, click [here](#).

### **Final Examinations**

As per [University policy](#), all final examinations are to be given at the published examination times during finals week. Please do not give finals early, even if the class agrees to such an arrangement. Contact the Director of the School of Music if you have questions or seek an exemption for a particular semester. Exceptions are possible, but must be approved in advance.

### **Grades**

Faculty members are requested to keep accurate written records of student grades and of student attendance. It is recommended that a sufficient amount of work be evaluated and graded (in applied music lessons a grade might be assigned after each lesson) so that by the end of the first seven weeks each student has been informed of his/her standing and progress. It is particularly important for the student to know by mid semester if his/her work is unsatisfactory, as registration for the following semester takes place at about that time.

The Provost's Office calls attention to the [Faculty Handbook](#), which states that each faculty member is responsible for explaining his/her methods of evaluation to students. Furthermore, faculty must inform students as to how much participation counts toward their final grades. This information should be placed in the course syllabus and distributed to students. The Handbook also states that faculty should report cases of academic dishonesty to the [Dean of Students Office](#). If faculty members have individual policies regarding how cheating will impact grades, such information is to be included in the syllabus. **Social Security or UID numbers are not to be used in the public posting of student grades.** Faculty are strongly encouraged to use online grade book technology (ReggieNet) to inform students of their grades. Also, grades are the property of the individual students; therefore, you must not share such information with other students. Please contact the Director of the School of Music if you have any concerns or questions regarding the above information. Also, grades should not be communicated by phone or email. All grades must be submitted to the Office of the Registrar by the published deadline.

### **Outreach/Student Recruitment**

All School of Music faculty members are asked to accept, as an important part of their assignment, responsibility for recruiting music students, both in their individual areas and for the School at large. Active participation in conferences and activities, adjudicating, membership in ILMEA, NAFME, AMTA, MTNA, NATS, ASTA, ACDA, CBDNA and other such organizations are additional ways that faculty members may become acquainted with teachers, prospective students, and their parents. Visiting four-year colleges is also encouraged for the purpose of recruiting graduate students. Participation in recruiting, including Audition Days when applicable, is expected of all faculty members. Of primary importance is personal contact with prospective students. Obtain the name, address, phone number and email address of any undergraduate music student you may meet, even young people who may at the time be only freshmen or sophomores in high school, and give this information to Christine Hansen. Contacts with community college students and faculty are also important for recruitment. Graduate student information should be given to Mona Hubbard. Depending on the individual and situation, social media (such as Facebook) can be an effective means of interacting with prospective students. When using social media, faculty should consult guidelines found at the [Identity Management](#) site.

The "Rule of Thumb" when making comments about other institutions -- You are encouraged to visit with prospective students about their choice of schools. However, we request that you promote the excellent musical education we provide in the School of Music at Illinois State University rather than

making negative statements about music programs at other institutions.

Some students may decide to go to a two-year college then subsequently transfer to Illinois State. If they decide upon this course, please react positively and indicate we would welcome their interest no matter when that might be. Annually, we receive a number of excellent transfer students into our programs coming from both two- and four-year colleges and universities.

### **College Council**

The College Council is made up of elected faculty, students, and staff that meet on a regular basis during the academic year. The purpose of the Council is to provide a means for faculty, students, and staff to participate in determining College of Fine Arts policies. College Council by-laws are available on-line at <http://finearts.illinoisstate.edu/faculty-staff/committees/college-council/>.

### **Keys**

Keys to faculty studios, offices, classrooms, and outside doors of CE, CW, CH and CVA are available upon request by contacting Mona Hubbard. Facilities Management will notify you via email when your key is ready to be picked up.

### **Equipment Moves for Rehearsals and Performances**

- Facilities Manager Tim Schachtschneider supervises selected moves of equipment provided that he is given notice of impending moves in advance.
- Tim is not authorized to move pianos or harpsichords. Chuck Beck must be contacted regarding moving any keyboard instrument from one room to another.
- Directors of organizations for whom moves being made should be available (or may designate students to be available) to indicate where the equipment is located and which specific equipment is to be moved, and to set up the equipment after it has been moved.
- The positive organ may be used only in Kemp Recital Hall.

In general, student assistants (provided by the ensemble directors) are involved with all equipment moves for all organizations (bands, choirs, and orchestras).

### **Percussion Equipment Information (Conductors, Composers, Students)**

Most of the percussion equipment at Illinois State University is stored in CH 103 or in the CPA. Some is also stored in CH 212 and various practice rooms. To aid in meeting rehearsal schedules, and to obtain required equipment, the following guidelines have been prepared by David Collier.

1. Please have all percussion music available for pick-up by your percussionist one week prior to the first rehearsal. If you desire, I will distribute the music, but I must receive it ten working days before the first rehearsal. These days will enable the students and me to prepare the part assignments, part preparations, and acquire the needed equipment.
2. If you are conducting a specially arranged ensemble (i.e., graduate conducting recital, composition recital, solo recital, etc.) that requires percussion equipment, I need to receive a list of the needed equipment and a complete rehearsal/concert schedule one week prior to the first rehearsal. Please fill out an equipment form found on my studio door, CH 122. Return it to me via my door or my mailbox (CE 225).
3. Hosts and/or conductors of extra-curricular ensembles (i.e., Community Band, Solo, and

Ensemble, Visiting Band/Orchestra/Chorus, festivals, etc.) that wish to use Illinois State University equipment must notify me of their needs at least ten working days in advance of the date. As above, please fill out an equipment form, found on my door and return it to me. Equipment for these groups cannot be guaranteed. Illinois State University ensembles and students will have first priority. All visiting ensembles are strongly encouraged to bring their own equipment. At major festivals, only the following equipment may be provided when available: timpani, chimes, xylophone, bass drum, and vibraphone. All necessary arrangements, including the transportation of this equipment to and from the rehearsal/concert site, are the responsibility of the host and/or conductor.

4. Student conductors of Lab Ensembles need to fill out and drop-off an equipment request sheet at least one week prior to their scheduled conducting date.
5. Students needing equipment for composition or theory projects must also complete and submit an equipment list one week prior to the needed date.

### **Instructional Technology**

Sound equipment and/or smart classroom technology is now permanently available in most SOM classrooms. See Mona Hubbard for keys/combinations to access this equipment in Cook Hall rooms. Portable systems on carts are stored in CE 224 and CE 229, and may be used anywhere in CE with prior permission from the School of Music. Please see Peggy Dehaven for more details. For classroom technology issues contact Learning Spaces and AV Tech (LSAVT) at 438-7412.

### **Honors Program**

The mission of the Illinois State University Honors Program is to *promote exceptional learning for exceptional learners*, and faculty members in schools and departments are critical partners in this mission as they work to enrich Honors students' experiences in courses required in the major and general education.

Each semester Honors students must complete one Honors Learning Experience. Enrolling in an *Honors section* or *Honors seminar*, completing an *Honors contract* or an *Honors research project*, or participating in an *Honors exploration* or *Honors travel experience* can fulfill this requirement.

These are some ways School of Music Faculty can positively contribute to Honors students' experiences in the School of Music.

- If you are assigned to teach an Honors section of a course, avail yourself to resources in the Honors Program that can assist you in effectively differentiating your course by incorporating the *Dimensions of Honors Learning*: Critical Thinking, Interdisciplinary Learning, Independent Research, Creative Productivity, and Leadership Development.
- Honors contracts are an important way Honors students undertake Honors learning experiences each semester, and likely Honors students will ask to complete an Honors contract in your class. Your partnership is very important to our Honors students' success. Honors contracts are a means whereby Honors students and faculty members collaborate to turn a regular course into an Honors learning experience. Honors students are encouraged to identify a specific element of your course that they would like to study at a deeper level, and based on the Dimensions of Honors Learning, develop a product to demonstrate their learning. An Honors contract should take approximately 15 hours of work beyond the regular course requirement, about one additional hour each week.

Workshops are held at the beginning of each semester to equip students with the skills and tools to develop, pursue, and fulfill meaningful Honors contracts, and Honors Program staff members are available to consult with faculty members as well. (A note of particular importance to the School of Music: Honors contracts can now be completed in any course, regardless of the credit hours.)

- Honors students are encouraged to undertake independent research. Identify and encourage Honors students to develop and pursue an undergraduate research agenda.
- After admission to Illinois State University, new students who have demonstrated high levels of academic achievement in high school or college are invited to apply to the program. However, current students who demonstrate high levels of academic achievement may apply to the program during fall and spring admission periods. Please encourage students who demonstrate academic achievement who are not already members of the Honors Program to apply for admission.

### **Honors Designations**

Music students are eligible to earn additional honors designations, which are detailed [here](#).

### **Honors in the Major**

In addition, honors students in good standing who are music majors are eligible to earn Honors in the Major in music. Please see detailed information [here](#).

## **Facility Concerns**

### **Teaching Studios (Cook Hall):**

27 faculty are assigned studio/office space in Cook Hall. Faculty may sign out one key, as well as an exterior building key. These keys should not be loaned to anyone.

### **Rehearsal Rooms (Cook Hall):**

Faculty assigned teaching duties in one or more of the rehearsal rooms may acquire keys to the areas s/he uses. To insure security, doors should be kept locked when the room is not in use. This means that each instructor should unlock the door for his/her class, and LOCK it when the class leaves. Pianos should be covered and the lights turned out.

### **Building Security (Cook Hall and Old Union):**

The building doors to Cook Hall should be opened by University Security Officers at 7:00 a.m. and locked by Security between 7:00 p.m. and 10:00pm, depending on the day. Old Union opens between 7:00 a.m. and noon, depending on the day, and closes at 11:00 p.m. Students can gain entrance to Cook Hall after the doors are locked through the card access door on the west side by using their student ID cards. They must see Mona Hubbard (CE 225) to activate their ID Cards if they are not able to use their ID card. Use of the practice rooms in Cook Hall is limited to students enrolled in Applied Music or enrolled in an ensemble. Keys to practice rooms in Old Union and percussion rooms in Cook are available through the School of Music (CE 225) and require a \$100 key deposit which will be charged to their student account. If a student loses a key, s/he forfeits the deposit. Since Cook Hall is exclusively for School of Music use, it is our responsibility to each other, and to our music students, to assist in maintaining it as a secure facility.

### **Building Security (CH/CE/CW/CVA):**

Cook Hall, Centennial East, Centennial West, and the Center for the Visual Arts each have a card reader

entry system. New ISU ID cards are being processed this year so that faculty can utilize the card reader entry system. The hope is that all CFA faculty will have access to all CFA buildings at some point soon. Additionally, students enrolled in specific classes will be allowed to enter designated the buildings during late night/early morning hours. More information about this change will be communicated as it becomes available. Contact Mona Hubbard for any card reader-related issues.

**Guidelines (All Facilities):**

We continue to improve the look of all of the School of Music facilities. Please help us in our attempt to keep the lobby area of Cook Hall clean. Any assistance you can provide would be appreciated. Furniture located in the lobby of Cook Hall should not be moved outdoors under any circumstances. Please post notices and other messages only on bulletin boards. Please do not tape items to any painted surface. Report any malfunctions in heating, cooling, humidity control or custodial service to Mona Hubbard (CE) or Tim Schachtschneider (CH). They will channel your reports to the appropriate University office for correction.

**[Smoking Policy \(from Illinois State University Policy 5.1.7\)](#)**

From ISU Policy 5.1.7 – “In accordance with the Smoke-Free Campus Act (110 ILCS 64 et seq.), the Smoke-Free Illinois Act (410 ILCS 82 et seq.), and the School Code Tobacco Prohibition (105 ILCS 510-20.5b), smoking and tobacco use is prohibited on campus. The Smoke and Tobacco Free Campus map available at **Smoke Free Campus** identifies all areas where smoking and tobacco use are prohibited.” “The promotion of smoking and tobacco products through campus organizations and activities is prohibited, as well as the advertising of tobacco products through campus media.”

**[Drug-Free Workplace \(Illinois State University Policy\)](#)**

In response to and in compliance with the federal Drug-Free Workplace Act of 1988, Illinois State University reaffirms its commitment to prevent and prohibit the use of abuse of controlled substances on the campus or within facilities owned, operated, or controlled by the University.

In an effort to maintain a work environment free from the disruptive and destructive effects, which use of controlled substances may engender, the following statement shall be considered a University policy applicable to all employees:

The unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is strictly prohibited upon any property owned, operated, or controlled by Illinois State University. Violators will be subject to University disciplinary action consistent with existing University policies, rules, regulations, and employment agreements. Employees suffering from dependency on or addiction to a controlled substance are encouraged to seek assistance through the University’s Employee Assistance Program or from non-University health and human service professionals.

As a condition of continued institutional grant or contract eligibility and as a condition of employment under any federal contract or grant, employees must comply not only with this policy, but also with the requirement of notifying the Director of the Office of Research and Sponsored Programs within five days of any conviction under a criminal drug statute where the criminal act upon which the conviction is based occurred upon property owned, operated or controlled by the University. Within ten days after receiving such notice, the University must notify the federal grant or contract authority. Within thirty days after receiving such notice, the University may initiate appropriate disciplinary action, including



discharge, against the employee or require the employee to participate in an approved rehabilitation program. A copy of this policy statement will be provided each University employee whether employed under a federal contract or grant or otherwise. In addition, the University will make drug education programs available to all categories of University employees.

### **Consensual Relationship Policies**

In all matters concerning consensual relationships between faculty, staff and students, University policy must be observed. The following policy provides important guidelines concerning interpersonal relationship with the School of Music and the greater University community. Please read these University policies carefully.

#### **3.1.44 Amorous Relations in a University Setting (Revised by the Academic Senate, May 1, 2019.)**

This policy is distinct from the Family Relationships policy ([see policy 3.1.3](#)). Faculty Associates must also abide by the Faculty Associates Code of Conduct.

An amorous relationship exists when two individuals mutually and consensually understand the relationship to be romantic and/or sexual in nature. For purposes of this policy, a conflict of interest exists when a power differential exists in a relationship such that one individual:

1. evaluates;
2. mentors or advises in an official capacity;
3. supervises;
4. has the opportunity to exert influence on; or,
5. has influence on educational or performance outcomes related to

another individual with whom the first individual has or has had an amorous relationship. This policy applies when an amorous relationship exists or existed.

Illinois State University employees, including faculty and staff, have a responsibility to avoid apparent or actual conflicts of interest and favoritism in their relationships with other members of the University community. In no event can past or present amorous relationships be allowed to influence the grading and/or evaluation of any student or other member of the University community. Employees are to treat their colleagues and students fairly ([see Code of Ethics, Policy 1.17](#)). They have an ethical obligation to avoid exploitation of students and to avoid conflicts of interest that might result from establishing and/or maintaining amorous relationships. They must address the conflict of interest created if they have supervisory responsibility over an individual with whom they have or have had an amorous relationship.

If an amorous relationship of this nature exists or existed, the employee must take steps to mitigate the conflict. This policy directs employees how to do so.

## **Amorous Relations in the Instructional Context**

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All employees must avoid creating such conflicts of interest and must not initiate or enter into amorous relationships with any student during the time that they have supervisory responsibility over that student.

If a University employee has supervisory responsibility over an Illinois State University student (hereafter referred to as “student”) with whom the employee is currently having or previously had an amorous relationship, this creates a conflict of interest. For the purposes of this policy, a “supervisory relationship” is considered to exist when an individual is engaged in an educational or evaluative role with a student, whether formally assigned or not, including but not limited to the following activities:

- Mentoring
- Teaching/being an instructor of any kind
- Grading
- Recommending in an institutional capacity for employment, fellowships, or awards
- Advising, including academic advising
- Evaluating
- Coaching
- Supervising, including the supervision of job duties, professional practice/practicum, internships, or student teaching
- Providing services on behalf of the University.

Such supervisory roles or activities can

- occur on- or off-campus;
- take place during curricular, co-curricular, or extra-curricular activities;
- be undertaken by individuals employed as faculty, staff (administrative professional or civil service), graduate assistants, or students workers, or volunteers acting as agents or representatives of the University.

Because such amorous relationships constitute a conflict of interest, the entire University community expects that care be given to assure that grading, evaluation and supervision is performed in a fair and impartial manner ([see Faculty Responsibilities to Students 3.3.12a](#)). In no event can past or present amorous relationships be allowed to influence the grading and/or evaluation of any student or other member of the University community. It should be noted that amorous relationships can lead to uncomfortable situations for peers not involved. There may be perceptions of favoritism and impropriety by members of the University community that can be corrosive to the learning environment.

If a University employee has a supervisory responsibility over a student with whom the employee is currently having or has previously had an amorous relationship, they have an ethical obligation to:

1. Notify their immediate supervisor(s) (in most cases, their Department Chair/School Director; plus any direct supervisor other than a department chair/school director);
2. Develop a Conflict Management Plan in collaboration with their immediate supervisor(s), and other University staff as needed (e.g., Ethics Officer, College or Provost's Office staff); these shall be confidential arrangements, and all parties involved are expected to keep them confidential.

A Conflict Management Plan for an amorous relationship involving a student should address risks for real or potentially perceived unfairness in the particular context of the specific relationship in question and the setting(s) in which the instructional/mentoring activities occur. A Conflict Management Plan should address several items, including but not limited to:

- a. Opportunities to create alternative arrangements to mitigate or eliminate the conflict (e.g., transfer to a different course or section, arranging independent study with a different faculty member, assignment to a different academic advisor);
- b. Any steps taken to ensure fair and unbiased grading or other evaluation;
- c. Supervisory arrangements that provide oversight and accountability.

The Conflict Management Plan shall be signed by the individuals involved in the amorous relationship and the faculty member or other employee's immediate supervisor(s) (usually the Department Chair/School Director and also their immediate supervisor, if any) and second-level supervisor(s) (usually the College Dean). If a Conflict Management Plan acceptable to both parties cannot be developed, the case shall be referred to the Office of Equal Opportunity and Access. Copies of the signed Conflict Management Plan will be provided to the individuals in the amorous relationship, placed in the employee's personnel file, and maintained for reference in the Department/School and College office.

Employees and students who fail to report a past or present amorous relationship while serving in a supervisory capacity, or who fail to follow or establish a Conflict Management Plan, may be subject to sanction or disciplinary action, up to and including termination.

### **Amorous Relations Outside of the Instructional Context**

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Perceptions of favoritism and impropriety by members of the University community may also exist with respect to amorous relationships outside of the instructional context. If a University employee has or has had an amorous relationship outside of the instructional context that constitutes a conflict of interest as defined above, the employee must take steps to manage, and ideally eliminate, the conflict. Where a conflict of interest exists, may exist, or develops within the context of an amorous relationship, the individual with the power or status advantage shall:

1. Notify their immediate supervisor(s)/Chair;
2. Develop a Conflict Management Plan in collaboration with their immediate supervisor(s), and other University staff as needed (e.g., Ethics Officer, College or Provost's Office staff); these shall be confidential arrangements, and all parties involved are expected to keep them confidential.

This Conflict Management Plan may address, but is not limited to, supervisory arrangements that provide oversight and accountability. It shall be signed by the individuals involved in the amorous relationship and the immediate supervisor(s) and second-level supervisor(s) of the employee with the power or status advantage. If a Conflict Management Plan acceptable to both parties cannot be developed, the case shall be referred to the Office of Equal Opportunity and Access. Copies of the signed Conflict Management Plan will be provided to the individuals in the amorous relationship, placed in the employees' personnel file, and maintained for reference in the Department/School, College, or administrative office.

Employees with the power or status advantage who fail to report a past or present amorous relationship to their immediate supervisor while serving in a supervisory capacity, or who fail to follow or establish a Conflict Management Plan, may be subject to sanction or disciplinary action, up to and including termination.

## **Sexual Harassment**

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If an allegation of sexual harassment is made, it will be investigated in accordance with established University procedures for handling sexual harassment complaints. The policy can be found at 1.1 [Equal Opportunity/Non-Discrimination Statement and Policy](#).

University employees are also reminded that amorous relationships can lead to uncomfortable situations for those involved and for those not involved. There may be perceptions of favoritism and impropriety by members of the University community. Even if these uncomfortable situations do not meet the legal definition of sexual harassment, the University has the authority and the responsibility to mitigate these situations by removing one party or both parties from the supervisory relationship. Supervisors who become aware of such a situation will discuss the situation with Office of Equal Opportunity and Access and others in the University administration as needed, and act accordingly.

Employees and students who believe that they have a basis for a complaint or grievance resulting from a violation of the Equal Opportunity/Non-Discrimination Statement and Policy should contact Human Resources or the Office of Equal Opportunity and Access for guidance on the appropriate procedures given their situation and concerns.

## **Advisory Comments**

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Individuals entering into amorous relationships when there is a power differential among the parties must be aware that:

1. The reasons for entering, maintaining, or terminating such a relationship may be the consequence of, or perceived as the consequence of, the functioning of the power differential;
2. Where power differentials exist, even in a seemingly consensual amorous relationship, there are limited after-the-fact defenses against charges of sexual harassment; and
3. It is almost always the case that the individual with the power or status advantage in the relationship will bear the burden of accountability.
4. In the event of a charge of sexual harassment, the University will, in general, be unable to sustain a defense of the employee based upon consent when the facts establish that a professional faculty-student, staff-student, or supervisor-employee power differential existed within the relationship.
5. Informed consent as defined in the Illinois State University Student Code of Conduct applies to this policy. Per Illinois State University policy, informed consent cannot be obtained through physical force, compelling threats, intimidating behavior, or coercion.

### **Recorded Archive Policy**

1. Recordings made by the School of Music are the property of the ISU School of Music and are stored in the School of Music archive.
2. Copies of above recordings are available to:
  - a. Faculty at no charge (when requested, a CD will be duplicated for each faculty member performing in a recital or concert.)
  - b. Students for the following charges: Digital Compact Disc (CD) - \$10.00
3. Recording sessions of the School of Music related projects will be done at no charge to faculty performers and copies of these sessions will be made at no charge to each performance.
4. There will not be recording sessions for any non-School of Music events unless authorized by the Director of the School of Music or his/her designee.

### **SOM Complimentary Ticket Policy**

All comp tickets serve a business purpose in supporting the educational mission of the SOM, CFA and ISU. These business purposes include mentorship of current students, recruitment, campus outreach, alumni relations, fundraising, marketing/promotion, and community outreach. All comp tickets must be reserved through the CPA Box Office and are subject to availability. In the event of a sold-out house, the Box Office will VOID all comp tickets left at Will Call 10 minutes before every performance, unless informed to hold the tickets until curtain.

1. School of Music Faculty/Staff:  
Faculty/staff will receive a pass, which will allow them to attend any concert, except Music for the Holidays, along with 1 guest. No physical tickets will need to be printed unless you have more than 1 guest. Those requests will need to go through the Music office. Your faculty/staff pass cannot be transferred to anyone else. Music faculty are encouraged to support student performances through their attendance.
2. School of Music Students:

Students are encouraged to buy the season pass (currently \$20 for fall 2020) which will give them admission to all music events, with the exception of for Music for the Holidays. Note\* This pass will not be for sale Fall 2020, as ticketed events are not anticipated.

**Students enrolled in MUS 100 (Freshman Seminar) or MUS 110 (Recital Attendance) have been charged a materials fee and have been issued a pass.**

3. Prospective Students and their Families:  
The School of Music offers complimentary tickets for SOM concerts to prospective students and their families. These tickets can be requested in advance through the SOM office.
4. Retired SOM Faculty:  
Retired SOM faculty will receive up to two comp tickets to all SOM events. Retired faculty continue to serve as advocates for the program through their professional networks and connections with alumni.
5. Donors:  
Donors may request comp tickets for any event in the School of Music. A donor is someone who has given a major gift to the university or a significant planned gift.
6. Visitors - Guest Artists, Scholars, Educators, and Alumni:  
Visitors giving guest lectures, workshops, symposia, performances, staged readings, talkbacks/response after concerts, etc. will be provided complimentary tickets to any SOM event that is running during their residency. If guests bring their spouse/partner with them, the SOM will also extend an additional comp ticket. The Director of the School will approve these comp tickets for the SOM.
7. Dean or other Upper Administrator Requests:  
The Dean of the College of Fine Arts, Vice-Presidents, and the President of Illinois State University may request comp tickets for any SOM event. The Director of the School will approve these comp tickets for the SOM.
8. Charitable Contributions:  
All requests for charitable contributions in the form of comp tickets to SOM events must be approved. Gift Certificates for complimentary tickets may be granted to schools, charities, civic organizations, or other arts groups as a form of outreach and community engagement. The Director of the School will approve these comp tickets for the SOM.