

# **School of Music**

## **Faculty/Staff Handbook**

### **2017-2018**

#### **Administration and Staff**

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

Jean Miller, Dean

Laurie Merriman, Associate Dean of Creative Scholarship and Planning

Janet Tulley, Assistant Dean of Academic Programs and Student Affairs

Janet Wilson, Director, School of Theatre and Dance

Michael Wille, Director, School of Art

Aaron Paolucci, Program Director, Arts Technology

Patty Martinez, Business Manager

Stephanie Kohl Ringle, Administrative Associate

Nick Benson, Center for Performing Arts Manager

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

Stephen Parsons, Director

David Collier, Associate Director

Angelo Favis, Coordinator of Graduate Studies

Christine Hansen, Assistant to the Director and Lead Advisor

Lauren Palmer, Administrative Clerk (SOM)

Lydia Sheehan, Administrative Clerk (Bands)

Mona Hubbard, Office Manager

Peggy DeHaven, Office Support Specialist

Tim Schachtschneider, Facilities Manager

Chuck Beck, Piano Technician

## Table of Contents

Accompanists .....	18
Audio visual equipment .....	19
Building Security .....	22
College Council.....	19
Comp Ticket Policy.....	25
Conferences and Symposia (on campus) .....	17
Consensual Relationships Policies .....	23
Dead Week/Success Week policies.....	18
Duplication service.....	16
Enrollment Management and Recruiting .....	14
Equipment moves for rehearsal and performances .....	20
Event changes.....	18
Faculty members .....	4
Faculty absences.....	14
Faculty committees assignments.....	5
Facility concerns .....	21
Faculty mentors .....	5
Faculty recitals .....	17
Final examinations .....	18
Grades .....	18
Guest artists .....	17
Guidelines for all facilities .....	22
Honors Program .....	21
Keys.....	20
Mail .....	16
Meetings schedule .....	3
Music Resource Center (CE225) .....	20
Office hours.....	12
Office supplies .....	13
Office telephones .....	12
Outreach/Student Recruitment .....	19
Piano tuning .....	14
Percussion equipment information.....	20
Purchases.....	13
Recital scheduling .....	17
Recorded archive policy.....	25
Rehearsal Rooms (Cook Hall) .....	22
SFSC members.....	9
Smoking and Drug-free policies .....	23
Staff responsibilities .....	14
Student purchases and payments .....	13
Who is responsible .....	10

## 2017-2018 Meetings

The following committee meeting dates have been scheduled for 11:00 AM. Committees will meet in rooms indicated; Convocation Hour will be in CPA unless otherwise announced.

### Faculty/Staff

August 17 (KRH)  
September 19 (CE 224)  
October 17 (CE 224)  
November 14 (CE 224)  
December 5 (CE 224)  
February 13 (CE 229)  
April 3 (CE 229)  
May 1 (CE 229)

### Curriculum

August 24 (CE 224)  
September 7 (CE 224)  
September 28 (CE 224)  
October 12 (CE 224)  
October 26 (CE 224)  
November 16 (CE 224)  
November 30 (CE 224)  
February 27 (CE 229)  
April 19 (CE 229)

### Music Ed (CE 223)

September 5  
October 10  
November 7  
January 18  
February 8  
March 8  
April 12

### Advisory (CE 230)

August 31  
October 3  
November 2  
February 6  
April 10

### Equipment

September 26 (CE 224)  
January 30 (CE 229)  
February 15 (CE 229)  
March 29 (CE 229)  
April 26 (CE 229)

### Scholarship/ Outreach

October 5 (CE 224)  
October 24 (CE 224)  
October 31 (CE 224)  
February 1 (CE 229)  
March 20 (CE 229)  
March 22 (CE 229)  
March 27 (CE 229)

### History/Theory/Comp

September 5 (CE 224)  
October 10 (CE 224)  
November 7 (CE 224)  
February 8 (CE 229)  
March 8 (CE 229)  
April 12 (CE 229)

### Grad Advisory (CE 230)

September 21  
February 20  
February 22  
March 1  
March 6  
April 5  
April 17

### SFSC (CE 230)

September 12  
October 19  
November 9  
November 16  
January 16  
January 18  
January 23  
January 30  
February 15  
March 29  
April 24

### Convocation Hour

August 22 (MUS 110)  
August 29 (Advisement)  
September 5 (Hearing Health)  
October 10 (Guest - T. Clark)  
October 24 (Recital)  
October 31 (Recital)  
November 28 (Recital)  
February 27 (Recital)  
March 27 (Recital)  
April 17 (Recital)

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

<u>Name</u>	<u>Status</u>	<u>Name</u>	<u>Status</u>
<b>Wind and Percussion</b>		<b>Music Education/Therapy</b>	
Babbitt, Mark	Tenured	Beinborn, Emily	NTT
Collier, David	Tenured	Crimmins, Andrea	Tenured
Dervin, Anne	NTT	Elrick, Ellen	NTT
Dicker, Judith	NTT	Fredstrom, Timothy	Tenured
Dicker, Michael	Tenured	Hash, Phillip	Continuing
Gilreath, Amy	Tenured	Koehler, Shela	NTT
Gresham, David	Tenured	Koehler, William	Tenured
Hunt, Lauren	NTT	Ropp, Cindy	Tenured
Marinello, Anthony	Continuing	Smith, Debby	NTT
Marko, Thomas	Tenured	Snyder, David	Tenured
Middleton, Polly	NTT		
Nolen, Paul	Tenured		
Risinger, Kim	Tenured		
Rummel, Andy	Tenured		
Stiers, Ben	NTT		
<b>Strings and Keyboard</b>		<b>History/Theory/Comp/Mus Business/ATK</b>	
Block, Glenn	Tenured	Aduonum, Oforiwa	Tenured
Chernick, Renee	NTT	Alcorn, Allison	Tenured
Duce, Geoffrey	Continuing	Faux, Thomas	NTT
Favis, Angelo	Tenured	Grizzard, Mark	NTT
Gentry, Sarah	Tenured*	Hart, Kevin	NTT
Koehler, William	Tenured	Horst, Martha	Tenured
Lewis, Kate	Tenured	Labonville, Marie	Tenured
Ransom, Adriana	Tenured	Magnuson, Roy	Continuing
Shin, Sun-Young	NTT	Matson, Joe	NTT
Tonnu, Tuyen	Tenured	Marshack, Rose	Tenured
		Schimmel, Carl	Tenured***
		Smith, Matthew	Tenured
		Valentin, Rick	Tenured
		Zare, Roger	NTT
<b>Voice and Choral</b>			
Austin, Deb	NTT		
Carlson, Karyl	Tenured		
Fredstrom, Tim	Tenured		
Gotkowski, Dennis	NTT		
Grizzard, Mark	NTT		
Koch, John	Tenured		
Schuetz, Daniel	NTT		
Vickers, Justin	Tenured		
Vought, Michelle	Tenured		

\* 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**

Phillip Hash  
Anthony Marinello

### **Faculty Mentor**

Tim Fredstrom  
Karyl Carlson

### **Continuing Faculty**

Geoffrey Duce  
Roy Magnuson

### **Faculty Mentor**

Michael Dicker  
Andy Rummel

## SOM Committee Assignments

### **Academic Senate**

Martha Horst  
Rose Marshack

### **Advisory Committee**

Cindy Ropp – Music Therapy  
Phillip Hash - Music Education  
Adriana Ransom – Strings  
Andy Rummel – Brass/Percussion  
Paul Nolen – Woodwinds  
Geoff Duce – Keyboard  
John Koch – Voice  
Allison Alcorn– Theory/Composition/History/ATK  
Glenn Block – Ensemble/Calendar Committee

### **Athletic Events Management Committee**

Ben Stiers

### **CFSC**

Tim Fredstrom (18)  
Martha Horst (19)

### **College Council**

Steve Parsons (SOM Director)  
Tom Marko (19)  
Marie Labonville (18)  
Ben Stiers (NTT 18)  
Rachel Wolz (18)  
Megan Hildebrandt (18)

**College Academic Advisement Committee**

Gina Dew  
Judith Dicker  
Christine Hansen

**College Facilities Committee**

Karyl Carlson  
Steve Parsons

**College Recruitment & Scholarship Committee**

Adriana Ransom

**College Research Committee**

Bill Koehler (18)  
Roy Magnuson (19)

**College Computer Advisory Committee**

David Collier  
David Snyder

**College Venues Committee**

Tim Schachtschneider  
Steve Parsons

**Council on Teacher Education**

Phillip Hash

**Curriculum Committee – School**

David Collier  
Angelo Favis  
Judith Dicker  
Michelle Vought  
Tom Marko, chair  
David Snyder  
Tuyen Tonnu  
Christine Hansen

**Curriculum Committee – College**

Kim Risinger (19)  
Justin Vickers (18)  
Bryce Bowlin (18)

**Curriculum Committee – University**

Geoff Duce

**Ensemble & Calendar Committee**

Glenn Block\*  
Karyl Carlson\*  
Peggy Dehaven (staff)\*  
Mark Grizzard  
John Koch  
Tony Marinello\*  
Tom Marko  
Steve Parsons, Chair \*  
Tim Schachtschneider (staff)

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

**Equipment Committee**

Allison Alcorn  
Mark Babbitt  
David Collier, Chair  
Geoffrey Duce  
David Gresham  
John Koch  
Tim Schachtschneider  
Ben Stiers

**Faculty Review Committee – University**

N/A

**Graduate Advisory Committee**

Angelo Favis, chair  
Mona Hubbard (Staff)  
Roy Magnuson (replacing Carl Schimmel)  
Steve Parsons  
Cindy Ropp  
Carl Schimmel (on leave AY 2017-18)  
David Snyder

**Homecoming Parade Committee**

Polly Middleton

**Honors Program Liaison**

Kate Lewis

**Institutional Review Board**

TBD

**Intellectual Property Committee**

N/A

**Kemp Recital Hall Advisory Committee**

Peggy DeHaven  
Amy Gilreath  
Tim Schachtschneider

**Preview Advisory Committee**

Janet Tulley (CFA)

**Scholarship/Outreach**

Allison Alcorn - Musicology/Theory  
Mark Babbitt - Brass, Percussion  
Glenn Block - Orchestra  
Karyl Carlson - Choral  
Geoffrey Duce – Keyboard  
Christine Hansen - Advisement  
John Koch - Voice  
Tony Marinello - Bands  
David Snyder - Music Ed/Therapy  
Adriana Ransom - Strings  
Kim Risinger - Woodwinds

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

John Koch (joint production only)  
Justin Vickers (joint production only)

**School Faculty Status Committee (SFSC)**

Karyl Carlson (18) – Voice and Choral  
Bill Koehler (19) - Music Ed/Music Therapy  
Roy Magnuson (18) – Theory/Hist/Lit/Business/Arts Tech  
Steve Parsons, Chair (ongoing)  
Adriana Ransom (19) – Strings/Keyboard  
Andy Rummel (18) – 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>
98-99	Major	Parsons	Poultney	Snyder	Dawson
99-00	Major/Koch	Parsons	Stokes	DiGiammarino	Gentry
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

**Who is Responsible?  
2017-2018**

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 Arts Technology	Jody DeCremer
BM & Music Minor	Christine Hansen
BME	Gina Dew
BM – Therapy	Christine Hansen
MME	David Snyder
MM Music Therapy	Cindy Ropp
MM Composition	Angelo Favis
MM Performance & Graduate Coordinator	Angelo Favis
Alumni Relations	Steve Parsons
Articulation Reports	David Collier
Audio/Visual equipment	Peggy DeHaven
Audition Days	Steve Parsons
Bands	
Director of Bands	Anthony Marinello
Asst Director of Bands/Dir of BRMM	Polly Middleton
Athletic Bands/Marching Percussion	Ben Stiers
Director of Instrumental Jazz Studies	Thomas Marko
Administrative Clerk	Lydia Sheehan
Brass/Percussion Area Coordinator	Andy Rummel
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	Adriana Ransom
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
Crescendo Music Therapy Club Faculty Advisor	Andrea Crimmins
Delta Omicron Faculty Advisor	Amy Gilreath
Delta Omicron Chapter Advisor	Janet Tulley
Director of SOM Calendar	Mona Hubbard, Lauren Palmer
Director of SOM Correspondence and Memos	Lauren Palmer
Donor Relations	Steve Parsons
Ethnomusicology	Oforiwa 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	Steve Parsons, Lauren Palmer, Peggy DeHaven
Guitar	Angelo Favis
Harpsichord (request use of)	Tuyen Tonnu
Honors Program liaison	Kate Lewis
IMEA	Steve Parsons, 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
Office Assignments (grad and faculty)	Steve Parsons, Mona Hubbard
Opera Practicum	Justin Vickers
Opera/Musical (spring production)	John Koch, Justin Vickers
Orchestras	Glenn Block
Organ	TBA
Outreach	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)	Stephen Parsons, Lauren Palmer

Recital Attendance	Steve Parsons, Mona Hubbard, GAs
Recital Programs	Mona Hubbard
Recital Scheduling	Peggy DeHaven
Recording, copies of CDs	Tim Schachtschneider, GAs
Research and Grants	Laurie Merriman
Room Scheduling	Peggy DeHaven
SFSC correspondence	Lauren Palmer
Scholarship Information (undergraduate)	Janet Tulley
Search (Faculty) Correspondence	Lauren Palmer
String Project	Adriana Ransom (Director), Kate Lewis
String Area Coordinator	Adriana Ransom
Student e-mail newsletter	Mona Hubbard
Student Recital scheduling	Peggy DeHaven
Student Teaching Assignments	Phillip Hash
Summer Session	Stephen Parsons, David Collier
Summer Camps & Workshops	
ACDA	Karyl Carlson
Bands	Tony Marinello
Music Ed short courses	David Snyder
String Project	Adriana Ransom
Supplies	Peggy DeHaven
Talent Bank	Mona Hubbard
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
VCR's and/or Camera	Rose Marshack, Peggy DeHaven
Vehicle Requests	Mona Hubbard
Voice Area Coordinator (applied, group)	John Koch
Woodwind Area Coordinator	Paul Nolen

### Office Hours

From the [ISU Faculty Handbook](#): “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.” 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 long distance calls to be charged to the

University may place the calls from their office/studios using their authorization codes. Be aware that the telephone budget is limited; therefore, the University provides the School of Music a monthly log of numbers called, the amount of time on the phone, and occasionally traces calls to verify that calls pertain 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.

### **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. **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 payment of any kind from students for any goods or services offered by the SOM.
2. The only points for payment of goods and services are in CE 230 (SOM Administrative Clerk), CE 221 (Bands Administrative Clerk), 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.

### **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 absent 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 to 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. Special projects and other duties as assigned by the Director.

**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 onto the mainframe; creates music programs (proof, format, edit, submit for review and research and send to printing); develops flyers for faculty and guest artists' concerts or events and supervises the SOM office graduate assistants; assists the assistant director with calculating faculty loads; assists coordinator of graduate studies, schedules appointments for director; updates registration and class listings on the Internet; assists with the Faculty Handbook and requests for university vehicles.

**Lauren Palmer** – Serves as Administrative Clerk 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; 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 of the School of Music.

**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 Administrative Clerk 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; processes all orders, purchase orders, service agreements, additional payments, travel vouchers, 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 amount of photocopies made by the faculty and staff. The Director has instituted the following as policy:

- Faculty will be assigned 250 copies per month on the Cook Hall copier. **Large copying jobs should be done in CE 225, not in Cook Hall.**
- We encourage faculty to have the staff in CE 225 make the copies, with a maximum three working day turn around. (During peak usage periods, staff photocopying will take precedent over all other photocopying.)
- Faculty members are encouraged to use ReggieNet for their courses. Placing syllabi and other course materials online reduces the number of copies that need to be made. Contact Campus Technology Support Group for training and support: <http://ctsg.illinoisstate.edu/>.
- We require that all faculty and staff follow copyright laws regarding photo-duplication. These sites (particularly the first one) 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 230. It is the responsibility of faculty to obtain an accompanist for their recitals. Faculty accompanists within the School are encouraged to provide assistance when possible.

### **No Faculty Concert Weeks**

Tuesdays during the "No Faculty Concerts" two-week period (prior to dead week) will be open and available for faculty performance. Remainder of the 2-week period serves for student ensembles, student recitals, 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, web sites; in later stages, tickets sales, Pantagraph "Go" section, event boards, work personnel scheduled). "Event" is defined as: An 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 course 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.

### **Audio Visual Equipment**

Most classrooms now contain updated computerized instructional technology. However, the School of Music also has portable A/V equipment, stored in CE 224 and 229. Additional equipment is available through the Center for Teaching, Learning and Technology (CTLT). It is wise to reserve CTLT equipment at least three or four days in advance. Please contact the Music Office if you need assistance with any of the technology assets owned by the School of Music.

### **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 Janet Tulley. 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.

## **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 four 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 (CE/CW/CVA):**

A new card reader entry system is scheduled to be installed for Centennial East, Centennial West, and the Center for the Visual Arts. While faculty will be granted access, only students enrolled in specific classes will be allowed to enter the buildings during late night/early morning hours. More information about this change will be communicated when it becomes available.

### **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. Chairs 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 two policies provide important guidelines concerning interpersonal relationship with the School of Music and the greater University community. Please read these University policies carefully. The first addresses individuals who are covered under the Faculty Code of Ethics or by the Code of Conduct for Faculty Associates. The second policy addresses those who are not covered by the code.

### **3.3.12 Consensual Relations in Instructional Settings**

**(Amendment to Code of Ethics adopted by the Academic Senate, February 18, 2004. Adopted as a separate policy linked to the Code of Ethics by the Academic Senate, March 29, 2006.**

In no event can social, professional, business, romantic, or other relationships be allowed to influence the grading and/or evaluation of either a student or other member of the university community. When such relationships that potentially could create conflicts of interest exist, the entire university community may expect that extra care be given to assure grading and evaluation is performed in a fair and impartial manner. Whenever such relationships exist, faculty have an ethical obligation to maintain documentation to reasonably demonstrate impartiality and objectivity in the event that a member of the university community brings a grievance under this Code. A faculty member may elect to have their Department Chair or other faculty member review the grading of a student to preclude any appearance of impropriety. Faculty members have an ethical obligation not to initiate nor enter into consensual amorous, romantic, and/or sexual relationships with students or others during the time that the faculty member is in a position to evaluate or supervise the partner in the relationship. Faculty members should be aware that there can be a perception of subtle yet powerful elements of coercion even in apparently consensual relationships, and as a result, such relationships are particularly vulnerable to charges of sexual harassment. Individuals entering into consensual relationships when there is a power differential among the parties must be aware that: A) the reasons for entering, maintaining, or terminating such a relationship may be perceived as a function of the power differential; B) where power differentials exist, even in a seemingly consensual relationship, there are limited after-the-fact defenses against charges of sexual harassment; and C) it is almost always the case that the individual with the power or status advantage in the relationship will bear the burden of accountability. If an allegation of sexual harassment is made, it will be investigated in accord with established University procedures for handling sexual harassment complaints. Faculty members are also reminded that even consensual romantic and/or consensual sexual relationships can lead to uncomfortable situations for those involved -- especially when one is supervising the other. Even if these uncomfortable situations do not meet the legal definition of sexual harassment, the University has the legal power and in some cases the responsibility to mitigate these situations by removing one party or both parties from the supervisory relationship. When a faculty member's supervisor (typically the Department Chair) becomes aware of such a situation, that person (typically the Chair) will discuss the situation with the Office for Diversity and Affirmative Action, and may also discuss with others in the university administration that may be appropriate, and act accordingly.

### **3.1.44 Consensual Relations in the Instructional Context and Outside of the Instructional Context**

Illinois State University employees are expected to be aware of their responsibility to avoid apparent or actual conflict of interest, favoritism, or bias in their relationships with other members of the University community.

This policy is applicable to all members of the university community who are not already covered by the Faculty Code of Ethics or by the Code of Conduct for Faculty Associates. Those covered by those documents should refer to that document for their related ethical obligations. In addition, this conflict of interest policy is distinct from the Family Relationships policy.

University staff members have an ethical obligation to refrain from establishing and/or maintaining personal, consensual relationships that constitute conflicts of interest. A **conflict of interest** for purposes of this policy is defined as a **power differential** existing in a relationship such that an individual evaluates or supervises another individual with whom he or she has an amorous or sexual relationship.



If a University employee enters into, or already is involved in, a relationship that constitutes a conflict of interest, the employee must take steps to eliminate the conflict. Where a conflict of interest exists, or may exist, within the context of a consensual romantic and/or sexual relationship, the individual with the power or status advantage shall notify his or her immediate supervisor. The supervisor shall have the responsibility for making arrangements to eliminate or mitigate a conflict whose consequences might prove detrimental to the University or to either party in the relationship. These arrangements should be written with both parties agreeing to the terms.

**If the person with the power or status advantage does not report the relationship to his or her immediate supervisor, the individual can be subject to sanction by the supervisor.**

Grievance procedures should a sanction be grieved are at the following sites: Administrative Professional, Civil Service, and Student Handbook.

University employees should be aware that, due to the subtle yet powerful element of coercion that may exist even in apparently consensual relationships, such relationships are particularly vulnerable to charges of sexual harassment. Individuals entering into consensual relationships in the condition of a power differential among the parties must be aware that: A) the reasons for entering, maintaining, or terminating such a relationship may be a function of the power differential; B) where power differentials exist, even in a seemingly consensual relationship, there are limited after-the-fact defenses against charges of sexual harassment; and C) it is almost always the case that the individual with the power or status advantage in the relationship will bear the burden of accountability. If an allegation of sexual harassment is made, even in the case of a relationship that has been mediated through the procedures outlined under the section "Policy," it will be investigated in accord with established University procedures for handling sexual harassment complaints.

#### **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 would 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 for \$30.00, which will give them admission to all music events, with the exception of for Music for the Holidays. **Students enrolled in MUS 100 (Freshman Seminar) or MUS 110 (Recital Attendance) have been charged a \$30.00 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.