

COVID Amendments for the School of Music *Procedures and Criteria for Faculty Evaluations*

TEACHING

We affirm that teaching in an online environment brings challenges for all instructors, and those challenges are especially acute for those whose teaching focuses on performance (e.g. studio lessons, performing ensembles). The qualities of creativity and resilience are of particular importance for success during this time, and we encourage letter writers and evaluators to give weight to evidence of these. Some examples of evidence may be, but are not limited to, assignments or recordings of class sessions showing how faculty have found new ways to engage their students in the virtual classroom in both synchronous and asynchronous ways; evidence or information in the narrative about how one may have revamped methods for virtual instruction; or evidence showing implementation of new methodologies as a means of adjusting one's teaching to a remote or hybrid environment. Evaluatees are also encouraged to show evidence of or write clearly in the narrative about how they embraced technology as being a part of the "new normal," or how they were able to teach in the remote or hybrid format. Letter writers and evaluators are also encouraged to take the time and effort involved in making such adjustments under consideration.

Student experiences in music ensemble environments and faculty's ability to rehearse their ensembles have been disproportionately affected during the pandemic. Ensembles either can't rehearse at all, or they can't rehearse in the same manner as they would in pre-pandemic times, due to audio-video latency on even the most technically sophisticated online platforms. Ensemble directors may be evaluated on their creativity in continuing to engage students through performance and pedagogy. Examples of ensemble activity are, but are not limited to, guest artist visits, score study sessions, asynchronous recording projects, highly-distanced and masked hybrid rehearsals, small ensemble work, virtual workshops, exploring other musical styles, etc. Many faculty have had to wade through ever-evolving industry standards in terms of performance safety protocols, so letter writers and evaluators should take these sorts of shifting adjustments, faculty responses to them, and the effort and time involved to implement them under consideration. In addition, it is worth mentioning that ensembles are inherently product-related, so ensemble directors have had to learn new technologies in order to continue on in this manner (video editing, audio capture, etc.). However, it is imperative that letter writers note that ensemble directors have had to shift their focus more than usual to the process of ensemble pedagogy versus the product.

PROFESSIONAL GROWTH

Academic Faculty

Academic presses that publish journals, books, encyclopedias, dictionaries, textbooks, and anthologies have experienced a considerable lag in the peer review pipeline since the beginning of the pandemic. Faculty for whom professional growth constitutes this kind of publishing are

experiencing double or triple the already long wait times to have their work vetted, accepted into the peer review process, and come out in print. Evaluators should remember that works in progress, drafts, and submitted manuscripts are evidence of “growth,” and evaluatees are encouraged to speak clearly in their narrative about this type of activity, as stated in the current School of Music *Procedures and Criteria for Faculty Evaluations*.

Many conferences, invited talks, symposia, and annual meetings of scholarly societies have been canceled into 2021. Some have been scheduled virtually. Conference presentations given at virtual events, and presentations that were accepted and written but the event was subsequently canceled, should be considered evidence of professional growth. A faculty member’s choice not to attend in-person conferences or talks for health reasons should be viewed as equivalent to cancellation of the event. All invited talks (symposia, keynote addresses at conferences, guest lectures/performances) should be considered evidence of professional growth.

Because of the backlog of traditional publishing routes, many scholars are disseminating their research on the web. Such public-facing pieces, if they are significant and prominent contributions to a faculty member’s field, can be considered evidence of professional growth.

Performance Faculty

Faculty whose professional growth is primarily in performance have faced shuttered performance venues and canceled performance opportunities. Virtual performances should be counted as professional growth, though it is to be expected that they are nowhere near as numerous or publicized as large-scale live performances would be, under normal circumstances. All planned/contracted agreements for performances, conference presentations, etc., should be considered as evidence of professional growth even if those appearances were subsequently canceled due to COVID. A faculty member’s choice not to attend in-person events for health reasons should be viewed as equivalent to cancellation of the event. Faculty evaluators are encouraged to recognize the aforementioned challenges facing performing artists during this time, and to be empathetic to the fact that the entire industry has literally been halted during the pandemic.

Similarly, faculty evaluators are also encouraged to recognize that conducting activities have been essentially side-lined during the pandemic. Music directors are turning instead to score-study sessions, interview hosting, featuring repertoire, etc. These virtual alternative activities with professional or outside ensembles, when invitational or contract-based, constitute professional growth.

Because of cancellations and shutdowns during the pandemic, faculty for whom performance normally comprises the majority of their professional growth may choose to turn to scholarship and/or other creative work. This professional growth may span an array of public-facing written work or scholarship, similar to what was described above for academic faculty.

Service/Recruitment

Noting that most of the work that would constitute service to the department, the university, and the profession during the pandemic has successfully shifted to remote formats, the verbiage for what is expected for “Service” in the current School of Music *Procedures and Criteria for Faculty Evaluations* document remains the same.

Recruitment, which is specific to the School of Music, has been impacted in terms of limited travel. Evaluatees are encouraged to write in their narrative how they have continued on in their recruitment efforts through virtual visits or other methods of maintaining contact/engagement with prospective students.