



BYLAWS

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DRAFT

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PREAMBLE

The Bobbie Bailey School of Music (BSOM), housed within the College of the Arts at Kennesaw State University, includes students, faculty and staff working together in a program fully accredited by the National Association of Schools of Music. Our resident faculty of active practitioners includes distinguished educators, scholars, performing artists, conductors, and composers.

ARTICLE I: MISSION STATEMENT

The Dr. Bobbie Bailey School of Music seeks to graduate educators, scholars, composers, and performers who will shape communities through music for generations. We provide a comprehensive, rigorous, and transformational education in the context of a large, high value, suburban public university.

ARTICLE II: VISION STATEMENT

To develop the modern musician, one student at a time.

ARTICLE III: VALUES

We foster the growth of individuals and their communities through music and excellence.

We strive to create an environment in which ideas can be freely and safely debated.

We respect people, value collaboration, and recognize contributions of all learners.

We are passionate about being a leading school of music.

We value the power of music to shape human development and experience.

ARTICLE IV: ADMINISTRATION

Section 1: Director.

- a. The director shall be appointed by the dean of the College of the Arts and serves at their discretion.
- b. The director has executive oversight and is responsible for the management and leadership of all aspects of the Dr. Bobbie Bailey School of Music.
- c. Responsibilities include academic and support staff, budgets, curriculum, facilities, operations, artistic programming, marketing, fundraising, student life and external relations. The director manages faculty and staff workloads, assigns office and studio space, evaluates faculty and staff performance, and presides over School meetings.
- d. The director represents the School in College and University affairs and informs the music faculty and staff of events or decisions affecting the School, and perform such other duties as assigned by the University or the dean of the College of the Arts.

- e. Acting or interim directors assume all duties and responsibilities of the director, except as modified by the dean.

Section 2: Assistant Director

- a. The director may appoint an assistant director whose responsibilities may include assisting the director with academic programs, student success, operations, and the presenting season.
- b. The assistant director may be called to represent the director at school, college, or university meetings, and to undertake other duties as assigned by the director.
- c. The assistant director reports to the director.

Section 3: Assistant to the Director for Operations and Programming

- a. The director may appoint an assistant to the director for operations and programming.
- b. The assistant to the director for operations and programming assists the director by serving as the liaison between faculty, students, and guest performers, and production staff; developing and planning the current and future presenting seasons; planning special events; and advising the director on funds designated for operations and programming; and with other duties as assigned by the director.
- c. The assistant to the director for operations and programming reports to the director.

Section 4: Assistant Director, Production and Technology

- a. The director may appoint an assistant director for production and technology.
- b. The assistant director for production and technology is responsible for the performance technology and facilities that support the strategic goals and initiatives of BSOM. This position manages the operation, maintenance and improvements to facilities and technical systems, and directs the technical production of BSOM events.
- c. The assistant director for production and technology's responsibilities include:
 - i. Design, direct and implement comprehensive live event technical production, including audio, lighting, and video elements for faculty, students, and outside talent at all events presented by the department, or as appropriate for external clients.
 - ii. Manage the facility and technology inventory and maintenance schedules for the department. Serve as project manager and main point of contact for maintenance, special projects, and installation of facility and technology equipment.
 - iii. Advise the director on funds identified for BSOM productions and technology.
 - iv. Develop a strategic vision for department facilities, technology, and special projects in consultation with the director.
 - v. Direct all recording and broadcast services for the department and external clients including post-production, digital asset management, compliance with appropriate licensing agencies and archival media storage.
 - vi. Manage the work and professional development of assigned staff, student assistants, and contracted vendors for live event production, broadcasts, and recordings, ensuring compliance with safety guidelines and best practices.

- vii. Serve as on-site event manager as assigned for the department and other events that are booked in the College of the Arts facilities. Assist in the creation and maintenance of policies, procedures, guidelines, and best practices for the department.
- viii. Other duties as assigned by the director.
- d. The assistant director for production and technology reports to the director.

Section 5: Technical Manager

- a. The director may appoint a technical manager.
- b. The technical manager, in consultation with the assistant director for production and technology, manages production technology and provides production for BSOM.
- c. Responsibilities include:
 - i. In consultation with the assistant director for production and technology, design, direct and implement comprehensive live event technical production, including audio, lighting, and video elements for faculty, students, and outside talent at all events presented by the department, or as appropriate for external clients.
 - ii. In consultation with the assistant director for production and technology, manage the facility and technology inventory and maintenance schedules for the department; serve as project manager and main point of contact for maintenance, special projects, and installation of facility and technology equipment.
 - iii. In consultation with the assistant director for production and technology, direct all recording and broadcast services for the department and external clients including post-production, media asset management, and archival media storage.
 - iv. In consultation with the assistant director for production and technology, manage the work and professional development of assigned staff, student assistants, and contracted vendors for live event production, broadcasts, and recordings, ensuring compliance with safety guidelines and best practices.
 - v. Serve as on-site event manager as assigned for the department and other events that are booked in the College of the Arts facilities.
 - vi. Assist in the creation and maintenance of policies, procedures, guidelines, and best practices for the department.
 - vii. Other duties as assigned by the director or the assistant director for production and technology.
- d. The technical manager reports to the director and to the assistant director for production and technology.

Section 6: Communications and Outreach Manager

- a. The director may appoint a communications and outreach manager.
- b. The communications and outreach manager supports the mission of BSOM through the development, implementation, measurement, and optimization of sophisticated marketing and community outreach initiatives.
- c. Responsibilities include:

- i. Create, design, and implement production of all departmental concert programs and degree recitals programs working closely with department faculty and students.
 - ii. Create and execute a comprehensive communication plan to support BSOM activities and programs on- and off-campus.
 - iii. Track, measure, evaluate, and report data results and effectiveness of marketing and promotional campaigns
 - iv. Manage BSOM's recruiting marketing initiatives, in print and digital.
 - v. Manage BSOM's online presence, including website design, content updates, social media accounts, and optimization projects.
 - vi. Plan marketing of and serve as project manager for School outreach activities.
 - vii. Advise the director on funds identified for marketing and outreach.
- d. The communications and outreach manager reports to the director.

Section 7: Operations Manager

- a. The director may appoint an operations manager.
- b. The operations manager supports the mission of BSOM through the development, implementation, measurement, and optimization of academic and artistic operations.
- c. Responsibilities include:
 - i. Manage and schedule BSOM facilities for classes, recitals, juries, concerts, rehearsals, and other activities.
 - ii. Manage operations as it pertains to facilities, contracts, rentals, parking and any other considerations in support of School and external clients' activities.
 - iii. Advise the director on funds identified for operations.
- d. The operations manager reports to the director.

Section 8: Office Managers

- a. The director may appoint two office managers.
- b. The office managers assist the director in support of BSOM's mission.
- c. Responsibilities include:
 - i. Assist the director with day-to-day operations of the BSOM budget, including payroll and student assistants.
 - ii. Managing the director's calendar and communications.
 - iii. Managing the music office space and music facilities.
 - iv. Supporting events as assigned.
 - v. Advise the director on funds identified for the music office space and School facilities.
 - vi. Manage the instrument inventory and lockers.
 - vii. Assist with special projects such as syllabi, scholarships, recruiting, and data processing.

- d. The office managers report to the director.

Section 9: Collaborative Piano Coordinator

- a. The director may appoint a collaborative piano coordinator.
- b. The collaborative piano coordinator manages the scheduling and delivery of piano collaborative performances with faculty, students, and guest performers.
- c. This position assists the director and the piano area coordinator with monitoring the needs and servicing of the School's fleet of pianos.
- d. Advise the director on funds identified for collaborative pianists.
- e. The collaborative piano coordinator reports to the director.

ARTICLE V: FACULTY GOVERNANCE

Section 1: Committees. See below.

Section 2: Area Coordinators

- a. The director may organize the academic expertise, curriculum, and specialties offered at BSOM into areas.
- b. Areas may include, but are not limited to band, brass, chamber music, choirs, composition and technology, jazz, musicology, orchestra, percussion, piano, strings, theory, voice, and woodwinds.
- c. The director may appoint faculty to serve as area coordinators.
- d. Area coordinators serve at the discretion of the director.
- e. Area coordinators represent their respective area's faculty and students.
- f. Area coordinators are responsible for communications, recruitment, and outreach events in support of the area's and School's strategic priorities.
- g. Responsibilities include:
 - i. Facilitate the appropriate performance and delivery of each area's educational purpose.
 - ii. Support area faculty.
 - iii. Plan and monitor activities, including curriculum, teaching, student mentorship, faculty and student scholarship, and service.
 - iv. Facilitate communication of faculty within each area, with students, and between area faculty and School administration.
 - v. Coordinate recruiting within the area.
 - vi. Advise the director on scholarship awards for students in each area. See Scholarships Committee, below.
 - vii. As applicable, advise the director on funds designated for each area's operation.

- viii. Collaborate with the director and other area and program coordinators in support of School-wide priorities.

Section 3: Program Coordinators

- a. The director may organize the academic expertise, curriculum, and specialties offered at BSOM into degree programs, referred to as programs henceforth.
- b. Programs may include the Bachelor of Arts in Music, Bachelor of Music in Music, and the Bachelor of Music in Music Education.
- c. The director may appoint faculty to serve as program coordinators.
- d. Program coordinators serve at the discretion of the director.
- e. Program coordinators represent their respective program's faculty and students.
- f. Responsibilities include:
 - i. Facilitate the appropriate performance and delivery of each program's educational purpose in compliance with University System of Georgia, Kennesaw State University, and accrediting agencies' standards, practices, and policies.
 - ii. Plan, monitor, and support program curriculum, teaching, as well as faculty and student scholarship and service.
 - iii. Facilitate communication of faculty within each program, with students, and between program faculty and School administration.
 - iv. As applicable, and in consultation with the director, represent the program in affairs with other entities on and beyond campus.
 - v. Coordinate recruiting within the program.
 - vi. As applicable, advise the director on funds designated for each program.
 - vii. Collaborate with the director and other program and area coordinators in support of School-wide priorities.

Section 4: Course Coordinators

- a. The director may appoint faculty to coordinate a specific course or series of courses such as Aural Skills and MUSI 1107 Music in Society.
- b. Course coordinators serve at the discretion of the director.
- c. Course coordinators represent their respective course's faculty and students.
- d. Course coordinators facilitate the appropriate delivery of each course in compliance with University System of Georgia, Kennesaw State University, and accrediting agencies' standards, practices, and policies.

ARTICLE VI: COMMITTEES

Section 1: General Considerations.

- a. Committees are advisory to the executive.
- b. Committees sustain participatory governance at BSOM.
- c. Committees may meet independently of the director.
- d. Committees may meet in person or over videoconference.

Section 2: School Meetings - Committee of the Whole

- a. The director shall convene the full faculty and staff as needed and at least twice per semester.
- b. The director shall set the agenda.
- c. All fulltime faculty and staff are required to attend School Meetings. Notification must be given to the director prior a meeting for excused absences.
- d. *Voting.*
 - a. Fulltime faculty shall have full voting privileges on all matters pertaining to the School.
 - b. Fulltime staff shall have full voting privileges on all matters pertaining to the staff.
 - c. Proxy votes are not admissible.
 - d. A simple majority is required to pass a motion.
 - e. Voting may be conducted by every means provided in the *Robert's Rules* and by electronic means.
- e. *Quorum.*
 - a. Two-thirds of those eligible to vote constitutes a quorum.
 - b. Proxies shall not count toward a quorum.
- f. Minutes will be distributed to all music faculty and staff prior to the next meeting.

Section 3: Common Principles for Standing Committees

- a. Membership. Standing Committees shall be composed of fulltime faculty and, as appropriate, fulltime staff who serve staggered, three-year terms except where otherwise indicated. Faculty at the rank of lecturers and instructors may volunteer to serve on any committee except for School Faculty Council and Tenure and Promotion. Membership on standing committees is by election and/or appointment, unless where otherwise indicated.
- b. Chair. Except where otherwise indicated, each committee shall elect its chair annually, effective during the fall semester of the academic year. Except where otherwise indicated, the chair will oversee the taking of minutes and make them available to the director and faculty.
- c. Meetings. Standing committee shall meet at least once each semester except in the summer.

- d. Quorum. Except where otherwise indicated, a quorum requires the attendance of two-thirds of the full membership.

Section 4. Standing Committees

- a. Area Coordinators. See above.
- b. School Faculty Council (SFC)
 - i. *Charge*. Advise the director on current challenges and opportunities for BSOM. Promote collegiality and effective shared governance of the school by increasing the transparency and two-way communication between the faculty and the director regarding the development of policy and to increase communication about the implementation of policy.
 - ii. *Membership*. The SFC is comprised of three tenured faculty.
 - iii. *Meetings*
 - 1. The SFC will meet at least twice a semester with the director.
- c. Assessment and Curriculum Committee
 - i. *Charge*. Oversee the development of academic program assessment plans and improvement reports. Review all changes and improvements in curricula at BSOM.
 - ii. *Membership*. Three fulltime faculty with one each from academics, music education, and performance. At least one member must be a tenured faculty.
 - iii. *Chair*. The chair must be a tenured faculty and serves on the College Curriculum Committee.
- d. Scholarships Committee
 - i. *Charge*. Advise the director on the awarding of scholarships.
 - ii. *Membership*. Area coordinators.
 - iii. *Quorum*. Two-thirds of the membership will constitute a quorum.
 - iv. *Chair*. The committee elects a chair.
 - v. *Minutes*. Due to the confidential nature of this committee's work, minutes will not be taken.
- e. Tenure and Promotion Committee
 - i. *Charge*. Review pre-tenured faculty and lecturer's performance and make recommendations on tenure and promotion.
 - ii. *Meetings*. The committee will meet as needed to review portfolios per the university's review schedule.
 - iii. *Membership*. Three fulltime, tenured faculty. College of the Arts Tenure and Promotion Committee members are ineligible.
 - iv. *Minutes*. Due to the confidential nature of this committee's work, minutes will not be taken.

Section 5: Ad-hoc Committees

- a. The director may appoint ad-hoc committees and notify the faculty of the existence of such committees.

- b. Inclusive Excellence Committee (Spring 2022)
 - i. *Charge.* Monitor and generate initiatives that will further inclusive excellence to advance the Dr. Bobbie Bailey School of Music’s mission, vision, and values.
 - ii. *Membership.* Two faculty members, two students, and one staff member.
 - iii. *Chairs.* One faculty co-chair and one student co-chair, elected by the committee.
- c. NASM Task Force (2021-22)
 - i. *Charge.* Prepare BSOM for its 2022-23 comprehensive review by the National Association of Schools of Music.
 - ii. *Membership.* By appointment.
- d. Student Success Task Force (2021-22)
 - i. *Charge.* Examine the current student experience at BSOM and propose ways to support student success more effectively
 - ii. *Membership.* By appointment.

ARTICLE VII: CHANGES TO THE CURRICULUM

Section 1: Curricular Changes.

Curricular changes include, but are not limited to new course offerings, course deletions, changes in degree requirements, proposals for future master’s degrees and changes in the requirements for a minor in Music.

- a. The director, any School faculty member, or full-time staff member may propose such changes.
- b. All written proposals to modify courses or curricula shall first be reviewed by the School Curriculum Committee.
- c. In cases of major course revisions and proposals, a completed copy of the proposal must be distributed to the faculty at least three days prior to discussion and vote. A majority of eligible voting faculty is required to approve and to adopt major course revisions. Minor revisions can instead be sent straight to the Curriculum Committee and BSOM administration for approval.

ARTICLE VIII: SUMMER SESSION TEACHING

The following guidelines shall be used to determine priority for teaching during summer session.

- a. Through written solicitation, the director shall determine which faculty members wish to teach during summer sessions.
- b. The following ranked criteria shall be considered when making teaching assignments during summer sessions.

- i. Policies on summer teaching as set forth by the university and the College of the Arts.
- ii. Academic rank and seniority of faculty proposing summer courses.
- iii. Course demand, program and area needs, concerns for the retention, progression, and graduation of students, and faculty specialization.
- iv. Budget conditions.
- v. Once all interested faculty are assigned one course, the process restarts until all interested faculty have two courses, and so on.

ARTICLE IX: AMENDMENTS TO BYLAWS

Amendments to these Bylaws shall be submitted in writing to the School Faculty Council or the School director and shall be approved by a two-thirds majority vote by the permanent, fulltime faculty taken by a secret ballot.

ARTICLE X:

RELATIONSHIP TO OTHER GOVERNING RULES AND REGULATIONS

Nothing in these bylaws should be construed to supersede provisions of the statutes of Kennesaw State University as described in the Faculty Handbook and other materials provided by the Office of the Vice President of Academic affairs and/or of the College of the Arts.