

Expectations for Tenure and Promotion School of Music

Adopted by the School of Music by Faculty Vote, March 27, 2015

NB: The use of the single term “research” at any point in this document includes both research and creative activity appropriate to the appointment and focus of the individual faculty member.

The School of Music strives to advance the art and scholarship of music globally while generating new knowledge in existing and emerging musical fields. We are dedicated to student success with influential scholarship, research, and creative activities to position USF for membership in the Association of American Universities (AAU).

All faculty members in the School of Music are expected to demonstrate a high standard of quality and competence commensurate with those of a research University and with aspirations to the expectations of the AAU. Faculty members should demonstrate currency in the discipline and in their area of specialization. They should also engage in an ongoing program of professional research and creative activity that contributes to the professional standing of the faculty member and to an expansion of the body of disseminated original work in the discipline.

All faculty members should aspire to excellence in all areas throughout their careers. They are expected to maintain a record of sustained accomplishment that comprises a significant contribution to the discipline and sub-disciplines. This excellence is most commonly demonstrated through internal and external recognition in a multitude of forms.

Music is a complex art form, and many faculty members contribute to the accumulated body of knowledge and the advancement of the art in more than one activity. Many scholars are also performers, and many performers produce scholarly contributions to the field. Such cross-over is recognized and celebrated in the following document.

Teaching

Promotion and Tenure in the School of Music requires excellence in teaching, the effectiveness of which will be grounded in demonstrable learning outcomes. Assignments include classroom and studio activities, score preparation for ensembles, and course/curricular development and preparation. Additionally, teaching may also include workshops, master classes, publication of textbooks, and mentoring.

Teaching in music is a highly individual activity, with mentoring and coaching taking place in one-on-one situations. As such, the ability to attract and retain qualified students, as well as student accomplishments, both prior to and following graduation, are an essential part of any evaluation in this area.

Effective teaching requires a thorough knowledge of the subject; the ability to communicate that knowledge clearly through appropriate media and techniques; and the ability to work with, motivate, and serve as a positive role model for students.

Effectiveness of teaching may be drawn from the following list as appropriate to the faculty member's assignment. It is important to remember that this list is not exclusive and applicants are encouraged to include appropriate data to support their application.

- The ability to attract and retain qualified major students in a specific performance area
- A high level of educational value and artistic quality for public performances of the various USF ensembles
- Evidence of national or international recognition as a pedagogue
- Leadership in curriculum development and program enhancement

- Consistently high student evaluations
- Active mentoring of students outside the classroom or studio
- Student success in achieving highly competitive professional placements.

Research/Creative Activity

Tenure and promotion requires an evaluation of excellence in Research/Creative Activity. This rating requires a record of achievement and evidence of sustained and ongoing research activity. The candidate's scholarship should show a sense of overall direction and coherence, reflect important issues in her/his field, and make a recognized contribution to this field. The candidate's record should represent a pattern predicting a career of accomplishment and high impact within the discipline.

Quality and impact on the field, not quantity, is paramount for an evaluation of excellence in research/creative activity for tenure and promotion. Candidates whose work demonstrates truly superlative quality and impact on the field may be advanced with lesser quantity (as defined below).

It is appropriate to include certain activities for evaluation under both Teaching and Research/Creative Activity. For example, the coaching or conducting of ensembles, under the strict definition of interaction and coaching of students, should be included under Teaching. However, significance shall be assigned to those activities, both on and off campus and including those involving USF ensembles, that increase the national or international reputation of the faculty member and the School of Music, the College of the Arts, and the University.

Overall, the body of work should represent a coherent and well-rounded profile. Scholarly activities prior to the tenure-earning years should be considered as evidence of sustained productivity and impact, supplementing the requirements below.

Academic Areas: Music Education, Music History, Music Theory

The peer-review process often defines the standard of excellence in scholarship, though research activity not vetted by peer review may also indicate significance and impact on the candidate's field. The value of a peer-reviewed publication is based on its esteem within the field regardless of whether it is published in print or digital format. While acceptance ratios and citation counts may be cited as support, the evaluation of in-field specialists who can articulate the established markers of a given field—as represented by readers' report and external review letters—is the best assessment of the quality and impact of a candidate's scholarship.

Tenure and Promotion in these fields requires either 1) a refereed scholarly monograph accepted for publication; or 2) a substantive series of peer-reviewed articles, book chapters and conference presentations that have contributed significantly to the field of knowledge and are equal in impact and recognition of a monograph. It will not be unusual for a faculty member to base their application on a combination of examples from the following scholarly products.

A published and refereed scholarly monograph

A book is considered the culmination of an avenue of inquiry extending over a period of several years. Once published, external reviews addressing both the quality of the research and the impact of this work on the discipline are expected as evidence of impact. If the book or monograph is in the acceptance stage at the time of application, assuming the press's editorial board has accepted the book for publication (positive outside readers' reviews are available and a

tentative publication schedule has been set), it must be accompanied by substantive scholarly activity in the other areas included in this document. In cases where the book is a significant revision of the dissertation, scholarly contributions beyond the scope of that dissertation are expected.

The average length of monographs in the arts is 90-100K words. Items shorter or longer than average should be noted and considered as part of the well-rounded program of research. Claims about length alone do not suffice if the overall record of publication is sparse.

Peer-reviewed articles, book chapters, and other appropriate publications that might include high impact, non-traditional dissemination of original research

N.B.: The items below do not represent a checklist of requirements for tenure and promotion; these are among the achievements that a faculty person may include in her/his tenure portfolio that will be valued as signs of significant activity and impact. It is expected that the candidate will demonstrate a breadth of activity from all of these areas.

Articles must be substantive and important contributions to the field, with a cumulative significance that could be considered to have the equivalent impact of a book. The average length of an article in the arts is 8-10K words. Items particularly shorter or longer than average should be noted and considered as part of the well-rounded program of research. Claims about length alone do not suffice if the overall record of publication is sparse.

Whether a body of well-placed articles and book chapters should count as a book also depends on the overall research picture of the tenure candidate, such as receipt of competitive grants, evidence of further research projects (for instance, manuscripts whether or not under contract with a publisher), significance of journals in which articles have been placed, and important conference activity.

Book chapters of significant import and articles can be strong indications of the impact of a candidate's work on her/his field; the quality, importance, and visibility of the anthology, collection, or journal should be considered in measuring the impact of these publications. Such solicitations often indicate the candidate's prominence in the field.

Peer-reviewed works are preferable. A well-rounded profile, however, may include articles in a variety of publications and be either print or digital format.

Publication of a work in two places with little revision does happen, e.g., a journal article is published and later included in a book or collection. When the research record is sparse, however, careful scrutiny will be given to this practice.

Works in press may be included assuming that the candidate has a letter of final acceptance stating that all required revisions have been satisfactorily completed and the work is scheduled for publication.

Scholarly Presentations at Major Conferences

Participation in major conference in one's field and discipline is an essential part of scholarship, especially for junior scholars who are building a body of work and developing a research profile in their fields. Presentations at professional societies and specialized symposia make other scholars aware of one's research, help the candidate develop mentor relationships within her/his field, build an audience for her/his work, and provide a means of getting feedback from senior scholars and of measuring oneself against the standards of the field. Conference activity also raises the profile of the programs of the home institution and can lead to publishing opportunities. Scholarly

presentations in key venues are important demonstrations of a developing research agenda and an active presence in the candidate's field.

Other Scholarly Products contributing to the overall profile of Research and Creative Activity

- Edited books
- Inclusion in, or editing of, conference proceedings, with context provided concerning the faculty member's role and selection method used to secure inclusion.
- Annotated translations or collections of primary documents
- Translations of a scholar's published work
- Book reviews
- Invited presentations, workshops, and seminars at other universities or research institutes
- Databases, substantive scholarly blogs, managed websites, online journals and forums
- Internal and external grants
- Awards and prizes
- Articles and reviews that are not peer-reviewed if they bear on the candidate's field of research
- Publications in encyclopedia, dictionaries, and reference guides
- Performance related to scholarship (including lecture-recitals)

Performance Areas: Performance, Composition, Conducting

Research/Creative Activity in the Performance, Composition, and Conducting areas must allow for flexibility of specialty and focus. A great deal of latitude is necessary to encompass the wide range of activities involved in these areas. Performance activities will vary from individual to individual depending on their specialties, focus, and personal preferences. These activities should therefore be evaluated based on the appropriate expectations for the candidate's field.

Tenure and Promotion in these areas will include substantive activity in the following areas that are appropriate to the individual appointment:

- Nationally and internationally significant performances and activities
- Performances of major compositions, or performances that enrich the field in a recognized and significant way
- National or international recognition as a performer, composer, conductor, clinician, or other creative artist.
- Important recording contracts; "published" recordings.
 - This may include self-published and self-produced recordings supported by dissemination information and external reviews.
- Substantive reviews of performances or compositions; this may include published reviews (print or digital) and private communications.
- Awards and grant contracts; recognition in national and international competitions
- Compositions or arrangements
 - These may be published by recognized external publishers, or by the composer with a record of distribution and dissemination
- Performances of compositions or arrangements by external performing organizations or groups.

It is not appropriate to quantify performance activity, since that will vary from individual to individual and will be determined by their unique performance profile. It is expected, however, that performances will be substantive and will include a range of venues of significance with

regional, national and international implications to demonstrate a well-rounded performance portfolio.

It is expected that performances will often duplicate repertoire; multiple performances by a performer, and multiple performances of a composition, are standard. This will not suffice when the performance or composition record is sparse.

Self-produced recordings and self-published compositions are considered standard for performers, conductors and composers. Evidence of effective and significant dissemination and external attention (reviews) should be included.

Performances on the USF campus may be included in this record when significant external potential is evident. This may include premieres of compositions by external composers, collaborative performances with external performers, performances that reach in some way beyond the campus to garner external attention (reviews, broadcasts, etc.).

Mid-tenure review

At mid-tenure review, candidates should present all elements of their tenure portfolio completed to date. The purpose of this review is to ascertain that the faculty member has established an appropriate research/creative activity profile and is progressing satisfactorily toward the tenure application. The review portfolio must include the same elements as the tenure application, and follow the same format in order to evaluate their activity in this area as described by the University of South Florida Tenure and Promotion Guidelines (2014).

Service

Promotion and Tenure in the School of Music requires active and effective participation in service to the University, College of the Arts, and the School of Music; the professional field or discipline; and engagement with the community. Candidates for tenure must have made substantive contributions in one or more of these areas. Candidates should include the extent and quality of the services rendered. Evaluation will be based on the nature and degree of engagement within the University and the community. Leadership roles are encouraged, and active membership roles expected. Public service may include work for professional organizations and local, state, federal, or international agencies and institutions. It must relate to the basic mission of the University and capitalize on the faculty member's special professional expertise.

Collegiality

The School of Music values collegiality and encourages professional, collegial relationships among our faculty. Expectations of tenured faculty include maintenance of the highest academic standards, continued scholarly productivity, sustained teaching excellence, and ongoing beneficial service carried out in the spirit of collegial citizenship.