

UNIVERSITY OF OREGON
School of Music and Dance

PROMOTION AND TENURE GUIDELINES

The following promotion and tenure guidelines outline general expectations for faculty research, teaching, and service. Since the School recognizes that standardized criteria cannot exist that will apply equally to all faculty members, we will make every effort to consider specific factors that pertain to individual cases, and judge accordingly. The average workload distribution for tenure-related faculty in the School is 40% for research (scholarly and creative activities), 40% for teaching, and 20% for service, and faculty evaluations are weighted accordingly. These proportions may vary somewhat depending on individual circumstances. Our goal is to promote inclusive excellence through a commitment to institutional fairness and equality, eradication of discrimination and by celebrating the strengths of a multicultural community. We serve the diversity goals and educational mission of the University.

This policy applies to all represented faculty and is intended to comply with all provisions of Article 20 of the CBA. In the event of any discrepancies or inconsistencies, the CBA language applies for represented faculty. This policy also applies to all unrepresented faculty, unless a university-wide policy exists that contradicts the terms of this policy. All faculty members are advised to refer to the CBA (Article 20) for descriptions of mid-term, tenure and promotion, and post-tenure review processes. Additionally, the dean's office or head of dance will provide discipline-specific details.

I. TENURE AND PROMOTION TO ASSOCIATE PROFESSOR

(1) RESEARCH

The development of a mature program of independent scholarly and/or creative activities is an absolute requirement for a recommendation of promotion with tenure in the School of Music and Dance. We expect that tenured faculty will perform at a national level comparable to the best of our colleagues at other AAU research universities. Outstanding performance in teaching or service cannot substitute for evidence of outstanding scholarship and creative research. Each candidate for promotion and tenure will prepare and submit a research portfolio that includes a current curriculum vitae and representative work samples. Specific expectations for faculty research vary significantly according to discipline (refer to "Guidelines for Scholarly and Creative Research" below). While the School ultimately values quality and impact over quantity, there is the expectation that faculty shall be continuously engaged in research activities. Written evaluations of research quality and significance will be obtained from outside reviewers; internal evaluations from departmental colleagues may also be solicited. External as well as internal confirmation of a candidate's work is essential for the granting of tenure.

A produced work does not count as evidence of completed scholarship unless it is in final form, and accepted for publication or performance with no further substantive changes by

the professor. A work that has not reached this stage by the time of the Provost's decision will not be counted as evidence of completed scholarship, but will be viewed as evidence of research in progress. Junior faculty should be aware that peer-reviewed publications will be treated as an even greater sign of scholarly achievement than non-peer-reviewed publications (though both types are of course indicative of scholarly activity).

Although outside financial support for research is often helpful, we recognize the competitive nature of research funding in the arts and humanities, as well as the lack of ample funding opportunities. Our school's primary emphasis is on creative activity, quality (or merit), and significance, and not on levels of research funding. Junior faculty should be cautioned that ability to attract research funding is not a substitute for the highest quality of creative activity.

Research by Area

Composition

For faculty composers, the most important evidence in support of creative achievement is the composition and publication of new musical works of the highest artistic merit, especially (but not solely) commissions. This category is what the university considers to be the "research" of composers. Ultimately, a substantial portfolio of compositions and recordings is submitted as part of the tenure file.

The primary forms of "publication" for a composer are the following: musical scores; live performances; recorded performances (especially compact discs); radio or internet performances; and publication of written materials. In recent times, it is acceptable, and often preferable, for a composer to self-publish.

Additionally, faculty in music composition may also produce scholarly works in the forms of books and articles. While such scholarship counts as legitimate research, it is not a requirement for tenure and promotion. In other words, scholarly research activities do not compensate for a lack of accomplishment in the creative realm. And while collaborative effort is encouraged and valued, it is essential to complete independent projects, with the clearest evidence being outstanding creative activity that is accomplished by an individual faculty member. Scholarly research may also be included as a principal part of the publication portfolio, but is not required.

It is particularly helpful if the candidate for tenure has received commissions from performers, performing organizations, presenters, foundations, or other agencies or institutions. If a composer has received commissions, this is a clear indication of achievement in the field. A candidate's visibility as a professional in the field is also reflected by attendance at conferences (including new music festivals), presentations, and residencies (including teaching residencies).

Grants, fellowships, honors, and awards represent other important forms of external confirmation of a composer's work. Grants or fellowships may be awarded by foundations, institutions and/or agencies (state, local or national), or on occasion by arts or performing organizations.

Dance

Each individual has three options for evaluation in research: as a creative and/or performing artist; as a scholar; or as an artist/scholar.

Evidence of achievement as a Creative and/or Performing Artist includes choreography, musical composition, dance and music performance, dance or theater direction, restaging, reconstruction, lighting, scenic, costume or theatrical and/or film design or production. Collaboration with artists from other fields is recognized, such as from opera, theater, film and video. Theatrical innovation and performance artistry are expected.

Dance Scholarship can take a variety of paths, depending on the interest areas of the faculty member. Evidence of a strong scholarly career may include:

- (1) publication and submissions for publications in juried and non-juried journals, invited writing, such as book or performance review. Research subject areas in dance are frequently interdisciplinary, therefore publication in respected journals of related fields are considered equal weight with those in the discipline;
- (2) books of significance to the field;
- (3) adjudicated papers presented at professional conferences, including published proceedings.

Achievements of a faculty member wishing to be evaluated as artist/scholar will be weighted in proportion to that faculty member's efforts spent in the areas of creative/performing artistry and scholarship.

Jazz Studies

Professional achievement for faculty in jazz studies is commonly demonstrated through expertise in one or more of the following areas: performance, conducting, composition/arranging, pedagogy, and/or scholarly research. The most important evidence to support success in creative research is a series of quality accomplishments as a performer, composer, arranger, conductor, author, or scholarly researcher as confirmed by peers at the university and experts at other institutions.

Evidence of impact and stature in the field may include production and release of professional recordings; broadcast of performances or recordings at the state, regional, national, or international level; invited/reviewed presentations to state, regional, national or international professional organizations; lectures and/or professorships including guest conducting, consultantships, workshops, residencies, and clinical presentation at other colleges or universities or K-12 level schools; national and/or international performances

and presentations at significant jazz venues (including clubs), music festivals, conferences, centers, halls, and summer music festivals; publications such as books, articles, reviews, editions; and grants or fellowships awarded by foundations, institutions and/or agencies (state, local or national), or by arts/performing organizations.

The primary forms of publication for a composer/arranger in the field of jazz are the following: live performances, recorded performances, studio recordings, radio or internet performances, and publication of written materials. As of late, it is typical for contemporary pieces in the jazz idiom to be self-published. Commissioned works (compositions and arrangements) from performers, performing organizations, organizations, presenters, foundations, or other agencies are strong indicators of success as a composer in the jazz field.

Musicology, Ethnomusicology, and Music Theory Areas

The most important evidence to support achievement in scholarly research is a series of quality publications that are judged to be significant by peers at the university and experts at other institutions. Presentation of research (at conferences or other academic events) is also a sign of scholarly productivity, but in evaluating a candidate for promotion, more weight will be given to publications than to presentations.

Additional evidence of impact may sometimes include invited lectures and/or professorships, serving on boards and committees of professional organizations or journal editorial boards; outside financial support; and positive published reviews of one's scholarly work (laudatory book reviews, for example).

Music Education

The most important evidence to support achievement in scholarly work is a series of quality activities, including publishing in refereed publications, making professional presentations, and guest conducting, that are judged to be significant by peers at the university and experts at other institutions. It should be understood that tenure candidates will strive to have their works appear in refereed publications in the field, and it should also be understood that research and clinical presentations are considered critical components of the scholarship of professional music educators.

Additional evidence of impact and stature in the field may sometimes include invited lectures and/or professorships including consultantships, workshops, and clinical presentations in K-12 level schools; invitations to serve on journal editorial boards; and receiving outside financial support.

Music Performance Areas

The most important evidence to support achievement in scholarly and/or creative work is a series of quality performance accomplishments as a soloist, ensemble musician, or conductor that are judged to be significant by peers at the university and experts at other institutions.

Additional evidence of impact and stature in the field may also include production and release of professional recordings; broadcasts of performances or recordings at the state, regional, or national level; invited/reviewed presentations to national and international professional organizations; lectures and/or professorships including consultantships, workshops, clinical presentations, and/or master classes at other colleges or universities or in K-12 level schools; performances and presentations at summer music festivals; peer reviewed publications such as books, articles, reviews, editions, arrangements, or compositions; invitations to serve on journal editorial boards; and receiving outside financial support.

Music Technology

Evidence of professional achievement and quality of creative and scholarly work derives from significant creative, performative, scholarly, and scientific production as confirmed by juried/refereed performances, presentations or publications; international or prestigious performances and presentations at major festivals, conferences, centers, halls, or other contexts; and significant investment made by an external group (e.g., compositional commissions). In addition, it must be acknowledged that the discipline of music technology is unique, in that work might also involve the creation and development of new technologies, inventions, patents, and software associated with music creation and performance.

Additional evidence of impact and stature in the field may also include production and release of professional recordings; broadcasts of performances or recordings at the state, regional, or national level; invited/reviewed presentations to national and international professional organizations; lectures and/or professorships including consultantships, workshops, clinical presentations, and/or master classes at other colleges or universities or in K-12 level schools; performances and presentations at summer music festivals; peer-reviewed publications such as books, articles, reviews, editions, arrangements, or compositions; invitations to serve on journal editorial boards; and receiving outside financial support.

(2) TEACHING

One of the foremost missions at the University of Oregon is to educate students by helping them learn to question critically, think logically, communicate clearly, act creatively, and live ethically. Therefore, outstanding teaching is an absolute requirement for tenure in the School of Music and Dance. Unsatisfactory teachers will not become tenured even if their research and creative activities are stellar.

In the School of Music and Dance the central criteria for teaching excellence are: a command of subject matter; the ability to present key ideas clearly and logically; and a superior record of student progress and achievement, especially in regards the mastery of concepts central to the subject. The best teaching develops the abilities to think and act critically, analytically and creatively. We also believe that strong teaching requires

motivating and inspiring students to work towards high expectations. We believe that for teachers to truly be successful they must bring with them enthusiasm and passion for learning. To this end we want our teachers to cultivate educational environments that values our students' diverse talents and experiences understanding that the world is rich with a multiplicity of learning methods. At the same time we want to encourage cooperation among our students so that they may learn from each other and enrich the entire community's educational journey.

The School of Music and Dance assesses quality of teaching in several ways: (1) faculty self-assessment of teaching performance; (2) peer evaluation of classroom teaching; (3) student evaluation; (4) a record of supervision of student research and reading; and (5) contribution to the teaching aims of the School.

Self-assessment of teaching performance. A "candidate's statement" will include a short narrative describing teaching accomplishments and goals. The narrative will include a: (1) list of courses taught; (2) statement as to how these courses align with teaching goals; (3) self-assessment describing the strengths of the candidate's teaching program (additional benefit may be gained by identifying weaknesses, but this is not required); and (4) statement of teaching plans for the future.

Peer evaluation of classroom teaching. Serious, candid peer evaluation is weighted heavily in the overall assessment of teaching quality. Classroom teaching will be regularly evaluated, in accordance with university legislation.

Student evaluation. These evaluations comprise: (1) opinions as evidenced from the standard student evaluation forms; (2) signed written statements and critiques; and in some instances, (3) letters solicited from former students.

Supervision of student research and reading. Individualized teaching constitutes a major aspect of university education. Faculty will devote significant time and effort to advising and mentoring both undergraduate and graduate students. This may involve supervising research projects and teaching individualized reading courses and performance or creative, and teaching internships. Evaluations from supervised students may be solicited in support of promotion and tenure.

Contribution to the teaching aims of the school. This may include: (1) Does the candidate participate in curriculum development? (2) Does the candidate generate any special initiatives in teaching? (3) Does the candidate's teaching program balance the needs of the school with specialty courses of the candidate's own choosing?

Additional Teaching Considerations for Dance

The teaching of studio courses in dance occupies a unique place in the academy; it is here that dance faculty must, of necessity to the art form, blend their creative research with their teaching. The studio is their laboratory where new ideas are considered and tested. Contemporary dance is not taught by reading an existing score; it must be created anew

each time. New movement, and music by our dance musicians, is required to prepare the students for the many different artistic challenges they will face. The teaching of technique, composition, improvisation, repertory, and all studio and studio theory classes are considered as inseparable in most regards from dance faculty's creative research agendas.

Tenured and tenure-track faculty are also expected to academically advise and mentor students in multiple individualized learning situations.

(3) SERVICE

Leadership in academic and administrative service

The University of Oregon Faculty Handbook lists "institutional service" as a criterion for promotion and tenure. This category comprises area, school, and university-wide committee work. These committees deal predominantly with curriculum, personnel, and policy. Because faculty perform a critical role in governance and policies at the University of Oregon, participation is expected.

The School of Music and Dance expects significant engagement and a record of competence in institutional service at the level of the School and discipline area. This does not imply that each faculty member must contribute in some fixed proportion, or that faculty must equally share responsibilities. In particular, it is appropriate for untenured faculty to have fewer service responsibilities than tenured faculty. Individuals bring different perspectives and skills to institutional service and contribute at various levels within a broadly defined framework of acceptable performance. Responsibilities at the various levels of organization must be weighed against each other, balancing heavy engagement in certain areas against lighter engagement in others.

A faculty member's first responsibilities are toward excellent research and outstanding teaching; exemplary service coupled with lackluster scholarship and ineffective teaching will not merit tenure.

Service and activities on behalf of the larger community

The final criterion listed by The University of Oregon Faculty Handbook is community service. This includes academic contributions to community activities and public bodies, as well as to local, national, or international professional organizations. Examples in the local community might include developing arts enrichment programs for local children, working with K-12 school ensembles, or involvement with a local arts organization in the area of one's academic expertise. Service activities for professional organizations might include serving as a regional or national-level officer or executive board member, hosting an annual meeting, reviewing manuscripts, editorial responsibilities for a society's scholarly journal, reviewing grant proposals, and various forms of adjudication.

The main point to consider with respect to community service is that it serves largely as an embellishment to one's list of scholarly activities. Service activities have a transient impact on one's scholarly reputation, and in no way substitute for direct involvement in an active program of research.

(4) STATEMENT ON EQUITY AND INCLUSION

Article 20 of the CBA require faculty to develop a 3 to 6-page personal statement documenting relevant research, teaching and service contributions as part of this review process. According to the CBA, the "statement should also include discussion of contributions to institutional equity and inclusion." School of Music and Dance faculty are advised to consult the university's Division of Equity and Inclusion website, and specifically the webpage "Examples of Equity and Inclusion in Personal Statements for Reviews of Bargaining Unit Faculty."

II. PROMOTION TO FULL PROFESSOR

In general, the guidelines for promotion to full professor are the same as those for tenure and candidates are expected to sustain a national if not international reputation in their areas of specialty. We expect high levels of performance in all areas, while recognizing that the emphasis within the areas of competence may have shifted between the time tenure was granted and consideration for promotion to full professor. It should be emphasized again that outstanding performance in one or two other areas cannot substitute for evidence of outstanding scholarship and creative activities.

The criteria for promotion to full professor are essentially the same as the criteria for tenure in the categories of scholarly activities and teaching, although it is expected that tenured faculty will become more active and involved in providing university, professional, and community service. While there is an expectation in the School of Music and Dance that all of our tenured faculty will be eligible for promotion to full professor, promotion is earned and not automatic. In the School of Music and Dance, it is generally accepted that tenured faculty members will plan to apply for promotion to full professor following a period of 6-10 years as an associate professor.

III. POST TENURE REVIEW

The Collective Bargaining Agreement (CBA) establishes expectations for periodic reviews of all tenured members of the bargaining unit. In short, a review is expected every three years following the awarding of tenure, in an alternating cycle of an interim (third-year) review and a major (sixth-year) review. Please refer to CBA Article 20, Sections 29-36 for further details.

From Article 26 - Salary, Section 5 – Promotion Raises in the current Collective Bargaining Agreement:

“Full professors who successfully complete their first major review after promotion to full professor in the highest category (exceeds expectations, fully satisfactory, positive evaluation on all criteria) will receive an increase of at least 8% of base salary. Full professors who successfully complete their first major review after promotion to full professor in the second highest category (meets expectations, satisfactory, positive on some but not all criteria) will receive an increase of at least 4% of base salary.”

Using the categories employed by the School of Music and Dance in the annual evaluation and merit review process, full professors completing their first major review after promotion to full professor will qualify for at least 8% raises of base salary when the outcome of their review is categorized as “exceeds expectations or highest expectations.” Full professors who successfully complete their first major review after promotion to full professor by “meeting expectations” will receive an increase of at least 4% of base salary.