

# UNIVERSITY OF CENTRAL FLORIDA SCHOOL OF PERFORMING ARTS

## Departments of Music and Theatre Promotion and Tenure Policies

### Introduction

These policies and procedures are intended to supplement the Promotion and Tenure Guidelines of the University, College of Arts and Humanities and relevant articles of the UCF BOT/UFF Collective Bargaining Agreement. In all cases the UCF BOT/UFF Collective Bargaining Agreement supersedes School policies. Please refer to the Collective Bargaining Agreement especially Articles 10, 11, 14, and 15, and Promotion and Tenure Guidelines, available online at the Office of Faculty Excellence. Refer to the School of Performing Arts Promotion and Tenure Policies appendices at the end of this document for detailed information on standards for Teaching, Research/Creative Activities, and Service.

### School of Performing Arts Philosophy Regarding Tenure and Promotion

The awarding of tenure and promotion by the university is an acknowledgement that a faculty member has achieved distinction as a teacher, artist/scholar, and in service to the profession. With tenure and promotion come not only the privileges and rights conveyed by such recognition, but also the responsibilities of providing leadership in teaching, research/creative activity, and service. The promotion and tenure process produces decisions that have a long-term impact on the resources and direction of the university as well as a profound impact on the economic and professional status of the individual faculty member. Accordingly, it is imperative to provide adequate means for evaluating the performance of an individual and ensuring that activities of similar type and magnitude of importance are given equal consideration.

The School of Performing Arts adheres to the following principles in making recommendations regarding tenure and promotion:

- The granting of tenure and promotion are two separate decisions. The former represents a commitment by the University to continued employment of faculty members, and the latter represents recognition of substantial scholarly and professional achievement in academic disciplines.
- Achievement in research/creative activity is necessary not only to advance the performing arts and scholarship but also to remain current in the profession in support of teaching. As such, significant achievements in research/creative activity are indispensable for positive tenure and promotion recommendations.
- Effectiveness in teaching is a prerequisite for tenure consideration in the School of Performing Arts.
- Service to the university, profession, and community is an important part of the school's mission and is expected of all faculty.
- Successful candidates for tenure and promotion from assistant to associate professor shall demonstrate the *promise* of becoming nationally recognized in their field.
- Successful candidates for promotion from associate professor to professor shall demonstrate the *attainment* of a national and/or international reputation in their field.

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## **Areas of Evaluation**

### **Teaching**

At any level of review, a candidate's portfolio must document a sustained commitment to and effectiveness in teaching. An essential feature of good teaching is effective performance in the classroom, studio, performance space, and/or laboratory.

Viewed in its broad institutional context, however, the category of teaching includes not only instruction in assigned courses but also such related contributions as: curriculum design and program development; advising and supervising students; directing individual or collaborative student research or creative projects; developing and implementing local, national, or international teaching/learning activities; contributing to interdisciplinary programs; developing instructional technology and innovative pedagogies; preparing instructional materials; and developing bibliographic or information systems. Commitment to and effectiveness in teaching may also be validated by recognition, honors, and awards from the university or other appropriate professional organizations/institutions.

For a more inclusive listing of examples of the scope of teaching and documentation of teaching effectiveness, consult the Music Appendix and Theatre Appendix at the end of this document.

### **Scholarship**

All tenured and tenure-earning School of Performing Arts faculty members are expected to engage in scholarship in their teaching, research/creative activities, and professional practice. Scholarship is the umbrella under which the term "research" falls, but research is just one form of scholarship. Scholarship is creative, systematic, rational inquiry into a topic and the honest, forthright application or exposition of conclusions drawn from that inquiry. It builds on existing knowledge and employs critical analysis and judgment to enhance understanding. Scholarship also encompasses creative activities, teaching, and professional practice. Scholarship results in a product that is shared with others and is subject to the criticism of individuals qualified to judge the product. In the School of Performing Arts scholarship generally falls into the categories of scholarly and creative activity, which include (but are not limited to) performances, publications, acquisition of grants and contracts, and exhibits.

### Definitions

Music and Theatre each have a number of distinct sub-divisions. The manner in which scholarly achievement is demonstrated and recognized varies considerably among these sub-disciplines. In order to identify and describe specific areas of scholarship appropriate to each distinct area, the disciplines represented in Theatre and in Music will be given separate treatment below (see Appendices A and B). The key word in any case is "creativity," and traditional research is only one way in which creativity in the arts may be manifest.

The promise or attainment of a national or international reputation within one's discipline is a key criterion for tenure and/or promotion. The following definitions of what the faculty of the School of Performing Arts considers to be national and international activity are offered as an aid to faculty candidates, internal reviewers, and external reviewers. ***In all cases it is the responsibility of the candidate to provide suitable documentation to make the case for the significance of research and creative activity.***

1. The geographical location of an activity or venue (e.g., performance, presentation, production, publication) is not the sole or even most important determinant of the activity's national or international scope.

*Factors more important in determining whether an activity is local, regional, national, or international in scope include the following:*

2. The membership and distribution of a publisher or presenting organization. A publication in a journal, paper or digital, with a national or international membership and distribution will be considered a national or international activity. Acceptance rates, impact factor, and similar indices may also provide evidence of the rigor of the publishing outlet.
3. The rigor of the selection process or reviews. The process of peer review; contracts; submissions of proposals; and systematic, professional evaluation are important determinants of and may be considered as evidence of the rigor of the selection process.
  - a. In the case of self-published items (musical scores, recordings, videos, etc.), professional reviews, sales, performances, downloads, etc., will be considered as evidence in determining the importance or scope of the activity.
4. The professional prestige of the venue or presenting organization. A musical or theatrical performance (includes design/production, performing, acting, conducting, directing, performance of script or score, etc.) in which the presenting organization has a national or international reputation, membership, or scope; will be considered a national or international activity regardless of the geographical location of the venue.

## **Service**

Service to the university, profession, and community is an important part of the school's mission and is expected of all faculty. All service is understood to be professional service related to one's employment at UCF. Non-professional service (e.g., youth sports team coaching, church service, HOA advisory boards, etc.) are valuable and laudable but are not appropriate for inclusion in the university service categories.

## **Standards for Teaching**

Effectiveness in teaching, assuming teaching is part of the assignment, is a minimum-qualifying criterion in promotion and tenure considerations. More detailed and departmental specific information regarding teaching and documenting teaching excellence can be found in the Music Appendix and Theatre Appendix. Teaching effectiveness is demonstrated by sustained attainment of all of the following criteria:

1. Meets class regularly and punctually and as scheduled, including giving the final

- exam during the final exam period, as appropriate.
2. Schedules office hours and meets scheduled appointments.
  3. Demonstrates a current knowledge base for each course taught.
  4. Demonstrates a methodology and pedagogy that adequately convey the knowledge base defined by the course objectives and course requirements as listed in each course syllabus.
  5. States objectives in the course syllabus, demonstrating clarity of instructor's expectation and all major objectives should be met.
  6. For applied music, demonstrated student progress shall be considered in evaluating achievement of objectives. Progress should be demonstrated in Music Forum performances and jury examinations.
  7. For ensemble, production and for classroom teaching, demonstrated organizational skill is essential.
  8. Actively participates in recruitment as appropriate. (e.g.; letters, emails, visits to prospective students; course retention; master classes & workshops, etc.)
  9. Creates a fair and clearly stipulated evaluation system capable of adequately measuring and demonstrating each student's achievement in the course.
  10. Submits grades on time, as well as textbook orders (as required by state legislation).
  11. Participates fully in program assessment in support of departmental and university program assessment goals. (e.g.; audition assessments, assessment rubrics for juries, hearings, projects, etc.)

### **Standards for Service**

Service expectations for tenure-earning faculty are modest, reflecting the necessity of building a substantial record of research/creative activity for the attainment of tenure and/or promotion to Associate Professor. However, service expectations for faculty applying for promotion to Professor are much more substantial, reflecting the need and responsibility of senior faculty to contribute to the professional service needs of the university, profession, and community. A minimal record of service is insufficient for promotion to Professor.

The School of Performing Arts recognizes three broad categories in this area: University Service, Professional Service/Development, and Community Service. University service is usually weighted more heavily than professional service or community service.

#### **University Service**

Service to the School, College and the University covers a range of professional activities, including, but not limited to, chairing committees, committee assignments, faculty representation and governance, participation in faculty searches, student group advising, participation in interdisciplinary programs and activities, and serving as undergraduate, graduate or program coordinators. Other responsibilities include regular attendance at School meetings and events, participation in the daily operation of the School, and representation of the School for a variety of activities that contribute to the scholarly mission of the School and the artistic life of the campus.

#### **Professional Service and Development**

Service beyond the University may include, but is not limited to, professional work in scholarly, educational, and artistic organizations at the regional community, national, or international level. Examples include membership on professional committees, service as an officer in a professional organizations, professional evaluations provided to other universities, organizations, and presses,

and professional consultations. Examples of Professional Development activities include completion of an advanced degree, attainment of professional certification or licensure, completion of university level coursework in discipline appropriate subject areas or attendance at professional conferences.

**Community Service**

Activities undertaken which enrich the community through providing professional expertise to advance or broaden one's knowledge or professional standing may include, but not be limited to, leadership or membership on local arts boards or councils, and adjudication, clinics or workshops for arts organizations, including secondary schools.

## Music Appendix

### Faculty Specialty Areas

Music faculty may be divided into three Specialty Areas for the purpose of evaluation:

- **Studio teachers/performers**, whose professional reputation is normally established by performing. The quality and improvement of student skills may also be measured. Active recruitment effort is expected.
- **Performing ensemble teachers/conductors**, whose professional reputation is normally established by conducting. Improvement in the quality of the ensemble(s) may also be measured. Active recruitment effort is expected.
- **Classroom teachers/scholars/composers**, whose professional reputation is normally established through research resulting in articles, books, musical compositions (published/performed), or presentations at international, national, and local meetings. Recruiting is not normally expected.

### Procedural Guidelines

Activities have been assigned to the Teaching, Research/Creative Activities, and Service categories according to general consensus. However, musical activities are often not easily assigned to categories, and the faculty member should exercise one's best judgment in assigning an activity when the appropriate category is not obvious. It is the responsibility of the faculty to make a case for the category assignment in their dossier. For example, some activities normally considered Service (e.g., adjudications, master classes, workshops) may be considered as Research/Creative Activity depending upon the invitation/selection process and level of exposure (i.e., national or international).

1. Regardless of category, each activity should be listed only once.
2. Student ensemble performances are considered part of teaching duties and should be listed in the Teaching category.
3. Outstanding achievements by students or student ensembles may be considered evidence of outstanding teaching by the respective faculty member.
4. Date(s) of performances, presentations, publications, etc., should be included for all activities as appropriate. The date should be that of when the activity occurs, and normally it can count only once.
5. Activities should be grouped according to categories and listed in reverse chronological order.
6. Weighting for faculty with split appointments/assignments will be negotiated on an individual basis with the Director.
7. The Director shall meet with each faculty member at the faculty member's request to discuss plans for future activities and the Director's expectations regarding those activities in the annual evaluation process. It is recommended these meetings occur annually, usually in August. Agreements between the Director and the faculty member as a result of these

discussions will be documented by the Director and shared with the faculty member.

### Tenure and Promotion File

1. Faculty members whose primary appointment area is **performance** must supply digital audio/video as part of the application materials for tenure or promotion. The recording shall be unedited, a minimum of 30 minutes in length, and compiled from at least three (3) live, public performances given since either the time of hiring or the most recent promotion, whichever is later. Additional commercial or studio recordings may also be included.
2. Faculty members whose primary appointment area is **conducting** must supply digital audio/video as part of the application materials for tenure or promotion. The recording shall be unedited, a minimum of 30 minutes in length, and compiled from at least three (3) live, public performances given since either the time of hiring or the most recent promotion, whichever is later. The recording must include at least one example of conducting a UCF performing ensemble. Additional commercial or studio recordings may also be included.
3. Faculty members whose primary appointment area is **composition** must supply digital audio/video as part of the application materials for tenure or promotion. The recording shall be unedited, a minimum of 30 minutes in length, and compiled from at least three (3) live, public performances given since either the time of hiring or the most recent promotion, whichever is later. Additional commercial or studio recordings may also be included.

### Standards for Teaching

Evidence of effectiveness in teaching will be viewed favorably in promotion and tenure considerations. Documentation must be provided and may include student evaluations, faculty peer observations, chair observation, and other documentation (e.g.; syllabi, course materials, student achievement, etc.). Examples of effectiveness in teaching include the following:

- Teaching of an overload of courses or students and completion of the assignment without substantially diminished effectiveness
- Teaching of an unusual number of different class preparations, ensembles, or applied music students performing junior or senior recitals
- Substantial revision of course materials or development of new courses
- Substantial teaching-related duties required by departmental mission but not included in course F.T.E. assignments
- Demonstrated success in recruiting and retaining music majors in applied studios, ensembles, programs, and classrooms
- Internal and external teaching excellence awards, such as TIP, Undergraduate Teaching Excellence Award, etc.
- Evidence of an unusually high level of student achievement in scholarship, performance, or in ensembles. Examples include student awards; publications; competitions won; fellowships or assistantships awarded; professional positions won; invitations to perform at state, regional, and national conferences; etc. Such achievement also may be demonstrated via studio visitations, performances, and jury examinations
- Development of laboratory, classroom, or studio teaching materials

- Publication of textbooks, casebooks, readings, or other teaching materials which are adopted by other schools-including public and pre-college school
- Demonstrated unusual effectiveness in academic advisement
- Supervision of interns, directed study, or honors theses
- Regular participation in teaching workshops, FCTL seminars, etc.

## Standards for Research and Creative Activities

The expectation of research and creative activities is that such efforts should lead to some visible manifestation either as written work or some other form of formal presentation/performance related to one's professional activities. A high priority is given to research/creative activities. Creative and professional activity may include any of a wide variety of activities, depending upon the field of specialization and interests of the faculty member. Each faculty member is expected to pursue professional activities appropriate to his/her peers. Faculty members often participate in diverse activities; they perform, write, edit, compose, publish, consult, record, and participate in a wide variety of professional activities. Such breadth of activity is encouraged. Each faculty member's primary efforts are usually directed toward those activities expected in the area of his/her appointment. If the annual assignment of the chair is outside the area of the faculty member's original appointment, then the expectation and evaluation standards must be consistent with the annual assignment and not the area of the original appointment.

Artistic performances or other creative activities should be judged on the basis of quality without reference to compensation. It is the position of the Music Department that activities may be considered for which payment is received. Recital quality, scope of influence, and preparation will be assessed in regard to creative growth. Consideration may be given a faculty member who has achieved national or international recognition in a specific area. Although quality is often difficult to evaluate objectively, the following standards and definitions are useful measures of quality. ***In all cases it is the responsibility of the candidate to provide suitable documentation to make the case for the significance of research and creative activity.***

1. Refereed: double blind, peer reviewed
2. Peer Reviewed: not blind
3. Invited performance/article/book chapter
4. Commission of compositions, book reviews, etc.
5. Awards/Prizes
6. Reviews of books, articles, performances, compositions, etc.
7. Citations
8. Published program annotations, CD liner notes, etc.

## Theatre Appendix

### Procedural Guidelines

Theatrical activities are often not easily assigned to categories, and the faculty member should exercise one's best judgment in assigning an activity when the appropriate category is not obvious. For example, some activities normally considered Service (e.g., adjudications, master classes, workshops) may be considered as Research/Creative Activity depending upon the invitation/selection process and level of exposure (i.e., national or international).

1. Regardless of category, each activity should be listed only once.
2. Activities should be grouped according to categories and listed in reverse chronological order.
3. Departmental productions are considered both teaching and research/creative activity and are traditionally listed on a CV as Educational Creative Activity.
4. Required information for research and creative activity includes Title of Project, Names of Key Collaborators, Venue(s) and Date(s). Date(s) should be of publication or first public presentation.
5. Required information for teaching includes courses taught including courses created by the faculty member and may also include thesis supervision, lab supervision, student mentoring, etc.
6. Required information for service includes lists of all on campus service activities as well as appropriate off campus service activities.

### Tenure and Promotion File

Current University policy regarding the format of dossier materials should be followed. Dossier materials, appropriate to the individual faculty member's appointment, should strive to demonstrate:

- Written communication skills
- Expertise in current practices
- Awareness of relevant technologies or methodologies
- Mastery and awareness of a complete process
- Planning and procedural skills
- Budget and personnel management skills

### Documenting Teaching

Quality teaching is an important component of advancement to tenure or promotion. The teaching record should clearly reveal that the candidate is capable of sustaining first-rate

teaching during his/her career. The teaching record should include assessment and evaluation of the candidate's success. Typical forms of evaluation include:

- Outstanding achievements by students (may be cited by multiple faculty members due to the nature of our collaborative teaching environment)
- Letters of evaluation from former students
- Statements from colleagues who have collaborated with the candidate;
- Statements from colleagues who have observed the candidate's formal or informal teaching
- Written comments from those who teach advanced courses for which a particular course is a prerequisite
- Alumni success
- Innovative techniques or teaching methods of special merit
- Awards or teaching recognition
- Unsolicited letters from students, colleagues and/or public
- Course evaluation data that includes written student comments

### **Documenting Research and Creative Activity**

Due to the broad range of sub-disciplines in theatre, documentation will differ from candidate to candidate and activity to activity. Documentation of traditional research and publication activities should follow commonly accepted formats and may include excerpts, contracts, etc. The creative process is documented by the graphics and organizational materials prepared in the planning of the production and by the visual and aural record of the production. Together, such work is considered creative/research activity. It is the responsibility of the candidate to provide evaluators with evidence of his/her abilities. Folder materials should be of high quality and demonstrate the range of responsibilities inherent in the position of the faculty member being evaluated.

Dossier materials documenting a creative activity might include, but are not limited to:

- Research materials and/or analysis
- Renderings and technical drawings
- Blocking and/or choreography notation
- Production photographs, video, audio, etc.
- Supporting materials that document the organization of information, budgets, or personnel
- Supporting materials that document process and execution of production
- Published reviews (understanding that reviews are not always available for every production/every aspect of production)
- Statement of production concept, lesson plans/outlines, and/or self-evaluation of the work
- Documentation of integration of arts/artists into community dialogue and/or revitalization
- Documentation of innovations in approach or solution

Candidates are encouraged to reference the Theatre Specialist Pages in the Association for Theatre in Higher Education Tenure and Promotion Guidelines and/or USITT (United States Institute for Theatre Technology) Tenure and Promotion Guidelines. Candidates may decide to include portions of these Guidelines or quote excerpts in documenting the merits of their work.

## **Standards for Teaching**

There are three distinct areas in Theatre for consideration in this category: the classroom, the design/production studios (costume, scenic, lighting or sound) or the rehearsal room, and in the pre-production process. The primary criterion for evaluating teacher effectiveness in the areas above is the progress demonstrated by the students. Such progress must be viewed over an extended period of time since differing individual and group potentials cannot be expected to conform to any preconceived standard rate of progress. The student's progress as designers, technicians, performers, directors or a multitude of combinations is evidenced by production work or performances in main- stage, second stage or class projects. These provide a visible basis for the evaluation of teaching competence.

### **Examples of Teaching Activities**

- Instruction of students in formal coursework settings
- Informal teaching, such as the interaction with students during the theatrical production process
- Individualized instruction including studio environments, applied lessons, independent studies, supervision of graduate and undergraduate research, directed readings and internship or practicum supervision
- Supervision of thesis or capstone projects, service on thesis or capstone project committees or honors projects
- Organization and/or supervision of service learning projects
- Offering training or other seminars, including short courses, workshops, or providing guest lectures
- Conducting study travel programs, both within the United States and abroad
- Supervision of graduate teaching assistants, students as teaching artists, and off-campus production work.
- Other teaching activities could also include (but are not limited to): curriculum development, faculty mentoring, administration of exit critique, and academic advising

## **Standards for Research and Creative Activities**

Theatre artists may contribute to the field through theatre production activities, through traditional research and scholarship, or through a combination of the two. All three paths are appropriate in the field and should be taken in total rather than looking at contributions in each area as separate activities. For those engaged in traditional research and scholarship, professional peer review is the primary indicator of quality in publication. Professional peer review is also the appropriate basis for assessment of those engaged in theatre production activities.

**The most significant form of peer review for production activities is being hired to be part of a professional theatre production. Repeated engagements with off-campus producing organizations are indicative of superior performance for that organization. Faculty are encouraged to seek creative projects outside the immediate area as this contributes to and helps to demonstrate his or her national reputation, however local or regional credits should not be discounted based upon their proximity. The reputation of the venue, selection process and makeup of the other collaborators should be considered in these instances. *In all cases it is the responsibility of the candidate to provide suitable documentation to make the case for the significance of research and creative activity.***

Additional examples of peer review for production include (but are not limited to):

- Winning a prestigious award or honor
- Being accepted for membership in a professional union (Actor's Equity, United Scenic Artists, etc.)
- Being reviewed by a recognized theatre critic, professional journal or an independent professional peer(s) (The lack of a published review for any particular production or artist associated with that production should not be taken as an indication of quality as not all productions are reviewed and not all contributing artists are mentioned in every review.)
- For Teaching Artists, engagement in the development and facilitation of theatre/drama residency or signature drama programs, created with and/or for community, school, or recreational groups
- Selection, through a formal application and selection process, or invitation, based upon reputation, as a presenter of a workshop consisting of original ideas or invented techniques which are most appropriately conveyed in an interactive environment
- Selection as a Respondent through invitation or application for a (college level or above) state or regional festival