

GUIDELINES FOR TENURE AND PROMOTION
University of South Carolina Aiken
Department of Visual and Performing Arts

The University of South Carolina Aiken recognizes as part of its mission, the enrichment of quality of life not only on campus but throughout the surrounding region through a variety of activities including the fine and performing arts. Research and scholarship, including artistic creation, are essential for excellent teaching.

The Department of Visual and Performing Arts is dedicated to the pursuit of excellence through the development of artistic tradition. Its faculty strives to make the arts accessible to all members of the University and community by instilling a comprehension and appreciation of the interrelationship of all the arts. Our focus is on the individual student, so that each might find meaning and fulfillment as an artist, as an educated member of society, and as an expressive human being. The Visual and Performing Arts faculty is committed to providing its students with the highest quality education, including the knowledge, skills and values necessary for success and responsible citizenship in a complex and changing world.

Music Program

The duties and responsibilities of music faculty members in the Department of Visual and Performing Arts comprise one or more teaching activities that may be grouped under three broad categories: academic, applied, and ensemble. The academic faculty is concerned primarily with classroom teaching; the applied faculty is involved with instrumental or vocal instruction, usually on a one-on-one basis; the ensemble faculty is primarily engaged in directing large performing forces (band, chorus, etc.). The position and duties of each individual faculty member often vary in the proportions of these three categories. Classroom teachers, primarily in Music History, Music Theory, Music Education and Piano Pedagogy may also be engaged in other musical activities such as performance, applied instruction, ensemble direction, and composition.

Applied teachers engage in a mentor relationship with their students, unduplicated in the academic setting. In addition to ongoing teaching and supervision of individuals, applied teachers also prepare students for frequent public appearances in the form of recital performances, competitions, and semester jury examinations. Applied teachers are also responsible for attending recitals and jury examinations within their areas. Applied teachers are active performers and need to spend a considerable amount of time developing and maintaining their own performance skills. These activities require a high level of physical, intellectual, and artistic refinement. Scholarly research is realized through such performance activity

Ensemble directors are charged with recruiting talented instrumentalists and singers into their ensembles, arranging and preparing performances, conducting rehearsals, obtaining scores and performance rights, and in some cases, composing or arranging music. In addition to the presentation of concerts by performing ensembles on campus, they are responsible for arranging invitations and concert performances for ensembles at national and regional level conferences and at other professional venues. Ensemble directors are often expected to assist other University units in planning and providing musical entertainment for special events. Ensemble directors share with applied faculty members the responsibility for recruiting good performers. This often includes acting as liaison with public schools and serving as guest conductors, clinicians, and/or adjudicators. Ensemble directors may also be involved in planning, organizing, and directing events that motivate talented high school musicians to visit the University campus.

Tenure and promotion criteria should be interpreted with recognition of the diverse responsibilities of the music faculty. These criteria are not intended to prescribe a uniform pattern of accomplishments that must be achieved by all candidates for tenure and promotion. Rather, they identify ways of evaluating accomplishments in the three areas of teaching, scholarly/creative/applied activities, and service while permitting the flexibility necessary to accommodate individual talents and interests.

Faculty members in the areas of Music History, Music Theory and Composition, Music Education, and Piano Pedagogy will normally hold the earned doctorate. Applied faculty and ensemble directors are often recruited from the ranks of established performers and artist-teachers. The performance level and artistic success of the professional experience should be considered along with the academic credentials of the candidate.

Candidates in the academic areas of music normally develop national reputations through publishing. They may also gain recognition through performance and/or workshop presentations. The work of applied teachers and ensemble directors often requires activities that differ from the work of many other university faculty members. Applied teachers are usually expected to perform, although it is unlikely that a candidate's national reputation will develop exclusively through performance. There is usually little opportunity for applied faculty members to develop extensive solo careers that are national in scope after committing to a full-time faculty teaching position. Therefore, the national reputation of an applied teacher or ensemble director will usually develop through a combination of activities.

Though the following lists of activities are generally in order of importance, flexibility must be allowed to accommodate the different expectations of academic, applied and ensemble music faculty.

Teaching Activities

Presentation of regional workshops, master classes, seminars and clinics
Presentation of national/international workshops, master classes, seminars and clinics
Innovative teaching techniques
Prepare students for recitals, performances, competitions and juries
Recruitment
Teaching awards
Peer reviews of teaching effectiveness
Student evaluations and letters on quality of teaching
Curriculum development
Course revisions and new course proposals
Involvement in student research
Independent study or honors contracts with students
Advisement and mentoring of students
Success of present and former students

Scholarly/Creative/Applied Activities

Refereed live and recorded applied performances
Radio and television broadcasts
Favorable reviews of published performances
Guest national/international or regional artist appearances
Winner/finalist in national/international or regional performance competition
Member of professional orchestra, band or chorus
Development of performance skills
Performances at national/international or regional conferences
Artistic Director of professional orchestra, band or chorus
Winner/finalist in national/international or regional conducting competition
National/international or regional invitation to guest conduct
National/international or regional invitations to have ensemble perform
Conduct rehearsals and present concerts
Prepare performances by ensembles
Winner/finalist in national/international or regional composition competition
Commissioned compositions
National/international or regional performances of original compositions

Refereed published compositions
Refereed recordings of compositions
Favorable reviews of published works
Published transcriptions/arrangements
National/international or regional awards and fellowships
Funded grant proposals
Descriptions of works in progress
Published and edited books
Refereed articles
Written program notes
Written reviews
Professional paper presentations
Letters from colleagues regarding scholarly/creative/applied activities

Service Activities

Liaison to public and private schools
Organize events that bring talented high school students to campus
Present in-service to school music educators
Consulting
Mentoring new faculty
Officer or active member in professional or community organization
Editor of professional organization publication
National or regional conference organizer
National or regional concert presenter or organizer
National or regional lectures and speeches
Review board member for grant proposals, manuscripts and accreditations
External referee for university presses
External referee for promotion and tenure cases
University committee service
Provide entertainment for university events
Advisement of student organization

Theatre Program

The duties and responsibilities of theatre faculty members comprise one or more teaching activities that may be grouped under two broad categories: academic and performance/production. The academic faculty is concerned primarily with classroom teaching; the performance/production faculty is also responsible for directing, designing, and often performing in major theatrical productions. The performance/production faculty members also supervise the performance/production laboratories responsible for realizing these productions. The minimum time commitment for any theatrical production is thirteen months from start to finish. The position and duties of each individual faculty member often vary in the proportions of these two categories.

Performance/production teachers engage in a mentor relationship with their students, unduplicated in the academic setting. In addition to ongoing teaching and supervision of individuals, performance/production teachers also prepare students for frequent public appearances in the form of auditions, competitions, and theatre conferences. Performance/production teachers are active performers, directors, designers and need to spend a considerable amount of time developing and maintaining their own performance skills. These activities require a high level of physical, intellectual, and artistic refinement, as well as a significant time commitment. Scholarly research is realized through such performance activity.

Performance/production faculty are charged with recruiting talented actors, designers and technicians into their productions, arranging and preparing performances, conducting rehearsals, obtaining scores and performance rights, and in some cases, writing plays or collaborating with a playwright on a new work. In addition to the presentation of performances on campus, they are responsible for arranging invitations and performances at national, regional and state level conferences and at other professional venues. Performance/production faculty members are often expected to assist other University units in planning and providing theatrical entertainment and design/technical support for special events. Performance/production faculty members share with academic faculty members the responsibility for recruiting good performers. This often includes acting as liaison with both public schools and community groups and serving as guest directors, designers, actors, instructors and/or adjudicators. Performance/production faculty members may also be involved in planning, organizing, and directing events that motivate talented high school thespians to visit the University campus.

Tenure and promotion criteria are interpreted with recognition of the diverse responsibilities of the theatre faculty. These criteria are not intended to prescribe a uniform pattern of accomplishments that must be achieved by all candidates for tenure and promotion. Rather, they identify ways of evaluating accomplishments in the three areas of teaching, scholarly/creative/applied activities, and service while permitting the flexibility necessary to accommodate individual talents and interests.

Faculty members in the areas of Theatre History and Criticism will normally hold the earned doctorate. Performance/production faculty members are often recruited from the ranks of established actors, directors, designers and artist-teachers, and should hold an equivalent Masters of Fine Arts Degree in their field. The performance level and artistic success of the professional experience should be considered along with the academic credentials of the candidate.

Candidates in the academic areas of theatre normally develop national reputations through publishing. They may also gain recognition through performance and/or workshop presentations. The work of performance/production teachers often requires activities that differ from the work of many other university faculty members. Performance/production teachers are usually expected to perform, direct or design in the professional arena. There is usually little opportunity for performance/production faculty members to develop extensive solo careers that are national in scope after committing to a full-time faculty teaching position. Therefore, the national reputation of a performance/production teacher will usually develop through a combination of activities.

Though the following lists of activities are generally in order of importance, flexibility must be allowed to accommodate the different expectations of academic and applied theatre faculty.

Teaching Activities

- Appropriate academic credentials
- Letters from students on quality of teaching
- Presentations of workshops
- Presentation of master classes
- Presentation of seminars
- Peer review of teaching effectiveness
- Positive student evaluations
- Mentoring student designers and directors
- Prepare students for professional auditions
- Prepare students for graduate school auditions
- Prepare students for scholarship auditions
- Prepare students for acting and design competitions
- Prepare students for design portfolio presentations
- Prepare students for directing, stage management, design and technical interviews
- Teaching awards
- Course revisions

Development of Topics Courses
New course proposals
Curriculum Development
Innovative teaching techniques
Involvement in student research
Independent study with students
Honors contracts with students
Successful advisement and mentoring of students
Successful recruitment
Success of present and former students
Other relevant activities

Scholarly/Creative/Applied Activities

Letters from colleagues on the candidate's scholarly/creative work
Performances of plays written, directed, designed or acted in
Competition finalist/winner in playwriting, acting, directing, or designing
Awards and fellowships
Adjudications
Favorable reviews of performances or designs
Workshops
Guest artist invitations
Guest artist performances, direction or design
Creative Consultant
Faculty artist performances, direction or design
Entertainment for special university events
Member of professional theatre company
Artistic Director for professional theatre company
Consultant on technical specifications for new buildings & renovations
Grants funded
Awards and fellowships
Commissions
Professional papers presented
Radio and Television Broadcasts
Published books
Published articles
Published plays
Published designs
Favorable reviews of published works
Program notes written
Reviews written
Descriptions of scholarly/creative work in progress
Any other relevant activities

Service activities

Officer in professional organization
Committee member of professional organization
Active member of professional organization
Conference organizer
Conference host
University Committee Service
Chair of University Committee
Editor of professional organization publication
Review board member for grant proposals

Review board member for accreditations
External referee for university presses
External referee for promotion and tenure cases
Department Committee Service
Public School Consultant
Community Theatre consultant
Present in-service to theatre educators
Lectures and speeches
Liaison to public schools
Consultant on technical specifications for university building projects and other organizations
Provide technical support for university events
Provide creative activities or entertainment for university events
Other relevant activities

Visual Arts Program

The following tenure and promotion criteria guiding the evaluation process are intended to be qualitative rather than quantitative, recognizing the academic productivity and accomplishments the candidate exhibits from his/her application materials.

Teaching Activities

A statement of teaching philosophy
A summary of the types of courses taught and students enrolled
Peer evaluations or reviews of teaching
Objective evaluations of innovative teaching approaches
Honors and awards for good teaching
Academic advisement responsibilities
Supervision of independent studies or honors contracts
Participation in activities designed to increase knowledge in the field, including research activities related to course content or teaching techniques
Presentation of teaching methods or teaching philosophy
Letters from current or former students on quality of teaching

Scholarly/Creative/Applied Activities

Juried or invitational Exhibitions/prizes
Reviews of exhibited artwork
Letters from colleagues on candidate's scholarly/creative work
Grants funded, awards and fellowships
Commissions
Attendance at professional seminars
Workshops and guest artist invitations
Presentations of workshops and seminars
Creative consulting
Published books, articles and designs
Professional papers presented
Editor of professional organization publication
Reviews written

Service Activities

Faculty assembly or ad-hoc campus-wide committee service
Advisement of student organization
Review board member for grant proposals/accreditations
Serving on departmental committee
Officer or committee member in professional organization
Conference organizer or host or chair of session
Giving talks or presentations to the public
Serving as consultant to public schools
Serving on community committee
Technical/creative support provider