

**THE VISUAL AND PERFORMING ARTS AT  
MOUNT SAINT MARY'S UNIVERSITY  
EMMITSBURG, MARYLAND 21727  
Revised September 2014**

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**Scholarly Work in the Arts: Expectations for Promotion and Tenure**

Scholarly work in the arts is defined as work contributing to the advancement of the field in a significant way, measurable by peers. Peers are professional practitioners in the arts and include educators, recognized artists, representatives of scholarly associations, established competent journalists working for major newspapers, professional journals and magazines.

Scholarly activity in the Arts always consists of two elements: process and product. Process consists of personal preparation (research, material preparation, practice), and/or ensemble/group preparation if the work is somehow collaborative (i.e. rehearsals, studio project oversight, etc.). The latter type of preparation does not preclude the personal preparation of the principal or supervising scholar. The product is the resulting body of work, whether it takes the form of physical material, execution of a performance, or a combination of the two.

There are two further important considerations: 1) The product cannot occur without the process, and 2) perhaps more than in any other discipline, the product is nearly always open to display, scrutiny, and judgment in a public forum. This means that scholarship in the Arts is open to assessment by viewers and auditors who possess a wide spectrum of expertise in the discipline. Furthermore, since even co-curricular activities still engage – to some extent – a sequence of process to product, it is necessary for the faculty member to draw clear distinctions between those activities that can be evaluated for the merit of their serious contribution to the advancement of the field, and those intended to serve for public consumption and utility.

The Department of Visual and Performing Arts (hereafter, “Department”) therefore draws the following distinctions:

1. Scholarship can be considered for tenure and promotion as long as
  - a. There is a substantial connection between the process, which develops over time, and the product.

- b. The product (and possibly the process) is reviewed by outside peers/experts in the field. Given the nature of our field, reviewers may at times be suggested by the faculty member. That suggestion does not preclude other reviewers.
  - c. The product may be exhibited on or off campus. On-campus “exhibitions” will fall under this *as long as they are peer reviewed*.
  - d. Specific parameters distinguishing major from standard scholarship are detailed below.
2. An exhibition, regardless of process, is considered to be oriented toward teaching and service if the only review is by general audience, even if peers happen to be included.
  3. While scholarship/scholarly activity at Mount St. Mary’s is one of the three central components necessary for tenure and promotion, scholarship/scholarly activity prior to employment at Mount St. Mary’s may be relevant, especially for those hired with credit towards tenure for previous service at other institutions. Prior scholarship may be evidence of ongoing artistic/scholarly productivity or sustained lines of research. If a candidate submits articles, a book, or creative work based on a dissertation or thesis work submitted prior to employment at Mount St. Mary’s, the candidate must demonstrate that this work is significantly modified in comparison to the dissertation or thesis project.
  4. Promotion to the rank of Professor requires “a record of consistent and distinguished scholarly development and productivity” (*Governing Documents* 6.10.2.2) occurring since the awarding of tenure. Potential components of such a record are described below.

Specific Standards for Levels of Scholarship

- I. Major Work: Roughly comparable to writing a book, meaning that up to two years of research and studio work are required to prepare and present the work. In order for the designation of “major” scholarship to apply, all of the examples listed below will be rigorously assessed according to the following three criteria
- a. peer-review
  - b. public presentation and publication
  - c. represents a serious and significant engagement with the discipline

It is understood that only scholarship pursued while the faculty member is in the employ of Mount St. Mary’s University will be considered for review. To reiterate, such work, if presented for tenure or promotion consideration, must have peer review as part of its final acceptance.

**Examples:**

1. A one-person show at a college, university or recognized gallery.
2. A major commission, chosen on a competitive basis for a painting, sculpture, a music work or a performance piece, etc. to be publicly exhibited.
3. A prize awarded in a regional or national competition, judged by peer and in competition with recognized artists, composers, playwrights and the like.
4. Producing a book, textbook or otherwise for a recognized publisher in the field.
5. Serving as an invited “Performer/Artist-in-Residence” or a similar on-going position.

6. Group or one-person exhibition at a respected commercial gallery in a major urban center.
7. Directing/performing/designing, or serving as dramaturg off-campus (for example, two/three shows in a summer stock or resident theatre season).
8. Writing and producing a full-length play or a series of connected one-act plays, either on- or off-campus.
9. Working as a professional choreographer/vocal coach/fight choreographer for off-campus productions.
10. Solo performance or performance of a major ensemble work, with concomitant research, reviews, correspondence and performance notes.
11. Solo performance or performance of a major ensemble work or series of works off-campus at a college, university or nationally recognized performance venue.
12. Publication of a musical work that represents a significant contribution to the genre and medium.
13. Compilation, transcription, and/or editing of a significant musical work from manuscript or historical source.

**II. Standard Work:** Roughly comparable to producing an article in a scholarly review, meaning that research and presentation will involve two or three months of work while teaching continues. As stated above, it is understood here that in all cases, peer/professional review is necessary when submitting these works for tenure and/or promotion.

**Examples:**

1. A scholarly lecture open to judgment by peers.
2. A scholarly article, chapter, Festschrift essay, or other similar contribution to a larger scholarly work for a recognized publisher in the field.
3. The critique and presentation of a professional artist, musician or performer in exhibit open to judgment by peers.
4. Acting as a juror or judge in a regional or national competition.
5. Commission or publication of a shorter or smaller work by a professionally recognized agency.
6. Production of a "catalogue raisonne" or its equivalent.
7. Submission and acceptance of an art/theatre/music work to a regional or national competition.
8. Directing on-campus.
9. Designing on-campus.
10. Writing a one-act play.
11. Choreography/vocal coaching/fight choreography, etc. on-campus whether part of the faculty member's contracted responsibilities or in addition to them.
12. Musical director/arranger on-campus.
13. Direction of art, music or theatre/ production workshops, either on- or off-campus.

**III. Minor Work:** Roughly equivalent to writing a review, requiring one or two weeks of work while teaching continues, and subject to peer or professional review.

**Examples:**

1. Submission and acceptance in a local competition.
2. A minor commission (layout, poster, prospectus, or the like).
3. Art, music or theatrical review.
4. Proposal and development of a full art, music or theatre curriculum.
5. Participation in established programs of professional development in the arts.
6. Performing or exhibiting on-campus as part of the regular production calendar.

**Nota Bene: The examples given above are not meant to be exhaustive. Additional forms of scholarly work should be ranked as such by the judgment of the Department, confirmed by the University Administration.**

**Peer Review**

The Department recognizes that peer review is “the primary indicator of quality” of arts scholarship and should be conducted by “independent professional” agents.<sup>1</sup> This review should not be driven solely by the necessity of a specific occasion (i.e. applications for professional advancement, etc.), but is an essential part of the ongoing process of professional development of all artist-scholars, regardless of the stage of their career. Furthermore, since the scope of arts scholarship extends beyond the criteria typically understood by most other academic departments, it is important that the means of peer review in the arts be clearly articulated for the benefit of academic professionals in the non-arts disciplines.

To this end, the Department developed the following standard of peer review in the arts for its faculty members. This process was guided by consultation of the policies of peer review of several well-established and reputable college/university arts programs, as well as the standards of the representative professional/academic organizations for the arts disciplines.

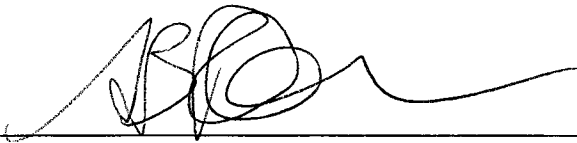
External professional peer review for faculty in the Department of Visual and Performing Arts at Mount St. Mary’s University shall encompass (but not be limited to) the following criteria:

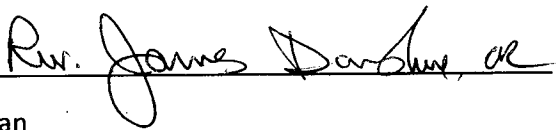
- 1) A written review of scholarship should be undertaken by established experts in the artist’s field.
- 2) Ideally, and when possible, these should be scholars with whom the candidate has had limited or no prior contact. However, the reality of certain specialized fields of art and performance may render this very difficult. Therefore, candidate should state clearly what the relationship is between him/herself and the reviewer.


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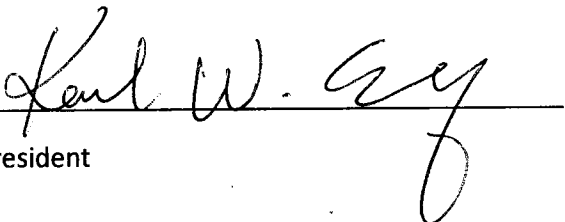
<sup>1</sup> Association for Theatre in Higher Education, Tenure and Promotion Guidelines, 2010. On the Association’s web page at: [http://www.athe.org/?page=TP\\_Guide](http://www.athe.org/?page=TP_Guide) )

- 3) The review should be made of a live or recorded performance according to the accepted and legal (e.g., copyright law, etc.) practices of the discipline.
- 4) The profession also accepts that invitations to perform, compose, or adjudicate are acceptable forms of peer reviewed professional work, if the invitation is based upon
  - Professional reputation/acclaim or recommendation thereof, and/or
  - Audition or juried review by established professional/artistic peers.
- 5) The reviewer should ideally discuss
  - Nature of relationship
  - General observations about process and product
  - If invitational, what is basis for invitations, did candidate fulfill expectations
- 6) Written research and compositions that undergo traditional modes of publication and review are, naturally, acceptable.

Signed  Date: May 20, 2016  
Andrew B. Rosenfeld, DMA  
Chair, Department of Visual and Performing Arts

 05/23/16  
Dean Date

 5-23-16  
Provost Date

 6-1-16  
President Date