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| **Document** | GUIDELINES FOR PROBATION, PROMOTION, TENUREFOR FACULTY AT DIFFERENT RANKS |

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| **Vice Provost for Academic Personnel** | **Date** |

**Promotion Criteria**

**School of Music, Dance and Theatre**

**Arizona State University**

 Written by the ASU

School of Music, Dance and Theatre Faculty

GUIDELINES FOR PROBATION, PROMOTION, TENURE

FOR FACULTY AT DIFFERENT RANKS

I. REFERENCE TO ASU ACADEMIC AFFAIRS MANUAL AND OTHER DOCUMENTS

The [ASU Academic Affairs Manual](http://www.asu.edu/aad/manuals/acd) governs criteria and procedures for appointment, reviews of tenure and advancement in rank. The ASU university-level criteria for tenure are listed in [ACD 506-04](http://www.asu.edu/aad/manuals/acd/acd506-04.html) and the ASU university-level criteria for promotion to each rank are listed in [ACD 506-05](http://www.asu.edu/aad/manuals/acd/acd506-05.html). The Herberger Institute for Design and the Arts (HIDA) requires each school to develop and maintain criteria for promotion and tenure specific to: the rank sought by the candidate, the disciplines and any sub-specialty of the disciplines (see HIDA Policies and Procedures, section III).

II. INTRODUCTION

University criteria of excellence in teaching, research and creative activity, service, and commitment to equity, diversity and inclusion provide the basis for all evaluations within the School of Music, Dance and Theatre and are fundamental to all decisions concerning promotion and tenure.

The School of Music, Dance and Theatre strives to build and maintain a faculty actively participating in and making significant contributions to the creation, performance, and/or production of music, dance and theatre; in the scholarly, historical, and critical investigation of music, dance, theatre, and related topics; and in the preparation of professional directors, designers, educators, music therapists, performers, and community engaged practitioners.

Research and creative activity within the School of Music, Dance and Theatre is defined as published research and scholarly presentations in the traditional sense; the composition, preparation, production, direction, development and/or presentation of creative work for stage, community and digital spaces; and the development and assessment of educational, therapeutic and community-engaged praxes. This definition of research and creative activity is fundamental to the work done by all faculty within the school.

It must be recognized that the research and creative activity of faculty within the School of Music, Dance and Theatre often differs from the traditional concepts of research in other academic units of the university. These differences can pose unique problems in the evaluation of faculty within the school. The criteria defining various levels of professionalism for faculty research and creative activity must be understood at the school level, the institute level and the university level in all matters concerning promotion and tenure. Faculty within the School of Music, Dance and Theatre, regardless of the specific nature of their research and creative activity, are expected to perform at – and will be evaluated against – the highest levels of professionalism within their respective disciplines.

Within the School of Music, Dance and Theatre, faculty may work exclusively as a researcher, creative artist, or scholar, but may also work as hybrid investigators, with processes and outcomes that blend research and practice, scholarship and artistry. The descriptions that follow are intended to outline the expectations of the researcher/scholar and the creative artist within music, dance and theatre, while also recognizing that many faculty may embrace a hybrid approach to their research and creative activity.

The work of the researcher/scholar in the School of Music, Dance and Theatre is similar to traditional research activities in other parts of the university. They may be a historian, a theorist, a critic, an aesthetician, an empirical researcher, an educator, a music therapist, a technologist, a designer, a performer, or some blend of them all. The researcher/scholar in music, dance and theatre can be described as one who:

* has mastered, through rigorous academic training and non-academic training and experience, the ideas and the intellectual history of the branch of music, dance or theatre specialty that constitutes their primary area of expertise;
* develops a thorough knowledge not only of the music, dance or theatre processes under study, but also of documents, materials and literature pertinent to the field (archival materials, published primary and secondary sources, books, monographs, the periodical literature, scientific research, etc.);
* pursues original and illuminating thinking in their field;
* adheres to a disciplined and rigorous program of research and inquiry in order to attain breadth of knowledge, command of repertory, wisdom of insight and/or understanding of underlying processes; and,
* shares this insight with the community of scholars through the channels of publication and juried and invited scholarly presentations established in their field.

The work of the creative artist is fundamental to the disciplines represented in the School of Music, Dance and Theatre. In addition, it is basic to the workings of the school to include the many aspects of the creative artist's activities as not only appropriate but essential to its definition of research and creative activity. The creative artist can be described as one who:

* has mastered their craft, maintaining that mastery through constant development of skills;
* makes a series of creative and interpretive choices which will shape the work and/or view of the work presented in performance, at festivals and/or in calls for work;
* develops a signature style, approach, or voice in the creation of new work or the interpretation of work for stage or digital spaces;
* adheres to a disciplined and rigorous program of rehearsal in order to shape, reshape and evaluate the concept, interpretation and creative choices of the performance;
* establishes and maintains professional expectations of performance, devising, composition, and/or collaboration; and,
* presents, performs, or distributes work with the community of creative artists through juried, curated, and invited performances, calls for work, festivals, installations, exhibits and (if applicable) publications.

These descriptions of research and creative activity are fundamental to the work done by faculty in the School of Music, Dance and Theatre. The present document is intended to outline the process of evaluation and to suggest appropriate emphases for the evaluation of teaching, research and creative activity and service performed by faculty of the School of Music, Dance and Theatre.

Differences in expectations for teaching, research and creative activity and service exist when assessing faculty who have different ranks and years of experience. For probationary faculty, expectations vary with rank and, since the period of time for reviewing probationary associate and full professors is half that available for assistant professors, exhaustive reviews of faculty at the high ranks are particularly critical in the two years preceding the tenure review. These guidelines will develop:

* definitions central to the implementation of university standards within the School of Music, Dance and Theatre (section III),
* probationary review requirements for assistant professors without tenure (section IV),
* tenure review requirements for assistant professors and promotion to associate professor (section V),
* requirements for promotion of tenured faculty from associate to full professor (section VI),
* probationary review requirements for associate professors without tenure (section VII), and
* review requirements and criteria for promotion for fixed-term faculty. Fixed-term faculty in the School of Music, Dance and Theatre include lecturers, clinical faculty, and professors of practice (section VIII).

The requirements and the process for promotion and tenure are located in section III of the School of Music, Dance and Theatre Policies and Procedures.

III. DEFINITIONS

The following definitions of Teaching and Instructional Activity, Research and Creative Activity, and Service provide a broad framework for the faculty within the School of Music, Dance and Theatre. For each, the faculty member’s work should reflect commitment and advancement of ASU’s charter.

1. Teaching

Moving from both the premise that the school’s assessment practices reflect our values, and that the function of evaluation is to further the school’s aims and mission, excellence in teaching/instructional activity shall be defined as both micro and macro practices supporting the mission of the school and the growth and individual achievement of students.

Our teaching practices are broad and diverse. They include classroom-based methods such as lectures and discussions, studio and production laboratory practices, developing new on-ground, hybrid or online courses, online material delivery and interaction, and formal and informal individualized and small group mentorship. They may include special teaching situations unique to music, dance and theatre: private instruction in music performance and composition, movement and technique activities, ensemble or event rehearsals, coaching, production rehearsals, supervision of student preparation for productions, supervision of education, learning and teaching, and music therapy students, and supervision of the public presentation of students' creative activities. Other teaching activities may include effective use of class enrichments (clinicians, invited lecturers, visiting critics, audio-visual materials, organized field trips), student advisement, and general class administration (record keeping, supervising teaching assistants, coordination with other faculty members).

Excellence in teaching is not determined by specific methodology, format or venue but rather by the quality of faculty input and student outcome. Excellent teaching:

* creates a positive environment where students are inspired, encouraged and supported to take risks and explore possibilities,
* fosters collaborative, equitable and cooperative learning communities,
* enhances student motivation,
* supports students from all ethnic and cultural backgrounds, of differing abilities and learning styles, with diverse K-12 educational experiences, and fosters an equitable and inclusive environment for learning
* grows students’ intellectual and creative agility,
* increases students’ personal and professional capacities,
* provides students with expertise that is also current with the field and professional training, including technology and academic, professional and industry standards
* encourages professional integrity, artistic responsibility and social engagement, and
* holds students to high standards of intellectual and artistic achievement.

Excellent teachers share many practices. For example, excellent teachers:

* prepare thorough and challenging course syllabi, course materials and assessments,
* center students’ identities and voices in class content, equitable pedagogical approaches, and in the classroom,
* integrate current thinking and evidence-based practices,
* try new pedagogical methods and technologies in the classroom,
* understand how students’ individual experiences and particular courses fit into the school’s arc of intellectual and creative discovery,
* participate in professional development for improvement,
* share successful techniques with colleagues,
* are available to students outside class time for discussion and counseling,
* provide opportunities for students to learn from each other to enrich their understandings,
* engage students in routine reflection about what they learned, how they learned it, and what it means to them,
* treat students with respect,
* respect their subject matter and aesthetic practices, and
* use self-assessment to grow their own teaching and creativity.

When applying promotion and/or tenure, faculty may select from the following examples if they wish to provide additional information about the quality or effectiveness of their teaching in addition to the quantitative course evaluation data prepared by the school. Two forms of evidence of excellence in teaching may be required depending on appointment, and the list is not meant to be exclusive; absence of any of these supplemental materials will not reflect negatively on the faculty member.

* Peer teaching reviews
* Quality of current students’ work as shown by projects, and theses
* The research and creative activity and professional achievements of current and former students
* Innovative teaching and pedagogical practices
* Professional honors, such as teaching awards and nominations, recognitions, and grants

2. Research and Creative Activity

Measuring success and excellence in the arts is by definition a difficult task and cannot be easily compared to the same measures in other fields. Additionally, the measure of success and excellence in research and creative activity in the arts presents unique challenges. Research and creative activity in the School of Music, Dance and Theatre includes a range of approaches and outcomes in practical and theoretical areas. The School believes that research and creative activity is vital, as it informs the education of our students, fosters community embeddedness, shapes professional practices, contributes to academic discourse, and advances the field. The school defines research and creative activity by comparing achievement and performance to the acknowledged best in one’s field on a national/international level.

Research and creative activity shall broadly encompass the ways in which a faculty member remains current with and contributes to their discipline. Research and creative activity is regarded as the inquiry into and/or the production and transmission of knowledge discovery culminating in dissemination of that knowledge and/or outcomes of the research and creative activity. Research and creative activity must show logical progression and increasing competence in a field of scholarship, or in the creation or performance of music, dance or theatre. This may include funded or unfunded research activity of a scholarly, theoretical, philosophical, or pedagogical nature, as well as exemplary accomplishments of a professional nature.

Faculty seeking tenure and/or promotion whose contract includes a research/creative activity component are expected to achieve recognition in national and/or international forums that are appropriate to their disciplines. Faculty must provide evidence that their research and creative activity sets professional standards or contributes to new knowledge in their area of expertise. Evidence must show peer and/or professional awareness of the faculty member’s accomplishments. Both the quality of work accomplished and the stature of professional venues and invitations are essential factors in evaluating a candidate's work.

Research and creative activity within the school can manifest in a variety of formats. All faculty with a research and creative activity responsibility are expected to produce and continue to pursue excellence in these areas. This work is manifest in one or more of the following:

* Contribution of new knowledge to the field
* Contribution of new perspectives to the field
* Contribution to an ongoing dialogue with peers
* Demonstrated potential for changing the field
* Demonstrated potential for further activity
* Demonstrated entrepreneurship
* Contribution to civic and community engagement

School of Music, Dance and Theatre faculty members are engaged in a wide range of artistic and scholarly projects in the practical and theoretical areas, such as: dance and movement; design and production; performance practice (acting/performing, directing, music performance); new work development and composition (playwriting, screenwriting, choreography, musical composition); historical, theoretical and contextual studies; criticism; performance studies; education, learning and teaching; music therapy; community engagement; civic practice; arts entrepreneurship, and others.

School of Music, Dance and Theatre faculty members can work exclusively in one area, or they can engage in hybrid forms of investigations. We define scholarship and creative activities by comparing achievement and performance to the acknowledged best in one’s field on a national/international level. We consider creative investigation crucial to the ongoing development of the artist. It is not limited to pedagogic activity, but should include active exploration that culminates in work that contributes to the fields of music, dance, theatre and related disciplines.

Depending on rank, candidates are expected to achieve recognition in regional, national and/or international forums that are appropriate to their disciplines. Candidates must provide evidence that their research and creative activity meets or sets professional standards or contributes to new knowledge in their area of expertise. Evidence must show peer and/or professional awareness of the candidate’s accomplishments. Both the quality of work accomplished and the stature of professional venues and invitations are essential factors in evaluating a candidate's work. Excellence in the arts is sometimes hard to quantify, but it can be evaluated by the productivity, diversity, quality and/or impact of the research and creative activity.

The following list provides examples of ways to provide evidence of effectiveness in research and creative activity. The list is not ranked and is not exclusive. Insofar as it is possible, candidates are encouraged to supply more than one type of evidence of their effectiveness in research and creative activity.

Research and Creative Activity:

* books, monographs
* refereed essays or chapters in a book
* refereed journal articles, papers in published conference proceedings, papers read at professional meetings
* textbooks
* publications in a prestigious, edited non-academic journal (e.g., The Atlantic, Harper’s Magazine, The New Yorker)
* grant proposals written and submitted as a PI or Co-PI
* competitive awards, professional awards
* juried and/or invited in-person, digital or virtual lectures/presentations/professional workshops/master classes
* video or audio documentation of juried in-person, digital or virtual performances; works created for stage or digital spaces
* video or audio documentation of juried in-person, digital or virtual performances, productions or events directed or given artistic supervision by the faculty member
* solo performances by the candidate (e.g., solo music, dance or acting presentations, productions or recitals, or solo performances with orchestra or band)
* ensemble performances by the candidate (e.g., as part of a professional chamber ensemble, dance ensemble)
* performances conducted, directed or given artistic supervision by the candidate (e.g., band, chorus, orchestra, dance, gamelan concerts, mixed media performances)
* symphony concerts, opera productions, chamber music recitals, dance productions or concerts, theatrical productions, installations, including performances and productions with student ensembles where the faculty member plays a primary creative role
* performances on commercial recordings, videos, films
* juried and/or curated in-person, digital or virtual performances of the faculty member’s devised, choreographed, or composed creations through concerts, conferences, festivals and/or calls for work
* publication of the candidate's creations (e.g., printed music, plays, libretti, commercial recordings, videos, films)
* commissions to create new work (music, dance, theatre pieces)
* international, national, or regional exhibitions
* national or international artist/teacher in master classes or lecture/demonstrations
* design or production work by the candidate for a production; articles or reviews by others pertaining to the faculty member's design work
* articles or reviews by others pertaining to the candidate's work
* awards, honors, grants reflecting research and/or creative accomplishments
* publication of materials related to pedagogy, methods or theoretical foundations
* dissemination of pedagogical creation in national/regional venues
* NOTE: On campus performances and productions alone are unlikely to provide sufficient strength for promotion and/or tenure dossiers

Research and creative activity accomplishments should be evaluated in the context of the faculty member’s overall record and contribution to the discipline. There should be evidence of continued and effective engagement in work of high quality and national or international significance. No appointment or promotion to a tenured position will be made without evidence of distinction in research and creative activity.

3. Service

The evaluation of service shall broadly consider the ways in which a faculty member contributes their expertise to their profession, the school, HIDA, and ASU as well as to local, regional, national, and international communities. As degrees of involvement in service activities may vary substantially, the faculty member must provide information addressing the scope of involvement in each activity cited.

Faculty members whose contract includes service must provide evidence that they are involved in the dissemination of knowledge within their field to the public, that they are able to support the institution effectively through participation in committees, and that they are able to discharge other administrative assignments. Mere membership on many committees is not necessarily synonymous with effectiveness, nor with skillful performance, nor with significant service activity. The following items provide examples of service to the profession, the university, the Herberger Institute, the school and to the public. Service to the school is considered foundational service in which all tenure and tenure-track faculty members and fixed-term faculty members whose contract includes service should include as part of their record. The lists are not ranked and are not exclusive.

Profession:

* editor of a refereed journal or a professional disciplinary journal
* member of an editorial board
* editorial position as reviewer or referee
* moderator or panel member at professional or academic meetings
* chairing (or membership on) committees of conferences and/or curating festivals or events of state, national or international professional or academic organizations or acting as representative to these events for professional journals or conferences
* contributions to committees or association groups that strengthen equity, diversity and inclusion in the field
* invited member of international or national competition, calls for work jury or adjudication panel
* invited member of international or national grant evaluation panel
* administrator or officer in a professional society or organization
* regional and/or local artist/teacher in master classes or lecture/demonstrations
* participation on accreditation teams
* collegiate representative to professional and teaching organizations.

Institution:

* effective advising to student organizations
* faculty senate
* assuming a leadership role in the school
* chairing (or serving on) area, division, school, institute or university committees or task forces
* collaborative projects, guest lectures on campus in other ASU departments
* hosting guest artists for guest lectures, workshops and master classes

Public:

* appointment to local, state, national and international boards that serve the public interest
* appointment to committees or task forces that serve the public interest
* appearing as an expert witness to governmental bodies
* awards, honors reflecting public service in the field of music, dance and/or theatre
* public education activities (lectures, presentations, workshops, in-service trainings, adjudication or evaluation panels, recruitment events for school programs)

4. Commitment to Equity, Diversity and Inclusion

The School of Music, Dance and Theatre is committed to maintaining and enhancing a collaborative and diverse community, which strives for equity and inclusion in all facets of our mission and our school. As such, this commitment to diversity manifests in our faculty members’ contributions to teaching and mentoring, research and creative activity, and/or service. Contributions in all areas of faculty achievement that promote equity, diversity and inclusion should receive due recognition and credit in the same way as other faculty contributions. Such contributions can take a variety of forms including efforts to promote representation in course content, in repertoire, or in season selections; efforts to advance equitable access in admissions; mentoring and advising of underrepresented students or faculty members; public service that addresses the creative needs of the area’s diverse population; or research or creative activity that highlights inequities in our society or the contributions of underrepresented artists and scholars. Such contributions will receive consideration and recognition in the school’s annual evaluation process of faculty and accomplishments and impacts of faculty members’ efforts to promote equity, diversity and inclusion should be included and receive recognition in probationary reviews, promotion and tenure, and promotion processes.

5. Limitations

The above definitions (teaching; research and creative activity; service; equity, diversity and inclusion) are understood to apply to individual faculty members within the School of Music, Dance and Theatre only insofar as the conditions of their employment include teaching, research and creative activity, and service responsibilities.

IV. Probationary review requirements for Assistant Professors without tenure

Qualifications for the Academic Rank of Assistant Professor

1. minimum requirement: shall hold either 1) a master's degree appropriate to the assignment to be filled or 2) equivalent professional experience

2. shall possess potential for good teaching, as demonstrated by adequate command of the subject field to be taught and an ability to communicate it effectively to others

3. shall show evidence of ability to do research and creative activity and to publish, exhibit, or perform this work in respected locations

4. shall indicate potential to participate in service to the division, school, HIDA, university, and profession

5. shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion

Review requirements

First Year

The faculty member is expected to be an effective teacher; to initiate a program of research and creative activity (including the requesting of funds, if appropriate); to attempt to publish, exhibit, or perform the results of this research and creative activity in respected locations; and to provide service.

First-year faculty should carefully consider the requirements for tenure in the sixth year and should take care to measure and ensure their progress toward meeting these requirements. The faculty member is expected to name a mentor from the tenured faculty who will assist the faculty member with decisions about teaching, research and creative activity and service. The faculty member will meet with the Director and the Dean’s Office for additional guidance. Each faculty member should read carefully and refer frequently to the material in Section III (Definitions), Subsection 1 (Teaching), Subsection 2 (Research and Creative Activity), Subsection 3 (Service), and Subsection 4 (Equity, Diversity and Inclusion).

Second Year

Effective teaching and service should be demonstrated. The faculty member is encouraged to focus strongly on research and creative activity. By the spring semester candidates should be able to provide evidence of research and creative activity published or performed in respected national outlets. The quality of an individual's work (and, if appropriate, the quantity) will be considered in evaluating research and creative activity. The faculty member will continue to work with their chosen mentor, and will continue to receive guidance from the Director and the Dean’s Office to include preparation for the third year review.

Third Year

Effective teaching is expected at this time and excellent teaching is desired. If problems in teaching have been identified in the past, and if they have not been corrected by the third year, a terminal contract may be issued. Although there is no specific number of publications, performances or completed works required at this point, the faculty member's work should reflect both a rate of productivity and a level of quality, which will reach the tenure expectations in the sixth year. Effective service is expected. The third year review is a critical one for assistant professors. Inadequate research and creative activity and/or teaching may result in a conditional contract. Absence of substantial progress in research and creative activity and teaching will lead to a recommendation of termination. The faculty member will continue to work with their chosen mentor, and will continue to receive guidance from the Director and the Dean’s Office.

Fourth Year

Effective teaching is expected and excellent teaching is desired. Faculty members should demonstrate a degree of dedication and accomplishment in teaching which will meet requirements for promotion with tenure in the sixth year. Faculty members should show a record of research and creative activity. By the fourth year, faculty members also must be making every effort to ensure the increasing visibility of their research and creative activity at regional and national levels. Continued effective service is expected. Fourth-year faculty should carefully consider the requirements for tenure in the sixth year and should carefully assess their progress toward meeting these requirements. The faculty member will continue to work with their chosen mentor, and will continue to receive guidance from the Director and the Dean’s Office.

Fifth Year

Faculty members should continue to demonstrate the dedication and effectiveness in teaching which will meet requirements for promotion with tenure in the sixth year. Faculty members should continue to show a record of research and creative activity. There should be tangible evidence of increasing visibility of the faculty member's research and creative activity at regional and national levels. Activities on campus and activities off campus, as appropriate to the individual field, may contribute to this evidence. Faculty members should be able to point to a record of effective service on committees, with some outside service to the profession and community. Fifth-year faculty should continue to carefully consider the requirements for tenure in the sixth year and should carefully assess their progress toward meeting these requirements. The faculty member will continue to work with their chosen mentor, and will continue to receive guidance from the Director and the Dean’s Office including guidance on the preparation of the tenure and promotion application.

Sixth Year

The tenure review occurs in the sixth year; see section V, immediately below.

V. Tenure Review and Promotion to Associate Professor

This review occurs during the sixth year. It leads either to tenure and promotion to Associate Professor, or to issuance of a terminal contract. Promotion from Assistant to Associate Professor with tenure recognizes that the faculty member demonstrates excellence in teaching, is able to carry out significant research and creative activity and is building a record of service.

Qualifications for the Academic Rank of Associate Professor:

1. minimum credentials: 1) shall possess qualifications necessary for the rank of assistant professor, and 2) either additional academic or professional credentials, or a terminal degree appropriate to the assignment to be filled

2. shall have demonstrated excellence as a teacher

3. shall have received significant recognition for their ongoing body of research and creative activity, and shall show potential for continued achievement

4. shall give evidence of service to the profession, the institution, and the public

5. shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion

Candidates for tenure and promotion to Associate Professor must meet the minimum requirements for the rank of Associate Professor.

Review requirements for promotion

The candidate should be an excellent teacher. There should be evidence that courses are carefully prepared, that the candidate possesses good pedagogical skills, that substantive student learning occurs, that the candidate is evaluated by students and peers as being an effective teacher, and that a genuine concern is demonstrated for students’ academic progress. Outstanding teaching alone normally will not lead to tenure and promotion.

The candidate should show a record of research and creative activity visible at regional and national levels. Activities on campus and activities off campus, as appropriate to the individual field, may contribute to this record. There is no specific required number of documented activity, but the candidate's research and creative activity must reflect ongoing work of the types discussed in section III.2., which is recognized for its quality and the contribution it makes to its field. Internal and external grants or awards received for research reflect favorably upon the candidate's accomplishments. Outstanding research and creative activity alone normally will not lead to tenure and promotion.

The candidate should show a record of service to the profession, the institution and the public. At a minimum, there should be evidence of participation in area or division activities such as committees or recruiting and in professional activities such as giving workshops, contributing to panels, reviewing for journals or serving as an officer of a professional organization. Leadership potential and abilities as well as demonstrated work advancing equity, diversity, and inclusion, both in the field and at ASU, are also considered. Outstanding service alone normally will not lead to tenure and promotion.

VI. Promotion of tenured faculty from Associate to Full Professor

Qualifications for the Academic Rank of Full Professor.

1. minimum credentials: 1) shall possess qualifications necessary for the rank of associate professor and 2) additional academic or professional accomplishments

2. shall have demonstrated excellence as a teacher

3. as associate professor, shall have received widespread significant professional recognition for excellence in research and creative activity, and shall provide evidence of continuing research and creative activity

4. shall give evidence of service to the profession, the institution, and the public

5. shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion

Review requirements for promotion

There is no specific number of years for which the associate professor shall have held that rank prior to promotion, nor will serving any specific number of years as an associate professor automatically lead to promotion to full professor. Promotion from associate to full professor recognizes that the faculty member is an excellent teacher, is widely recognized as a researcher, scholar, and/or creative artist, and is continuing to serve the profession, the university and the community.

The candidate should be fully professional and accomplished in teaching. Documented difficulties with instruction which are not remedied will likely lead to denial of the application for promotion. Outstanding teaching alone normally will not lead to promotion.

The candidate should demonstrate, through nationally and/or internationally recognized channels appropriate to the field, a consistent, sustained and focused body of research and creative activity of the types discussed in section III.2. Their documented activities should be recognized widely for their quality and the contribution they make to their field. In essence, the candidate's research and creative activity should be such that it is recognized by peers as meeting and advancing the highest standards of endeavor in the field. Outstanding research and creative activity alone normally will not lead to promotion.

The candidate should show a record of continued substantial service and leadership to the area, division, school, institute, university, profession and community. Although there is no exclusive list of service activities that should have been demonstrated, appropriate activities expected at the associate professor rank include serving or chairing school, institute or university committees, serving in the Faculty Senate, serving as coordinator, and taking a leadership role in the school, institute, university or in national service organizations. Outstanding service alone normally will not lead to promotion.

VII. Probationary review requirements for Associate Professors without tenure

The first two years are critical in reviewing a probationary associate professor. Faculty members hired above the rank of assistant professor are assumed to have demonstrated the qualities necessary to hold such higher rank. It is further assumed that the faculty member will continue to demonstrate the productive qualities, which led to the initial appointment. Continued demonstration of these productive qualities will lead to tenure; failure to meet the expectations held at the time of appointment may lead to a terminal contract.

Review Requirements

First Year

Teaching excellence is expected. Since probationary faculty at the ranks of associate professor normally are experienced teachers, any reservations about performance in teaching must be viewed with great severity and may lead to a conditional contract. The faculty member should already have a program of research and creative activity in place and should be building upon this body of work. They should produce work that continues to be recognized widely for its quality and the contribution it makes to the field. The candidate's research and creative activity must continue to be such that it is recognized by peers as meeting the highest standards of endeavor in the field. Because of the short time interval before the tenure decision, a faculty member at the rank of associate professor is expected to demonstrate quality and productivity in research and creative activity in the first year. Faculty members hired at this rank should contribute service to their area, division, school, institute, the university, the profession at large, and the community. The faculty member is expected to name a mentor from the tenured full professors who will assist with decisions about teaching, research and creative activity and service in preparation for the second year review. The faculty member will meet with the Director and the Dean’s Office for additional guidance.

Second Year

The second year is critical in assessing the performance of a probationary associate professor. It is comparable to the third year review for an assistant professor. The faculty member needs to demonstrate clear and substantial progress towards the tenure expectations. Any reservations documented in the second year concerning any aspect of the faculty member's work must be remedied in order to achieve tenure. Teaching excellence is expected. The faculty member must be able to show a history of productivity and quality in research and creative activity in outlets considered significant to the individual's area of study. Faculty members must make every effort to sustain a level of productivity appropriate to their appointment. In addition, the faculty member should be actively involved in developing programs and providing service to the school or department, institute or university, the profession at large, and the community. Absence of substantial progress in research and creative activity and teaching will lead to a recommendation of termination. The faculty member will continue to work with a mentor from the tenured full professors who will assist with decisions about teaching, research and creative activity and service in preparation for the tenure review. The faculty member will meet with the Director and the Dean’s Office for additional guidance.

Third Year

Faculty members should continue to demonstrate clear and substantial progress towards the tenure expectations. Any reservations documented in the second year concerning any aspect of the faculty member's work must be removed in order to achieve tenure. Effective instruction is required and excellent instruction is expected. The faculty member must be able to show a history of productivity and quality in research and creative activity in outlets considered significant to the individual's area of study. Faculty members must make every effort to sustain a level of productivity appropriate to their appointment. In addition, the faculty member should be actively involved in developing programs and providing service to the area, division, school, institute, university, the profession at large, and the community. The faculty member will continue to work with a mentor from the tenured full professors who will assist with decisions about teaching, research and creative activity and service in preparation for the tenure review. The faculty member will meet with the Director and the Dean’s Office for additional guidance.

Fourth Year

The tenure review occurs in the fourth year.

VII. Tenure Review requirements for Associate Professors without tenure.

This review occurs during the fourth year; it leads either to tenure or to issuance of a terminal contract. Candidates for tenure at the Associate Professor level must meet the minimum requirements for the rank. Candidates should consult the criteria in section VI in this document.

VIII. PROMOTION CRITERIA FOR FIXED-TERM FACULTY

Fixed-term faculty in the School of Music, Dance and Theatre include lecturers, clinical faculty and professors of practice. It is usual for fixed-term faculty in the School of Music, Dance and Theatre to have responsibility assignments that are 100% teaching. However, there are exceptions where faculty members have expectations for research and creative activity and/or service. When expectations for research and creative activity and/or service are listed, it is understood that these expectations are only for faculty members who have these assignments in their distribution of effort agreement. However, evidence of career development outside of teaching as well as research/creative activity will be highly valued and seen as positive for all faculty as contributing to overall faculty effectiveness. Eligibility for promotion for fixed-term faculty is determined by the latest version of university policies. Eligible candidates will be evaluated using the criteria outlined below and the qualifications outlined for the individual job titles.

1. Lecturer, Senior Lecturer, Principal Lecturer

Lecturers are fixed-term faculty members with responsibilities that may include teaching and service responsibilities, supervising supplemental kinds of student learning, professional development, and/or administrative duties related to teaching. While teaching and service are typically the focus of lecturer appointments, research/creative activities can be a component of the appointment, especially as they increase effectiveness of instruction. Candidates for positions as Principal or Senior Lecturers generally hold terminal graduate degrees or equivalent professional practice experience appropriate to the assignment to be filled. To be considered for promotion to senior lecturer, a candidate must have five years or more of full-time service as a lecturer at ASU or a peer institution. For promotion to principal lecturer, the candidate must have seven years or more of full-time service as a senior lecturer at ASU or a peer institution. However, promotion recognizes a quality of work higher than that expected for renewal and is not based solely on time in rank. Candidates must demonstrate excellence in position effectiveness, including excellence in teaching, sustained involvement in school, university, and/or community service, and if a component of the candidate’s negotiated Distribution of Effort, appropriate sustained accomplishments in research and/or creative activities.

Minimum Qualifications for the Academic Rank of Lecturer:

1. Candidate has a graduate degree or equivalent professional experience appropriate to the assignment to be filled or equivalent professional experience.
2. Candidate demonstrates commitment to and evidence of excellence in teaching and in service and/or administrative responsibilities related to teaching.
3. If research and creative activity is part of the assignment, then the candidate is beginning to establish a program of research and/or creative activity.
4. If service is part of the assignment, then some service to the school is expected.
5. Shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion.

Minimum Qualifications for the Academic Rank of Senior Lecturer:

1. Candidate has a terminal degree or equivalent professional experience appropriate to the assignment to be filled or equivalent professional experience.
2. Candidate demonstrates evidence of at least five years of successful and effective teaching in the unit and area of specialization, and evidence of providing instructional innovation to the unit.
3. Candidate has contributed to curriculum development in the candidate’s area of specialization.
4. If research and creative activity is part of the assignment, then the candidate has achieved a program of research and/or creative activity that is attracting regional attention.
5. If service is part of the assignment, then some service to the school and the university is expected.
6. Shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion

Minimum Qualifications for the Academic Rank of Principal Lecturer:

1. Candidate has a terminal degree or equivalent professional experience appropriate to the assignment to be filled or equivalent professional experience.
2. Candidate has demonstrated evidence of at least seven years of successful and effective teaching in the unit and area of specialization, evidence of providing instructional innovation to the unit, and evidence of leadership in teaching the regional or national recognition and/or service related to teaching.
3. Candidate has provided leadership in curriculum development in the candidate’s area of specialization.
4. If research and creative activity is part of the assignment, then the candidate maintains a program of research and/or creative activity that remains well known within the region.
5. If service is part of the assignment, then some service to the school and the university is expected.
6. Shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion
7. Clinical Assistant Professor, Clinical Associate Professor and Clinical Professor

Clinical faculty are fixed-term faculty members who are qualified by training, experience and/or education to direct or participate in specialized university functions including teaching, student internships, training or other practice components of degree programs. The faculty member is hired to teach a highly specialized area of study. Responsibilities of clinical faculty may encompass any area of professional practice and/or technical expertise and may include professional development. Candidates for positions as Clinical Assistant, Clinical Associate, or Clinical Professor appointments generally hold an appropriate terminal graduate degree or bachelor’s degree and equivalent professional practice experience appropriate to the assignment to be filled. To be considered for promotion to Clinical Associate Professor, a candidate must have five years or more of full-time service as a Clinical Assistant Professor at ASU or a peer institution. For promotion to Clinical Professor, the candidate must have seven years or more of full-time service as a Clinical Associate Professor at ASU or a peer institution. However, promotion recognizes a quality of work higher than that expected for renewal and is not based solely on time in rank. Candidates must demonstrate excellence in position effectiveness, including excellence in teaching, sustained involvement in school, university, and/or community service, and if a component of the candidate’s negotiated Distribution of Effort, appropriate sustained accomplishments in research and/or creative activities.

Minimum Qualifications for the Academic Rank of Clinical Assistant Professor:

1. Academic qualifications: Bachelor’s degree required. Master’s or terminal degree in the area of specialization preferred.

2. Teaching: There is evidence of effective teaching in the subject field of the candidate’s training and experience.

3. If research and creative activity is part of the assignment, then the candidate shows evidence of potentially establishing a program of research and/or creative activity.

4. If service is part of the assignment, then some service to the school and/or the profession is expected.

5. Shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion

Minimum Qualifications for the Academic Rank of Clinical Associate Professor:

1. Academic Qualifications: Bachelor’s degree required. Master’s or terminal degree in the area of specialization preferred.

2. Teaching: There is evidence of excellent teaching in the subject field of the candidate’s training and experience.

3. If research and creative activity is part of the assignment, then candidate shows evidence of excellence in research and/or creative activity.

4. If service is part of the assignment, then some service to the school and/or the profession is expected.

5. Shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion

Minimum Qualifications for the Academic Rank of Clinical Professor:

1. Academic qualifications: Bachelor’s degree required. Master’s or terminal degree in the area of specialization preferred.

2. Teaching: There is evidence of superior teaching in the subject field of the candidate’s training and experience.

3. If research and creative activity is part of the assignment, then the candidate has demonstrated sustained excellence in research or creative activity that has gained national and/or international awareness in the candidate’s field of expertise.

4. If service is part of the assignment, then service to the school, the profession, and the community is expected.

5. Shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion

1. Professor of Practice

Professors of practice are fixed-term faculty members whose expertise, achievements, and reputation developed over a sustained period of time qualify them to be distinguished professionals in an area of practice or discipline, although they may not have academic credentials or experience.

Minimum Qualifications for the Academic Rank of Professor of Practice:

1. Academic qualifications: None required. Bachelor’s degree or equivalent is desired.

2. Teaching: Superior, masterful teaching is expected.

3. If research and creative activity is part of the assignment, candidate should demonstrate current and ongoing excellence in research and/or creative activity leading to an established national/international reputation.

4. If service is part of the assignment, then service to the school, the profession, and the community is expected.

5. Shall demonstrate commitment to ASU’s charter and the advancement of equity, diversity, and inclusion

**– See Appendix below for Additional Area Criteria -**

**Promotion Criteria**

**School of Music, Dance and Theatre**

**Arizona State University**

**APPENDIX**

**ADDITIONAL AREA CRITERIA**

V. Tenure Review and Promotion to Associate Professor

Dance:

Candidates must meet the minimum requirements for promotion with tenure for ASU, HIDA and the above School of Music, Dance and Theatre criteria. Candidates from the division of Dance must also meet the following requirements:

1. Teaching

There are multiple teaching modalities in the dance area, including, but not limited to, creative practice, context-based, and movement-based courses. Across these areas there is value placed on teaching dance as a form of embodied knowledge. Teachers in the dance area are expected to\*:

* Develop and implement strategies for teaching dance that engage students in ways that promote embodied understanding
* Analyze and clarify movement as needed for students
* Contextualize movement aesthetically, culturally, and/or historically
* Facilitate student learning of dance through different types of embodied strategies
* Communicate clearly with collaborators and fellow artists as applicable
* Abide by Area policies regarding use of consent-based tactile communication in the classroom as appropriate to the particular context
* Provide opportunities for student-centered learning and discovery
* Promote healthy, safe and sustainable dance practices
* Research new forms, techniques and ideas to share new practices and approaches
* Demonstrate respect for, and encouragement of, engagement with a myriad of dance forms, concepts and creative practices
* Approach students holistically and with dignity, with a concern for dancers’ overall health, wellbeing and artistry

\*Note these expectations should be seen as a general guideline for teaching expectations across the dance area including fixed term faculty.

* 1. Research and Creative Activity

The dance area recognizes that research and creative activity is evidenced primarily by a comprehensive and deepening knowledge of the individual's area of expertise and the ability to communicate and disseminate it effectively in appropriate written, oral, and/or artistic form. Research may include academic pursuits of historical, critical, and theoretical studies, with outcomes in both published and unpublished forms. Equally important are artistic practices and products generating significant impact in regional, national and international venues. Collaborative investigations, creative endeavors and curatorial activities, including those with community and/or national or international partners, can contribute partially or fully to a robust research profile. Interdisciplinary work, disseminated through forms of media, can be a primary research vehicle, as can a hybrid dossier with both scholarly and artistic research.

The dance area also acknowledges the difficulty in securing (and scarcity of) venues/forums, financial support, marketing, press coverage, and video documentation, for presenting, documenting and publishing research in dance. For this reason, there is a recognized place for the value of creative work created on/with students at ASU, both within the School and beyond it, as well as self-produced work, within the overall portfolio.

In order to advance to Associate Professor, the dance faculty member will have attained some combination of the following, demonstrating appropriate levels of quality and quantity:

* Dance productions or installations, including performances and productions with students, where the faculty member plays a primary creative role
* Self-produced work supported by granting agencies and private donations
* Commissions/invitations to create, restage, perform, compose and/or design work in respected venues
* Performance/screening of original or re-staged work in varied forums, outdoor locations and online/digital platforms
* Development and dissemination of interdisciplinary-collaborative projects incorporating new technologies and creative investigations across other disciplines
* Creating digital media, such as digitized collections of materials
* Leadership and/or clearly outlined participation in collaborative investigations and curatorial activities, including those with community partners and/or regional, national or international partners
* Creative engagement and conducting research within community contexts
* Invitations to participate on panels and symposia
* Invitations to speak on area of creative expertise
* Creative project funding: public (federal, state, local), private (foundation, profit/non-profit), university
* Published reviews or writings on research; citations of creative work; adjudicated peer review
* A book manuscript contracted with a respected publisher
* Published articles in respected peer-reviewed journals, including online journals and databases
* Reviews in respected peer-reviewed journals, including online journals
* Invitations to present papers at scholarly meetings or symposia
* Invitations to present research at conferences
* Editorship of recognized scholarly/professional journals, including online journals
* Conducting research through digital media platforms
* Curation, facilitation and/or moderation of special gatherings, symposia, conferences, and on-going study groups devoted to specific themes and/or areas of research, and to building infrastructure on particular special topics
* Chapters/articles in edited anthologies with an academically respected publisher

3. Service

There are no supplemental dance specific criteria in this area.

Music Learning and Teaching, Music Therapy and Music Theory:

Candidates must meet the minimum requirements for promotion with tenure for ASU, HIDA and the above School of Music, Dance and Theatre criteria. Candidates from the division of Music Learning and Teaching and Music Therapy must also meet the following requirements:

1. Teaching

The individual should demonstrate and document excellence in teaching as indicated by, but not limited to, the following: (a) student evaluations, (b) peer evaluations, (c) evidence of using feedback from students or peers to inform instruction, (d) documented pedagogical innovations, course creation or curricular revisions, and/or (e) student and graduate achievements. Teaching in music learning and teaching or therapy also includes supervision of clinical experiences, internships or other pre-professional experiences, and/or supervision of students’ honors projects, theses, portfolios, dissertations or other student research.

1. Research and Creative Activity

A variety of forms of professional scholarship, all of which call upon the individual’s academic or professional expertise, may document that the individual is establishing a growing regional and national reputation within a community of music learning and teaching or music therapy scholars. Activities should reflect significant contributions to regionally and nationally recognized scholarly communities and professional organizations relevant to the individual’s research agenda. Work as a member of a research team, with documentation of the individual’s contributions, a growing trend in professional scholarship, is valued, along with individual work.

* Publication is one method of disseminating new knowledge in the field and establishing a reputation for oneself and the institution. Regular publication as a means of disseminating new knowledge about music teaching, learning, and/or therapy is expected. Examples of publication include, but are not limited to: (a) co-authored or single-authored articles in refereed journals, edited collections or conference/symposium proceedings (including online venues); (b) co-authored or single-authored chapters in, or other significant contributions to, a book or collection of essays or papers contracted with a publisher; and/or (c) edited, co-authored or single-authored books or manuscripts contracted with a publisher. Other types of publications such as published reviews, entries in reference works, or columns or editorials may be included, but are not alone sufficient for promotion and tenure.
* Professional presentations of high quality and impact for scholars or practitioners, evidenced by peer review and/or public recognition, are another way of disseminating new knowledge. Examples of professional presentations include, but are not limited to, major regional or national: (a) conference or institutional meeting presentations; (b) panel presentations; (c) poster presentations; (d) symposium proceedings (i.e., publications of professional presentations); (e) keynote speeches/addresses; (f) invited discussant roles; and/or (g) invited lecture series, guest conducting, or workshops for scholars, practitioners, clients, or students in a regional or national venue.
* New knowledge in the disciplines of music therapy or music learning and teaching may also be created, refined or disseminated through practical applications. Examples may include, but are not limited to: (a) socially-embedded clinical work, teaching with community members or preK-12 students, or socially-engaged practice that is documented through a publication, conference presentation, website or other venue; (b) regional or national workshops or presentations for practitioners, community members, clients or preK-12 students that disseminate best practices in the profession; (c) published articles in a non-refereed journal or on a website which disseminates practical applications for practitioners, clients, parents or others; (d) development of published pedagogical or therapeutic materials such as high quality sound recordings, videos and/or compositions for use in educational and therapeutic settings.
* Documentation of community-engaged scholarship is another approach to knowledge creation. This might include (a) developing partnerships at the local, national, and international levels that foster community-university partnership, (b) cultivating cultures of knowledge-sharing, arts creation, and systematic inquiry between university and/or community groups, and (c) addressing disconnections across uneven power relationships between dominant social or educational institutions or persons and the stakeholder communities that might otherwise benefit from productive community-university relationships.
* In addition to the above, research and creative activity may include, but is not limited to: (a) development and submission of a grant proposal as a principal or co-principal investigator; (b) work as a contracted consultant or expert on educational research or clinical research project, leading to a report, presentation, website or other tangible artifact; (c) work as editor, co-editor or guest editor for an issue of a peer-reviewed research journal; and/or (d) awards or other recognition of the impact of the individual’s scholarly/creative accomplishments.
1. Service

Service to the profession often indicates peer recognition of accomplishments or capabilities, and may include, but is not limited to: (a) service on an editorial board of a refereed journal; (b) serving as chair, convener, or committee member for conferences of state, regional, national, and/or international professional or academic organizations, or acting as representative to these events for professional journals or conferences; (c) serving as an officer in a professional organization; and/or (d) participation on accreditation teams.

Service to the university, institute or school should be supported by evidence of the individual’s role on committees, in leadership positions, on collaborative projects, in recruiting and outreach, in advising student organizations, through guest lectures or via other means of advancing the mission of ASU, HIDA and/or the School of Music, Dance and Theatre.

Service to the community may often be closely connected with scholarship and dissemination of new knowledge that serves the public interest. Most commonly, this service may include, but is not limited to: (a) workshops or clinics with local community therapy organizations, preK-12 schools or professional organizations; (b) facilitation of ASU student involvement in community or preK-12 projects; and/or (c) outreach, presentations or advocacy to community organizations.

Musicology and Ethnomusicology:

2. Research

The principal criterion for promotion to Associate Professor (with tenure) is a demonstrated ability to do original, independent research of high quality, resulting in appropriate publications or other appropriately vetted works of equivalent scope and depth. In most cases, this will be demonstrated through the publication or acceptance for publication of one scholarly book-length monograph or a publication (or publications) of equivalent scope, depth, and significance in the field plus a minimum of three articles or book chapters in refereed and/or invited journals/books and/or edited or translated works that meet the criteria enumerated in the first sentence above. The candidate must also provide an overview of a continuing research agenda, including evidence of progress made to date. Publications previous to employment in the university may count toward meeting these criteria. The monograph can be based on research done for the dissertation.

Theatre Performance Practices:

The theatre performance practices area faculty follow the tenure and promotion guidelines from the Voice and Speech Trainers Association (VASTA) evaluation criteria guidelines, which are available from the school director, and the Association of Theatre in Higher Education (ATHE), which are found here: <https://www.athe.org/general/custom.asp?page=TP_Guide&fbclid=IwAR3Hgkpcg0WBQpIOs9lsj_fCZSo7mGy56OGX7GrkdfWYe0DMvI_9u99Jte4>.

VI. Promotion of tenured faculty from Associate to Full Professor

Dance:

There are no supplemental dance specific criteria in this area above and beyond what is laid out above in relation to promotion to Associate Professor for dance. Promotion to full professor must be based on an overall record of excellence in the performance of responsibilities as outlined in the existing documents, and in accordance with the expectations of a tenured professor in the dance area.

Music Learning and Teaching, Music Therapy and Music Theory:

Candidates must meet the minimum requirements for promotion with tenure for ASU, HIDA and the above School of Music, Dance and Theatre criteria. Candidates from the division of Music Learning and Teaching and Music Therapy must also meet the following requirements.

1. Teaching

The individual should demonstrate and document excellence in teaching as indicated by, but not limited to, the following: (a) student evaluations; (b) peer evaluations; (c) evidence of using feedback from students or peers to inform instruction; (d) documented pedagogical innovations, course creation or curricular revisions; and/or (e) student and graduate achievements. Teaching in music learning and teaching or therapy also includes supervision of clinical experiences, internships or other pre-professional experiences, and/or supervision of students’ honors projects, theses, portfolios, dissertations or other student research.

1. Research and Creative Activity

Promotion to full professor must be based on an overall record of excellence in the performance of responsibilities. The candidate must also demonstrate continued effectiveness in teaching, research/creative activities and service at a level beyond that reflected in the promotion decision to associate professor. Activities should reflect significant contributions to nationally and internationally recognized scholarly communities and professional organizations relevant to the individual’s research agenda. Work as a member of a research team, with documentation of the individual’s contributions, a growing trend in professional scholarship, is valued, along with individual work. A variety of forms of professional scholarship, all of which call upon the individual’s academic or professional expertise, may document that the individual has established a national and international reputation within a community of music learning and teaching or music therapy scholars.

* Publication is one method of disseminating new knowledge in the field and establishing a reputation for oneself and the institution. Regular publication as a means of disseminating new knowledge about music teaching, learning and/or therapy is expected. Examples of publication include, but are not limited to: (a) co-authored or single-authored articles in refereed journals, edited collections or conference/symposium proceedings (including online venues); (b) co-authored or single-authored chapters in, or other significant contributions to, a book or collection of essays or papers contracted with a publisher; and/or (c) edited, co-authored or single-authored books or manuscripts contracted with a publisher. Other types of publications, such as published reviews, entries in reference works, or columns or editorials may be included, but are not alone sufficient for promotion.
* Professional presentations of high quality and impact for scholars or practitioners, evidenced by peer review and/or public recognition, are another way of disseminating new knowledge. Examples of professional presentations include, but are not limited to, major national or international: (a) conference or institutional meeting presentations; (b) panel presentations; (c) poster presentations; (d) symposium proceedings (i.e., publications of professional presentations); (e) keynote speeches/addresses; (f) invited discussant roles; and/or (g) invited lecture series, guest conducting or workshops for scholars, practitioners, clients or students in a regional, national or international venue.
* New knowledge in the disciplines of music therapy or music learning and teaching may also be created, refined or disseminated through practical applications. Examples may include, but are not limited to: (a) socially-embedded clinical work, teaching with community members or preK-12 students, or socially-engaged practice that is documented through a publication, conference presentation, website or other venue; (b) national or international workshops or presentations for practitioners, community members, clients or preK-12 students that disseminate best practices in the profession; (c) published articles in a non-refereed journal or on a website which disseminates practical applications for practitioners, clients, parents or others; (d) development of published pedagogical or therapeutic materials, such as high quality sound recordings, videos and/or compositions for use in educational and therapeutic settings.
* Documentation of community-engaged scholarship is another approach to knowledge creation. This might include (a) developing partnerships at the local, national, and international levels that foster community-university partnership, (b) cultivating cultures of knowledge-sharing, arts creation, and systematic inquiry between university and/or community groups, and (c) addressing disconnections across uneven power relationships between dominant social or educational institutions or persons and the stakeholder communities that might otherwise benefit from productive community-university relationships.
* In addition to the above, research and creative activity may include, but is not limited to: (a) development and submission of a grant proposal as a principal or co-principal investigator; (b) work as a contracted consultant or expert on educational research or clinical research project, leading to a report, presentation, website, or other tangible artifact; (c) work as editor, co-editor or guest editor for an issue of a peer-reviewed research journal; and/or (d) awards or other recognition of the impact of the individual’s scholarly/creative accomplishments.
1. Service

Service to the profession often indicates peer recognition of accomplishments or capabilities, and may include, but is not limited to: (a) service on an editorial board of a refereed journal; (b) serving as chair, convener or committee member for conferences of national or international professional or academic organizations, or acting as representative to these events for professional journals or conferences; (c) serving as an officer in a professional organization; and/or (d) participation on accreditation teams.

Service to the university, institute or school should be supported by evidence of the individual’s role on committees, in leadership positions, on collaborative projects, in recruiting and outreach, in advising student organizations, through guest lectures, or other means of advancing the mission of ASU, the Herberger Institute, and/or the School of Music, Dance and Theatre.

Service to the community may often be closely connected with scholarship and dissemination of new knowledge that serves the public interest. Most commonly, this service may include, but is not limited to: (a) workshops or clinics with local community therapy organizations, preK-12 schools or professional organizations; (b) facilitation of ASU student involvement in community or preK-12 projects; and/or (c) outreach, presentations or advocacy to community organizations.

Musicology and Ethnomusicology:

2. Research

A candidate for professor must demonstrate national or international recognition for scholarship and leadership in his/her/their field. Ordinarily the requirements for promotion to professor will include a monograph or a publication (or publications) of equivalent scope, depth, and significance in the field published since tenure plus concrete evidence of other scholarly productivity appropriate for a senior scholar such as refereed or invited articles, chapters, or translated or edited works produced since tenure. Grants, fellowships, and contracts are further indicators of national or international standing. The candidate must also present a clear research agenda for the next five years, providing evidence of progress to date.

Theatre Performance Practices:

The theatre performance practices area faculty follow the tenure and promotion guidelines from the Voice and Speech Trainers Association (VASTA) evaluation criteria guidelines, which are available from the school director, and the Association of Theatre in Higher Education (ATHE), which are found here: <https://www.athe.org/general/custom.asp?page=TP_Guide&fbclid=IwAR3Hgkpcg0WBQpIOs9lsj_fCZSo7mGy56OGX7GrkdfWYe0DMvI_9u99Jte4>.

VIII. PROMOTION CRITERIA FOR FIXED-TERM FACULTY

1. Lecturer, Senior Lecturer, Principal Lecturer

Candidates must meet the minimum requirements for promotion for ASU, HIDA and the above School of Music, Dance and Theatre criteria.

Dance:

Lecturer

1.     Teaching:

a.     Instructors are expected to demonstrate the supplemental requirements for teaching as listed above for tenure track faculty.

b.     A professional willingness to update/adjust materials to suit instructional context and/or to reflect current knowledge basis.

c.     Utilization of innovative assignments and effective course delivery.

d.     Openness to engage in professional development using university services.

2.     Research/Creative Inquiry (when applicable):

a.     Practice-based as well as more traditional methods of research to include, but not limited to, the following examples:

i.     All forms of performing, devising, choreographing, restaging, writing about, and making work where dance makes a significant contribution.

  ii.    Archival work

iii.   Artist residencies

iv.   Somatic movement research

v.    Design practices to include production/ costumes, set/stage, props and technology

vi.   Collaborative interdisciplinary research or creative inquiry

3.     Service/Administrative appointments:

a.     Successful completion of service agreement that may include administrative appointments which are held with greater weight than basic service responsibilities.

Senior Lecturer

1.     Teaching:

a.     Continued record of applying best teaching practices specific to context and subject

b.     Record of collaboration and/or leading seminars/workshops/high standard online classes on regional and/or national scale and/or record of invitation to teach from local/regional/national agencies

c.     Record of attending university support services for professional pedagogical development

d.     Instructors are expected to demonstrate the supplemental requirements for teaching as listed above for tenure track faculty

2.     Research/ Creative Inquiry (when applicable):

a.     Record of continued research/creative inquiry with examples as outlined in first level

b.     Participation in funded, non-funded solo/collaborative research

3.     Service/Administrative appointments:

a.     Continued record of demonstrated service to Program, School and/or Institute

b.     Continued record of service contributions to public, community and/or national level

Principal Lecturer

1.     Teaching:

a.     Sustained record of:

i.     Successfully executing excellent skills of preparation, organization and delivery of college-level classes according to the context of the teaching/learning situation

ii.    Applying pedagogical discoveries acquired through participation in professional development

iii.   Continuously demonstrating innovative pedagogical approaches

b.     Participation in course creation or revision as necessary and appropriate

c.     Demonstrated continuous record of sharing aspects of teaching practices to enrich discipline of dance, in written, aural, and/ or visual delivery via a professional media format or event

e.    Instructors are expected to demonstrate the supplemental requirements for teaching as listed above for tenure track faculty

2.     Research/ Creative Inquiry (if applicable):

a.     Demonstrated continuous engagement in developing research/creative inquiry with national and/or international acclaim/outcome.

b.     Sustained success in completing research/creative inquiry to include high standard online platforms.

3.     Service and/or Administrative Appointment:

a.     Ongoing steady record of service contributions to Program, School and Institute and/or sustained service that reaches national and/or international levels.

b.     Continuous administrative appointments are held with more weight than basic service responsibilities.

Musicology and Music Theory:

Lecturer

1. Teaching: Candidate has a successful record of teaching at the institute or junior college level.
2. If research and creative activity is part of the assignment, then candidate is beginning to establish a program of research.
3. If service is part of the assignment, then some service to the school is expected.

Musicology and Music Theory:

Senior Lecturer

1. Teaching: Candidate is developing a mastery of teaching as measured in student evaluations and peer evaluations.
2. If research and creative activity is part of the assignment, then the candidate has achieved a focused and coherent program of research that is attracting regional attention.
3. If service is part of the assignment, then some service to the school and the university is required.

Musicology and Music Theory:

Principal Lecturer

1. Teaching: Candidate demonstrates masterful teaching as measured in student evaluations, teaching awards, student success and curricular innovation.
2. If research and creative activity is part of the assignment, then the candidate maintains a modest program of research that remains known mainly within the region.
3. If service is part of the assignment, then some service to the school and the university is required.
4. Clinical Assistant Professor, Clinical Associate Professor and Clinical Professor

Candidates must meet the minimum requirements for promotion for ASU, HIDA and the above School of Music, Dance and Theatre criteria, in addition to meeting the criteria below for the specific area.

**Clinical Assistant Professor**

Conducting:

* 1. Research and creative activity: If research and creative activity is part of the assignment, the candidate’s work should be known regionally.
	2. Service: If service is part of the assignment, then some service to the School of Music, Dance and Theatre, HIDA and the profession is expected.

 Dance:

1.     Teaching:

a.     Instructors are expected to demonstrate the supplemental requirements for teaching as listed above for tenure track faculty.

b.     A professional willingness to update/adjust materials to suit instructional context and/or to reflect current knowledge basis.

c.     Utilization of innovative assignments and effective course delivery.

d.     Openness to engage in professional development using university services.

2.     Research/Creative Inquiry (when applicable):

a.     Practice-based as well as more traditional methods of research to include, but not limited to, the following examples:

i.     All forms of performing, devising, choreographing, restaging, writing about, and making work where dance makes a significant contribution.

  ii.    Archival work

iii.    Artist residencies

iv.     Somatic movement research

v.      Design practices to include production/ costumes, set/stage, props and technology

vi.     Collaborative interdisciplinary research or creative inquiry

3.     Service/Administrative appointments:

a.     Successful completion of service agreement that may include administrative appointments which are held with greater weight than basic service responsibilities.

Music Learning and Teaching and Music Therapy:

1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research and Creative Activity: If research and creative activity is part of the assignment, then the candidate is beginning to establish a program of research and/or creative activity.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.

Musicology and Music Theory:

1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach classes, to direct internships, to supervise practicums or training, and to contribute to other practice components of degree programs within the school.
2. Research and Creative Activity: If research and creative activity is part of the assignment, the research goal of a Clinical Assistant Professor is to develop a program of research by which he/she becomes known throughout the region (i.e., conference presentations, statewide publications, professional journals, etc.).
3. Service: At this rank, if service is part of the assignment, then service to the school and the university is expected.

 Music Performance:

* 1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach private lessons, lead coachings, teach classes, and to contribute to other practice components of degree programs within the School. An example might be a vocal coach who works with students as they learn opera roles, or a composer from the Broadway stage without advanced academic degrees.
	2. Research and Creative Activity: If research and creative activity is part of the assignment, the research goal of a Clinical Assistant Professor is to develop a program of research and/or creative activity by which he/she becomes known throughout the region (i.e., conference presentations, performances at regional venues, publication of CD or DVD recordings, etc.)
	3. Service: At this rank, if service is part of the assignment, then service to the school and the university is expected.

**Clinical Associate Professor**

Composition:

1. Candidate demonstrates superior knowledge of the area of expertise.
2. Candidate has developed a curriculum in the candidate’s area of specialization.
3. There is evidence of effective teaching in the area of specialization.

 Conducting:

1. Research and Creative Activity: If part of the assignment, then the candidate’s reputation for research and creative activity must be increasingly well known nationally.
2. Service: If part of the assignment, then service to the School of Music, Dance and Theatre, HIDA and the profession are required.

Dance:

1.  Teaching:

a.     Continued record of applying best teaching practices specific to context and subject

b.     Record of collaboration and/or leading seminars/workshops/high standard online classes on regional and/or national scale and/or record of invitation to teach from local/regional/national agencies

c.     Record of attending university support services for professional pedagogical development

d.     Instructors are expected to demonstrate the supplemental requirements for teaching as listed above for tenure track faculty

2. Research/ Creative Inquiry (when applicable):

a.     Record of continued research/creative inquiry with examples as outlined in first level

b.     Participation in funded, non-funded solo/collaborative research

3. Service/Administrative appointments:

a.     Continued record of demonstrated service to Program, School and/or Institute

b.     Continued record of service contributions to public, community and/or national level

Music Learning and Teaching and Music Therapy:

1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research and Creative Activity: If research and creative activity is part of the assignment, then the candidate is continuing to establish a program of research and/or creative activity.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.

 Musicology and Music Theory:

1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach classes, direct internships, supervise practicums or training, and contribute to other practice components of degree programs within the school. Excellence is expected in all these activities, plus in courses, seminars and independent studies to undergraduate and graduate students. Excellence in teaching is measured in student evaluations, peer evaluations, and student achievements.
2. Research and Creative Activity: If research and creative activity is part of the assignment, the research goal for a Clinical Associate Professor is to provide evidence of an ongoing program of scholarly research or creative activity that is well focused and sustained. The candidate’s research must have developed beyond its initial stages within the region and must be increasingly well known nationally.
3. Service: If research and creative activity is part of the assignment, increased levels of service to the school, institute, and profession are required, to the extent that they correspond to the weight assigned this evaluative category.

 Music Performance:

1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach private lessons, lead coachings, teach classes and contribute to other practice components of degree programs within the school. Excellence is expected in all these activities, plus in courses, seminars, and independent studies to undergraduate and graduate students as appropriate. Excellence in teaching is measured in student evaluations, peer evaluations and student achievements.
2. Research and Creative Activity: If research and creative activity is part of the assignment, the research goal for a Clinical Associate Professor is to provide evidence of an ongoing program of research and/or creative activity that is well focused and sustained. The candidate’s research must have developed beyond its initial stages within the region and must be increasingly well known nationally.
3. Service: If research and creative activity is part of the assignment, increased levels of service to the school, institute and profession are required, to the extent that they correspond to the weight assigned this evaluative category.

**Clinical Professor**

Composition:

1. Candidate demonstrates mastery of the area of expertise.
2. Candidate has developed a curriculum in the candidate’s area of specialization.
3. There is evidence of ongoing effective teaching in the area of specialization.

Conducting:

1. Research and creative activity: If research and creative activity is part of the assignment, the candidate should be known both nationally and, at least to some degree, internationally.
2. Service: If research and creative activity is part of the assignment, service to the School of Music, Dance and Theatre, HIDA and the profession is required.

 Dance:

1.     Teaching:

a.     Sustained record of:

i.     Successfully executing excellent skills of preparation, organization and delivery of college-level classes according to the context of the teaching/learning situation

ii.     Applying pedagogical discoveries acquired through participation in professional development

iii.     Continuously demonstrating innovative pedagogical approaches

b.     Participation in course creation or revision as necessary and appropriate

c.     Demonstrated continuous record of sharing aspects of teaching practices to enrich discipline of dance, in written, aural, and/ or visual delivery via a professional media format or event

e.    Instructors are expected to demonstrate the supplemental requirements for teaching as listed above for tenure track faculty

2.     Research/ Creative Inquiry (if applicable):

a.     Demonstrated continuous engagement in developing research/creative inquiry with national and/or international acclaim/outcome.

b.     Sustained success in completing research/creative inquiry to include high standard online platforms.

3.     Service and/or Administrative Appointment:

a.     Ongoing steady record of service contributions to Program, School and Institute and/or sustained service that reaches national and/or international levels.

b.     Continuous administrative appointments are held with more weight than basic service responsibilities.

Music Learning and Teaching and Music Therapy:

1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research and Creative Activity: If research and creative activity is part of the assignment, then the candidate’s reputation in research/creative activity is increasingly well-known nationally and/or internationally.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.

 Musicology and Music Theory:

1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach classes, direct internships, supervise practicums or training, and contribute to other practice components of degree programs within the school at the highest level. Superior, masterful teaching is expected in courses, seminars and independent studies for undergraduate and graduate students. Highest excellence in teaching is measured in student evaluations, peer evaluations and student achievements. Courses are kept up-to-date and are periodically refreshed. Awards for excellence in teaching and even nomination for such awards are valuable.
2. Research and Creative Activity: If research and creative activity is part of the assignment, the research goal for a Clinical Full Professor is to present a number of high-quality publications or creative works that are appropriate to the discipline. The candidate should be known both nationally and, at least to some degree, internationally. Evidence of this stature may be found in such things as: the candidate’s work is frequently cited, the work shows intellectual cohesion, the work is judged as highly original and creative by the external referees, and a selection of the candidate’s publications should be considered leading contributions to the field.
3. Service: If research and creative activity is part of the assignment, internal service may consist of such things as major committee work, including serving as committee chair. Externally, service may include work on a journal’s editorial board, committee work for a national professional organization and similar significant service activities.

 Music Performance:

* 1. Teaching: Depending on the nature of the candidate’s expertise, he/she should be able to teach private lessons, lead coachings, teach classes and to contribute to other practice components of degree programs within the school. Superior teaching is expected in all these activities, plus in courses, seminars, and independent studies to undergraduate and graduate students as appropriate. Highest excellence in teaching is measured in student evaluations, peer evaluations, curricular innovations and student achievements.
	2. Research and creative activity: If research and creative activity is part of the assignment, the research goal for a Clinical Full Professor is to present a number of high-quality performances or creative works that are appropriate to the discipline. The candidate should be known both nationally and, at least to some degree, internationally. Evidence of this stature may be found in such things as: performances at national/international venues or conferences, publication of CD or DVD recordings, publication of editions of music or articles/books, etc.
	3. Service: If research and creative activity is part of the assignment, internal service may consist of such things as major committee work, including serving as committee chair. Externally, service may include presentation of master classes and lectures in university and conference settings, committee work for a national or international professional organization and the like.
1. Professor of Practice

 Composition:

 Criteria for promotion are established upon the initial hire and may include some or all of the following. The candidate:

1. has mastered the materials and techniques of a musical medium
2. develops an individual style and a philosophical approach to the composition or creation of music
3. discovers and cultivates a personal working process that permits the conception of musical works
4. does the work necessary to move from initial vision to tangible musical product
5. brings works before the public through performances or exhibits, and (if applicable) publications
6. evaluates how successfully the musical vision has been achieved, and how valuable the resulting work of music is
7. has developed a national or international reputation amongst peers

 Conducting:

1. Research and creative activity: The candidate should be known both nationally, and at least to some degree internationally.
2. Service: Service to the School of Music, Dance and Theatre, HIDA and the profession is required.

 Music Learning and Teaching and Music Therapy

1. Teaching: Depending on the candidate’s expertise, he/she should demonstrate the ability to teach classes, supervise clinical experiences, internships or other pre-professional experiences, and/or supervise students’ honors projects, theses, portfolios, dissertations or other student research.
2. Research and Creative Activity: If research and creative activity is part of the assignment, then the candidate’s reputation in research and creative activity is increasingly well-known nationally and/or internationally.
3. Service: If service is part of the assignment, then some service to the school and/or the profession is expected.

 Musicology and Music Theory:

1. Teaching: There is evidence of superior teaching rooted in the expertise, achievements, and reputation that qualify the individual as a distinguished professional in an area of practice, even though he/she lacks academic credentials or experience. Superior, masterful teaching is expected in courses, seminars and independent studies for undergraduate and graduate students. Excellence in teaching is measured in student evaluations, peer evaluations, and student achievements. Courses are kept up-to-date and are periodically refreshed. Awards for excellence in teaching and even nomination for such awards are valuable.
2. Research and Creative Activity: If research and creative activity is part of the assignment, the research goal for a Professor of Practice is to present a number of high-quality publications or creative works that are appropriate to the discipline. The candidate should be known both nationally and, at least to some degree, internationally. Evidence of this stature may be found in such things as: the candidate’s work is frequently cited, the work shows intellectual cohesion, the work is judged as highly original and creative by the external referees, and a selection of the candidate’s publications should be considered leading contributions to the field.
3. Service: If research and creative activity is part of the assignment, internal service may consist of such things as major committee work, including serving as committee chair. Externally, service may include work on a journal’s editorial board, committee work for a national professional organization, and similar significant service activities.

 Music Performance:

1. Teaching: Superior, masterful teaching is expected in private lessons, courses, and independent studies for undergraduate and graduate students.
2. Research and Creative Activity: If research and creative activity is part of the assignment, the research goal of a Professor of Practice is to develop a program of performances and creative activity by which he/she becomes nationally known and begins to attract some measure of international notice. Examples of this include, but are not limited to: conference presentations and performances; performance activities in regional, national, and international venues; preparation of published musical editions; publication of CD or DVD recordings; etc.
3. Service: If research and creative activity is part of the assignment, internal service may consist of such things as major committee work, including serving as committee chair. Externally, service may include presentation of master classes and lectures in university and conference settings, committee work for a national or international professional organization, serving on boards of performing organizations, and similar significant service activities.