PROMOTION AND TENURE FACTORS FOR THE DEPARTMENT OF MUSIC
WAYNE STATE UNIVERSITY
(Approved by Department of Music Faculty March 6, 2009)

1. General Considerations

2. The Department of Music uses recommendations for promotion and tenure as
3. a means of achieving overall departmental excellence and balance. In making its
4. judgments, the Department is also sensitive to the needs of the College of Fine,
5. Performing and Communication Arts and of Wayne State University.

6. Distinction Between Promotion and Tenure

7. Promotion and tenure may or may not be simultaneously recommended by
8. the Promotion and Tenure Committee. Promotion is based on an evaluation of the
9. individual’s past and present achievement and whether it has brought the individual
10. to an appropriate professional and scholarly level. In the question of tenure,
11. achievement to date is used to predict whether the candidate’s future
12. contributions will justify granting tenure.
13. It is difficult to define all factors and standards that are applied to candidates
14. for promotion or tenure and to specify quantitatively the relative weight placed
15. upon each area in which an individual can contribute to Departmental excellence.
16. However, scholarship, teaching, musical performance, composition and other
17. creative activities, professionalism and non-instructional service have
18. been identified and are discussed below.

19. Scholarship: Research/Creative Activity

20. Scholarship is an indispensable activity in any music department,
21. particularly one that offers graduate programs. It is basic and vital to the
22. University that faculty be involved in scholarly research, performance, or other
23. appropriate creative activities such as composition and/or arranging that contributes
24. both to faculty members' personal intellectual growth and development, and to that of
25. their students and the music profession.
26. The candidate’s scholarly or creative contributions to, and influence upon the
27. music profession may be measured, in part, by invitations to present at, or take a
28. leadership role in, professional meetings at the local, state, national, or international
29. levels. These meetings may take a variety of forms; symposia, colloquia, festivals, conferences and musical performances may all qualify as scholarly or creative activities. The candidate’s record of presentations, publications, and public performances are important considerations in evaluating applications for promotion and/or tenure.

34. Teaching
35. The Department expects that teaching will be approached in a scholarly manner. A high standard of classroom instruction, course preparation and appropriate student contact is essential. Contributions to the curriculum (such as the development and initiation of new courses), keeping existing courses and programs current and writing textbooks and other original pedagogical materials are also considered. In addition, work performed as a thesis or dissertation advisor and service on graduate committees will be considered as part of a candidates teaching record.

43. Ensemble Directors are expected to maintain high standards of performance, score preparation, program selection, conducting, ensemble development and effective rehearsal techniques. Studio instructors must teach with a clear sense of repertory, technique, and the role of performance in the music student's total preparation. In addition, the faculty member's teaching methodology and ability to transmit knowledge and intellectual methods to students will be assessed by such measures as student course evaluations, course materials, written peer evaluations (when available), and other information supplied by the candidate.

51. Musical Performance/Conducting
52. Musical performance is a primary consideration for the promotion or tenure of many of the Department’s faculty. Musical performance/conducting involves live or recorded solo or ensemble presentations of musical works. Some aspects of performance were discussed under Teaching and Scholarship. Other aspects of this factor are outlined below. The relative weights of musical performances are determined by a number of issues, all of which are related to 1) the extent of the candidate’s responsibility for preparation and presentation of the performance, 2) the context in which the performance is presented, and 3) the scope of the audience for whom the performance is given. Performances given at state, national, and
international venues are weighted more heavily than those given for campus or local audiences; the significance of the performer’s role will also be considered and performances undertaken apart from those considered to be part of the candidate’s regular teaching responsibility receive significantly more recognition. Similarly, invitations to conduct or present performances as a soloist or with a University ensemble may receive greater weight than performances initiated by the candidate. For certain disciplines including music history, music theory, electronic/recording techniques, music business, and music education, performance is not usually a primary factor, but may be considered. Where performance is not a central activity, decisions will be based upon the remaining factors.

Composition and Performance of Original Works and Other Creative Activities
Composition, as used in the music discipline, denotes such activities as creating an original musical work, developing an arrangement of a pre-existing musical idea or work and orchestrating a pre-existing work. This factor will always be applied when the candidate’s field of expertise is music composition, but it may also be used for any other candidate whose past or present achievements include this type of creative activity.

The candidate’s compositions as well as recordings of his/her performance/compositions, represent scholarly activity. Thus, their relative weights are determined, in part, by issues similar to those discussed above under Scholarship. Commissioned or invited compositions, widely disseminated and frequently performed compositions, and published compositions receive significant weight. The candidate’s contribution to the music profession and the field of composition is also evidenced by invitations to participate or assume a leadership role in colloquia and symposia, and by awards and honors received from professional organizations.

Music Technology, Music Business and Other Creative Activities
The creation of computer software for music instruction, development of music technology software and music business professional practice are also considered under this factor. They, too, are evaluated in light of their contribution to the music profession, as measured by evidence presented by the candidate.

Professionalism
92. All faculty are responsible for the well-being and growth of the Department, and for the furtherance of the Department’s objectives. This is evidenced by professional conduct, respect for colleagues, effective and willing interaction with faculty, staff and students and deportment of the candidate with regard to departmental matters.

96. Non-Instructional Service

97. Non-instructional service is given greater weight in considerations for selective salary increases, but it is also a consideration for promotion, contract renewal, and tenure decisions. This factor is divided into three categories: 1) service within the University, college, and department; 2) public or community service; and 3) service to the profession.

98. All faculty are expected to fulfill committee responsibilities and other assignments such as recruitment, development, etc., when called upon to do so by the University, the College or the Department. The extent and effectiveness of the candidate’s participation determine the quality of service rendered in these capacities.

99. Community or public service requires that the candidate’s expertise be used to benefit the public or private sector. In these instances, the quality and scope of the faculty member’s service is evaluated on the basis of objective evidence from the individuals or organizations involved.

100. Service to the profession includes, but is not limited to, active involvement in academic and professional associations related to the candidate’s discipline. Examples are: assuming leadership positions in professional organizations; serving as an editor or reviewer for journals or publications; serving on accreditation panels, licensing and examination committees, or evaluative teams, (such as CMS, NASM); and serving on grant or award review panels. National/International, regional and state/local contributions are evaluated accordingly.

101. In all cases, issues such as the duration of involvement, the regularity of participation, and the importance of the service assignment or contribution are considered. Such service, however, will not be considered in a candidate’s evaluation without, or as a substitute for, established excellence in teaching and research/creative activity which constitute the main functions and duties of faculty in this department. Overall consideration will be based on University standards for research/creative activity, teaching and service.