

Scholarship Statement: Visual and Performing Arts

September 2009

Mount St. Mary's University

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

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

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

The Department therefore draws the following distinctions:

1. Scholarship can be considered for tenure and promotion as long as
 - a. There is a substantial connection between the process, which develops over time, and the product.
 - b. The product (and possibly the process) is reviewed by outside peers/experts in the field. Given the nature of our field, reviewers may at times be suggested by the faculty member. That suggestion does not preclude other reviewers.
 - c. The product may be exhibited on or off campus. On-campus “exhibitions” will fall under this *as long as they are peer reviewed*.
 - d. Specific parameters distinguishing major from standard scholarship are detailed below.
2. An exhibition, regardless of process, is considered to be oriented toward teaching and service if the only review is by general audience, even if peers happen to be included.

Specific Standards for Levels of Scholarship

I. Major Work: Roughly comparable to writing a book, meaning that up to two years of research and studio work are required to prepare and present the work. In order for the designation of "major" scholarship to apply, all of the examples listed below will be rigorously assessed according to the following three criteria

- a. peer-review
- b. public presentation and publication
- c. represents a serious and significant engagement with the discipline

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

Examples:

1. A one-person show at a college, university or recognized gallery.
2. A major commission, chosen on a competitive basis for a painting, sculpture; a music work or a performance piece, etc. to be publicly exhibited
3. A prize awarded in a regional or national competition, judged by peer and in competition with recognized artists, composers, playwrights and the like
4. Producing a book, textbook or otherwise for a recognized publisher in the field, or invited to produce a significant part (such as a chapter) in a book of collected works.
5. Invitation and/or acceptance of the position of "Scholar-in-Residence", "Guest Lecturer", "Performer-in-Residence" or a similar on-going position.
6. Group or one-person exhibition at a respected commercial gallery in a major urban center.
7. Directing/performing/designing, or serving as dramaturg off-campus (for example, two/three shows in a summer stock or resident theatre season).
8. Writing and producing a full-length play or a series of connected one-act plays, either on- or off-campus.
9. Working as a professional choreographer/vocal coach/fight choreographer for off-campus productions.
10. Performance of a major ensemble work, with concomitant research, reviews, correspondence and performance notes.
11. Performance of a major ensemble work or series of works off-campus at a college, university or nationally recognized performance venue.
12. Publication of a major work (multi-movement composition and/or composition of at least twenty minutes duration) that represents a significant contribution to the genre and medium.
13. Compilation, transcription, and/or editing of a significant musical work from manuscript or historical source.

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

Examples:

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

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

Examples:

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

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


Date

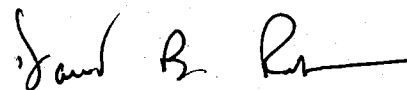
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Signature


Department Chair


Vice President for Academic Affairs


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