

Department of Dance Research Norms

October 2021

The research of the faculty in the Department of Dance encompasses a range of modalities, including but not limited to: writing, editing, and translating; choreographing, performing, and artistic directing; filmmaking, painting, and digital art-making; designing, producing, and curating. While some faculty members create work primarily in one or two of these modalities, others regularly work across them, sometimes simultaneously. Dance faculty are expected to display a high level of excellence in whichever areas they work. When they work across areas in the same review period, they are evaluated based on the combination of their achievements across those areas.

Faculty in the Department of Dance have an established track record of setting the standards for the fields of dance studies and experimental performance and, at the same time, of pushing the boundaries of those fields. We therefore value work that fortifies the disciplinarity of our fields and work that is explicitly or implicitly experimental and transdisciplinary or even anti-disciplinary in orientation and effect. Whether faculty's research is situated within, against, or between disciplinary boundaries, we place a premium on work that contributes to the radical re-envisioning of the fields of dance studies and dance making.

The Department's commitment to the project of radical re-envisioning also means that we place a high value on research, teaching, and service that advance equity and facilitate social change. This means that we recognize work that reaches new audiences and communities, or audiences and communities that are underserved or marginalized, as significant research achievements. It likewise means that we value work that decenters Western canonical forms, practices, and theories and work that engages with bodies, aesthetics, and practices that have historically been considered non-normative in the fields of dance making and dance studies. It means, as well, that when evidence of a faculty member's mentorship of underserved or marginalized students, or evidence of service that advances the university's stated equity goals, is present in a faculty's file, we regard it as more than enhancing their other achievements; instead, we regard it as vitally important and central to their overall record.

Our Department also values work that is collaborative in its creation and dissemination, and we recognize that multi-authored research often takes as much if not more time than single-authored work, especially when these collaborations involve translating across languages and disciplines. Accordingly, we value multiple-authored publications and performances equally to solo-authored publications and performances. In cases of joint authorship, the Department expects faculty members to clarify the nature of their contributions and will address the significance of those contributions in the DRL.

The following norms and principles also govern our evaluation of files.

Publications

- Historically, the norm for dance scholars' advancement and promotion to Associate Professor, Professor, and Professor VI has been the publication of a monograph with a leading academic publisher. Along with some of our colleagues in other humanities disciplines, however, we are no longer wedded to the monograph as the sole criterion for promotion. This reflects both increasing awareness that the book is not always the most

effective means of disseminating scholarship and the shrinking of opportunities for academic publishing. While we continue to value the book as a significant mode of publication, we will weigh a faculty member's overall research and creative activity when determining whether their research has made important impacts and contributions to the field(s) and has achieved the level of what The Call describes as "superior intellectual attainment." In our department, this may mean that the bar for promotion for scholars and for scholars who are also practicing artists may be met not only by publishing a monograph with a reputable academic press but also in the following cases, among others: publishing a number of outstanding and influential essays; editing an outstanding and influential anthology and a number of outstanding essays; premiering a series of outstanding performances; or publishing a number of outstanding essays and premiering outstanding performance work.

- Dance faculty give the same weight to articles published in peer-reviewed journals and essays published in peer-reviewed edited volumes.
- Given that online journals have grown in number and stature and offer a timely way to disseminate scholarship, dance faculty accord the same weight to peer-reviewed online articles as to peer-reviewed print articles and essays.
- Although it is not a requirement in order to demonstrate excellence, we value international collaborations and publications as part of current collective efforts to internationalize and provincialize the field of dance studies (a specific initiative of the Dance Studies Association, one of the premiere organizations in our field). As such, international publications may warrant consideration for an acceleration.
- We recognize and value publications that are vetted in ways other than the conventional US peer review process; such publications are important to our field and our department's values and commitments to equity and will be considered, on a case by case basis, as comparable in value to conventionally peer-reviewed publications. For example, two of the leading and most highly respected journals in the field of performance research - *TDR/The Drama Review* and the *Movement Research Performance Journal* - do not follow a conventional peer review process. By the same token, publications in countries outside of the US, Europe, and Canada undergo editorial review and vetting that is not identical to peer review.
- Dance faculty also give the same weight to publications written in languages other than English as to English-language publications. Publications in languages other than English attest to the fact that the field of dance studies is geographically and linguistically expansive and that dance studies audiences are not necessarily located in Anglophone countries. While faculty are expected to provide English-language translations of non-English-language publications to facilitate review, we also recognize, value, and emphasize the additional labor such translation requires.
- Dance faculty recognize creative writing as an important mode of disseminating ideas and an important contribution to dance studies.
- Especially given that dance studies remains an under-recognized and under-valued field of academic study, Dance faculty value the dissemination of writing in public-facing venues. Publications that reach a general audience are not considered a replacement for but are considered in tandem with publications that reach an academic audience.

Performances

- The fields of dance and performance are in an extended moment of experimentation and expansion, and understandings of what dance does are undergoing radical revision and re-imagining. Increasingly, too, artists are expected to shape the arcs of their careers

and to set the terms for their work's reception. In line with these changes, Dance faculty are committed to evaluating performances less on the basis of what is presented in a particular work and more on the basis of how a particular work contributes to the larger arc of an artist's career and how well the work achieves the artist's stated political, conceptual, and aesthetic goals.

- Every iteration of a live performance requires new labor. In particular, works that have a large improvisational component, and works that require substantive shifts to adapt to the contingencies of a given venue, require significant creative work each time they are performed. Faculty give consideration to the degree and nature of the artistic decision-making involved when evaluating multiple iterations of a given artistic work.
- The duration of a performance is not the primary determinant of a work's value or significance. Where an evening-length performance in a proscenium theater may have once been the dominant method of disseminating dance research, it is no longer a standard or a goal for many artists. Dance faculty create performance works of varying lengths: the very short; the evening-length; the durational, extending over hours; and the serial, recurring over an extended period of time.
- When faculty members perform multiple roles in the creation of a given production, their achievements in those roles are evaluated separately from one another. For example, choreographing, performing in, designing the set for, designing the lights for, designing the sound for, artistic directing, and producing a work are considered separate creative activities and evaluated on their own merits. This means that a single artistic work will often yield multiple entries across multiple categories in eFile. We treat these entries as discrete artistic achievements.
- The Covid-19 pandemic completely upended live performance, and the performance landscape may be permanently transformed in its wake. Some performance artists have turned to online modes of research dissemination, a trend that will likely continue. Others have found new ways to present live work. The performance landscape will continue to be in flux for some time, and our evaluations will take into account the shifting state of the landscape.
- In the performing arts, peer review, or a corollary to it, can take a number of forms. For example, presenting bodies vet artists before they agree to present them, institutions evaluate an artist's history and overall body of work before commissioning them to create new work, panels of established artists adjudicate artist's applications for grants and fellowships, and film festivals adjudicate work before including it in their programming. In evaluating artists' research achievements, faculty take into account the multiplicity of ways the work may have been vetted prior to its creation or dissemination.
- In addition to taking into account the vetting that takes place before a work is created or presented, faculty weigh the following when evaluating the impact of an artist's work:
 - Site:
 - What is the history of the site? What kind of audience does that site enable an artist to reach? Here it is important to note that scale is not the primary determinant of impact and is sometimes an irrelevant determinant of impact. Some works are designed to reach a large audience; some are designed to reach intimate audiences. Faculty take into account the particular political, conceptual, and aesthetic goals of a work when evaluating its impact.
 - While New York City has long been considered an epicenter of contemporary dance in the United States, Dance faculty do not consider it to be inherently more significant than other locales. Los Angeles is an increasingly important hub for contemporary art, as are San Diego, Orange County, the Desert, and Riverside. When considering the location

and audience for a work, faculty take into account the political, conceptual, and aesthetic goals of the artist's work. Reaching an international audience, via a performance that takes place in the US or abroad, is not inherently superior to reaching a local audience, but it can be an indication of the global reach of an artist's work and may warrant consideration for an acceleration.

- In Riverside, the Culver Center of the Arts has become an important presenting body in the SoCal region and serves as a significant interface between the university, the surrounding community, and the West Coast art scene.
- Universities and colleges have historically been important sites for the dissemination of dance, especially outside major metropolitan areas. Faculty do not regard work that premieres at other colleges and universities as inherently lesser in importance than work that premieres at institutions not connected to higher education.
- Academic conferences are another valued site for the dissemination of performances. The sharing of creative work at professional organizations' gatherings - as keynotes, plenaries, or on panels - serves to disrupt the reading of papers as the privileged mode of research presentation and to destabilize persistent divides between scholarship and artistry, and is part of our department's efforts to refuse the siloing of knowledge in academia.
- Press
 - While reviews of dance performances were once more abundant, the number of paid dance critics has plummeted in the past few decades, and the few paid dance critics that do remain are overwhelmingly concentrated in New York City. When a faculty member's artistic work garners press attention - either in the form of advance publicity or in the form of a review, whether online or in print - it is considered a significant achievement. The absence of a review, however, does not imply that a work is insignificant.
 - Scholarly writing about an artist and their work is not expected but, when present, can be an important indicator of the work's impact.
- Community engagement
 - When artists create work that is designed to be in reciprocal relation with and accountable to a particular community (whether a geographic location or a group of people who share something in common), faculty evaluate the work's impact based on evidence provided by the artist.

Curation of Performances and Conference and Festival Planning

- Dance faculty see the curation of performances as significant creative activity in its own right. The programming of a collection of artists' and scholars' work requires creative, conceptual, and other kinds of choices that are evaluated on their own merits and on the impact of the resulting presentations.
- By the same token, Dance faculty recognize that the planning of festivals and conferences constitutes a form of research *and* creative activity that exceeds the scope of service. While faculty consider the administrative labor of planning conferences and festivals to fall under the area of service, the intellectual and artistic decisions that go into programming scholarly and artistic presentations are evaluated as creative

research. Given the multiple modes of research and research dissemination in our department, conferences are vital sites for bringing scholars and artists together.

Grants/Fellowships

- In contrast to the sciences and social sciences, relatively few fellowships are available to dance scholars. When scholars receive these fellowships, they are considered significant research achievements that exceed expectations for normal advancement.
- In a landscape where funding for the arts is generally abysmal, grants and fellowships for artists are extremely competitive. When present, they constitute significant forms of recognition and are regarded as research achievements in their own right.