

Department of Dance and Theatre
Theatre Area

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Guidelines for Tenured/Tenure Track Faculty Reappointment, Tenure and Promotion

Introduction

Within the College of Liberal Arts and Social Sciences, the Department of Dance and Theatre provides a unique representation of the Performing Arts and of faculty engaged in both creative endeavors as well as traditional research. It should be noted that within this Department, the disciplines of dance and theatre function independently in academic and creative processes. It is critical that the evaluation of faculty be specific to each discipline and to the theatre faculty specialization within those disciplines. With reference to the guidelines established by the National Associations of Schools of Theatre (NAST), the Association for Theatre in Higher Education (ATHE) and the United States Institute for Theatre Technology (USITT), the faculty of the Department of Dance and Theatre are provided with national standards for excellence. In that external review is a vital part of the evaluation process, these Standards provide a framework for evaluation.

[Note: According to national standards published by ATHE and USITT, there are currently 20 identified areas of specialization in Theatre and eight areas within Design Technology. Refer to Appendix A and B.]

Each faculty member is responsible for thoroughly acquainting herself or himself with the Department guidelines, policies, and procedures for reappointment, promotion and tenure. In addition, every faculty member is responsible for maintaining current awareness of the policies and procedures, for defining the trajectory of their careers, and to pursue advancement as outlined in the department's reappointment, promotion and tenure guidelines.

The Department evaluates the quality, quantity and significance of creative/scholarly research, the quality and effectiveness of teaching, and the significance of faculty service to the University, College, Department, and the profession. Primary responsibilities of tenured and tenure-track faculty are assigned in three areas: 1) teaching, 2) creative/scholarly research, and 3) service. For purposes of reappointment, promotion and tenure, a faculty member must demonstrate excellence in the faculty member's area(s) of assignment. While there is no standard workload assignment across the institution, the faculty workload assignment is usually a mix of time assigned to teaching, research (if applicable), and service, and must be taken into consideration when determining reappointment, promotion and/or tenure.

This document and the discipline-specific criteria delineated therein must be accepted by the faculty within the Department of Dance and Theatre, and must be reviewed and approved by the Dean of the College. New faculty members must be provided with this document. All revisions and approval dates must be listed at the top and at the end of this document.

The process for reappointment, promotion and tenure must be fair, rigorous, and discipline-appropriate in order for the University and the Department to attract, retain, and recognize faculty excellence. The guidelines contained in this document will provide specific information on how reappointment, promotion and tenure will be conducted in the department, and on the criteria for promotion and tenure approved by the faculty.

Voting faculty, committee members, and department chair are to consider a candidate's qualifications against discipline-specific criteria developed by the candidate's academic unit.

1. Reappointment, Promotion and/or Tenure

Procedures for promotion and tenure represent a combination of the processes set forth in University policy 06.004 Faculty Reappointment, Tenure, and Promotion, University policy 06.005 Non-Tenure Track Faculty Reappointment and Promotion, and the CLASS "Guidelines for Documentation of Promotion and Tenure Cases."

In the Department of Dance and Theatre, responsibility for recommending annual reappointment, promotion, and tenure of probationary faculty begins with the Department's Reappointment, Promotion and Tenure Committee (RPTC).

1A. Tenure and Promotion: Assistant Professor to Associate Professor

For tenure and promotion to associate professor, candidates must show clear and convincing evidence of emerging stature as national and/or international authorities.

Consistent with the University's mission, the candidate is expected to demonstrate a commitment to excellence across all three areas of research/scholarship, teaching, and service. Primary emphasis shall be placed on research and scholarship excellence, which is most important for promotion and tenure.

Procedures

In keeping with university and college policy, the RPTC evaluates the progress of each second and third year probationary faculty person toward promotion and tenure.

As part of the evaluation, the Department RPTC makes a recommendation whether to reappoint the probationary faculty member. The evaluation is completed according to the timetable announced by the College at the beginning of each academic year. The RPTC will evaluate the faculty member's progress towards achieving excellence in teaching, scholarly/creative research, and service by the time the candidate goes up for tenure and promotion to associate professor. The department chair prepares a separate recommendation for reappointment, taking into consideration the recommendation of the RPTC. Both recommendations are forwarded to the dean per the timetable at the beginning of each academic year.

At the third year and every year thereafter, all tenured faculty members will vote on reappointment. Per university tenure policy (06.004.II.C), "the third-year reappointment review

is a more extensive and intensive review that includes the unit, the college, and Provost, but without external letters.” On the basis of this review, the RPTC will write a report that: 1) presents in detail its findings, 2) makes clear recommendations to the candidate concerning his or her progress towards promotion, and 3) addresses the question of whether the candidate is progressing in a satisfactory manner towards meeting departmental criteria for promotion and tenure. This report will be given to the department chair. If the RPTC is considering a negative recommendation, the RPTC must notify the candidate.

After reviewing the candidate’s dossier and the RPTC’s recommendation(s), the department chair makes an independent recommendation to the dean. If the department chair is considering a negative recommendation, the chair must notify the candidate as per policy.

The third-year review is then forwarded to the CLASS PAC (Personnel Affairs Committee) and dean for reappointment approval.

Annually, the department chair will meet with probationary faculty to discuss (1) the results of the evaluation completed by the RPTC and the chair, and (2) advise the faculty person on professional development areas needing additional effort. This joint meeting is normally conducted in the spring after the RPTC has completed its annual evaluations.

Teaching

The candidate must develop a consistent record of excellence in teaching that demonstrates a commitment to advancing the professional development of students through formal classroom instruction as well as through mentoring and advising activities outside the classroom. Any deficiencies in the area of teaching noted at any point in the probationary period must be resolved by the time of the tenure decision.

Scholarly/Creative Activity & Practice as Research

A high standard of research proficiency must be displayed through consistent, sustained, and significant contributions to scholarly and creative research.

Scholarly and/or creative activity and practice as research should clearly demonstrate high quality in these endeavors. High quality or excellence in creative and scholarly research is defined by the contribution of new knowledge or new perspectives to the field; contribution to an ongoing discourse with peers; depth, breadth, and innovation in the field; and emerging evidence for sustaining creative/scholarly work. Achievements may include any of a wide variety of activities, depending upon the field of specialization and the interests of the faculty member. The candidate’s research record should be sufficient in both quality and quantity to demonstrate excellence in the area of research. Published research and creative research are held to the same high standards and are of equal importance. It is the responsibility of the candidate to document the significance of each work relative to the goals of the department, the college and the university. Although the importance of scholarly and creative activities shall be determined on their merit (i.e., their status within a discipline) rather than its location, the department shall reward most highly those professional activities that contribute to the candidate’s national or international reputation.

Refer to “Priorities for Scholarly Research” and to “Priorities for Creative Activity and Practice as Research.” Both sections are listed below.

Service

Beyond the level of the kinds of service that related to instruction and research, service can be broadly interpreted to mean participation in activities that contribute to the life of the department, the discipline, the University, and the profession. Successful candidates for promotion and tenure must develop a consistent record of high-quality service aligned with the candidate's workload assignments and attentive to departmental needs as determined by the department chair. The candidate is expected to take on limited service responsibilities on departmental committees, and, if asked to serve, limited service responsibilities on campus committees and governing bodies.

1B. Promotion to Full Professor

For tenure and promotion to full professor, candidates must show clear and convincing evidence of high levels of attainment in the criteria appropriate to their work assignments and academic unit. Only faculty members demonstrating showing a very strong and long-term scholarly/creative research record, as well as solid commitments to teaching and service, will be recommended for promotion to Full Professor. Candidates should demonstrate national and/or international recognition in their fields and the likelihood of maintaining that stature. Although the recommended probationary period for promotion to associate professor is five years, an associate professor may apply for promotion when, in consultation with department chair and the RPTC, the faculty member believes his or her record warrants consideration for promotion.

Teaching

The Department of Dance and Theatre is committed to quality instruction, which will be a critical element in promotion to full professor. The candidate must have demonstrated a commitment to teaching over the review period, and have created a record of quality instruction.

Scholarly/Creative Research

For promotion to full professor, candidates must demonstrate through clear and convincing evidence a level of achievement that exceeds the criteria appropriate to the model under which they earned tenure and promotion to associate professor. Candidates must demonstrate high and consistent levels of scholarly/creative research assessed in terms of quality and quantity by recognized leaders in the discipline. The overall record of accomplishment in the area of scholarly/creative research must surpass what is required from an assistant professor seeking promotion and tenure, and it demonstrates that the candidate has become recognized nationally or internationally as an authority within his or her field of theatre.

Refer to "Priorities for Scholarly Research" and to "Priorities for Creative Activity and Practice as Research." Both sections are listed below.

Service

Successful candidates for promotion to professor will demonstrate active participation in the life of the department, the College, and the University by service on student, departmental, and/or college and university committees. They will show a record of participation in departmental activities. Beyond the kinds of service that involve instruction and research, service can be broadly interpreted to mean participation in activities that contribute to the life of the department, the discipline, the University, and the community. Leadership in professional organizations helps to meet these criteria.

1C. Post-Tenure Review

All faculty members are evaluated annually by the Department PAC in each of the three areas of performance for the three previous calendar years. As part of the merit evaluation process, the Department PAC rates every faculty member in each area of performance on a 10-point scale where 10 is the best possible composite score. The faculty receives a composite score that then places him or her in a particular evaluation category.

Any faculty member who is placed in Evaluation Category IV (Needs Improvement) or below shall be regarded as having been rated unsatisfactory and may be placed on a Professional Development Plan. The faculty member shall be referred to the department chair for appropriate application of UNT Policy 6.052: Review of Tenured Faculty.

2. Criteria for Reappointment, Promotion and Tenure

Department places the highest premium on peer-reviewed published journals and/or creative work appearing in artistically significant venues. The character of the phrase artistically significant can be evidenced by the location, size and type of theatrical/performance venues, the pool of applicants (performers, directors, and designers), the status of the collaborators involved in the production, and the length of the production run. In addition, the production and/or the theatre's visibility in national and international media reviews contributes to the evaluation of substantial contribution to the artistic/public community. Given the unique interdisciplinary and collaborative nature of the performance / production process, consideration must be given to the individual's contribution in terms of level of responsibility, significance and the aesthetic perception of the completed work of art.

2A. General Procedures

1. The department's faculty is comprised of a diverse group of teaching artists with each member representing a unique specialty. The assessment of faculty achievements shall take into account the diversity of creative, scholarly, and pedagogical endeavor, as well as, teaching and service. For reappointment of Non-Tenured Faculty, the emphasis is on teaching and service. Beyond providing the basic expectations for performance responsibilities, departmental self-assessment shall strongly consider the informed observation and subjective evaluation provided by outside experts, peers, and self-scrutiny.
2. The RPTC shall consist of 5 members with the following provisos, as articulated in policy: only Tenured Faculty shall serve on the Committee when evaluating probationary faculty and only Full Professors shall serve on the Committee when considering a candidate for Full Professor
3. All full time faculty shall be measured by the department's Tenure and Tenure Track Faculty Reappointment, Tenure, and Promotion.
4. The standards by which teaching, scholarly/creative research activity, and service are evaluated in the Department of Dance and Theatre shall be in alignment with those established in the "Policies of the University of North Texas—06.004 "Faculty

Reappointment, Tenure, and Promotion,” and 06.005 “Non-Tenure Track Faculty Reappointment and Promotion”; the “College of Liberal Arts and Social Sciences Guidelines for Documentation of Promotion and/or Tenure”; and finally, guidelines published by the Association for Theatre in Higher Education and the United States Institute for Theatre Technology.

5. Critical review of the quality and quantity of work will be taken into consideration for faculty evaluation. Quantity of work will not be valued above the quality of work. However, size and scope of the work will be taken into consideration.
6. Outstanding performances in all three areas of evaluation for tenure/tenure track faculty and the two areas of teaching and service for non-tenured faculty over several semesters shall be recognized as meritorious. It is expected that there be a balance of quality work in the three areas of teaching, research, and service for Tenure Track Faculty. Terms will be determined by the workload agreements signed by the faculty member and the department chair.
7. Faculty members seeking promotion and/or tenure shall submit a Self-Evaluation and/or Personal Narrative that articulates all areas of his/her special responsibility (as outlined above in Item #6, non-tenured faculty shall not be held to creative and scholarly research requirements).
8. Context and documentation of all work shall be provided by the faculty member to the RPTC.

2B. Areas of Evaluation

Candidates pursuing promotion to associate professor and candidates pursuing promotion to full professor will be evaluated according to their accomplishments in the areas of teaching, creative/scholarly research, and service.

Teaching

Because teaching represents one of the most important functions of the Department, it is expected that each member of the faculty will excel in the area of teaching. Through student evaluations, peer reviews, awards, participation in departmental and/or college or university activities related to teaching, the faculty member must show clear excellence as a teacher in the classroom or studio, in student mentoring and/or academic advising (if applicable), and in the supervision of independent studies, teaching practicum, honors projects, and other forms of instruction involving students. The Department also recognizes the importance of alternative and emerging forms of instruction such as online teaching, service learning, study abroad, master classes, as well as interdisciplinary and collaborative teaching.

1. Documentation:
Each faculty member shall maintain, keep current with each academic year and summer term and present for evaluation, documentation that may include but is not limited to:
 - a. A statement of teaching philosophy.

- b. A syllabus for every course the faculty member teaches.
 - c. Student evaluations of the faculty member's teaching in each course.
 - d. Faculty peer evaluations of the faculty member's teaching.
 - e. Other written evidence of successful teaching, such as pedagogical documents relative to production that involves the supervision / mentoring of students.
 - f. Awards for teaching.
2. Criteria and outcomes for the evaluation of teaching:
- a. Student evaluations of a faculty member's teaching shall use the current student evaluation system administered to the University as a whole.
 - b. Student evaluations using this form shall be made during each semester, shall be used for each organized course (i.e., one that is not an individual Special Problems Course or Independent Project) a faculty member teaches. Faculty scores are computed on a scale of 1 – 5 (5 being the highest) and ranked with reference to the Department Average of all Faculty.
 - c. The Department PAC and RPTC review student comments to determine if a pattern of behavior can be discerned (positive or negative) and what recommendation /counseling, if any, may be needed.
 - d. Consistent merit scores in Category IV (Needs Improvement) or below on Student Evaluation Standards Annual Review or a preponderance of negative student comments may lead to discussion with the member of the faculty about developing plans for improvement.
 - e. Consistent merit scores in Category IV (Needs Improvement) or below on Student Evaluation Standards Annual Review or a preponderance of negative student comments for two consecutive semesters shall be used as part of the consideration of the faculty member for merit ranking, promotion, and/or tenure.
 - f. Peer evaluations of faculty members by UNT faculty or colleagues outside the department may be completed at the request of individual faculty or as a recommendation from the Committee or the Department Chair.
 - g. A faculty member's tutoring, supervision, and/or mentoring of students may be considered as a part of a faculty member's teaching and may be included as a part of the faculty narrative.
 - h. Using the figures developed by the Student Evaluation of Instruction and the Peer Evaluation of Instruction, and other such documents as the faculty may devise, the Committee and the department chair shall place all faculty members' scores on these documents in a numerical order, and shall use this information to relate a faculty member's ranking to that of other faculty

members of the department.

Research

The Department recognizes that because of the blend of various arts traditions in the department, the various methods utilized in the production of scholarship, and varied availability of publication outlets from one research focus to another, scholarly/creative research can take many forms.

Consequently, research in the area of theatre may be evidenced by published scholarly research and creative activity.

Faculty who qualify for promotion (and tenure) on the basis of scholarly research may publish peer-reviewed book-length studies, articles, chapters, or full-length plays in recognized university, scholarly, or commercial presses or in high-quality, refereed journals.

Applied creative activity and practice as research are held to the same high standards as published forms of scholarship. The Department aligns with the position outlined in the Association for Theatre in Higher Education (ATHE) *Guidelines for Evaluating Teacher/Artists for Promotion and Tenure* in that “the actual production of theatrical performances, that is, the practical application of theatrical knowledge, can be significant scholarship.” Faculty who qualify for promotion (and tenure) on the basis of creative activity must be involved in professional theatre production or a theatre-related project (such as lead acting role in a film, voice-over work in a nationally-televised commercial) that not only occurs and attracts recognition beyond the immediate community of the university but is acknowledged as significant at the national/international level.

It is important to note that establishing an absolute equation of significance between scholarly activity and creative efforts is not always possible. However, three factors should be borne in mind: the critical response and impact accorded the work; the professional level on which it was conducted; and, the presence of some form of peer-juried process or professional review conducted by a nationally-recognized expert(s) in the field of theatre. Any performance or theatre-related product (e.g., costume design) should be considered juried when another institution, granting agency, external production agent, or other (professional, educational, community, government) organization reviews a number of works and judges their merits before accepting the work for monetary support, public performance, or implementation. In addition, performance or theatre-related work selected by organizations that offer opportunities to have work reviewed and selected for performance may also be equated with a juried publication.

With regard to performances and/or public presentations of a work, the department shall apply the appropriate industry standard as it relates to the performance venue, its exposure and its impact. Examples of standards are established by LORT (League of Regional Theatres); TCG (Theatre Communication Guild); the League of Broadway Theatre Owners and Producers; various Performance/Design Technology unions. Information about performance venues is a matter of public record and the candidate should include such information in the review process.

The significance of the candidate’s creative activity will be assessed on the basis of the national/international prominence of the venue. In the case of live theatre, work conducted in a

nationally prominent venue carries the same weight regardless of the proximity of that venue to the university. For example, major theatrical centers throughout the United States include, among others, Atlanta, Cleveland, Chicago, Houston, Minneapolis, Los Angeles, and Dallas. Regardless of a venue's location, in the U.S. a theatre's professional status is normally established through its use of Equity contracts. Note that the term "regional theatre" is recognized throughout the industry as denoting a professional theatre operating under Equity (union) contract in cities outside of New York City, and does not imply that it lacks any national or international significance. The Department also recognizes that some of the most respected and influential venues in the U.S. for the presentation of performance art and theatre, especially work that is experimental in nature, are not Equity theatres (the Wooster Group), and so the national prominence of each venue must be assessed on a case-by-case basis. National and international press and media attention that the work has attracted, and awards that the work has received, can all be factors in assessing the significance of professional production activity. In the case of media such as film or television, national distribution and/or presentation at prestigious national and international venues are key indicators of a work's significance.

2C. Three Pathways to Satisfying Research Expectations

Theatre faculty in the department may pursue one of three paths toward satisfying the research expectations associated with promotion and tenure: 1) a focus on scholarly research; 2) a focus on applied creative activity and practice as research; or 3) a combined focus on practice as research and scholarship. However, candidates are expected to specify in writing the area of research as scholarly, creative or a combination of scholarly and creative activity. Overall excellence can be evaluated considering the productivity, quality and impact of the candidate's work. Creative scholarship and published scholarship are held to the same high standards and are of equal importance.

In addition to designating research as scholarly, creative or a combination of both, the candidates for promotion and/or tenure in the Department should specify and demonstrate a cohesive focus for their scholarly/creative activity within an identified specialization (e.g., acting; directing; playwriting; refer to Appendices A & B) that connects to their teaching and service, and should document the quality of their performance in all three areas.

Scholarly Research Activity

Examples of material that are recognized as scholarly research activity include:

Scholarly Writings

Peer-reviewed books or monographs published or distributed electronically by well-regarded academic or university presses

Creative works such as full-length plays or screenplays in edited collections or distributed electronically by a well-regarded academic or university press as well as those that are broadcast as a film/video product (e.g., mini-series, TV special, or TV film) by a major film studio or major independent film company that garner national and/or international attention

Peer-reviewed articles in journals sponsored by national or international professional associations or well-regarded academic or university presses, including nationally/internationally prominent e-journals

Peer-reviewed chapters appearing in edited collections published by scholarly presses or publishing houses

External Funding: these include grants, contracts, scholarships, travel awards and development awards funded by external national or international agencies or organizations that support the candidate's scholarly research

Editing an entire volume of a scholarly journal

The departmental expectation is that candidates for tenure and/or promotion whose research area is scholarly research, will present an accumulated body of original scholarly work in a coherent line of research, which defines and reflects the area of expertise. Productivity is essential and is defined as volume and consistency. Quality is more important than quantity; however, there must be sufficient quantity to provide evidence of a significant level of productivity.

The cumulative body of work should be published in highly respected, refereed professional journals appropriate to the candidate's area of research, which may extend beyond discipline-specific publications (such as early childhood education, social sciences).

Judgement regarding quality and professional impact in creative research depends on a variety of industry benchmarks in the discipline of theatre studies:

- 1) The candidate demonstrates the ability to place refereed articles in high-quality, respected journals, or in nationally or internationally prominent electronic media outlets.
- 2) Peer reviews of the published work(s) with substantial coverage in national or internationally prominent media outlets, or in high-quality, respected journals are viewed as recognition and are an indicator of significant accomplishment and impact. However, reviews are not equivalent to producing professional work.
- 3) Citations and references made of the candidate's work in other published literature or by other scholars are viewed as recognition and offer helpful testimony of scholarly accomplishment and impact. However, like peer reviews, citations and references are not equivalent to producing professional work.
- 4) The candidate demonstrates the ability to attract invitations to work in substantial venues of presentation.
- 5) Prizes, awards, or honors related to the work(s) offer helpful testimony of artistic accomplishment and impact.
- 6) Substantial awards of externally sponsored funding (grants) for scholarly research constitute important credentials.
- 7) Invitations to present papers or keynote addresses at prestigious national or international gatherings demonstrate a growing prominence in a field.
- 8) The candidate leads workshops, seminars, guest lectures, and master classes related to the area of scholarly activity conducted by the candidate at national conferences or by invitation at institutions such as peer or aspirational universities or at national and/or international festivals or conferences.
- 9) Membership in a craft union, guild or professional organization that requires professional credentials for membership is evidence of the candidate's recognition, ability and competence, though mere membership is not equivalent to professional work. However, serving such an organization either as a member of a standing committee or in some other executive capacity

shall be considered leadership in a professional organization (refer to “Priorities for Scholarly Research” below).

10) Published conference proceedings, published book or production reviews, conference presentations, and functioning as an adjudicator are evidence of the candidate’s productivity, though it will not move the candidate toward achieving tenure or promotion (refer to “Priorities for Scholarly Research” below).

11) Repeated engagements in a substantial venue are a particularly noteworthy indicator of quality work.

12) Originality is the hallmark the Department seeks to reward in scholarly projects. Writing an original play, film, radio or television script or other kinds of original material shall be considered as a written activity along with books, articles, and the like.

13) Collaboration that results in research and/or publication in any form (books, articles, chapters) is evaluated in the same way as a single-authored work with respect to the publishing venue. Faculty must specify the nature and extent of the work for which he or she was responsible. Absent a compelling case for alternative measures, however, the individual authors/editors receive a percentage of credit according to the number of authors/editors involved in the project. For example, each author or editor under review would receive 1/2 credit for a publication written or edited with one collaborator, 1/3 credit for a publication written or edited with two collaborators, and so on.

14) Scholarly work (in any form) published in a digital medium is valued equally to analogous work appearing in print. Faculty must indicate peer review and publication guidelines for the digital media.

Creative Activity and Practice as Research

Creative activity and practice as research in theatre which results in staged performances should be recognized as a temporal product. It exists at the moment of performance and should be evaluated at the performance site / venue. Although the documentation of such work may be provided through print / video / audio resources, it is the live performance in which the work is recognized as complete. In that theatre in performance is a collaborative art form, it is essential to assess the contributing elements as a part of the completed work. Creative research in theatre resulting in film, television, and video may be effectively adjudicated based on the product as broadcast.

Examples of material that are recognized as creative activity and practice as research include:

Professional activity as a theatre artist: Working in a principal position, such as playwright, screenwriter, dramaturg, director, designer, choreographer, actor (in a principal role), artist-in-residence, stage manager, voice specialist, or movement specialist in a professional context off campus and with national/international impact constitutes the highest form of recognition. These roles are defined in accordance with the best practices of professional organizations such as the Association for Theatre in Higher Education (ATHE), the Voice and Speech Trainers Association (VASTA), the United States Institute for Theatre Technology (USITT), and the University Film and Video Association (UFVA) (for example, see Appendices A & B). This activity may also include professional production of scripts and professional distribution or broadcast of films, interactive computer games, animations, and other forms of electronic media. Creative contribution through professional activities may include: curation of exhibits, symposia, and conference programs for national/international organizations; and functioning as critic, juror/adjudicator, and/or consultant for

professional organizations, juried screenings, or performances at national/international festivals or conferences. (The candidate should include short descriptions of activity, with titles, dates, and sponsors. The candidate should clarify the contribution of each of these activities.) Finally, significant contributions to professional projects off campus in supporting positions such as associate/assistant designing or art direction, assistant or associate directing, or assistant stage managing may constitute a Priority 1 contribution, as outlined in the section “Priorities for Creative Practice as Research,” depending on the national/international prominence of the venue or project. In both instances of serving in a leading and supporting role, the candidate must provide supporting material to document the nature and extent of this activity.

Creative engagement with electronic modalities (digital/web/mobile media; film/video) to produce works of quality and significance, whether national/international.

Securing an internationally and nationally recognized research fellowship, visiting appointment, or selection at institutes for advanced study.

Invited performances, directing or design work at peer or aspirational universities or national/international institutions or organizations. Such invitations are evidence of the candidate’s reputation as an expert beyond the university. The candidate must arrange for written assessments of such activities from the host school or organization to be sent directly to the department chair.

Workshops, seminars, and master classes conducted by the candidate at national/international conferences or by invitation at institutions such as professional theatres, professional organizations, peer/aspirational universities, or national or international festivals or conferences. The presentation of such seminars and classes at national/international venues is evidence of the candidate's recognition and continuing professional growth, though such activities are not equivalent to professional work outlined in Priority One, as outlined in the section “Priorities for Creative Practice as Research.” Creating and presenting such workshops and masterclasses may be included with creative activity in evaluations for promotion and tenure. Since the nature of these workshops and the kind of participation the candidate might choose to undertake will vary, the candidate is responsible for documenting his or her precise involvement along with the significance of the organization as well as providing a statement about how the workshop impacts and furthers the development of the candidate’s career objectives. Participation that is not contextualized may be listed by the candidate but it shall not be considered on the same bases as that which is.

Significant creative activity conducted on campus. A high-quality production is vital to the instructional mission of a theatre program and to its national reputation. The department follows *ATHE Guidelines* in acknowledging a candidate’s contributions to an on-campus production to the extent that a rigorous process is in place to assess the quality, contextualization, and impact of such practice as research. Research might take place on, for example, a particular phase of a performance or rehearsal process, the observation and evaluation of a new strategy in a training specialization in acting, voice, movement, or techniques and materials involved in design, the effect of a particular context, locale, or a particular approach on a performance process. The candidate conducting the research (serving as principal investigator or equivalent role), but working closely with the department chair and other faculty, determines the appropriate means by which such creative activity will be

documented, notated, analyzed, and reviewed. To this end, the department may arrange for outside experts of appropriate professional stature to submit written assessments of the production. Invited experts serving as respondents should not have a close professional or personal connection with the candidate. This creative activity will also involve critique and assessment through post-mortems, public forums, talk-backs, panels and/or symposia involving professional or peer reviews and responses to the work.

Judgement regarding quality and professional impact in creative research depends on a variety of industry benchmarks in the discipline of theatre studies:

- 1) The candidate has a history of selection of creative work for presentation at a national or international festival (selection is a form of peer/professional evaluation).
- 2) Published reviews of the work(s) appear in well-regarded university or scholarly presses, or in nationally or internationally prominent electronic media outlets. These reviews are viewed as recognition and are an indicator of significant accomplishment and impact. However, reviews are not equivalent to producing professional work.
- 3) Citations and references made of the candidate's work in other published literature or by other scholars are viewed as recognition and offer helpful testimony of scholarly accomplishment and impact. However, like peer reviews, citations and references are not equivalent to producing professional work.
- 4) The candidate demonstrates the ability to attract invitations to work in substantial venues of presentation.
- 5) Prizes, awards, or honors related to the work(s) offer helpful testimony of artistic accomplishment and impact.
- 6) Substantial awards of externally sponsored funding (grants) for creative research constitute important credentials.
- 7) Stature of other participants offer helpful testimony of artistic accomplishment and impact.
- 8) The candidate obtains invitations or commissions to create and/or restage a work in a substantial venue.
- 9) The candidate is selected or invited for performances at other universities and national organizations, festivals or events.
- 10) The candidate makes significant contributions to professional projects off campus in supporting positions such as artist-in-residence, guest choreographer, movement and/or vocal coach, artistic collaborator.
- 11) The candidate leads workshops, seminars, and master classes related to the area of creative activity conducted by the candidate at national conferences or by invitation at institutions such as universities or at national and/or international festivals or conferences.
- 12) When a creative project is presented in a series (i.e., a multiple run), the project shall count only once in the evaluation for promotion and tenure. However, should the work be modified either by significant changes in venue, casting or major compositional modifications; it may be submitted for additional review with appropriate documentation as to the significance and importance of those changes. The trajectory or pattern of recognition and invitation for additional performances / presentations shall be viewed favorably as an indication of a valuable contribution to the profession.
- 13) Membership in a craft union, guild or professional organization that requires professional credentials for membership is evidence of the candidate's recognition, ability and competence, though mere membership is not equivalent to professional work. However,

serving such an organization either as a member of a standing committee or in some other executive capacity shall be considered leadership in a professional organization and as a service activity.

14) The process by which an artist is chosen to produce (for example, an actor's audition, or a designer's portfolio presentation) is rigorously competitive in significant venues.

15) Repeated engagements in a substantial venue are a particularly noteworthy indicator of quality work.

16) Adjudication reports or reviews from national or international festivals written by professional experts in the field of theatre studies are useful indicators of quality work.

17) Inclusion in competitions or exhibits, when those are juried, indicates growing reputation.

Candidates for promotion (and tenure) whose research area is creative research, will present an accumulative body of original creative research activities in a coherent line of research, which defines and reflects the area of expertise. Productivity is essential and refers to volume and consistency. The candidate must contextualize the breadth and depth of each project and define his/her role. Consideration is given to the differences in time required to produce different types of creative research. Complexity of works/projects may also be considered. Quality is more important than quantity. However, there must be sufficient quantity to provide evidence of a significant level of productivity. The cumulative body of work must clearly reflect a continued active involvement and engagement in creative research activities.

Combination of Scholarly and Creative Research

As stated previously, candidates may elect to combine creative and scholarly research. The candidate must maintain an appropriate amount of activity in each of the areas of scholarly and of creative research in order to meet the department criteria for tenure and/or promotion. The expectation is that engagement must be maintained and the cumulative body of work produced through the combination of research areas must be equivalent to the cumulative body of work in a single area (creative or scholarly). Evaluation and assessment of criteria in each of the areas of scholarly and of creative research is outlined in previous sections.

Research Priorities

With regard to the ranking of a faculty member's scholarly and creative research activities that have already been estimated by his or her peers, juries, or critics as being of first-class quality, and have met the criteria for being presented in a prestigious venue, the following priorities shall be followed. Activity under Priority 1 will be assigned greatest weight in promotion and tenure decisions.

Priorities for Scholarly Research

Priority 1

Peer-reviewed books or monographs (for full description, see previous section "Scholarly Research Activity")

Creative works such as full-length plays or screenplays in edited collections or distributed electronically as well as those that are broadcast as a film/video product (e.g., mini-series, TV special, or TV film)

External Funding: these include grants, contracts, scholarships, travel awards and development awards funded by external national or international agencies or organizations that support the candidate's scholarly research

Priority 2

Peer-reviewed articles in journals, including e-journals (for full description, see previous section "Scholarly Research Activity")

Peer-reviewed chapters appearing in edited collections published by scholarly presses

Editing an entire volume of a scholarly journal

Priorities for Creative Activity and Practice as Research

Priority 1

Professional activity as a theatre artist: Working in a principal position, such as playwright, screenwriter, artist-in-residence, director, dramaturg, designer, choreographer, actor (in a principal role), artist-in-residence, stage manager, voice specialist, or movement specialist in a professional context off campus and with national/international impact constitutes the highest form of recognition (for full description, see previous section "Scholarly Research Activity").

Creative engagement with electronic modalities (digital/web/mobile media; film/video) to create works of quality and significance, whether national/international.

Invited performances, directing or design work at peer or aspirational universities or national/international institutions or organizations.

Priority 2

Workshops, seminars, and master classes conducted by the candidate at national/international conferences or by invitation at institutions such as professional theatres, professional organizations, peer/aspirational universities, or national or international festivals or conferences.

Significant creative activity conducted on campus.

RESEARCH EXPECTATIONS FOR PROMOTION/RETENTION

Tenure and Promotion to Associate Professor

The department expects the candidate to produce the equivalent of 1-2 significant publications, performances, or presentations of original work of national/international significance each year. The numerical targets listed below are general guidelines. The intention of the guidelines is to ensure that the faculty member has achieved the level of national/international stature

appropriate to the rank. The quality and impact of the scholarly and creative activity, not the quantity, is the most important consideration.

Pathway #1: Tenure and Promotion to Associate Professor in Scholarly Research

During the period leading to promotion and tenure, the candidate who qualifies for *tenure and promotion to associate professor in scholarly research* will complete or publish one project (e.g., a book or external funding) from Priority 1, or in the absence of activity from Priority 1, a completion of 8-10 significant projects from Priority 2.

Pathway #2: Tenure and Promotion to Associate Professor in Creative Research

During the period leading to promotion and tenure, the candidate who qualifies for *tenure and promotion to associate professor in creative research* will provide evidence of completion of 4-5 significant projects in the category of Priority 1 or, in the absence of any activity from Priority 1, a completion of 8-10 significant projects from Priority 2.

Pathway #3: Tenure and Promotion to Associate Professor – Combination

Faculty may qualify for *tenure and promotion to associate professor by fulfilling a combination of the priorities* described above for scholarly and creative research. The candidate's accomplishment, in aggregate, must be comparable in scope to the criteria defined above for scholarly and creative research separately. Candidates complete at least one major research project from Priority 1 in scholarly research (e.g., book-length study; principal investigator or equivalent role in large-scale sponsored research project with external funding) or a series of 4-5 significant projects from Priority 1. In the absence of any activity from Priority 1 either for scholarly research or for creative research, the candidates must complete a combined set of 8-10 projects from Priority 2 either for scholarly research or for creative research.

Refer to "Appendix C: Three Pathways to Promotion (and Tenure): A Chart."

Promotion to Full Professor

The department expects the candidate to produce the equivalent of 1-2 significant publications, performances, or presentations of original work of national/international significance each year. Therefore, the research activity of a candidate seeking promotion to full professor should describe a history of distinction and sustained productivity over time. The record of accomplishment compiled prior to promotion to associate professor is counted in the review, but there is an expectation that the candidate's record of accomplishment must exceed the criteria appropriate to the model under which he or she earned tenure and promotion to associate professor. Candidates must demonstrate high and consistent levels of research assessed in terms of quality and quantity by recognized leaders in the discipline. The overall record of accomplishment in the area of scholarly/creative research must surpass what is required from an assistant professor during the period leading to promotion and tenure, and it demonstrates that the candidate has become recognized nationally or internationally as an authority within his or her field of theatre. While the quantity of professional work (either scholarly or creative) does not by itself indicate quality or distinction (impact), lower than average quantity suggests a poor trajectory for later achievement. Finally, the candidate may continue on the same pathway chosen to achieve tenure and promotion to associate professor. The candidate may also chose to change pathways once tenure and promoted to associate professor. In both cases, candidates are

expected to specify in writing the area of research as scholarly, creative or a combination of scholarly and creative activity immediately upon beginning the post-tenure period.

Pathway #1: Promotion to Full Professor in Scholarly Research

During the post-tenure period leading to promotion to full professor, the candidate who qualifies for *promotion to full professor in scholarly research* will complete a major research project from Priority 1 for scholarly research (e.g., book-length study; principal investigator or equivalent role in large-scale sponsored creative research project with external funding). If a research project from Priority 1 was completed for achieving promotion to associate professor, this implies an additional major research project from Priority 1. In the absence of any activity from Priority 1 during the post-tenure period, the candidate must complete a new series of 14-16 significant projects from Priority 2 for scholarly research.

Pathway #2: Promotion to Full Professor in Creative Research

During the post-tenure period leading to promotion to full professor, the candidate who qualifies for *promotion to full professor in creative research* will complete or publish an additional 4-5 projects from Priority 1, and a completion of 4-5 significant projects from Priority 2. In the absence of any activity from Priority 1 during the post-tenure period, the candidate must complete a new series of 14-16 significant projects from Priority 2.

Pathway #3: Promotion to Full Professor – Combination

Faculty may qualify for *promotion to full professor by fulfilling a combination of the priorities* described above for scholarly and creative research. The candidate's accomplishment, in aggregate, must be comparable in scope to the criteria defined above for scholarly and creative research separately. Candidates complete a new major research project from Priority 1 for scholarly research (e.g., book-length study; principal investigator or equivalent role in large-scale sponsored creative research project with external funding). If a research project from Priority 1 for scholarly research was completed for achieving promotion to associate professor, this implies an additional major research project from Priority 1 for scholarly research. Or, candidates complete a new set of 4-5 major projects from Priority 1 for creative research. If creative research projects from Priority 1 for creative research were completed for achieving promotion to associate professor, this implies an additional 4-5 projects from Priority 1 for scholarly research. In addition, the candidate must complete a combined set of 4-5 projects from Priority 2 either for scholarly research or for creative research. In the absence of any activity from Priority 1 for scholarly or creative research during the post-tenure period, the candidate must complete a new set of 14-16 significant projects from Priority 2 either for scholarly research or for creative research.

Refer to “Appendix C: Three Pathways to Promotion (and Tenure): A Chart.”

Service

Service refers to activities that utilize the academic and professional expertise of the faculty member with the ultimate purpose for the public or common good. Each member of the faculty is expected to render a reasonable amount of service to the Department, the College, the University, the profession, and to the public at large. Service is subordinate to the other two categories of activity, and no amount of service can compensate for a lack of skill in teaching or of creative and/or scholarly research. Service will be assessed according to the following:

1. Service for all faculty shall include, but shall not be limited to, faculty meetings, complying with administrative and personnel deadlines, and committee membership.
2. Teaching, research, or creativity not included under previous categories shall be evaluated as service.
3. When a faculty member's work includes activities which should be covered by a "classified staff member," and for which released time has not been assigned, such work shall be evaluated as "service."
4. Probationary Tenure-track faculty shall be protected from an excess of service so they may concentrate on teaching, research, and creative activity.
5. Routine faculty service will include, but will not be limited to, faculty meetings, complying with administrative and personnel deadlines, following such policies as those regarding course syllabi.
6. With regard to the evaluation of a faculty member's service activities the following illustrative example should be considered the defining level of service:
 - a. Service to the department above and beyond routine faculty governance activities; may include standing committee memberships in the department, college or university; ad hoc committee membership; participation in administrative activities.
 - b. Prompt and willing participation in departmental, college, and university operations, as appropriate.
 - c. Deliberate or frequent failure to comply with department, college, or university policies or assignments will result in a negative review of the component of service.

Probationary tenure-track faculty shall typically lower service expectations.

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Revised – 02/25/2019 (not approved)
Revised – 04/08/2019 (not approved)

Approved by Theatre Faculty– 04/15/2019

Appendix A: Association for Theatre in Higher Education

A. Theatre Specialist Areas

1. Actor
2. Arts Administrator
3. Designers
 - a.) Costume Designer
 - b.) Lighting Designer
 - c.) Scenic Designer
 - d.) Sound Designer
4. Director
5. Dramaturg / Theatre Critic
6. Movement Specialist / Fight Director
7. Musical Theatre Specialists
 - a.) Musical Theatre Director / Actor
 - b.) Choreographer
 - c.) Vocal Coach / Conductor of Music Director
8. Playwright
9. Stage Manager / Production Manager
10. Technical Director
11. Theatre Educator / Youth Theatre Specialist
12. Theatre Historian / Theorist
13. Voice Specialist

Referenced from:

ATHE

1000 Westgate Dr. Ste. 252

St. Paul, MN 55114

www.athe.org

Appendix B: United States Institute for Theatre Technology, Inc.
(USITT) Tenure & Promotion Guidelines

1. Costume Designers
2. Costume Technicians/Technologists
3. Projection and Media Designers
4. Scenic Designers
5. Stage and Production Managers
6. Technical Directors
7. Sound Designers
8. Lighting Designers

Referenced from:

USITT

315 South Crouse Avenue, Suite 200

Syracuse, NY 13210

info@usitt.org

Appendix C
The Three Pathways to Promotion (and Tenure)
A Chart

Tenure and Promotion to Associate Professor*

Pathway	Priority 1	Priority 2
#1: Scholarly	1	8-10
#2: Creative	4-5	8-10
#3: Combination		8-10 from Scholarly or Creative

**For full description, refer to pp. 16-17.*

Promotion to Full Professor**

Pathway	Priority 1	Priority 2
#1: Scholarly	1	14-16
#2: Creative	4-5	14-16
#3: Combination		14-16 from Scholarly or Creative

***For full description, refer to pp. 17-18.*

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