

usitt

*The Association of Design, Production, and Technology Professionals in the Performing Arts and Entertainment Industry*

# Tenure and Promotion Guidelines

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## Introduction

Tenure and promotion are of central concern to any professional educator working in higher education. The achievement of tenure offers faculty members a promise of ongoing employment, provides the assurance of academic freedom, and generally indicates a level of professional achievement consistent with the goals of the tenuring department and institution. Further advancements in academic rank mark ongoing achievement and an attainment of regional, national, or international recognition for scholarly or creative accomplishment and teaching.

Theatre as a discipline is relatively new to the academy. The methodologies of the discipline and the forms of research and creative activity fall outside the mainstream of traditional academic pursuits. The sub-disciplines within theatre complicate the problem as the study of theatre encompasses a number of specializations, all of which operate in different ways. This is particularly true to the areas of theatre design and technology. Academic institutions have generally embraced theatre productions as an important part of the cultural life of the academy. They have not, however, been entirely sanguine about the relationship of the creative work of faculty technicians, designers, and managers to traditional academic scholarship.

The goal of this document is twofold: (1) to provide information about the academic process of promotion and tenure to individuals who are being or will be reviewed for promotion and tenure; and (2) to provide information to schools and departments about standard expectations for those appointed to their schools and departments in the areas of theatre design and technology. Specifically, this document will address the issues of promotion in rank from Assistant Professor to the rank of Associate Professor and the process and guidelines for achieving tenure. As standards for promotion to Full Professor vary greatly from institution to institution, promotion to the rank of Full Professor will not be addressed directly in this document. Generally speaking, criteria for promotion to Full Professor are similar to those for advancement to associate professor and tenure with the added expectation of a sustained record of achievement and often some degree of “national or international recognition.”

A previous version of this document was published in 1987. USITT believes that as the disciplines of theatre and education continue to change and progress, a revision is in order. The previous version of this document significantly addressed the area of workload and working conditions. This version, although it pays respect to all of the issues brought forward in the previous version, addresses itself more to the issues of process and expectations about academic activities and professional standards.

Finally, it should be noted that the standards, processes, and procedures vary widely from institution to institution. We have attempted to address as many of these variances as possible, but it should be understood that the process of tenure and promotion will be particular to each institution. It is incumbent on any individual striving for tenure or promotion to become fully aware of the institutionally and departmentally mandated procedures for achieving tenure and/or promotion.

## THEATRE/DRAMA DEPARTMENTS AND PROMOTION AND TENURE

Academic theatre departments are subsections of colleges and universities and work within traditional academic structures, not theatrical structures. Tenure is an academic activity, and the structure and criteria for tenure review and decisions are historically structured by academics. Many people who take positions in academic theatre departments may subconsciously think that academic theatre departments work like professional theatres, with similar goals and values. Many values are shared, but many more are different. Duties and traits valued highly in professional venues might be less valued in academic circumstances, and academic activities might be less valued in commercial or professional theatres. Any candidate for promotion or tenure should familiarize themselves with their academic institution and its process, history, and beliefs related to tenuring artists and technicians.

Generally, a department or school is obligated to present evidence that the candidate’s overall performance

justifies the award of tenure or promotion. To do this, a review is conducted to determine if the candidate has made appropriate contributions. Three areas are traditionally evaluated: teaching, service, and research/creative activity. Different institutions will place higher or lower emphasis on any of these three areas depending on the mission of the university. Of these three areas, the emphasis on research/creative activity is the most variable. In most instances, however, it will be incumbent on the candidate to not only demonstrate an appropriate degree and quality of research or creative activity, but also to demonstrate promise for sustained achievement in the field. Of primary importance is the correlation of the activities of the candidate to the goals and mission of the institution.

For many college and university departments, traditionally accepted forms of contribution include laboratory or field research or other scholarly investigations that generally result in grant funding and publication. These

serve as validation of the investigator's work and provide a dissemination of the results of the investigation or demonstrate new knowledge acquired. Over the past several years, a strong case has been made for the acceptance of creative activities as an appropriate form of "research" for faculty members teaching in the fine and performing arts. The results of these creative activities are generally disseminated through public performances, concerts, exhibitions, and readings.

It is the position of USITT that these creative activities are appropriate forms of research for faculty in the areas of Stage Design, Management, and Theatre Technology. The process of preparing a production for public performance requires substantial traditional scholarly research methodologies combined with the creative practices inherent in the creation of any original artwork. Designers, technicians, and managers engage in a synthesis of scholarly investigation and new interpretation to make each work distinctive.

In the discipline of theatre, the presentation of a theatrical performance is the artistic product and mode of communication, just as the book or the journal article is the scholarly product of research. Like many of the performing arts, these works are temporal and exist only for the duration of the performance. Unlike some arts, the theatre is not the result of a single artist but is usually the result of a collaboration of artists working together. This distinction can make the assessment of an individual's contribution somewhat difficult.

In other disciplines, when an individual scholar or artist decides to address a particular subject, he/she has great discretion in establishing not only the exact subject but also the terms and conditions that will structure the development of the subject. Theatre, however, is a collaborative medium in which the director, designers, and technicians share responsibility for developing an interpretation, concept, and visual style for a given production. Any individual artist working on a production will have little to say in determining the title or subject matter of a play or the specific dates of the performance, the theatre, budget, etc. The evaluation of individual accomplishment within this collaborative framework must be made not only on the basis of the creative product, but also the *context* in which it was created. This important difference distinguishes theatre as a discipline from other academic subjects within an institution and must be considered when evaluating individual accomplishment.

## AREAS OF EVALUATION

### A. Research, Scholarship, and Creative Activity

Evidence of creative activity/research/scholarship is required by institutions in order to ensure that the faculty

continue to contribute actively to their discipline and to maintain and develop the areas of their specialization. Traditional publication is one form of communicating the work of the faculty. Publication can take the form of journal articles or book-length publications. Publication may also take the form of electronic publication.

Participation in theatrical productions is a normal mode of professional endeavor for theatrical designers and technicians and is considered a form of research and creative activity. Significant research is required in the processes of design and production, and the communication of the results of this research is performance. The creative process is documented by the visual record of the production and by the graphics and organizational materials prepared in the planning of the production.

The practices of theatrical design, technical direction, costuming, and management quite routinely demand a high degree of creativity, but the nature of this creative activity is specifically related to the needs of an individual production. An individual's work on one production might vary highly from the work on another due to the particular demands of the show or from the demands of theatrical collaboration.

### B. Creative Activities On and Off Campus

Any theatre department is necessarily engaged in the artistic activity of production. The faculty designers and technicians working on those performances function as artists.

Many academic theatre departments have expectations that academic faculty work professionally outside academia. There should be agreement, in advance, on the relative value and importance of theatrical activities on campus and the value and importance of theatrical activities off campus in other public venues. There should also be an understanding of the relative importance of the size and scope of theatre companies presenting the work of the theatre artist off campus (e.g., major regional theatres vs. local stock companies).

If off-campus productions will be required for a positive tenure decision, adequate allowances should be considered for a faculty member to be off campus for the time required to participate in such productions. Allowances should include covering campus responsibilities for the duration of any required absence. A school should not create a set of requirements for a successful tenure review and then create a schedule, which prohibits a candidate from pursuing the opportunities required.

### C. Teaching

Typical forms of teaching include traditional classrooms and laboratory teaching, informal teaching in the form of interaction with students on stage and in the theatrical

production process, advising, and mentoring. In theatre programs, a significant portion of the instruction is carried out in the production studios and in the theatre itself. As faculty members practice their art, they teach their students. Evaluation of formal and informal teaching is an important factor in assessing a candidate's potential for promotion and tenure.

It is important to evaluate courses and teaching in a timely and ongoing fashion. Student populations fluctuate regularly, and it is often difficult to get comprehensive information at any one time. Evaluation might include student course and teaching evaluation data and letters of evaluation requested from students directly by the tenure/promotion committee. If student opinion is solicited, it is important that solicitation letters be sent to a wide and inclusive group of students. Evaluation might also include statements from colleagues who have observed the teaching, either as members of a teaching team, or who teach other sections of the same course, or as independent observers. It is helpful to have written comments from those who teach advanced courses for which a particular course is a prerequisite. Statements from colleagues from other institutions who have knowledge of the candidate's teaching might also be included.

#### **D. Service**

Service will usually be a factor in the tenure process. The degree to which it is factored into the evaluation will vary at different institutions. Service may be evaluated in terms of the service to the university, the regional community, and the professional community.

Service to the university is usually defined as the faculty member's involvement in the campus life outside their discipline. This may include participation in college or university committees, faculty senate, presentations on campus, etc.

Service to the regional community may be a factor for some schools. This service may include membership on non-professional regional committees or participation in the community.

Service to the professional community is usually a factor at most institutions. This service includes membership and participation in professional organizations such as USITT as well as professional consulting work. This activity is a natural extension of the designer/technician's professional work world and not only assists in expanding the individual's professional development but may be helpful in advancing the discipline of theatre.

### **THE TENURE PROCESS**

#### **A. The Search and Hire**

Candidates for tenure-line appointments are usually hired

as the result of the recommendation of a search committee. This committee has the responsibility of defining the position and gathering data on scholarship, teaching, and other relevant matters. Searches often advertise in professional journals or other widely disseminated professional publications. The advertisements usually indicate the nature and responsibilities of the position. Any candidate on a short list or invited to visit before the hiring decision should enquire about departmental expectations related to tenure. Candidates for positions should enquire about workloads—both teaching and production, creative work outside the university, other expected artistic work, and scholarship. The candidate should understand how these responsibilities coordinate and balance to allow for a positive tenure review decision.

The tenure process begins at the time of the hire. Information shared at this point becomes not only part of the criteria for evaluation, but the basis of the annual review and ultimately the tenure decision.

At the time of hiring, candidates should fully understand the terms of appointment for the position offered. These terms should also be explicitly explained in a Letter of Offer to the candidate. This letter will often establish the basic position description, the minimum and maximum time frame in which a tenure decision will be made as well as other issues, including salary, benefits, start-up funds, and other possible negotiated terms of employment.

How the candidate achieves the work described in this letter is an important part of the tenure evaluation process. If there are any ambiguities because of the search and hiring process (for instance, if the requirement or relative importance of scholarship, artistic, or creative work for tenure are uncertain), the candidate should request written clarification at the time of the offer or shortly after. If a job description is not included with the initial offer, the candidate should develop such a document with the department head as early as possible and get the document approved at whatever administrative level necessary.

#### **B. The Tenuring Process**

Appointments, tenure, and promotions at all institutions should be governed by guidelines established by the department, college, and university and should be outlined in official documents. Any new hire in a tenure-track position should request all such documents and review them. There might be separate documents for the university level, school level and department level.

A tenure review committee is usually established to conduct a tenure review after the probationary period. The committee has the responsibility to review the work of the candidate and to create a review file and document. In most instances, the candidate has the primary responsibility in the creation of this document. The work of the

candidate is usually defined as (1) teaching, both formal and informal, (2) individual work as published and presented to the public in the form of scholarship or artistic creation, and (3) service to the institution and discipline.

As part of the evaluation process, the committee usually solicits external evaluations. Generally the department, college, or university will prescribe the method by which external peer evaluators are identified, which may or may not include input from the candidate. External peer evaluators may be asked to provide comparisons between the candidate and other successful artists or scholars (usually tenured) whose work can appropriately be compared with that of the recommended candidate. Alternatively, the tenure committee might simply ask the evaluator for an assessment of the candidate's work for final evaluations.

Quality teaching is an important prerequisite for advancement to tenure. The teaching record and other teaching activities, including curriculum development, must clearly reveal that the candidate is capable of sustaining first-rate teaching during his/her career.

Scholarship/creative activity and teaching are generally the primary issues reviewed in the tenure process, although sometimes public, professional, and community service as well as professional development are also included. For the discipline of theatre, the areas of teaching and service may be assessed similarly to the faculty in other disciplines. Research that results in artistic or creative work should be assessed in a distinctive manner specific to the responsibilities of the position and the nature of the work of the theatre artist.

## TENURE REVIEW

Assistant professors spend an institutionally specified number of years in rank before they are evaluated for promotion with tenure. For entry-level positions this will usually occur in the sixth or seventh year. The Letter of Offer should clearly define this time frame. If tenure is not awarded, the candidate must leave the institution. (It is not uncommon for a faculty member who has been denied tenure to be given one additional terminal year to seek employment elsewhere). Tenure may be conferred with or without promotion depending on the practices of the individual department, college, or university.

Prior to the time when a faculty member is considered for tenure, there may be a formal interim review period after a probationary term of employment. During this interim review, sometimes referred to as a third-year review or a reappointment review, the candidate should be apprised of his/her performance and be alerted of any concerns regarding progress towards tenure. This process by no means guarantees the later award of tenure, but should be viewed by the candidate as an opportunity to identify

any shortcomings or unmet expectations of performance that could lead to later denial of tenure.

It is usually the responsibility of the department to structure and implement the tenure review; but in some institutions, it is the responsibility of the candidate and at other institutions the responsibility is held at the college or university level. A committee is typically established and an evaluation file or dossier is created. An evaluation file may be developed for reappointment, tenure, and promotion to Associate and Full Professor. Contents of this file may be under the control of the tenure/promotion committee, the candidate, or both.

There should be an understanding between the tenure evaluation committee and the candidate for tenure about the scope and criteria of the review process. There should also be an understanding about how the list of internal and external referees to be used in assessing the candidate's work is developed. For example, some programs allow the candidate to submit names of potential evaluators, in other departments those names may come from the department or chair, while many programs produce the final list from recommendations from several sources.

## DOCUMENTATION

The evaluation file usually includes the candidate's most recent curriculum vitae and bibliography. The bibliography would include a complete list of scholarly publications and/or a list of productions designed or accomplished. The file might also include a statement prepared by the candidate about scholarly and artistic activities and plans. It might also include a teaching portfolio illustrating his /her approach to teaching as well as selected teaching materials.

In the area of scholarship or artistic activities, the file may contain an evaluative statement from a member or members of the evaluation committee that describes the most significant items of the candidate's list of work and states why they are significant.

Copies of all letters of evaluation of the candidate will be included in the evaluation file. Files might contain three to 15 referee letters from internal and external referees, according to school practice. External peer reviews will be based on a portfolio of materials supplied by the candidate, which document the candidate's creative work. The portfolio may be sent to external reviewers off campus or evaluated by external reviewers in an on site review of the candidate's work. The file usually contains the referee solicitation letter, which describes the type and scope of evaluation to be provided. A vitae for each peer reviewer may also be required or a brief statement indicating the stature and appropriateness of each reviewer.

In the area of teaching, the file may describe the kinds of teaching and advising the candidate is involved in, and include a summary of teaching commitments for the past years with course titles and other pertinent information. It should also contain descriptions of any pedagogical innovations or course development activities in which the candidate had participated. An individual or group (peer evaluators) is usually designated to visit classes and provide an evaluative statement about the scope and quality of the candidate's teaching abilities.

The file may also have copies of any course evaluations and any other types of teaching evaluation, such as letters from students, results of peer teaching reviews, and teaching portfolios. If the candidate directed graduate study, the names and dates of graduates for whom the candidate was the principal advisor would be included with evaluations from those individuals.

A portfolio of materials, which document creative design and production work, may be included as part of the evaluation file, but it may only be considered at certain stages of the evaluation. For example, it may be a required part of the file during departmental reviews, but might only be offered as supporting documentation at school or college level reviews for reference by committee members who wish to have additional information regarding a candidate. This practice will vary greatly by institution.

The final file usually has a committee recommendation and a department recommendation depending on the size of the institution, and includes a list of the members of the evaluation committee and a description of the evaluation process that led to the recommendation. This package then goes to the school and university for further and final action. School and/or university action might also require action by an advisory committee. Any department or school recommendation in the package usually states any reservations that may have been expressed concerning the candidate and how they have been resolved. The package also usually states what members of the group(s) have an opportunity to vote on the recommendation, and summarizes the vote.

## **EVALUATION PROCESS FOR DESIGN AND PRODUCTION FACULTY**

### **A. External Peer Review**

The evaluation of faculty is a traditional responsibility of members of academic communities. Because production, performance and design activities do not exactly correlate with traditional modes of research and publication, these activities are normally evaluated from somewhat different perspectives by qualified evaluators. As impartial professional peer review is the primary indicator of

quality in published research, it is also the appropriate basis for assessment of creative work, whether scenic, lighting, costume, or sound design, or in the other areas of production support such as technical direction, costuming, and production management.

In many disciplines, external peer review is accomplished by sending out a vitae and other supporting materials to a number of external reviewers for comment. For designers and technicians, this practice fails to address the issues of the context of the production, including existing talent pool, support personnel, budget, and time constraints. Even if a portfolio of work is sent to external reviewers, it denies the value of experiencing the actual live performance of the work. While a portfolio review should be an important part of any peer review process, the peer reviewers should have the opportunity to see the candidate's work in performance in order to understand the context or circumstances under which the work was created.

In the best circumstances, a performance should be planned at the time of any review so that a candidate's work can be seen and judged by the widest group of evaluators possible. It is further the recommendation of USITT that the committees or individuals responsible for preparing tenure cases invite outside referees to see the work of potential tenure candidates on a regular basis—at least one production a year. In this way, there can be a significant body of material to include in the final tenure evaluation package. It should be the work of the department to inform the institution of the importance of this regular ongoing review and to obtain permission for the inclusion of such regular review material at the time of tenure.

This section will provide suggestions on materials that might be supplied to all evaluators to illustrate the faculty member's contributions to the creative production processes along with suggested questions that evaluators might seek to answer when reviewing the creative work of any of these faculty.

### **B. Review Materials**

It is the responsibility of the candidate to provide evaluators with evidence of his/her abilities. The faculty member being evaluated should submit a portfolio, which begins with a professional curriculum vita and includes supportive materials that illustrate the creative work and/or production support of the faculty member. These portfolio materials should be of high quality and demonstrate the range of responsibilities inherent in the position of the faculty member being evaluated.

The specific materials that should be included in these portfolios vary by position and are included under the position titles and descriptions listed below. There are, however, common factors that should be considered and

similar formatting and materials that can be expected from all positions.

When possible, examples of a complete design/production process should be supplied in order to reveal the approach to the production and the solutions found by the faculty member. The following information should be provided for use by the evaluating team:

1. Show information/production team: title of the play, playwright, nature of the producing theatre, names of the director and design team, date of completion, with notation of work done as a student.
2. Production process information:
  - A. Brief statement of the production concept, script analysis, and statement of how the faculty member's work was used to illustrate the concept.
  - B. Approximate time available for research, design, and execution, as appropriate.
  - C. Identification of artistic or technological innovations associated with the production.
3. Design/production information: Any information that will provide evaluators with details of the faculty member's work on this production. Examples might include scene design renderings, costume plates, information, budget, crew size and skill, theatre information, and materials used.
4. Candidate's self-evaluation of his/her contributions on the production.

## GENERAL CRITERIA FOR EVALUATION

The contributions of design and production faculty should show an understanding of the conceptual foundations established for the production which are artistically and technically sound and within the limitations of budget and personnel restrictions for the producing organization. These contributions should effectively demonstrate the stylistic interpretations unique to the production and must meet the needs of the performers and director/choreographer. The creative contributions should function effectively to enhance the collaborative "whole," including the work of the other designers and production personnel.

Materials submitted for evaluation should show:

- A. Production Expertise
  1. Demonstrated abilities and artistic skills in illustrating/recording the person's design, technical solutions, or organizational management in a clear and professional manner. Examples would include sketches, drawings, renderings, models, storyboards, plots, spreadsheets, schedules, etc.
  2. Knowledge and demonstrated abilities in manipulating design elements.

3. Knowledge and demonstrated abilities in using materials and methods appropriate to the design, production, and/or discipline.
  4. Knowledge and demonstrated abilities in understanding the theatrical production process. Included in this category are: providing appropriate space for actors/dancers and the action of the piece; elements that support the characters; elements that enhance the techniques and skills of the director/choreographer.
  5. Knowledge and demonstrated abilities in understanding and enhancing the related production/design areas.
  6. Knowledge and practice of appropriate safety procedures and regulations.
  7. Knowledge and skill in employing appropriate technological advances in the candidate's field.
- B. Demonstrated knowledge of dramatic literature, theory, and history (e.g., genres, historical styles, text analysis, architecture, decor, sociological social/political history, etc.)
  - C. Personal and Process Skills
    1. Demonstrated written communication skills.
    2. Demonstrated appropriate collaborative and supervisory skills and personnel management.
    3. Demonstrated appropriate budget management.
    4. Demonstrated appropriate planning and procedural skills.

In addition to the evaluators' direct review of the portfolio of the creative work of the designer, technical director, or management person, the following materials are of significant value in determining the quality of the artistic contributions of the faculty member:

- A. Written evaluations by professional peers and colleagues in design and production disciplines.
- B. Written evaluations by other professionals in the theatre.
- C. Written evaluations by members of the production teams, including support personnel.
- D. Indication of the faculty member's participation in panels or programs for professional societies.
- E. Copies of adjudication reports from regional or national festivals.
- F. Reviews by professional theatre critics.
- G. Repeated engagements with off-campus producing organizations as indicative of superior performance for that organization.
- H. Inclusion in exhibits, with greater emphasis given to juried exhibits.
- I. Honors and awards received.

## QUESTIONS TO GUIDE EVALUATORS

Those charged with evaluating the work of candidates for promotion and tenure should expect to address appropriate issues including the following:

1. Does the work illustrate the production concept?
2. Does the work satisfactorily solve the problems presented by the script, concept, or the design?
3. Is the work appropriate to the budget and personnel limitations of the producing organization?
4. Does the work satisfactorily support and enhance the work of the rest of the production team, including the director/choreographer and designers?
5. Is the work appropriate to the theatre, the stage, and the production schedule?
6. Does the work reflect the appropriate level of planning and management for a quality theatre production?
7. Does the faculty member contribute to the creation of a positive learning environment?
8. Does the work demonstrate excellence appropriate to the rank of the candidate, based on the prevailing written standards of the institution?

## SPECIALIZATIONS

Design and production faculties are best evaluated by experienced peers in the disciplines, along with other theatre professionals who can provide the academic community with professional opinions regarding the creative work of candidates for tenure and promotion. However, recognizing that portions of the evaluation process of design, technology, and production faculty in academic institutions are also often the responsibility of those unfamiliar with the requisite knowledge, skills, and abilities of those involved theatrical design and production, the following sections describes the positions, duties, and responsibilities of these theatre faculty.

## COMBINED SPECIALTIES POSITIONS

Many faculty positions in theatrical design and technology require the faculty member to engage in creative work and teaching in two or more areas. Such combinations can include, but are not limited to:

Technical Director/Scene Designer  
Technical Director/Lighting Designer  
Costume Designer/Costumer  
Scenery and Costume Designer  
Scenery and Lighting Designer  
Lighting and Sound Designers  
Technical Directors and Sound Designers

The combinations depend to a large degree on individual institutional resources and needs. When these creative and teaching areas are combined, care must be taken to ensure evaluation criteria are equitably applied. When evaluating the creative work of these combined positions, reviewers should use criteria appropriate to each specialty. The weight accorded each area should be commensurate with the distribution of time spent working in that area.

*The following pages may be used to augment tenure and promotion documents for both candidates and tenure/promotion committees as well as college and university administrators.*



## **United States Institute for Theatre Technology Tenure and Promotion Guidelines**

### **EXECUTIVE SUMMARY**

The United States Institute for Theatre Technology, Inc., is the association of design, production and technology professionals in the performing arts and entertainment industry. Its membership consists of more than 3,500 individuals who work in academia and the professional theatre and entertainment industries. As a service to its membership, USITT has charged an internal committee with examining the issues regarding tenure and promotion in higher education and has adopted minimum competencies for the various specializations within the disciplines of theatre design and technology. This committee has also reviewed the distinctive differences in our discipline from others found in the academe and recommend that college and universities recognize and embrace those differences as they consider theatre design, production, and stage management and technical production faculty for tenure and promotion.

The USITT Guidelines for Tenure and Promotion strive to impart to its members a general understanding of the steps in attaining tenure and promotion as well as establishing clear professional standards by which their performance should be evaluated by colleagues and administrators at their institutions. USITT recognizes the necessary differences between academic institutions and does not attempt to suggest a (single) standardized set of procedures or levels of achievement for faculty evaluation and accomplishment.

It is the position of USITT that creative activities—including designing scenery, costumes, lighting, and sound, as well as the technical execution of those designs by technical production and stage and production management specialists—are appropriate forms of research for faculty teaching within these disciplines. These creative activities require substantial analysis, historical and technological research, a synthesis of information, and the creation of new works of art which are widely disseminated through public performance.

USITT recommends the acceptance of off-campus professional design and production work as an equivalent of refereed publication. Because the professional theatre is a highly competitive field, the invitation to work for a professional theatre company indicates that the candidate's work is regarded highly and assumed to be of exceptional quality. If off-campus professional production work is a mandatory expectation for tenure or advancement in rank, USITT strongly recommends that sufficient time and resources be made available to the candidate by the institution to enable the candidate to reasonably achieve this expectation.

The time commitments and work requirements for the creation of designs and execution of those designs for live theatre performances are extensive. This time requirement must be taken into account when research and teaching expectations are made. Expectations for research or creative activities must be balanced with teaching and other institutionally assigned activities, so that it is possible for the candidate to accomplish the expectations of the institution for the attainment of tenure or promotion.

USITT recommends two forms of external peer review for design, production, and management faculty:

- A. External review by peers of design and production portfolio materials, including sketches, renderings, production photographs, technical drawings, and other supporting materials which document the creative process and product of the candidate's design, management, and/or technical execution work.
- B. External reviews by peers of a candidate's design, technical production, or management work for a live performance. This review might be conducted by bringing a reviewer on-site to see the creative work in the form it was intended for and to see the context in which the creative work was done, including facilities as well as personnel and financial resources.

USITT acknowledges that many institutions require design and technical faculty to engage in creative work and teaching in two or more areas of specialization. The combination of these positions often makes it difficult for a faculty member to achieve the highest standards of performance in any one area of specialization as recognized by the industry. As such, USITT strongly recommends that great care be taken when evaluating the creative work of faculty in these combined positions. The evaluation of the candidate's performance of each area should be weighted commensurate with the time available for the candidate to spend working in each assigned area.



## United States Institute for Theatre Technology Tenure and Promotion Guidelines

### TENURE AND PROMOTION CHECK LIST FOR CANDIDATES

The foundation for successful promotion and tenure is established at the time of hire. During the initial interview, the candidate should make certain that he/she knows where the position fits into the academic structure and priorities of the institution. Basic questions to be asked include:

- Is the appointment to a faculty, academic, or professional staff line?
- Is the appointment probationary (does it lead to tenure or indefinite appointment) or is it a fixed-term appointment?
- The Letter of Offer should contain specific information regarding duties and responsibilities, salary, length of appointment, contract period, whether academic (9-month) or annual (12-month), credit for prior service, benefits, and coverage of moving expenses, and it should clarify under what conditions the contract may be renewed or terminated.

#### **Before accepting an offer:**

- Ask the department chair or head of the search committee for a copy of the departmental, school, and divisional criteria for tenure and promotion.
- Talk to other faculty members in design and production at the school to find out where they are in the process.
- Ask whether the department, school, or division has a mentoring program for probationary appointments.
- Learn everything possible about the climate that prevails at the institution (i.e., is creative work valued as research/publication or must one excel at “traditional” measures of academic activity).
- Use a network to check with professionals, colleagues, USITT members, theatrical suppliers, students, and alumni to learn as much as possible about the institution.

#### **Once one is hired and begins the job:**

- Review criteria for retention, promotion, and tenure.
- Determine how teaching is evaluated in the department.
- Invite colleagues to observe and give feedback on teaching.
- Participate in team teaching projects if possible.
- Document changes and innovations in new courses or new approaches to existing courses.
- Document success of students in departmental activities, as well as those outside the department (i.e., summer festivals, community, and other areas outside the college or university).
- Develop collegial relationships outside the department.
- Seek regular periodic evaluations from individuals or committees that are charged with evaluating progress and making decisions regarding retention, promotion and tenure.
- Retain file of evaluations. If they are verbal, make timely written notes and send a copy to the chair or head of the evaluation committee.
- Determine format required by the institution for curriculum vita and create one.
- Retain the following for use in the retention, promotion and tenure file:
  - ♦ Course syllabi
  - ♦ Comprehensive chronological list of courses taught, committee assignments, designs, articles, conferences, workshops attended, workshops given
  - ♦ List of guest lectures or workshops given for other departments, schools, and community organizations
  - ♦ Successful student projects/designs/production books
  - ♦ Positive communications from students/alumnus
  - ♦ Materials demonstrating creative contributions, renderings, models, schedules, budgets, production programs
  - ♦ Professional development activities
  - ♦ Letters of commendation or appreciation for service performed
- Request that the department invite off-campus peers to review and evaluate teaching, creative and administrative work.
- Determine whether the department values reviews from outside the institution.
- Be certain to understand the schedule for making personnel decisions.
- Be certain to know who is charged with making personnel decisions.
- When formal review process begins, request either formal or informal mentor to advise in preparation of materials and presentation of the dossier, teaching and/or design portfolio.



## United States Institute for Theatre Technology Tenure and Promotion Guidelines

### SCENIC DESIGNERS

The scenic designer is an artist/scholar/teacher who designs scenery (and often properties) which enhance a given production. The scenery should visually express the stylistic interpretation of the drama unique to the production. It should meet the needs of the actors and the director (and sometimes dancers and choreographers) by allowing for appropriate staging and dance spaces, both within the scene and from scene to scene. Further, the setting should complement and integrate with the other visual elements of the production such as costumes and stage lighting.

Though accomplished scenery designers vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the scenic designer includes:

#### A. Design and Technology

1. Excellence in recording and simulating the his/her intentions for the setting in sketches, story boards, renderings, or scale models; drafting of plans and sections; execution of painter's elevations; scheduling and listing equipment and material selection; and painting to reflect the collaborative choices made by the production team.
2. Knowledge about the impact of color, line, shape, texture, movement, and composition, and demonstrated excellence in manipulating these design elements.
3. Knowledge of the materials and methods of scenic construction, rigging and shifting, properties, and scenic painting.
4. Knowledge of movement for acting, dance, and stage combat, and the related spatial requirements.
5. Understanding of the techniques and skills of directing as they relate to scenic design.
6. Understanding of the related production design areas—costume design, lighting design, sound design.
7. Knowledge of standard safety procedures and regulations as well as those prescribed by various related professional organizations such as Actors Equity Association.

#### B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts.
2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, and costume.
3. Knowledge of the history of art (artists, historic styles, and genres), architecture, and decor.
4. Knowledge of economic and social history.

#### C. Administration

1. Excellence in oral, written, and graphic communication skills to secure sensitive translation of designs into workable scenery.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings
3. Knowledge of fiscal management of scenic production, acquisitions, and maintenance.
4. Ability to assess the accurate technical execution and operation of the scenic elements of the production.
5. Understanding of studio personnel management and scheduling.
6. Excellence in the higher level planning required in seasonal or repertory contexts.

Overall excellence from the scenic designer requires the ability to integrate knowledge consistently in the areas noted above. Scenic designers must work with an understanding of the conceptual requirements of any given production to create scenic designs which are both artistically and technically sound and can be realized within the constraints of budget and available labor for the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.



## United States Institute for Theatre Technology Tenure and Promotion Guidelines

### LIGHTING DESIGNERS

The lighting designer is an artist/scholar/teacher who designs the theatrical lighting for productions. Theatrical lighting should express the lighting designer's visual interpretation of the production and at the same time support, reinforce and enhance the artistic statements of the other members of the production team.

Lighting is a combination of artistic work and technical knowledge and ability. Traits exhibited by individuals usually include both of these areas, but in wide variance. Many excellent lighting designers know or attribute little importance to technical details leaving that work to electricians. Other lighting designers have a highly technical background and organize many or all of the technical details themselves, considering that to be an important part of the lighting design process.

The range of proficiency typically required or the lighting designer includes:

#### A. Design and Technology

1. Ability to communicate design intent verbally and to also use devices which may include story boards, overlays to renderings, sketches, lighting lab demonstrations, etc.
2. Knowledge of the theories and behavior of light (e.g., optics, reflection, refraction, etc.)
3. Knowledge of color theory in both light and pigment.
4. Technical knowledge of current lighting equipment and the ability to apply this technology to a given production.
5. Knowledge of theories on the psychological perception of light.
6. Ability to interpret theatrical movement, speech, and song in terms of light.
7. Knowledge of the techniques and skills of directing as they relate to lighting design.
8. Knowledge of safety codes and regulations affecting lighting.
9. Knowledge of energy conservation methods appropriate to lighting.
10. Basic knowledge of the use of light as a design element in other media, such as film, television, and architecture.
11. Abilities in hand and/or computerized drafting.
12. Understanding of the related production design areas—scenery, costume, makeup, and sound.

#### B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and the textual analysis of scripts.
2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting and costumes.
3. Knowledge of art history (artists, historic styles, and genres), especially in the use of light.

#### C. Administration

1. Excellence in oral and written communication needed to describe the sensitive translation of the design ideas into a theatrical reality.
2. Ability to work and collaborate with various artists and technicians with various levels of experience.
3. Ability to oversee the technical execution and operation of lighting in production.
4. Excellence in the development and management of budgets for lighting equipment and personnel.
5. Knowledge of lighting personnel management and scheduling.
6. Excellence in the higher-level planning required in seasonal or repertory contexts.

Excellence in lighting design requires the ability to consistently integrate knowledge in the above areas with an understanding of the conceptual aspects of a given production. The result should be a design which is artistically and technically sound and within the limitations of budget, available labor, and equipment of the producing organization.

Because of the ephemeral nature of light, the lighting designer can best be accurately evaluated by attending a live performance of a production for which the designer is responsible. Examining a light plot may reveal fine drafting skills and a sense of the organizational arrangement of lighting in relation to designated acting areas, but does little to evaluate true ability in lighting design. Plots, color charts, paper work, etc., should be made available to an evaluator, but can never substitute for the viewing of an actual production. Still photography or video sequences might add some useful information to an evaluation, but again are substitute. Light affects film and video differently than it does the eye. Productions designed to be seen live will not photograph or reproduce on video successfully. If recorded media is to be used in the evaluation of a candidate, the circumstances of the recording must be made clear.



## United States Institute for Theatre Technology Tenure and Promotion Guidelines

### COSTUME DESIGNERS

The costume designer is an artist/scholar/teacher who designs the costumes which enhance a given production in general and a characterization in particular. The designs should also enhance or harmonize with the other visual elements such as scenery and lighting.

The range of proficiency typically required of a costume designer includes:

#### A. Design and Technology

1. Excellence in creating sketches renderings and drawings in various media.
2. Knowledge and ability to manipulate the elements of design.
3. Knowledge of the materials and methods of costume construction, including fabrics, pattern development, fitting, tailoring, etc.
4. Knowledge of movement for acting, dance, and stage combat and the related requirements of costumes.
5. Knowledge of fabric modification, including dyeing, painting, lamination, and distressing.
6. Knowledge of techniques in makeup, hair, wigs, and masks.
7. Knowledge of safety procedures and regulations as they apply to costume construction.
8. Understanding of the related production design areas—scenic design, lighting design, makeup design.

#### B. Literature and History

1. Knowledge of dramatic literature, including historic genres.
2. Excellence in textual analysis of scripts.
3. Knowledge of historical dress, including ethnic dress and accessories, non-western and unique theatrical costume, Western theatrical costume, and differing national styles of historic dress.
4. Knowledge of historic textiles and decoration.
5. Knowledge of art history as it relates to dress.
6. Knowledge of social and popular history, including period manners and movement.
7. Knowledge of the history of makeup, hair, wigs and masks.

#### C. Administration

1. Excellence in oral and written communication.
2. Ability to work and collaborate with various artists, technologists, and technicians, many of whom may be unskilled students with various levels of experience.
3. Excellence in fiscal management, including budget development and material acquisition.
4. Ability to oversee the technical execution of costumes.
5. Knowledge of studio and wardrobe personnel management and scheduling as needed in planning for productions.
6. Excellence in the higher level planning required in seasonal or repertory contexts.

Excellence from the costume designer requires the ability to consistently integrate knowledge with an understanding of the conceptual requirements of a given production to produce costume designs which are both artistically and technically sound and within the limitations of budget and available labor for the producing organization. Such expertise is demonstrated by participation in production, either on or off campus.



## United States Institute for Theatre Technology Tenure and Promotion Guidelines

### SOUND DESIGNERS

The sound designer is an artist/scholar/teacher whose primary responsibilities is designing sound for the theatre which enhances a given production. The sound should aurally express the stylistic interpretation unique to the production.

Though accomplished sound designers vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the sound designer includes:

#### A. Design and Technology

1. Excellence in the sharing of ideas and concepts in the artistic arena with other artistic staff (i.e., director, other designers, dramaturg, etc.). Ability to collaborate with artistic staff and support the direction of the production within an aural environment. Ability to share sound design ideas with others through both verbal and aural means.
2. Knowledge and ability to manipulate current audio technology and systems, both reinforcement and recording/playback.
3. Knowledge of technology and system analysis and equipment assembly processes for both reinforcement and recording/playback.
4. Knowledge of acoustics and spatial effects on acoustics.
5. Knowledge of psycho-acoustics and the effects of sound in a human environment.
6. Knowledge of basic rigging, electrical, and electronic techniques/technologies as related to sound design.
7. Understanding of the techniques and skills of directing as they relate to sound design.
8. Understanding of the related production design areas—costume design, lighting design, scenery design.
9. Knowledge of standard safety procedures and regulations as well as those prescribed by various related professional organizations such as Actors Equity Association.

#### B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts.
2. Knowledge of the history of theatrical production.
3. Knowledge of music history and music genres.
4. Understanding of basic musical composition principles.
5. Knowledge of economic and social history

#### C. Administration

1. Excellence in oral, written and aural communication skills needed to secure sensitive translation of designs into reality.
2. Ability to effectively work and collaborate with various artists and technologists in a variety of professional and academic settings.
3. Knowledge of fiscal management of audio production, acquisitions, and maintenance.
4. Ability to assess the accurate technical execution and operation of the aural elements of the production.
5. Understanding of studio personnel management and scheduling.
6. Excellence in the higher level planning required in seasonal or repertory contexts.

Overall excellence from the sound designer requires the ability to integrate knowledge consistently in the areas noted above. Sound designers must work with an understanding of the conceptual requirements of any given production to create sound designs which are both artistically and technically proficient and can be realized within the constraints of budget and available labor for the producing organization. Such expertise is demonstrated in participation in production, both on and off campus.



## United States Institute for Theatre Technology Tenure and Promotion Guidelines

### TECHNICAL DIRECTORS

The technical director is an artisan/scholar/teacher charged with directing the technical aspects of a theatre's production operation. The technical director typically oversees the work of staff, student, and volunteer technicians, and sometimes student designers. Thus, the technical director must be evaluated as both a practicing technician and an administrator.

Though individuals vary greatly in their depth or knowledge and ability in any one area, the range of proficiency typically required of the technical director includes:

#### A. Technology and Design

1. Knowledge of theatrical, scenic, costume, lighting and sound design practices.
2. Ability to effectively translate the designer's renderings, models and/or sketches into practical stage settings, commonly requiring the following:
  - a. Skill in communicating technological solutions, including technical drafting, sketching, model building.
  - b. Knowledge of the materials commonly used in scenic construction, the strengths of these materials and their safe use.
  - c. Skill in the various methods of scenic construction, including plastics fabrication, metal working, carpentry, and cabinet work.
  - d. Knowledge of the safe handling procedures for scenic equipment, hand and power tools, and materials used in scenic construction.
  - e. Skill in using computer software to support the production process as appropriate (spreadsheets, database, CAD, etc.).
  - f. Skill in stage operations and stage maintenance, including stage rigging and machinery, stage lighting equipment, and stage audio equipment.

#### B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in the textual analysis of scripts.
2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, sound, and costumes.
3. Knowledge of the history of art, especially architecture and decor, and understanding of how designers use such knowledge.

#### C. Administration

1. Skill in the range of managerial functions required in the technical operations of a theatre, including studio and personnel scheduling, and management, fiscal management (budget development, materials acquisition, record keeping), stage and studio maintenance, and equipment acquisitions.
2. Skill in oral and written communication essential to the execution of scenery and to the smooth operation of the technical aspects of the theatre.
3. Ability to work and collaborate with various artists, technologists and technicians, many or all of whom may be relatively unskilled students, under pressure.
4. Capability in the higher levels of planning required in seasonal or repertory contexts.



## United States Institute for Theatre Technology Tenure and Promotion Guidelines

### STAGE AND PRODUCTION MANAGERS

Those charged with evaluating the work of design and production professionals should expect to address appropriate issues including the following when assessing stage managers and production managers. Stage managers practice a discipline in which their creative activity is devoted to enabling and implementing a theatrical work of art. Theatre is a collaborative art involving the contribution of writers, actors, directors, designers, technicians and an audience. Stage management is the component of this process responsible for the interaction of all these participants, both on the artistic and the human plane. Their work in the theatrical context is analogous to what Ernest Boyer in *Scholarship Revisited, Priorities of the Professoriate*, identifies as scholarship of integration, “serious disciplined work that seeks to interpret, draw together, and bring new insight on original research” (i.e., creative activity).

The process of planning, rehearsing and performing a theatrical work of art is a paradigm for group activity, the equivalent in the theatre field to traditional research. Successful work requires collaborative efforts from faculty and students. The disciplines of stage and production management are central to this process.

Though individuals vary greatly in their depth of knowledge and ability in any one area, the range of proficiencies typically required of a stage manager or production manager includes:

#### A. Technology and Design

1. Understanding scenic, costume, lighting and sound design practices.
2. Ability to interpret designer’s renderings, models and/or sketches and to communicate effectively with all members of the design and production team regarding:
  - a. Resources of time and/or funds to accomplish project
  - b. Computer resources to support production process as appropriate (scheduling, spreadsheets, database, etc.)
  - c. Materials commonly used in scenic construction and their safe use.

- d. Safe handling procedures for scenic equipment and materials used in scenic construction
- e. Safe stage operations and stage maintenance, including stage rigging and machinery, stage lighting equipment, and stage audio equipment.

#### B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and demonstrated excellence in textual analysis of scripts.
2. Knowledge of theatrical production history, with emphasis on elements of scenery, properties, lighting, costumes and sound.
3. Knowledge of art history, especially architecture and decor, and understanding of how designers use such knowledge.

#### C. Administration

1. Responsible and adaptable communication with an ability to handle and coordinate diverse groups of artistic personalities with tactful discipline and a sense of humor.
2. Establishing a creative environment by combining the ability to anticipate, prioritize, and solve problems with calm sensitivity and grace under pressure.
3. Demonstrated success in collaborative accomplishment in important work with artists of the contemporary American theatre.
4. Competence in higher levels of planning required in seasonal or repertory contexts.

# Appendix

## I. WORK LOAD

The work load for a faculty member is a combination of his/her teaching, advising, administrative and committee work, and research/creative activity. Work load structures and definitions vary greatly between institutions, colleges, and departments. It is typical for a university, college, or school or department to have a defined teaching load for its tenure-line faculty. This work load policy should include teaching assignments, production assignments, research/creative activities, and service-related duties such as participation in faculty governance, advising, or other assigned duties.

It is not unusual for assigned work loads and the expectations for performance leading to tenure or promotion to be out of sync with each other. Faculty with full teaching loads and full production loads may find it impossible to secure off campus work. Likewise, faculty with a heavy teaching load may not be able to produce the highest quality production work.

It is incumbent on the university and the faculty member to negotiate a reasonable work load, which takes into account departmental, college, and university expectations for tenure and promotion. This responsibility lies directly on the shoulders of the departmental executive and the faculty member.

Work load assignments may vary greatly. In some institutions, creative activities, or research work are considered part of the faculty member's load and some formula is used to provide a teaching work load reduction based on the number of production assignments. Thus, release time is given to accommodate the time demands of the faculty member's creative activity and balance it with teaching and service work. It is unreasonable for any institution to assign or expect theatre design and production faculty to engage in creative activity without providing appropriate time to do so. Likewise, a candidate for tenure or promotion should be careful not to take on so many responsibilities that he/she cannot achieve the level of teaching and creative activity expected by the institution for tenure and promotion. In any event, there should be a clear understanding of the time commitment required for production activities and some suitable accommodation made in the faculty member's work load.

## II. TEACHING PORTFOLIO

In recent years, the teaching portfolio has become a tool for demonstrating teaching effectiveness. A listing from *Teaching and Learning in the College Classroom* [K.A. Feldman & M.B. Paulsen (ed.), ASHE Reader Series, Ginn Press: Needham Heights, MA, 1994] lists nearly 50 possible items for inclusion in a teaching portfolio. Those 50 are divided into areas such as:

- a. The Products of Good Teaching: Student laboratory workbooks and other logs; records of students who select and succeed in advanced course of study in the field; documentary evidence of the effect of courses on student career choice; evidence of help given by professor to students in securing employment.
- b. Material from Oneself: Lists of course materials prepared for students; steps taken to evaluate and improve one's teaching; instructional innovations and evaluation of their effectiveness; participation in seminars, workshops, and professional meetings intended to improve teaching; participation in course or curriculum development; and/or editorial or manuscript contributions to professional journal on teaching one's subject.
- c. Information from Others:
  1. Students: Student course and teaching evaluation data which suggest improvements or produce overall rating of effectiveness or satisfaction; interview data collected from students after completion of course; written comments from a student committee to evaluate courses and provide feedback.
  2. Colleagues: Statements from colleagues who have observed one's teaching either as members of a teaching team or as independent observers of a particular course or who teach other sections of the same course; written comments from those who teach courses for which a particular course is a prerequisite; statements from colleagues from other institutions on such matters as how well students have been prepared for graduate studies.
- d. Other Sources: Statements about teaching achievements from administrators at one's own institution or from other institutions; alumni ratings or other graduate feedback; reports regarding success of students in areas of theatre design and production while still in the department and after graduation.

With a renewed emphasis on teaching in the academy, many academic institutions have implemented campus offices or programs charged with supporting the improvement of teaching. New faculty members and instructional staff are well advised to make use of those resources in identifying a particular campus atmosphere and expectations regarding the teaching component in the tenure process.

### III. PROFESSIONAL BIBLIOGRAPHY

The guidelines describing the various design and technical positions in a theatre program in higher education deal with the expectations of the discipline. However, the candidate for promotion, tenure and/or reappointment needs to be cognizant of the demands of the professional expectations of an educator, both academic and professional expectations, whether at a large research university or a small liberal arts college. Each campus will have a formal—and often informal—definition of the role of a faculty or staff member based on the mission of the institution. Candidates should begin to examine that definition, and the route to successfully meeting those expectations, as soon as possible. Usually there are three areas of concern to a personnel committee: Research/creativity, teaching, and service. Each campus and or department may give differing weight to the importance of these areas—a candidate should understand the ratio.

College and university faculty handbooks are evolving into elaborate procedural guides and are often supplemented by departmental guides. A proactive candidate will seek out these guides and seek mentoring when and where possible. While some campuses have formal mentoring programs, promotion candidates should develop a network of senior and junior members of the faculty as part of their strategy toward tenure and promotion. Realize that sister disciplines may have similar demands on time and finding adequate review of one's work; investigate what has led to a recent tenure decision in music or art if there has not been a recent one in theatre for a decade. The demands of the discipline should not blind the candidate to the need for knowing the expectations at all levels of the personnel review process. At the time of this revision, there has been a national focus on the preparation of undergraduate students. What was once a process of demonstrating teaching strategies has moved to a greater focus on student learning and assessment of the student's skills as they move through four years of education. In addition to the portfolio of theatre work, some campuses are requiring a teaching portfolio. As candidate's prepare lesson plans, develop research agendas, and submit work for peer evaluation, they are obligated to understand the impact of the Board of Trustees, the state legislature, or the political winds in a state and region on the mission of their campus.

A candidate should pursue information and assistance from any formal agency located on campus that supports teaching and learning. An alternative when no formal assistance is provided is to look for or establish a group of faculty that informally deliberate on questions of learning—perhaps brown bag lunch discussions? A mentoring program may exist that brings the expertise of master teachers and/or scholars to junior faculty members. The candidate should also consider a professional reading program that informs him/her of issues concerning higher education. While theatre faculties wish to pursue their art and craft, it must be recognized that the candidate is subject to a unique culture and its requirements—the profession of educator.

### IV. RESOURCE BOOKS: EDUCATION, TEACHING PORTFOLIOS, AND ASSESSMENT

Arreola, Raoul A. *Developing a Comprehensive Faculty Evaluation System: A Handbook for College Faculty and Administrators on Designing and Operating a Comprehensive Faculty Evaluation System*. Bolton: Anker Publishing Company, Inc., 1995.

Boyer, Ernest L. *Scholarship Reconsidered: Priorities of the Professoriate*. Carnegie Foundation for the Advancement of Teaching; San Francisco; Jossey-Bass Publishers [distributor], 1997 printing.

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Centra, John; Froh, Robert; Gray, Peter; Lambert, Leo; Diamond, Robert, ed *A Guide to Evaluating Teaching for Promotion and Tenure*. Acton, MA: Copley Publishing Group, 1990.

Edgerton, R.; Hutchings, P.; and Quinlan, K. *The Teaching Portfolio: Capturing the Scholarship of Teaching*. Washington D.C.: American Association for Higher Education.

Millis, Barbara J. "Colleagues Helping Colleagues: A Peer Observation Program Model." *Journal of Staff, Program, & Organization Development*. Spring 1989, vol. 7, no. 1, pp. 15-21.

Schoenfeld, Robert Magnan. *Mentor in a Manual: Climbing the Academic Ladder to Tenure*. Madison, WI: Magna Publications, 1994.

Seldin, P. and Associates. *Successful Use of Teaching Portfolios*. Bolton, MA: Anker Publishing Co., 1993.

Seldin, Peter. *The Teaching Portfolio: A Practical Guide to Improved Performance and Promotion/Tenure Decisions*. Bolton, MA: Anker Publishing Co.

## V. ON-LINE SOURCES

**American Association for Higher Education** [<http://www.aahe.org/>]

The American Association for Higher Education (AAHE) is an individual membership organization that promotes the changes higher education must make to ensure its effectiveness in a complex, interconnected world.

**Professional and Organizational Development Network in Higher Education** [<http://www.podnetwork.org/>]

The three purposes of POD are (1) to provide support and services for its members through publications, conferences, consulting, and networking; (2) to offer services and resources to others interested in faculty development; and (3) to fulfill an advocacy role nationally, seeking to inform and persuade educational leaders of the value of faculty and the instructional and organizational development in institutions of higher education.

**Pew Charitable Trust** [<http://www.pewtrusts.com/>]

The Pew Charitable Trusts, based in Philadelphia, make strategic investments to help organizations and citizens develop practical solutions to difficult problems. They offer specific grants for higher education including higher education reform. Their goal is to establish new and higher aspirations with regard to the purposes and performance of undergraduate education. They desire to engage colleges and universities more productively and strategically in the reform of America's schools. They desire to shape a professoriate that is responsive to America's changing needs for quality teaching and scholarship in the coming century.

**The Chronicle of Higher Education** [<http://chronicle.com/>]

Published weekly, the *Chronicle* is the number-one news source for college and university faculty members and administrators. A subscription to the *Chronicle* includes free access to all of the website and to daily electronic-mail updates. It is a good source to look for summer programs, institutes, and colloquiums.

**The Center for Teaching Professions at Northwestern University** [<http://nuinfo.nwu.edu/education/CTP/websites.html>]

A connection to web sites to many professional sites, American universities, associations, and international universities.

## VI. THEATRE ASSOCIATIONS

The following organizations have addressed issues of criteria for the evaluation of the theatre educator. A review of their journals, or attending their regional and national conferences, may provide additional material for the candidate.

**Association for Communication Administration (ACA)**

**Association for Theatre in Higher Education (ATHE)**

**National Communication Association (NCA)**

**National Association of Schools of Theatre (NAST)**

**United States Institute for Theatre Technology, Inc. (USITT)**

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