

Theatre Department Criteria and Procedures for Reappointment, Promotion and Tenure

(Approved 2/21/2011)

The Department of Theatre has adopted the following *Criteria and Procedures for Reappointment, Promotion and Tenure* in accordance with the following documents: *The Code of the Board of Governors of The University of North Carolina* (hereinafter referred to as *The Code*), the *Tenure Policies, Regulations, and Procedures of the University of North Carolina at Charlotte* as currently in effect (hereinafter referred to as *TPRP-UNCC*), and the *College of Arts and Architecture Procedures for Reappointment, Promotion, and Conferral of Permanent Tenure* (hereinafter referred to as *CoAA-RPT*). If any part of the *Criteria and Procedures for Reappointment, Promotion and Tenure* is found to be in conflict with either *The Code*, the *TPRP-UNCC*, or the *CoAA-RPT – The Code*, the *TPRP-UNCC*, or the *CoAA-RPT* shall prevail.

I. Criteria

Theatre faculty at all professorial ranks are expected to demonstrate competence in the three areas of accomplishment defined by the University: (1) scholarship and/or creative activity; (2) teaching; and (3) service. The Department recognizes that, because of the diversity of its faculty, and the range of their professional expertise, individual programs of teaching, research, writing, performance, and service will take a variety of directions. But in general, competence in scholarship and/or creative activity means a program of creative or scholarly work that contributes to the art of theatre or to the production of new knowledge in the field of theatre studies, at levels of quality and quantity established in the discipline. Competence in teaching means proficiency in the classroom (from the preparation of instructional materials to the mentoring of students in alternative educational settings) as demonstrated in a candidate's teaching portfolio and as measured by indices of student satisfaction and peer review. Competence in service means effective contributions to the administrative and governance efforts of the College, Department and University, together with external professional and community work, as appropriate to an individual's rank, expertise, and experience.

1. For reappointment as assistant professor, a candidate is expected to have initiated a program of creative work and/or scholarship with promise of discernible professional impact, and also to have met departmental standards in teaching and service. Criteria for professional impact in creative work or scholarship, including disciplinary standards in Design/Production/Performance and Theatre Studies, are given below. Departmental standards in teaching and service are defined below under "C. Teaching" (competencies and benchmarks) and "D. Service."

2. For permanent tenure and promotion to associate professor, a candidate is expected to have met disciplinary standards in research or creative work, including rate,

quality, and quantity of creative and/or scholarly accomplishment, to have had documented impact on the field, and to have met departmental standards in teaching and service. See sections A through D below.

3. For promotion to full professor, a candidate is expected to have demonstrated significant, continuing accomplishment in all three areas of accomplishment, and to have achieved distinction in scholarship and/or creative work as measured by the sustained professional impact of the candidate's artistry and/or publications.

At each level of review, the quality of a candidate's aggregate achievement must be substantiated by means of objective documentation and peer assessment. The general indicators of professional success are (1) *positive trajectory*, which means that the candidate's work demonstrates steady and continuing development, as measured by frequency, rate, and quality of publication or performance, as well as teaching effectiveness and responsible service; (2) *breadth of scope*, which means that a candidate's accomplishments and reputation spread over time from local to national and/or international venues, as measured by publication in distinguished journals or presses, opportunities to perform, design, or direct with recognized companies, and invitations to speak, read, coach, teach, consult, or engage in professional service beyond the campus; and (3) *positive comparative evaluation*, which means that the candidate enjoys the recognition of her or his peers as measured by reviews, letters of recommendation, honors or awards, written critiques, citations, grants, juried or refereed performances, and invited professional work.

In addition to College and University review criteria, the Department's standards of personnel review follow guidelines articulated by the professional organizations of the discipline of Theatre. Supporting documents include: "The Work of Arts Faculties in Higher Education," (1993) from the National Office for Arts Accrediting Associations; Guidelines for Evaluating Teacher/Artists for Promotion and Tenure" (2000), from the Association for Theatre in Higher Education; and "Tenure and Promotion Guidelines" (2000) from USITT: the Association of Design, Production, and Technology Professionals in the Performing Arts and Entertainment Industries.

A. Design, Production, and Performance Work

According to USITT guidelines, "Participation in theatrical productions is a normal mode of professional endeavor" for theatre artists in the academy 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." USITT recommends "the acceptance of off-campus professional design and production work as an equivalent of refereed publication." The character of the selection process and venue may be evidenced by the location and size of the theatre, the

pool of applicants, the length of the production run, the theatre's visibility in local and national media reviews, or other criteria supplied by the candidate.

Theatre is both a collaborative and an ephemeral art. Performance is the conclusion of an integrated process entailing direction, dramaturgy, acting, scene design, costume design, lighting design, sound design, technical direction, choreography, scenic artistry, production management, and stage management. Playwriting and historical, technical, or other research are commonly included among these activities as well. The resulting achievement, a live performance, exists only in the moment; its documentation (apart from immediate witness) is necessarily retrospective and only suggestive of the quality of the performance itself. Hence, when evaluating the creative work of a candidate for promotion and/or tenure, the Department appreciates that the candidate's contributions are legitimately assessed both in themselves and in the context of the success of the production as a whole. The candidate's work need not invariably be singled out in reviews and other documentation in order to be credited for the success of the ensemble. Moreover, the Department accepts the inherent complexity of judging a performance retrospectively, and therefore allows appropriate latitude, consistent with USITT and other guidelines, in the range of artifacts, including but not limited to sketches, models, design notes, photographs, peer reviews, and public recognition, that may legitimately testify to the quality of a candidate's work.

(1) Creative activities authorized for RPT credit:

- Work successfully produced in an exceptional venue (such as a nationally or internationally recognized theatre or professional company) as determined by peers or sanctioned by professional theatrical unions or organizations.
- Work successfully produced in other substantial, off-campus venues as determined by peers.
- Work successfully produced on campus, provided it is peer-reviewed and/or leads to documented external activities (which may include conference presentations, articles, or external productions).
- Work successfully produced for exhibits and competitions.
- Work successfully produced in electronic media venues.
- Scripts or adaptations that have been read in significant venues, produced as live performance, or published.
- Dramaturgical work in significant venues.
- *Candidates whose primary work is in design, production, or performance also receive full promotion and/or tenure credit for traditional scholarship, including books, articles published in recognized journals, published reviews of theatrical performances, and presentations at academic conferences, provided it meets the standards articulated below under "Theatre Studies Work."*

(2) Benchmarks for Evaluating Creative Work

The Department Review Committee's (DRC) judgment regarding "distinction" and "professional impact" in design, production, and performance work depends on a variety of conventional benchmarks in the discipline of Theatre and in the past practice of the University.

- A candidate's work should describe a history of sustained productivity over time. All records of artistic accomplishment, including those compiled prior to employment at the University, are counted in the review, but there is an expectation that the candidate will have concluded work at this institution consistent with the defined benchmarks of sustained productivity.
- While the quantity of professional work does not by itself indicate quality or impact, lower than average quantity suggests a poor trajectory for later achievement. It is reasonable to assume that candidates in design fields will average two significant off-campus production activities per year, and that candidates in production and performance fields will average one such activity, during the period leading to tenure and promotion review.
- Peer reviews of specific performances are an essential indicator of significant accomplishment, especially written evaluations by colleagues in the area of a candidate's particular expertise, or by other theatre professionals, or by members of a production team.
- The process by which an artist is chosen to perform (for example, an actor's audition or a designer's portfolio presentation) is rigorously competitive in significant venues and therefore constitutes, in itself, a peer review which a candidate should document as such.
- Adjudication reports from regional or national festivals and reviews by professional theatre critics are also useful indicators.
- A candidate should demonstrate the ability to attract invitations to work in substantial venues, as described above.
- Repeated engagements in a substantial venue are a particularly noteworthy indicator of successful work.
- Invitations or commissions to work for professional theatre companies or election to competitive union memberships indicate growing reputation.
- Inclusion in competitions or exhibits, especially those that are juried, also indicates growing reputation.
- Candidates may enhance professional standing by presenting on panels and programs of professional organizations as well as by securing opportunities to teach master classes or lead intensive workshops.
- Awards, honors, and prizes offer helpful testimony of artistic accomplishment and should be listed in the curriculum vitae and explained in the personal commentary.
- Awards of externally sponsored funding, together with a record of successful grant proposal writing, are valuable credentials and should be accurately

documented in the curriculum vitae and described in the personal commentary.

- The judgments of peers, including the referees who submit evaluations of the candidate in support of promotion and/or tenure review, should indicate that a candidate has achieved professional standing outside the Department to the degree that is appropriate for the rank the candidate is seeking.

Note: A mix of professional accomplishments and measures of distinction or impact is desirable, and it is the burden of a candidate, in consultation with the Chair, to explain in her or his personal statement how the complete body of work, including teaching and service, illustrates the candidate's strengths, furthers his or her career goals, and reveals a coherent plan for creative and/or scholarly growth.

B. Theatre Studies Work

(1) Scholarly and research activities authorized for RPT credit:

- books or textbooks, authored, co-authored, edited, or translated, with academic, literary, or professional presses, in electronic or visual media;
- refereed journal (including e-journal) articles, interviews, book or performance reviews, and review essays;
- refereed chapters, essays, or articles in reference texts, proceedings, collections, and anthologies.

(A "refereed" publication is one whose acceptance is the result of editorial or other peer review in a competitive venue. The candidate is responsible for distinguishing between refereed and non-refereed publications on the curriculum vitae, and for explaining the nature of non-traditional published or professional work in the personal commentary.)

- *candidates whose primary work is in traditional scholarship also receive full promotion and/or tenure credit for creative activities, provided they meet the standards articulated above under "Design, Production, and Performance Work."*

Other demonstrations of scholarly activity may include:

- non-refereed publications, including production notes and other research, play programs, interviews, book reviews, review essays, occasional essays, and grant-related, governmental, or other professional reports;
- juried papers given at international, national, regional, or local professional conferences;
- invited addresses, keynotes, or papers given at international, national, regional, or local professional conferences;
- production of computer software;
- on-line publication;
- film or video production;
- reports and materials derived from consulting activities in universities, schools, government agencies, business, or industry;
- funded grant proposals for basic or applied research, curriculum development, or professional service;
- editorial service, either as editor or on an editorial board;
- manuscripts accepted for publication.

(2) Benchmarks for Evaluating Scholarly Work

The DRC's judgment regarding "distinction" and "professional impact" in scholarship depends on a variety of conventional benchmarks in the discipline of Theatre Studies and in the past practice of the University:

- A candidate's publications should describe a history of sustained productivity over time. All publications, including those completed at other institutions, are counted in the review, but there is an expectation that the candidate will have published work at this institution, consistent with the defined benchmarks of sustained productivity.
- While the quantity of professional work does not by itself indicate quality or impact, lower than average quantity suggests a poor trajectory for later achievement. It is reasonable to assume that candidates in scholarly fields will either complete a book and 3 to 5 articles, or else, in the absence of a book, 8 to 10 significant articles, during the period leading to tenure and promotion review. The traditional academic book, while a conventional measure of academic accomplishment, is not a prerequisite for achieving tenure or promotion.
- A candidate should demonstrate the ability to place refereed articles in respected journals, and/or to place book manuscripts with recognized academic, literary, or professional presses. When the candidate is aware of a submission/acceptance rate at a particular journal or press, the information should be included on the curriculum vitae or in the personal commentary under the section devoted to scholarship or creative work.
- Reviews of a candidate's published work and citations in the research of other scholars may provide helpful testimony regarding the impact of that work.
- Substantial awards of externally sponsored funding, together with a record of successful grant-proposal writing, constitute important scholarly credentials and should be accurately documented on the curriculum vitae and described in the personal commentary.
- Publication awards and prizes from presses, journals, or professional associations, along with other forms of recognition, provide helpful testimony of scholarly or artistic accomplishment and should be listed on the curriculum vitae and explained in the personal commentary.
- Invitations to present papers or keynote addresses at prestigious national or international gatherings argue for growing prominence in a field and should be noted in the personal commentary.
- The judgments of peers, including the referees who submit evaluations of the candidate in support of promotion and/or tenure review, should indicate that a candidate has achieved professional standing outside the Department to the degree that is appropriate for the rank the candidate is seeking.

Note: A mix of professional accomplishments and measures of distinction or impact is desirable, and it is the burden of a candidate, in consultation with the Chair, to explain in

her or his personal statement how the complete body of work, including teaching and service, illustrates the candidate's strengths, furthers his or her career goals, and reveals a coherent plan for creative and/or scholarly growth.

C. Teaching

The Theatre Department places high value on the quality of its teaching, and does not consider excellence in scholarly and/or performance activity as a substitute for that quality. Candidates for reappointment, promotion, and tenure will present as evidence of their competence the following materials: (1) a statement of teaching philosophy and general classroom practice, incorporated in the personal commentary; (2) syllabi, exams, and other course materials; (3) in the case of tenure track faculty, all student course evaluations, both written and numerical; in the case of tenured faculty, all evaluations since the last mandatory review; and (4) peer observations and evaluations as required by the State of North Carolina.

The DRC will also assess other documented evidence of teaching excellence or engagement, including:

- development of new programs, courses, or teaching methods;
- peer assistance, teacher mentoring;
- pedagogically-oriented consulting work;
- team-taught and interdisciplinary courses;
- curriculum development grants;
- supervision of independent studies, directed readings;
- supervision of internships;
- sponsorship of and participation in extracurricular events or activities that support student learning;
- academic advising;
- teaching honors/ awards.

Competence in teaching may be demonstrated by but is not limited to the following benchmarks:

- command of the appropriate disciplinary subject areas;
- effective organization and presentation of course materials;
- articulate philosophy of teaching, manifest in course design and classroom method;
- evidence of clear assignments and careful assessments of student work;
- performance at or near the Theatre Department's norms, according to written student evaluations and peer evaluations.
- performance at or near the Theatre Department's means, according to OPSCAN student evaluations.

In exceptional cases, a faculty member who has achieved public distinction in teaching may be promoted on the basis of that accomplishment. "Distinction" in this instance entails national recognition for educational achievements (teaching awards, etc.), peer reviewed publications (articles and/or books) and other normative professional activities (conference papers, etc.), that have resulted in a demonstrable improvement of the quality of teaching, learning, curriculum, educational technology, or the administration of schools.

D. Service

Service activities contribute to the governance of the University, the support of the profession, and the flourishing of the community. They also testify to the collegiality of individual faculty. At a minimum, Theatre faculty are expected to attend Department meetings and to play responsible roles on committees to which they are assigned. Accomplishments in the area of service are less important for tenure track faculty than contributions in scholarship, writing, and teaching, but they constitute a significant measure of the professional engagement and stature of senior faculty, including those seeking promotion to full professor.

Tenure track faculty are expected to assume meaningful but not burdensome service duties in elected or appointed committee assignments in the Department or, less typically, the College or University. Tenure track faculty should exercise reasonable discretion in accepting professional or community service responsibilities that might negatively affect productivity in research and writing or effectiveness in teaching. Tenured faculty are expected to share the routine responsibilities of departmental administration and governance, to take leadership roles in the Department, College, and University, and to perform in those professional or community service capacities for which their interests, expertise, and experience may qualify them.

For both tenure track and senior faculty members, academic and community service activities must be documented in the individual's employment file. Documentation may include references in the CV and Personal Statement, references in annual faculty performance reviews, letters from committee or task force chairs, testimonials from community members or groups, and news reports. Examples of academic and community service activities include:

Academic Service Activities

- serving on Departmental, College, or University committees and taskforces;
- chairing committees, or accepting special committee or subcommittee assignments;
- creating, chairing, or serving on ad hoc committees;
- administering academic or support programs;
- helping to create new academic or support programs;
- serving and/or holding office in local, regional, national, or international professional associations;
- reading manuscripts for journals or book publishers (including textbooks);
- performing external tenure/promotion reviews.

Community Service Activities

- consulting, related to professional expertise, with universities, schools, theatre companies, government agencies, business, or industry;
- service or volunteer work, related to professional expertise, in civic, cultural, educational, and/or religious organizations;
- performances, readings, stagings, and presentations to civic, cultural, educational, and/or religious organizations;
- judging community competitions.

II. Procedures

Preparation for Review

A faculty member is expected to represent career achievement in the three areas of professional accomplishment by maintaining an accurate and complete curriculum vitae. A candidate for personnel review is also required to create a personal statement of no more than six pages addressing his or her creative or scholarly work, teaching, and service. The purpose of the statement is to explain the coherence and significance of the candidate's professional effort to colleagues within and beyond the Theatre Department. The statement should reflect on accomplishments during the period of review, discuss present activities and work in progress, and detail future plans. This commentary is an important guide to the candidate's review file, and the DRC will study it closely in the process of evaluation. It is also critically important to colleagues outside of Theatre who will participate in College or University levels of review.

Tenure track faculty normally stand for reappointment during the third year of an initial, four-year contract. Presuming successful reappointment, the review for permanent tenure and promotion to associate professor normally occurs during the sixth year of service. The tenure "clock" may occasionally be accelerated or temporarily halted under special circumstances, the former if a faculty member comes to the University with time in grade elsewhere, the latter if a faculty member receives family medical leave, or encounters other circumstances that may interrupt full-time employment. Tenured faculty may elect to stand for promotion at any time, and the decision whether or not to undergo review is usually negotiated with the Chair. The "tenure clock" **may not** be extended in the case of research or professional leave. Such activities are considered a normative aspect of an academic career and contribute to the production of scholarly and/or creative work, which benefit candidates on their path to tenure or promotion.

In the spring of the year prior to review, no later than May 1, candidates for reappointment or promotion with permanent tenure are notified in writing by the Chair to prepare their credentials. Candidates for promotion to full professor should ordinarily plan to meet the same deadline in order to allow the Chair time to identify external referees. All faculty seeking reappointment and/or promotion are encouraged to consult with the Chair and/or other colleagues regarding the preparation of their files, including the format of the curriculum vitae, the content of the personal statement, and the selection as well as ordering of their materials.

All faculty applying for tenure and/or promotion will assemble a representative portfolio of publications and creative materials to send out for evaluation by recognized specialists in the candidate's field. The Chair will contact between four and six external reviewers; University guidelines require no fewer than three. The candidate should submit the names of at least three individuals who work in the specific field(s)

represented by the candidate's work. Excluded from this list should be those who would have an obvious conflict of interest, such as dissertation committee members and co-authors, past or present. The Chair will select at least one of the reviewers proposed by the candidate, and will select additional reviewers from nominations provided by Department faculty or outside consultants in related areas of expertise.

Departmental Review

By University policy, the DRC is exclusively designated to provide recommendations to the Chair regarding candidates' suitability for reappointment, tenure, and/or promotion. Committee members are elected from the Department's cadre of tenured faculty in accordance with Departmental by-laws. The DRC holds its deliberations each fall approximately two weeks prior to the due dates for submission of personnel cases in the College. Cases for reappointment are due in the Dean's Office on or about October 1, cases for tenure and promotion on or about October 15, and cases for promotion to full professor on or about October 31. Candidates should plan, therefore, to make their materials available to the Committee, at the latest, by September 1, September 15, and September 30 respectively.

The tenured faculty of the department, other than those who will participate in the review process at another level, who are at or above the rank for which a candidate is under consideration, have an opportunity to evaluate the candidate's dossier and provide advice to the DRC. Eligible individuals should regard it as a professional responsibility to assist the Committee in its deliberations by offering written opinions for inclusion in the case file.

Evaluations of the candidate's dossier by the DRC and by the Chair are separate and independent, although the Committee may invite the Chair into its discussions if it unanimously determines that doing so will assist its work. After deliberating in confidential session, the Committee will submit its recommendation(s) and rationale(s) concerning reappointment, tenure, and/or promotion to the Chair in writing. After consulting with the DRC, the Chair will submit a recommendation and rationale, together with those of the Committee, to the Dean of the College.

Whether the recommendation for reappointment, tenure, and/or promotion is positive or negative, the Chair will meet with the candidate and provide a copy of the forwarding memorandum. In cases where the Chair's recommendation is not to reappoint, promote, or confer permanent tenure, he or she will explain the faculty member's right of rebuttal. Within ten days after this meeting, the faculty member may submit to the Dean and the Chair his or her written rebuttal to the Chair's recommendation. Upon receipt of the faculty member's rebuttal, or at the end of a ten day period if the faculty member does not submit a rebuttal, the Chair will submit his or her recommendations and rationales, together with those of the Committee, to the Dean of the College.

III. University Review

Procedures governing personnel actions beyond the Departmental review are detailed in *Tenure Policies, Regulations, and Procedures of the University of North Carolina at Charlotte*. In brief, all cases for reappointment, tenure, and/or promotion, whether judged positively or negatively in the Department, proceed to the College Review Committee, and subsequently to the Dean, for their independent evaluations, before proceeding finally to the Provost, who is the first University official to make a binding decision, as opposed to a recommendation, for or against a candidate. At every level of review, each positive or negative determination and its rationale is provided in writing to the candidate prior to its transmittal to the next administrative level. In addition, the candidate has the right to access (upon written request) all documents that are part of the decision-making process. However, the decisions of the Provost can only be appealed on procedural grounds, not on the merits. A faculty member who contends that the decision was based on “impermissible grounds” or “material procedural irregularities” may seek a hearing on that contention in accordance with protocols described in *Tenure Policies, Regulations, and Procedures of the University of North Carolina at Charlotte*.