

Promotion/Tenure Criteria

Department of Theatre and Film Studies

Franklin College of Arts and Sciences
University of Georgia

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In all matters related to promotion and tenure, the Department of Theatre and Film Studies will carefully adhere to the University of Georgia Guidelines for Appointment, Promotion and Tenure. The standards, criteria, and processes presented in this document are intended to supplement and/or extend the University's Guidelines. All faculty are expected to be familiar with both this PTU document and the University Guidelines. If any inconsistency or discrepancy is found in this document or if this PTU document does not address a certain issue, the University's Guidelines will supersede this document.

This document and discipline-specific criteria must be accepted by the faculty within the Department of Theatre and Film Studies, and must be reviewed and approved by the dean of the College and the Senior Vice President for Academic Affairs and Provost. New faculty members must be provided with this PTU document and University Guidelines. In addition, any changes or updates to this PTU document must be approved by the faculty, dean and the Provost. All revisions and approval dates must be listed in the PTU document. This revised PTU document will apply to all faculty as of the most recently approved revision date.

Faculty Peer Advisement

At the time of appointment, a new faculty member will be given a copy of this document and will be advised in writing about the department's requirements for promotion and tenure. He or she will sign a letter indicating receipt and understanding of these guidelines.

For each assistant professor, the head will appoint a senior faculty mentor who will advise on matters of teaching, research, professional conduct and civility, the department, and promotion and tenure. In like manner, for each associate professor, the head will appoint a senior faculty mentor who will similarly advise their colleagues.

In the written annual evaluation, the department head will provide advice to faculty below the rank of professor on their progress towards promotion, with specific suggestions as to what the faculty member must do in teaching, research, and service for promotion to the next rank and for tenure (if appropriate).

Annual Evaluation and Third-year Review

In the spring of each year, the Department Head will provide each faculty member with a written evaluation assessing the faculty's progress toward each of the criteria set forth in these Tenure and Promotion Guidelines.

In the spring of the third year each assistant professor will submit a dossier equivalent to sections IV and V of the promotion dossier described in the *Guidelines*. The department head or an assigned faculty mentor will advise the faculty member on the contents of the dossier and will ensure its accuracy. All faculty eligible to vote on this candidate will have access to these materials.

At the same time, the department head will appoint a committee of three faculty to review the faculty member's dossier and performance. For assistant professors, the mentor will serve as a member of this committee. This committee will review items such as publications, creative activities and works in progress, and will assess the level of the candidate's professional profile. It will also visit several classes and read through student evaluations and other evidence of performance in instruction. On the basis of this review, the committee will write a report that presents in detail its findings, assessing the faculty member's progress toward each of the criteria set forth in this document, and makes clear recommendations to the candidate concerning his or her progress towards promotion. In particular, the report will address the question of whether the candidate is progressing in a satisfactory way towards meeting departmental criteria for promotion and tenure. A copy of the report will be given to both the candidate and the department head.

At a regular departmental meeting with a quorum of eligible faculty present, the head will present the report to the faculty. (The *Guidelines* define faculty eligibility.) The faculty will then discuss and vote on the following question:

“[Candidate's name] has made sufficient progress towards promotion and/or tenure to [the next rank].”

Faculty will vote “Yes” or “No” on this question. On the basis of this vote the head will meet with the candidate and give him/her a written copy of the report and a written statement of the departmental vote.

Preliminary Consideration

The department will follow procedures for initial consideration as presented in the *Guidelines*. In the spring of the appropriate year, by the deadline of March 1, candidates who wish to be considered for promotion and/or tenure will communicate this wish in writing to the department head. The Guidelines for Appointment, Promotion, and Tenure stipulate that for tenure and for promotion to associate professor, candidates must “show clear and convincing evidence of emerging stature as regional or national authorities unless their work assignments are specifically at the local or state level.”

The candidate will by the March 1 deadline present a vita and a statement of achievements, in addition to copies of publications, documentation of creative activities, practice as research, and reviews, as appropriate, to the department head.

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

1. digital video, interactive media, websites, production photographs and video documentation of live performances consistent with copyright law;
2. written evaluation of work by qualified adjudicators, peer educators, peer professionals, and professional arts and media critics;
3. scripts of original produced or published plays, including adaptations and translations;
4. design sketches and renderings, draftings, process and production photographs and related artwork, animations, and light plots and associated design paperwork;
5. directors' production books or other notation including choreography, movement, or musical scoring, study guides, and program notes;
6. marketing and public relations materials;
7. evidence of outreach activities, such as symposia, seminars, workshops, television, radio, web interviews or other events;
8. letters from the public, peer professionals, and students involved in the faculty's practice as research or creative activities
9. reviews and articles in the professional media; and
10. awards, honors, grants received, as well as record of grant applications

The ideal documentation is a record of the entire process, but we acknowledge that in creative activities and practice as research that is both theoretically and practically impossible. Since there is no single satisfactory method of notating a complete performance, it is more than likely that documentation will involve more than one form of notation listed above.

All faculty eligible to vote on this candidate will have access to these materials. At a meeting of eligible faculty held by April 7, the faculty will vote on the following question:

“[Candidate’s name] should be formally reviewed for promotion to the [next rank] and/or for tenure.”

Faculty will vote “Yes” or “No” on this question. The results will be conveyed by the head in writing to the candidate within three working days of the vote.

In accordance with the *Guidelines*, candidates who receive a majority of “Yes” votes on this question and who wish to be formally reviewed for promotion and/or tenure will work with the department head or an appointed senior mentor to prepare the dossier.

External Appraisals

Candidates who receive a positive vote from the faculty to pursue promotion and/or tenure must submit by April 15 a list of up to six potential external evaluators and their qualifications as reviewers to the head. The candidate may also submit a list of no more than three individuals who may not be contacted as external evaluators. The candidate should have no contact at all with these individuals during the promotion and/or tenure review. The candidate will work with the department head to prepare a dossier of materials to be sent to external evaluators. This dossier will include copies of the candidate’s scholarly publications, or a selection thereof, and/or documentation of the candidate’s creative activities. The dossier will be sent to each evaluator along with a copy of this document.

Formal Review

In all matters pertaining to the formal review, the department will follow the *Guidelines*.

In addition, the candidate will make available by August 1 copies of all publications and documentation of creative activities and practice as research, as well as teaching materials, including student evaluations, syllabi, and other evidence pertaining to teaching. Student letters may be submitted if solicited by the department head from a list made available by the candidate. All evaluations for all courses taught must be submitted to the head. Articles or books that have been accepted but not published may be submitted if accompanied by a letter of formal acceptance and by readers’ reports (if available). Scripts or other original creative works in progress may be presented with a formal timeline outlining production schedule and future performance dates. Unaccepted books or articles may not be submitted or included on the vita. Copies of all published items listed on the vita, along with other materials prepared for the dossier, including the external letters of assessment, must be made available to the department by August 1.

The faculty will meet by or on September 1 to discuss the credentials and vote by secret ballot on a recommendation. Following the vote on each candidate the head will announce how he/she voted.

As specified in the *Guidelines*, “all promotion and tenure dossiers move to the next level of review, regardless of the vote, unless the candidate indicates he/she does not wish to be considered further.”

Criteria for Tenure and Promotion

Teaching

On the basis of student evaluations, peer reviews, awards, participation in departmental and/or college or university activities related to teaching, the candidate must show clear excellence as a teacher in the classroom, in student advisement, in direction of graduate student work and of

independent studies or internships, and in other forms of instruction involving students. The department recognizes the importance of interdisciplinary and collaborative teaching, as well as alternative and emergent forms of instruction such as online teaching, service learning, study abroad, and master classes.

The department prizes participation in department-sponsored theatrical, film or digital media projects as a vital aspect of its faculty's teaching mission. This participation might include directing stage or film productions, designing, performing alongside students, coordinating digital media projects or supervising student projects and performance groups. This does not mean, however, that all work within the department is solely recognized as teaching. As outlined later in this document, department-led creative activities may also be recognized as practice as research.

Candidates whose record reflects difficulty in teaching must be able to document steps they have taken to correct these problems, and the record must reflect, in the form of student evaluations, peer evaluations, and other means, that significant improvement has occurred.

Research

The fields of theatre and film make use of two quite different terminal degrees: the PhD and the MFA. The PhD emphasizes scholarly research and publication, and the MFA, creative research and application. The department regards each of these degrees as a hallmark of academic and artistic excellence and believes that as colleagues we all profit from integrating history and theory with the practice and creation of artistic work. Consequently, faculty in the department may pursue one of three paths toward satisfying the research expectations associated with promotion and tenure: (1) a focus on scholarly research; (2) a focus on applied creative activity and practice as research; or (3) a combined focus on practice as research and scholarship. At the time of appointment, the department will specify in writing which of these sets of expectations applies to the candidate.

Criteria for the Assessment of Scholarly Research

The departmental expectation is that faculty who qualify for promotion to associate professor (and tenure) on the basis of scholarly research will follow one of three alternative patterns:

1. Publish, or have accepted for publication by the August 1 deadline, a book-length study with a recognized university, scholarly, or commercial press. This work must be a substantive study of issues in the field of theatre, performance studies, film or dramatic media. In addition, the candidate must publish, or have accepted for publication, by August 1 at least 3 essays in high-quality, refereed professional journals in a discipline appropriate to the candidate's research or in peer-reviewed essay collections.
2. Publish, or have accepted for publication by the August 1 deadline, at least 8 full-length essays in high-quality, refereed professional journals in a discipline appropriate to the candidate's research or in peer-reviewed essay collections.
3. Successfully complete a large-scale sponsored research project with significant external funding, typically at least \$150,000, from a national agency or foundation on which the candidate serves as Principal Investigator or in an equivalent role. The documented

outcomes of the project, along with the candidate's other publications, will be submitted to external promotion-tenure assessors for evaluation. In addition, the candidate must publish or have in press by August 1 at least 4 essays in high-quality, refereed professional journals in a discipline appropriate to the candidate's research or in peer-reviewed essay collections.

Articles or books that have been accepted but not published must be submitted along with a letter of formal acceptance and by readers' reports (if available). The acceptance must be unambiguous and unconditional. Online publications count equally with print publications towards satisfying these criteria if they appear in recognized and professionally refereed on-line locations. Editions, edited or co-edited anthologies, or co-authored works may substitute for articles, as can participation as co-Principal Investigator of significant sponsored research projects funded by national agencies or foundations. Evidence of emerging regional or national recognition for research in the form of reviews, citations, awards, external letters of assessment, and other forms can be used to demonstrate the candidate's level of recognition. The presentation of scholarly papers at national and international conferences, especially when those papers are adjudicated, is also evidence of the candidate's recognition, though such presentations are not equivalent to published scholarship.

For promotion to full professor, candidates should "demonstrate national or international recognition in their fields and the likelihood of maintaining that stature." The departmental expectation is that candidates for full professor on the basis of scholarship will have completed scholarly projects — beyond the work that appeared in the dossier used for promotion to associate professor — at least comparable in scope to one of the three patterns outlined above for promotion to associate professor.

Criteria for the Assessment of Applied Creative Activity and Practice as Research

The department espouses the position enunciated in the Association for Theatre in Higher Education (ATHE) *Guidelines for Evaluating Teacher/ Artists for Promotion and Tenure* that "the actual production of theatrical performances, that is the practical application of theatrical knowledge, can be significant scholarship." Applied creative activity and practice as research must be held to the same high standards as traditional forms of scholarship. That is, in its ultimate and most valuable form, it attracts recognition beyond the immediate community of the university. To achieve such recognition requires involvement in professional theatre, film, or other media production that is acknowledged as significant at the regional and national level.

The department recognizes that faculty artists may be in the field for relatively long spans of time. It is not unusual, for example, for actors and directors to rehearse or be in production for three to eight weeks and, in the case of live theatre, to perform for weeks or months. Creative contributions of national significance can and of necessity often must be created and presented in close proximity to the artist's home base so that they may also continue to meet their duties to the university.

It is not possible to establish an absolute equation of significance between scholarly activity and creative endeavor. Three factors should be borne in mind: the critical response and impact accorded the work, the professional level on which it was conducted, and the presence of some form of peer or professional review.

Creative activities fall within one of two broad categories, here referred to as “first-tier” and “second-tier.” First-tier activities are major projects with demonstrable national or international impact in which the candidate takes a leading creative role, for example as director, actor, designer, animator, or choreographer. Second-tier activities are projects with national impact in which the participant serves in an important supporting capacity, or projects with regional impact that meet professional standards of excellence assessed through an objective process of peer or professional review.

The departmental expectation is that faculty who qualify for promotion to associate professor (and tenure) will provide evidence of 1-2 projects in the first category and 3-5 in the second category. Faculty who qualify for promotion to full professor will provide evidence of at least 1 additional project in the first category and at least 5 projects in the second category that did not appear in the dossier used for promotion to associate professor. These targets are only general guidelines; the intention of the guidelines is to ensure that the faculty member has achieved the level of regional and national stature appropriate to the rank. The quality and impact of creative activities, not the quantity, is the most important consideration.

First-tier Creative Activities and Practice as Research

The following are examples of first-tier creative activities, with no implied ranking within the categories:

Professional activity as a theatre, screen or digital artist. Applied creative activity and practice as research must be held to the same standards as traditional forms of scholarship: in its ultimate and most valuable form, it must attract recognition beyond the university. Working in a principal position, such as a playwright, screenwriter, director, designer, choreographer, actor, stage manager, voice specialist, movement specialist, CG artist, or animator, in a professional context would constitute the highest form of recognition. These roles are defined in accordance with the best practices of professional organizations such as Association for Theatre in Higher Education (ATHE), the Voice and Speech Trainers Association (VASTA), the United States Institute for Theatre Technology (USITT), and the University Film and Video Association (UFVA). It may also include professional production and/or publication of scripts, and professional distribution or broadcast of films, interactive computer games, animations, and other forms of dramatic media. The significance of this activity will be assessed on the basis of the regional and national prominence of the venue or distributor. In the case of media such as film and television, national distribution and/or presentation at prestigious national and international venues are key indicators of a work’s significance. In the case of live theatre, work conducted in a nationally prominent venue carries the same weight regardless of the proximity of that venue to the university. For example, major theatrical centers throughout the United States include, among others, Atlanta, New York, Boston, Washington D.C., Philadelphia, Baltimore, Louisville, Cincinnati, Cleveland, Chicago, Minneapolis, Dallas, Denver, Seattle, Portland, San Francisco, and Los Angeles. Regardless of a venue’s location, in the United States a theatre’s professional status is normally established through its use of Equity contracts. Note that the term “regional theatre” is recognized throughout the industry as denoting a professional theatre operating under Equity contract in cities outside New York City and does not imply that it lacks any national or international significance. The department also recognizes that some of the country’s most respected and influential venues for the presentation of performance art and theatre, especially work that is experimental in nature, are not Equity theatres, and so the

national prominence of each venue must be assessed on a case-by-case basis. Regional, national and international press and media attention that the work has attracted, and awards that the work has received, can all be factors in assessing the significance of professional production activity.

Creative activity conducted on campus with national impact. Creative activity conducted and presented under the auspices of the Department of Theatre and Film Studies or another unit within the University of Georgia will be assessed on the level of a professional contribution on exceptional occasions when it can be demonstrated that this work has made a significant contribution in a national or international context. The documentation and analysis of the work in high-quality, refereed professional journals, either in articles authored by the candidate or another writer, is evidence of the work's significance, as is substantial coverage in nationally or internationally prominent media outlets, or the candidate's participation as Principal Investigator or central contributor to a project with substantial external funding.

Second-tier Creative Activities and Practice as Research

The following are examples of second-tier creative activities, with no implied ranking within the categories:

Creative activity, on or off campus, supported by significant levels of funding from an external, nationally recognized agency or foundation. External funding of a creative project following a process of peer-review is evidence of the activity's broader national or international significance.

Creative activity conducted on campus. An ambitious, high-quality production season is vital to the instructional mission of a theatre department and to its national reputation. However, maintaining a high level of production puts tremendous demands on the department's faculty. The department follows *ATHE Guidelines* in acknowledging a candidate's contributions to on campus production to the extent that a fair and rigorous process is in place to assess the quality, contextualization, and impact of such practice as research. Potential research projects by means of performance may have a broad context. Research might take place on, for example, a particular phase of a performance or rehearsal process, the observation and evaluation of a new strategies in a training specialisation in acting, voice, movement, or techniques and materials involved in design, the effect of a particular context, locale, or a particular approach on a performance process. Therefore, alternative means of reviewing creative research or practice as research will need to be evaluated on a case-by-case basis. The department head working closely with the faculty conducting such research will determine the appropriate means by which such creative activity will be documented, notated, analysed, and reviewed. To this end, the department may arrange for outside experts of appropriate professional stature to submit written assessments of productions. This might also involve critique and assessment through post mortems, public forums, talkbacks, panels and symposia involving professional or peer reviews and responses to the work. During the candidate's first three years of employment there must be at least two such assessments and at least one additional assessment during years 3 – 5 at the university. The department will make comparable arrangements for assessment of on-campus creative activity following promotion to associate professor. These experts should not have a close professional or personal connection with the candidate. All productions involving faculty in such research roles will undergo this process. The department will make all necessary resources available to aid in the documentation and review of such research. Ideally, in the case of directors and actors, such reviews will occur on site, but it is understood that

sometimes it will be necessary for reviewers to view a video recording of productions. In the case of designers, portfolios and other design documentation may be sent to jurors for evaluation in lieu of or in addition to on campus production responses.

Invited performances, directing or design work at other universities or national organizations. Such invitations are evidence of the candidate's reputation as an expert beyond the university. Adjudication of a theatrical or media production in a national or international festival or conference is analogous to scholarly publication, and written evaluation of work submitted for competitions by qualified adjudicators is a valuable means of assessment. The candidate should arrange for written assessments of such activities from the host school or organization to be sent directly to the head.

Significant contributions to professional projects off campus in supporting positions such as artist-in-residence, associate/assistant designing or art direction, assistant or associate directing, or assistant stage managing. In exceptional circumstances these activities may constitute a tier one contribution depending on the national/international prominence of the venue or project. The candidate must provide supporting material to document the nature and extent of this activity, and should arrange for a written assessment of the work to be sent directly to the head from the director, actors or other professionals with whom the participant worked on the project.

Workshops, seminars, and master classes conducted by the candidate at national conferences or by invitation at institutions such as theatres, universities, and national or international festivals or conferences. The candidate should arrange for written evaluations from workshop participants or observers to be sent directly to the head. The presentation of such seminars and classes at national and international venues is evidence of the candidate's recognition, though such activities are not equivalent to professional creative work.

Criteria for the Assessment of Faculty Combining Scholarly and Creative Practice as Research

Faculty may qualify for promotion to associate professor (and tenure) by fulfilling a combination of the criteria described above for scholarly and creative research. The candidate's accomplishments, in aggregate, must be comparable in scope to the criteria defined above for creative and scholarly research separately. Candidates will typically complete at least one major research project equivalent to: (1) a tier-one creative project; (2) a substantial scholarly project such as a book-length study with a recognized university, scholarly, or commercial press; or (3) a large-scale sponsored research project with significant external funding from a national agency or foundation on which the candidate serves as Principal Investigator or in an equivalent role. The candidate will also complete a series of smaller-scale projects comparable to at least 5 second-tier creative activities or 4 essays in peer-reviewed journals or essay collections.

Service

Successful candidates for promotion to either associate or full professor are expected to attend departmental meetings, have some service on student and departmental committees, and, if asked, service on campus committees and governing bodies. Beyond the level of the kinds of service that involve instruction and research, service can be broadly interpreted to mean participation in activities that contribute to the life of the department, the discipline, the University, and the

community. Candidates may also serve as advocates for the arts or academia. Contributions to the department's season of theatrical productions that do not factor significantly into the assessment of the candidate's teaching or research – such as work on publicity, coordination of production activities, and the organization of production-related panel discussions and symposia – are also highly valued forms of service to the department. Participation or leadership in professional, regional or national organizations also help to meet these criteria.