ASSOCIATION FOR THEATRE IN HIGHER EDUCATION
GUIDELINES FOR TENURE AND PROMOTION

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PREAMBLE

The Association for Theatre in Higher Education (ATHE) fully endorses the tenure system in colleges and universities. In the arts, especially in the theatre, academic freedom and responsibility may overlap with issues of public taste, public tolerance, and public consumption. All of these issues increase the pressures on academic theatre not only to teach truthfully but also to present and perform with the same ethical and pedagogical rigor. The only way to guarantee this freedom to teach and perform in the best interests of our students has been through the considered and even-handed application of the principles of tenure. ATHE serves as a strong advocate for maintaining that system through the establishment and sustaining of tenure-track and tenured positions for faculty in the field of theatre and performance studies. Tenure, when awarded with discernment and according to the highest standards of the discipline assures the long-term quality of the institution and its units. The quality of an academic institution depends directly on the quality of the faculty. Tenure is an important incentive and the policy that promotes the long-term residency at the institution of the very best faculty.

I. INTRODUCTION

The Association for Theatre in Higher Education (ATHE) is a comprehensive nonprofit professional membership organization. An advocate for the field of theatre and performance in higher education, ATHE serves as an intellectual and artistic center for producing new knowledge about theatre and performance related disciplines, cultivating vital alliances with other scholarly and creative disciplines, linking with professional and community-based theatres, and promoting access and equity. In 2008 ATHE’s Professional Development Committee created a Tenure and Promotion Task Force to develop The ATHE Guidelines for Tenure and Promotion. This document is modeled on the USITT Tenure and Promotion Guidelines. It incorporates documents developed by ATHE’s Governing Council and Focus Groups over more than twenty years. This document aims to (1) consolidate those earlier documents into a cohesive set of guidelines that encompass the full range of activities for those teaching and creating theatre in higher education: teaching, scholarship, creative achievement, and service; and (2) to complement the USITT guidelines which address the disciplinary areas of theatrical design, stage management and technology.

The goal of the ATHE Guidelines for Tenure and Promotion is to explain the process and the expectations for academic activities and outline the professional standards for candidates from the field of theatre who are pursuing tenure and promotion. These

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1 From the ATHE web site, ATHE.org.
2 For details of those who served on the Task Force – see the end of this document.
4 In order to create a comprehensive document, we have, with permission from USITT, incorporated sections of their Guidelines when referring to the USITT disciplinary areas.
guidelines provide essential information for theatre faculty who are candidates for tenure or promotion and for department and program heads, tenure and promotion committees, and administrators who are responsible for evaluating the accomplishments of faculty members.

Candidates for tenure and/or promotion and those who evaluate them should be aware that institutions vary in their expectations for granting tenure and promotion and in their evaluation process. It is incumbent upon candidates to be informed about their institutions’ expectations and mandated procedures and to adhere to such procedures. These guidelines are meant to assist in that process but they do not supersede or replace an institution’s guidelines or policies.

II. TENURE AND PROMOTION IN THEATRE

Tenure and promotion are academic activities that require documented evidence of a candidate’s abilities in the areas of teaching, scholarship, and service. The relative importance of each area will vary according to the particular institution and its mission. The candidate undergoes review and each of the areas is assessed according to the tenure and/or promotion policies of the institution. Candidates must provide evidence of sufficient quality and quantity of achievement in each of the areas of teaching, scholarship, and service as well as show potential for sustained achievement in their field.

The scholarship of theatre professors is rendered in one or both forms of traditional academic endeavor: research leading to publication and/or research leading to creative production. Research and publication scholarship is traditional to theatre historians, critics, and dramaturgs. Research and creative production scholarship is traditional to those involved in the production process and includes acting, directing, playwriting, dramaturgy, voice and movement direction, scene design, costume design, lighting design, and sound design, and the execution of those designs by specialists in technical production, theatre management, and stage management. Creative production is common among and traditional to a broad range of academic disciplines, including art, music, dance, interactive media, computer science, engineering, journalism, film, video production, creative writing, fashion design and merchandising, hospitality management, creative writing, advertising, marketing, sports communication and management, and physical therapy. Research and creative production scholarship, as in these other disciplines, requires substantial historical and technological investigation, analysis, expertise, a synthesis of information, collaboration, imagination, creativity, skill, talent, and professional experience—all leading to public presentation validated by professional peer review. Many theatre professors engage in both kinds of scholarship.

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1 ATHE recognizes that theatre study may be conducted in a department, school, college, program or other institutional unit and may be found under many headings, such as “theatre,” “drama,” “performance studies,” and/or be combined or subsumed under other disciplines, such as humanities, English, speech, communication studies, etc. For the purpose of these guidelines, “theatre department” is used as a generic term to apply to any academic institution’s program where theatre studies are conducted.
This document presumes that preparation of theatrical events for public performance allows the production oriented theatre professor a viable opportunity for demonstrating artistic achievement required for promotion and tenure decisions. The production of plays and performances and the study thereof constitute the discipline of theatre. In recognition of the artistic component of theatre, institutions of higher education include creative achievement as an official component for promotion and tenure consideration.¹

In addition, The ATHE Guidelines for Tenure and Promotion are congruent with the National Association of Schools of Theatre (NAST) accreditation guidelines, which state that “creative activity must be regarded as being equivalent to scholarly efforts and publication when the institution has goals and objectives for the preparation of theatre professionals in practice-oriented specializations.”² Although the NAST guidelines are most specific in their application to practice-oriented theatre programs, as demonstrated above, research and creative production scholarship is a traditional element of theatre programs, regardless of whether the focus is on liberal arts training or preparation of theatre professionals.

The USITT Guidelines also state that:

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.³

In consonance with USITT and with the guidelines of the National Association of Schools of Theatre (NAST), ATHE affirms that research and creative production is an appropriate form of scholarship for all theatre professors. Such activities

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¹ Many institutions, adopting the 1990 Boyer model for evaluating scholarship, have placed creative achievement as one component of the “scholarship of discovery” and “scholarship of application” in that mode. ATHE’s white paper, which outlines methods for employing the model, “Scholarship for the Discipline of Theatre,” expands on the criteria used by many institutions regarding various forms of traditional scholarship, such as teaching, scholarly publication, and service, in promotion and tenure deliberations. For more information on these studies, resources include Scholarship for the Discipline of Theatre: An Association for Theatre in Higher Education White Paper and Ernest Boyer’s Scholarship Reconsidered: Priorities of the Professoriate, The Carnegie Foundation for the Advancement of Teaching, 1990.

² N.A.S.T. Handbook 2010-11, II, E, 3, 1, (3)

³ USITT Guidelines, pp. 3-4. In fact, many institutions (as well as ATHE) began formalizing a process for accepting “creative publication” as a type of scholarship in the early 1980s, so the case for the acceptance of creative activities as research has been made for over 30 years.
incorporate the process of research, creation of new work, and dissemination through public performance.

The discipline of theatre is also distinct in that the individual practitioner (actor, director, designer, etc.) cannot always choose the artistic project or control the working conditions of the project. Theatre is a collaborative process where artists work together to create the artistic product – which may complicate the ability to assess the work of the individual’s contribution. Theatre artists must come to a shared vision or interpretation of the artwork and must adapt their work to the resources available – from venue, to timeframe, to budgets, to artistic personnel. The context of a theatre artist’s creative work must be considered in any evaluation.

Evaluation of faculty theatre professors should also be conducted in the context of the mission of the department’s theatrical production program. Production programs can have vastly different missions. For example: (1) to provide a cultural resource to the community and academic institution, (2) to develop new or experimental work, (3) to train theatre artists for the profession or to teach, (4) to allow theatre students to experience all phases of theatrical production, (5) to credential future teachers, (6) to provide a rich liberal arts experience, etc. Whatever the mission, the individual professor should be evaluated according to his/her effectiveness in fostering and promoting those aims. The evaluation of the artistic product and the individual artist’s work must be conducted within in the context in which it was created.

Unlike the scholar who submits only successful publications for promotion and tenure (i.e., research that has been published), the theatre professor submits the total corpus of creative activity to some level of evaluation, because all the creative work is made public. Given this distinction and given the subjective nature of artistic evaluation, the candidate for promotion or tenure, as well as the department personnel committee and department head face unique challenges to provide a framework for assessing the overall artistic contribution of the artist. Departments should insist upon expert documentation of a fair sample of the artist’s work. Moreover, theatre professors, like any other scholars, should have the right to select the work to be evaluated by external reviewers and the right of reasonable refusal of names on the potential juror list.

III. AREAS OF EVALUATION

A. Research and Scholarship

Institutions of higher education require theatre faculty to provide evidence of achievements in scholarship, which is defined as research leading to publication or research leading to creative production. Research may lead to publication in the form of journal articles, books (including electronic publication), performance reviews, and authorship of original play scripts. Other scholarly activities may include presentations at professional conferences (e.g., scholarship presented in papers, poster sessions, workshops, etc), authorship of grants, and editing journals or other publications. In academic theatre, research and publication may be centered on the
specialization area (e.g., directing or design), but it may also include pedagogical research -- examining the teaching of theatre.  

The theatre professor meets the requirement for research and creative production by engaging in the creation of theatrical performances and productions. Academic theatre artists collect, analyze, and synthesize data both before and during the rehearsal process. This research is conducted both individually and collaboratively. The results of the research and the creative exploration are disseminated in public performance. The preliminary research, development through rehearsal, and the final production may be documented in many ways. Documentation may include designs, models, photographs, slides, and recordings of performance, prompt/production books, interviews, articles and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

While any production demands creativity, the nature of the individual’s contribution may vary significantly in terms of level of responsibility, venue, significance, available resources, and time commitment. Therefore, the work must be viewed in the context of the production situation.

B. Teaching

Institutions of higher education require faculty to provide evidence of excellence in teaching, which may include both formal and informal teaching. Formal teaching encompasses traditional lecture and studio classes, seminars, laboratories, independent studies, and thesis/dissertation supervision. Informal teaching encompasses interaction with students in production studios, rehearsals and performance as well as advising, coaching, designing, directing and mentoring. ATHE considers that an artist, when working on a theatrical production for the academic institution, has the responsibility to teach and coach students by exemplifying artistic excellence, collaboration, ethical integrity and pedagogical effectiveness. It is important to provide evaluation of both the formal and informal teaching expertise.

It should be noted that the college or university determines how to classify on campus creative work in theatrical production. In some institutions, directing, acting, or designing for a campus production is part of the instructor’s workload and therefore considered teaching. In other institutions, the creative work may be considered scholarship. In some cases, the aspects of the creative work may be split between teaching and scholarship. How the activity is characterized determines the appropriate manner of evaluating the activity. It is incumbent on both the institution and the candidate to clarify which aspects of a project should be categorized as service, scholarship, or teaching.

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1 For more information on pedagogical research as it relates to theatre, see the ATHE white paper, “Scholarship for the Discipline of Theatre.”
Faculty should be evaluated for their teaching performance in a timely and ongoing process in accordance with institutional guidelines. Faculty may be evaluated by: (1) documentation in an academic portfolio; (2) evaluation by colleagues within the institution and from peers at other institutions (where the evaluator has knowledge of the candidate’s teaching expertise); (3) letters from the candidate’s current or former students; and (4) student evaluations; (5) student evaluations of the production process. As negotiated by the candidate and the institution, production work, curricular development, and assessment activities may be regarded as teaching and evaluated accordingly.

C. Service

Institutions of higher education usually require faculty to provide evidence of service for tenure and promotion. The expectation for service and its value in relation to scholarly, creative and teaching achievement will depend upon the institutional mission. Service is evaluated in three areas: the institution, the region, and in the professional discipline.

Service at the university includes advising or recruiting activities, participation on committees, faculty senate, presentations or other activities on campus. The institution should define the expectations for service within the department (and its relative value to service outside the discipline of theatre). Some kinds of production work may be regarded as service: community-based or service-learning, outreach activities, and interactive theatre projects, etc. In such cases, it is incumbent on the candidate to clarify which aspects of a project should be categorized as service, scholarship work or teaching.

It is not unusual for theatre faculty to have an inordinate amount of hours devoted to service to students. In addition to the long hours of rehearsal and production (as many as 100 to 150 hours a production), theatre faculty prepare students for auditions, advise student directors, designers, and actors, and mentor students in their careers as well as their academics.

Service in the region may include engagement in civic and charitable activity. This element of service may or may not be a factor in tenure and promotion. Again, the institution sets forth its expectations.

Other off-campus service includes service to the profession, which generally is a factor in tenure and promotion decisions. This service includes leadership in professional organizations, peer teaching, development and advocacy. Service may also include program review, tenure and promotion review, adjudication and response, and consulting.
IV. THE TENURE PROCESS

A. The Search and Hire

The search for a tenure track faculty member may vary considerably depending upon the policies of the institution. The search generally begins with the administration granting approval to open a search based upon a position description provided by the department/unit. Then a search committee is formed and the position announcement is distributed through professional publications and on-line.\(^1\) Applicants submit materials requested (usually documentation of credentials and experience in teaching, service, and scholarship activities, and names of references and/or letters of referees). The committee reviews all the materials and then selects candidates for the next phase of the hiring process, which may include (1) calling references, (2) telephone or video interview, (3) invitation to interview on campus. Following this process, the committee sends forth its recommendation for hire to the administration.

The candidate for the tenure-track position should carefully review the job description in the position announcement, noting what are the required or preferred qualifications as well as the duties and responsibilities of the position. When the candidate is placed on the short list or invited for the campus interview, the candidate should inquire about the expectations related to tenure and ask about workloads, including teaching and production, creative work outside the university, and the definition of and the expectations for scholarship. For example, is creative work on campus considered scholarship, teaching, or service? Is the candidate expected to work professionally off-campus? If so, is time off provided to take advantage of professional opportunities? Is directing or designing or other production work considered part of the teaching workload and, if so, is it evaluated as teaching or creative work?\(^2\)

The candidate should be aware that the tenure process begins at the time of hire. The expectations set forth at the time of hire are the foundation for the annual review and the eventual tenure decision, so it is incumbent upon the applicant to fully understand the terms of the appointment. Those terms should be provided in writing at the time of hire in the Letter of Offer. The Letter of Offer should provide detailed information on:

- the position description, outlining duties and responsibilities;
- the length of appointment (one year, multi-year, etc.);
- the nature of appointment (fixed term or probationary);
- the contract period: academic (9-month) or annual (10-month, 12-month, etc.);
- the credit for prior service, if any, and timeframe in which a decision for tenure will be made;

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\(^1\) See ATHE’s Ethics Task Force Report for guidelines for faculty position announcements and appointments.

\(^2\) Candidates are encouraged to use the “Tenure and Promotion Checklist” section IX of these guidelines.
- the pre-tenure sabbatical time, if any;
- the salary and benefits;
- the equipment or startup funds, coverage of moving expenses, if any;
- conditions the contract may be renewed or terminated; and
- any other negotiated terms of employment.

The eventual tenure decision will be based on how the candidate meets the expectations set forth at the time of hire. Therefore at the time of the appointment, both the institution and the candidate must agree upon clearly defined institutional expectations covering teaching, scholarship, and service. If there are any questions about expectations, the candidate should request written clarification at the time of the offer or shortly after and get the document approved at the appropriate administrative levels. It is expected that the candidate will be able to demonstrate growth in pedagogy, scholarship, and artistic excellence, with a clear developmental agenda rooted in the expectations set forth at the time of hire.

B. Factors for Tenure

Appointments, tenure, and promotions at all institutions should be governed by guidelines established by the department, college, and university and should be clearly described 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 various institutional levels.

Institutions will usually require some kind of annual review of the tenure-track faculty member who is on a probationary status until the tenure decision. This annual review provides a significant periodic evaluation of the candidate’s progress towards tenure. Where the annual review is not part of the evaluation process, the faculty member can take the initiative and write a summary of the year’s activities and plans for the upcoming year and ask for feedback from the department chair to ascertain if their work current work and planning is in line with the expectations of the department and institution.

When the candidate applies for tenure, a committee is usually formed to conduct a review. The candidate will be expected to produce a file offering documentation according to the guidelines and policies in place at that institution. The task of the committee is to review the candidate’s teaching, scholarship, and service.

Teaching and scholarship are of primary importance in the tenure review. Service (at all levels) may also be a factor, depending upon the particular institution. It is incumbent upon the candidate to demonstrate the ability to sustain a level of quality teaching throughout his or her career. Teaching, service, and research/publication in theatre are assessed similarly to faculty in other disciplines of the college or university. The assessment of research/creative production needs to be carried out in a manner that is appropriate for the responsibilities and nature of the work of the
theatre artist. Depending upon the institution’s policies, the tenure review committee may solicit evaluations from peer reviewers outside the candidate’s institution.

V. TENURE REVIEW

Entry-level, tenure line positions are typically Assistant Professorships. Assistant Professors serve a predetermined time in rank, usually going up for tenure in the sixth or seventh year. This timeframe should be specifically set forth in the Letter of Offer. If tenure is denied, the candidate must leave the institution (although the faculty member may be given one more year to seek another position). Tenure may be conferred with or without promotion, as determined by the institution.

Some institutions have a process that includes a “third year review,” “pre-tenure review” or “mock tenure” evaluation about halfway through the probationary period. This is a more specific evaluation than the annual review (possibly by a department committee) and it should identify areas where expectations are not on track for tenure. Such early evaluation is intended to help the candidate address those shortcomings in the time remaining before the actual tenure review. If a candidate was hired with some years of experience, the candidate may go up for tenure in two or three years after hire (instead of the more usual six years after hire). In such cases the candidate must clearly stay on track to accomplish the expectations set forth at the time of hire within the abbreviated timeframe. It is not always in the candidate’s best interest to accelerate the tenure review process. It may therefore be advantageous to negotiate a later review date.

Tenure review is usually structured and initiated at the department level, although the review could be initiated by the candidate or the college or may be handled at the university level. The candidate prepares a dossier (tenure file) and a tenure review committee is established. A dossier may also be established for reappointment and for promotion to Associate Professor and Full Professor.

The review process and scope of the evaluation should be clearly established, both at the department level and at the upper levels of administration. Committees at every administrative level will generally review the tenure/promotion file and forward a recommendation to the Provost and President’s office.

VI. THE TENURE/PROMOTION FILE

Note: Given the diversity and uniqueness of institutions of higher education throughout the United States, there are endless variations in the content of the tenure or promotion file and in the process of the evaluation of the file. What follows is a description of common practice, but it is the prerogative of the institution to establish the requirements for the tenure/promotion file and its evaluation and it is the responsibility of the candidate to adhere to the institution’s requirements in this regard.

Typically the tenure/promotion file consists of a narrative or personal statement and evidence of excellence in the areas of teaching, scholarship, and service. The purpose
of the narrative is to provide self-assessment and a context for the candidate’s achievements. The narrative gives an opportunity for candidates to demonstrate their growth throughout the review period, as well as to demonstrate potential for future accomplishment. Institutions vary with respect to the achievements that count toward tenure and promotion if those achievements pre-date the start of the review period.

The required documentation for tenure and promotion should be clearly set forth by the department and administration. Typically, the evaluation file will include:

- The candidate’s current curriculum vitae
- Documentation of teaching
- Documentation of scholarship (research leading to publication and research leading to creative production)
- Documentation of service to the institution and profession
- Written evaluation by faculty peers and the department chair
- Written evaluation by outside experts (who may be faculty or professional referees)

The documentation for quality teaching may include the following:

- Description of classes and workshops and the kinds of teaching and advising the candidate does
- Summary of classes taught in the probationary period
- Description of curricular development (courses and programs of study)
- Pedagogical innovations
- Assessment activities
- Samples of syllabi, assignments
- Student evaluations of course (or a data summary plus comments)
- Student evaluation of the production process
- Letters from current or former students

- For candidates who have directed graduate study, a list of the names and dates of graduates advised is typically included with evaluations from those individuals

The documentation of teaching may be in the form of an academic portfolio.

The documentation for achievement in research and publication may include the following:

- Copies of published articles, performance reviews, and web publications
- Original plays, translations, and adaptations

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1 In no case should unsigned letters from students be included in the tenure/promotion file. Candidates and the chair need to be aware of the institutions policies regarding the inclusion of solicited or unsolicited letters from students and alumni.

2 See Appendices II and IV-A.
- Books, monographs, or book-length publications (or abstracts of them)
- Reviews and acknowledgement of those publications where appropriate
- Authorship of successful grants
- Honors and awards

The materials documenting research and creative production will vary according to the sub-discipline or specialty.\(^2\) The creative portfolio may be part of the evaluation file, but may only be required at the department level and offered as supporting documentation at the school or college level for reference by committee members desiring additional information about the candidate. This practice varies by institution.

A portfolio of material that documents creative production (on campus or off campus) may include:

- Working drawings, light plots, renderings, exhibitions or other public displays of costume or set designs
- Director’s production books, study guides, program notes; prompt books
- Written evaluation (by qualified adjudicators) of work submitted for competitions
- Evaluations by directors, designers, coaches, and/or fellow cast members or other artists who were collaborators on the creative project (may include professional peers or students)
- Marketing and public relations materials
- Letters from the public, testimonials, reviews in the professional media
- Honors and awards

A theatre artist may document the quality of off-campus professional activity in a variety of ways, including:

- Demonstrating a record of continuous activity in the profession through appointed or elected leadership positions in professional organizations
- Demonstrating professional recognition through such achievements as competitive union memberships, honors and accolades, invited presentations, lectures and performances
- Demonstrating peer approval of skill mastery such as invitations to teach master classes or lead intensive workshops, and/or
- Demonstrating professional competency through successful employment by reputable professional theatre companies
- Demonstrating a record of mentoring and advising professional theatre companies and artists

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\(^1\) The work of playwrights, librettists, and composers may be considered successfully adjudicated when accepted for performance or published by a reputable leasing company or established publisher.

\(^2\) See Section X of these guidelines for Theatre Specialist pages
After the tenure committee and the department chair have evaluated the dossier, recommendations are sent forward that include the names of the evaluators and a description of the evaluation process that led to the recommendation. The file and recommendation(s) then go to the college or school and university for further and final action (which may be determined by committees at those levels). The recommendations at each level usually provide a context for the positive or negative decision and a summary of the vote.

VII. EVALUATING CREATIVE PRODUCTION

A. External Professional Peer Review

For theatre scholars and traditional academics, professional peer review is the primary indicator of quality in published research. Professional peer review is also the appropriate basis for assessment of theatre professors who are theatre artists. Scholarship in the form of creative production requires independent professional (non-departmental, non-institutional) evaluation. It is the responsibility of the academic unit/institution to articulate in writing the mechanisms of that review.

External Professional Peer Review encompasses a range of activities, including (but not limited to):

- Being hired to be part of a professional theatre production
- Winning a prestigious award or honor
- Being reviewed by a recognized theatre critic or professional journal
- Receiving a commission to write a play or create a production
- Review of production(s) by an independent professional peer(s)

External Professional Peer Review may be used to evaluate a particular theatre production or it may be used to evaluate the creative production over a period of years. Such reviews are based in part on a portfolio of materials provided by the candidate, which document the candidate’s scholarship (research leading to creative production) and any other aspects, according to the requirements for review set by the institution. When external professional peer review is required, the candidate’s evaluation file usually includes the referee solicitation letter outlining the scope and type of evaluation requested. Some institutions may require that a vita of the referee or a brief statement indicating the appropriateness of the referee be included in the candidate’s file to give context to the outside peer review.

Although it is appropriate in most disciplines to send out vitae and supporting documentation to a number of external reviewers for comment, for theatre professors, this form of external review does not provide the context of the production, including existing talent pool, support personnel, budget, facilities, and time constraints. Although documentation of the performance experience is possible, the portfolio
cannot replace the experience of seeing the live performance of the work. So while portfolio review by external reviewers is an important part of any peer review process, ideally, whenever possible the peer reviewers should have the opportunity to see the candidate’s work in live performance so they may understand the context or circumstances under which the work was created.

Where external professional peer reviewers cannot be brought in to see live theatre performance, the candidate can and should incorporate technology to put together video and interactive media compilations that demonstrate a range of skills and achievements. Such evidence can be made readily accessible to a wide variety of reviewers through online postings, applications, and fixed digital media. Such technology also makes it possible for multiple reviewers to evaluate creative production as demonstrated by the actor or director’s “professional reel” or video of full performances, designers’ interactive online exhibitions, real-time displays in virtual worlds (e.g., Second Life), and videoconferencing.

It is the recommendation of ATHE that the committees or individuals responsible for preparing tenure cases invite outside referees to evaluate 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.

Depending upon institutional policy, it may be the responsibility of the candidate to provide evaluators with evidence of his/her abilities or this task may be shared with the department chair. ATHE recommends that a list of potential external evaluators agreeable to the department and the dean might be maintained from which evaluators could be drawn to provide a written response to production work. Where on campus evaluation of creative production is required, institutions should be prepared to underwrite the cost of bringing external evaluators to the campus for the on-campus production. It is important that, in so far as possible, such jurors or experts be without professional or personal connection with the teacher artist under review and that they have appropriate credentials for assessing the candidate.

Listed below are suggestions of 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 members.
B. Review Materials Documenting Creative Production in the Tenure and Promotion File

At the time stipulated for the review, the candidate to be evaluated submits a portfolio, which usually includes a professional curriculum vita and supportive materials that illustrate the creative work and/or production activities of the faculty member. This general documentation is described above in the section on the “Tenure and Promotion File.” It is in the candidate’s best interest that these portfolio materials be of high quality and demonstrate the range of responsibilities inherent in the position of the faculty member being evaluated.

The contents of the portfolio should be tailored to the candidate’s area of specialty. There are, however, common factors that should be considered and similar formatting and materials that can be expected from all positions.

A fair sample of the creative work should be represented and, when possible, information and documentation of the complete production process should be supplied to reveal the approach to the production and the solutions found by the faculty member. The following information is typically provided for consideration by the evaluating team:

1. Information on the production and production team: title of the play, playwright, venue and nature of the producing theatre, names of the director, dramaturg, musical director, and members of the design team, date of completion, dates of production, etc.

2. Production process information:
   - Brief statement of the production concept, script analysis, and statement of how the faculty member’s work was used to illustrate the concept.
   - Approximate time available for research, design, and execution, as appropriate.
   - Identification of artistic or technological innovations associated with the production.

3. Production information: Any information that will provide evaluators with details of the faculty member’s responsibilities and caliber of work on this production. Examples might include photographs or slides, audio, video or electronic recordings of performance, prompt books, story boards, dramaturgical research and analytical materials, research into dialects or specialized movement, light plots, scene design renderings, costume plates, or information on budget, crew size and skill, theatre facilities if relevant to the work.


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1 Some institutions are now requiring faculty to produce hard copy dossiers and to also maintain an electronic portfolio.
C. General Criteria for Evaluation

Materials submitted for evaluation of creative work should show:

Production Expertise

1. Demonstrated abilities and artistic skills in illustrating/recording the person’s artistry, creativity, technical solutions, or organizational management in a clear and professional manner.

2. Knowledge and demonstrated abilities in the area of specialization (e.g., manipulating design elements, creating effective staging, effectively coaching actors in acting, movement or voice, integrating dramaturgical research into the production process, developmental work on scripts, etc.).

3. Knowledge and demonstrated abilities in using materials and methods appropriate to the design, production, and/or specialty area.

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; collaborative skills in working with dramaturgs, playwrights, musical directors, composers, designers and technicians; organizational skills in functioning as part of a creative team.

5. Knowledge and practice of appropriate safety procedures, regulations, production policies, and legal and ethical standards.

6. Knowledge and skill in employing appropriate technological advances in the candidate’s field.

7. Demonstrated knowledge of dramatic literature, theory, and history (e.g., genres, historical styles, text analysis, architecture, decor, sociological and social/political history, performance styles and techniques, etc.)

Personal and Process Skills

1. Demonstrated written and personal communication skills.

2. Demonstrated appropriate collaborative and supervisory skills and personnel management.

3. Demonstrated appropriate planning, fiscal management, and procedural skills.
In addition to the evaluators’ direct review of the portfolio of the creative work of the theatre practitioner, the following materials are of significant value in determining the quality of the artistic contributions of the faculty member:

- Written evaluations by professional peers and colleagues in the theatre in the given area of specialization.
- Written evaluations by other professionals in the theatre.
- Written evaluations by members of the production teams, including support personnel.
- Indication of the faculty member’s participation in panels or programs for professional societies.
- Evidence of outreach activities, such as symposia, seminars, workshops and other events.
- Copies of adjudication reports or performance responses from regional or national festivals.
- Reviews by professional theatre critics.
- Repeated engagements with off-campus producing organizations as indicative of superior performance for that organization.
- Honors and awards received.

It should be noted that the institution may have different requirements for the dossier depending upon whether the faculty member applying for tenure or for promotion to associate or full professor.

VIII. EXPECTATIONS FOR THEATRE PROFESSORS

The guidelines describing the various faculty positions in a theatre program in higher education deal with the expectations of the discipline. However, the theatre professor needs to be cognizant of the academic and professional expectations of being an educator. 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 strategies for meeting those expectations, as soon as possible. Usually there are three areas of concern to a personnel committee: scholarship, teaching, and service. A fourth area of concern is collegiality, which is becoming more important at campuses across the country. Each educational institution 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 (such as dance, art, or music) may have similar demands on the faculty member’s time and also require documentation for creative achievement, so faculty from those disciplines may have insights into dealing with those challenges. 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. When seeking mentorship within or outside of the department, the candidate should always remain in frequent communication with the department chair to maintain a balanced perspective on how the mentor’s advice aligns with the department and institutional expectations.

In recent years, 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 progress through an undergraduate or graduate program. In addition to the portfolio of theatre work, some campuses are requiring a teaching portfolio. As candidates prepare lesson plans, develop research agendas, and submit work for peer evaluation, they are obligated to understand the impact of relevant bodies such as the Board of Trustees, the state legislature, the faculty union, as well as 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 deliberates on questions of learning. 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.

IX. 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. The candidate needs to know:

- What are the specific duties and responsibilities of this job?
- What is the length of the appointment (one year, multi-year, etc.)?
- What is the nature of appointment (fixed term or probationary)?
- What is the contract period: academic (9-month) or annual (10-month, 12-month, etc.)?
- Is any credit for prior service possible and, if so, what is the timeframe in which a decision for tenure will be made?
- Does this position offer pre-tenure sabbatical time?
- What are the salary and benefits?
- Does the position allow for provision of equipment or startup funds or coverage of moving expenses?
- Under what conditions may 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 the department or school to find out where they are in the process.
- Ask whether the department, school, or division has a mentoring program for probationary appointments.
- Ask whether there is a teaching center that offers support to faculty at the institution.
- 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?)
  - What are the expectations for recruiting students?
  - How are department productions evaluated? As teaching, service or scholarship?)
  - How much time will be allowed off for professional creative activity?
- Use a network to check with professionals, colleagues, ATHE and USITT members, 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; make use of the teaching center’s services.
- 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.
- Stay advised of all department, college, school and university policies and adhere to those policies – especially FERPA restrictions, policies on ethics and sexual harassment, and safety in the classroom and theatre facilities.
- Seek regular periodic evaluations from individuals or committees that are charged with evaluating progress and making decisions regarding retention, promotion and tenure.
- Retain a 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, productions and your participation in them, articles, reviews, 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/alumni
  - Production materials demonstrating creative contributions: production photographs and audio, video, or electronic recordings of performance, 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 creative work and teaching.
- Determine whether the department values reviews from outside the institution; retain if appropriate.
- Be certain to understand the schedule for making personnel decisions.
- Be certain to know who is charged with making personnel decisions.
- When the formal review process begins, request either formal or informal mentor to advise in preparation of materials and presentation of the dossier.

X. THEATRE SPECIALIST PAGES

A. On the Nature of Academic Appointments in Theatre

In the following section, ATHE provides “specialist pages” based on many of the job titles often found in theatre departments. Each specialist page has a brief, generic description of a specialty and the fundamental knowledge and skills the job requires. This list is not exhaustive or exclusive but represents the most common and widely used terms in the field of theatre in higher education. The specialist pages are meant to supplement the material in sections VII and VIII.

It must be stressed that it is common for a faculty member in theatre to perform several roles in a department. The smaller the institution, the more likely it is that one person will perform several roles as a teacher and artist. Some of these roles may be consistent with the faculty member’s training or professional preparation; other roles may be temporary, less familiar, or contingent upon another faculty member’s temporary reassignment or absence.

It is essential that theatre faculty and administrators understand and agree upon how such various and overlapping responsibilities will be assessed and what effect they will have on the tenure/promotion process. Many institutions schedule annual meetings between individual faculty and department administrators to discuss the workload assignment for the following year and make explicit how the faculty
member will fulfill the appropriate teaching, scholarship, and service requirements of the department. During such meetings it is also appropriate to ascertain how such activities will be valued in the progress toward tenure/promotion and how they might best be documented. Tacit understandings and oral agreements can be blurred or even negated by change, so it is important that agreements are documented, approved, and kept in the candidate’s personnel file for future reference.

Change seems an inevitable component of work in the theatre and, as situations change, making working arrangements explicit can help avoid disappointment and conflict. Local tenure and promotion polices are based on institutional values, not absolute standards. As contingent values they require periodic exploration and renewal to assure they meet the changing mission and needs of a college or a department. Few departments revise their tenure policies each time a strategic plan or curriculum changes, yet, over a period of years, a department’s focus may expand or change from, for example, traditional scholarship to performance or from performance to education and community service. Tenure/promotion processes and documents should clearly reflect these changes.

The membership of ATHE has identified several areas of ongoing concern about how overlapping responsibilities are assessed and what effect they will have on the tenure/promotion process. They include:

- Determining the nature of creative achievement as distinct from teaching
- Determining what constitutes tenure or promotion-worthy accomplishments in areas where academic, creative, and administrative skills are essential (e.g., technical direction, department administrators, theatre managers, artistic directors)
- Determining what constitutes tenure or promotion-worthy accomplishments in areas where multiple artists are collaborating on a creative work (e.g., the contributions of specialists in voice for the actor, movement and stage combat, dramaturgs)
- Fairly assessing and valuing the role of interdisciplinary teaching or creative collaboration, such as work in campus-wide interdisciplinary programs linked to gender, age, or identity (for example, Women’s Studies, multicultural studies, etc.)
- Fairly assessing and valuing teaching, service, or scholarship of faculty who work in such areas as interactive theatre, theatre for social change, theatre for youth, theatre in secondary education, or community-based performance
• Fairly assessing and valuing the role of regional and national governance activities in professional associations and arts organizations as a form of scholarship

• Fairly assessing and valuing the fundraising activities for arts administrators and managing directors

• The assessment and valuing of creative work in the commercial, off-campus theatre as distinct from on-campus work; and the distinctions between the differing kinds of commercial work that might be creditable (e.g., summer stock, voice-over/industrial work, consulting, free lance design outside of theatre) and documenting the quality of that work

• Determining the impact of the scope and magnitude of teaching and service workloads and how they can affect the accomplishment of tenure or promotion-worthy activities, especially among untenured faculty

As noted before, the assessment of faculty for tenure and promotion must be determined within the context of the college or university’s institutional policies and practices. It is therefore essential that the institutional leadership has a complete understanding of the nature of the field of theatre.

B. About the Theatre Specialist Pages

Faculty members involved in theatre production 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 theatre faculty in academic institutions are also often the responsibility of those unfamiliar with the requisite knowledge, skills, and abilities of those involved in theatrical production, the following sections describe the positions, duties, and responsibilities of these theatre practitioners, according to their area of specialization.

C. Combined Specialties and the Theatre Generalist

Many theatre professors engage in creative production and teach in two or more areas. Such combinations can include, but are not limited to:

• Actor/Director
• Actor/Fight Director
• Actor/Vocal Coach
• Director/Choreographer
• Director/Dramaturg
• Producer/Director
• Technical Director/Scene Designer
- Technical Director/Properties Designer
- Technical Director/Lighting or Sound Designer
- Costume Designer/Costume Technologist
- Scenery and Costume Designer
- Scenery and Lighting Designer
- Lighting and Sound Designers

The combination of specialties depends to a large degree on individual institutional resources and needs. Many theatre professors are also Theatre Generalists who are expected to teach and produce creative work across the full spectrum of theatre specialties. 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.
ACTOR

A stage actor is an artist who studies a role in a play, builds a character based on the playwright’s script and the stage director’s concept, and then interprets that character in public performance. The actor may also be a creative participant in the developmental process in devised work where the performance is created with or without text. The responsibilities of the actor include rehearsing the play with the director and creative ensemble (which may include the dramaturg, music director, choreographer, fight coordinator, vocal coach, etc.) and performing the role in a public performance. Stage actors often also perform in media such as television and film.

Although accomplished actors vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the actor includes:

A. Production Expertise
   1. Excellence in play analysis and character study, with the ability to explore, comprehend, and portray a variety of complex personalities.
   2. Skilled in using the imagination and in storytelling and in interpreting diverse characters and roles.
   3. Ability to portray emotional range and control and have presence in live performance.
   4. Excellent vocal range, fluidity and control; knowledge of vocal anatomy and physiology and principles of sound production such as dynamic and tonal quality.
   5. Skilled in vocal approaches to character and style and in stage dialects, verse and classic and contemporary dialogue.
   6. Ability to effectively interpret the character through physical gesture, dance, stage combat, and movement with skills such as strength, flexibility, and stamina.
   7. Ability to make effective use of costume in character interpretation.
   8. Skilled in concentration, observation and physical relaxation techniques.

B. Literature and History
   1. Knowledge of dramatic literature, from classic to contemporary genres.
   2. Excellence in textual and structural analysis of characters and stories.
   3. Knowledge of the history of theatrical production, including the history of acting and costume.
   4. Knowledgeable about actor training methods such as Stanislavski, Strasburg, Meisner, Michael Chekhov, etc.
   6. Information literacy (the ability to research and vet information from appropriate sources).
C. Administration

1. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.
2. Excellence in working within the theatrical creative process, exhibiting promptness, preparedness, flexibility, and a responsible attitude toward the creative work.
3. An understanding of professional ethics and practice associated with theatre and performance.

Note: For actors who are specifically focused on performing or teaching performance of stage musicals, see the specialist pages on musical theatre for additional expertise expected in that area.

Overall excellence from the stage actor requires the ability to integrate knowledge consistently in the areas noted above. The work of the stage actor must also be evaluated within a perspective of the resources available to the production (the director, cast, performance space and production support.) Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the actor may be available through ATHE’s Acting Focus Group, Actors Equity Association (AEA), Screen Actors Guild (SAG), and American Federation of Television and Radio Artists (AFTRA).

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ARTS ADMINISTRATOR

Theatre faculty may serve in a variety of positions that fall under the category of arts administrator. These include faculty who

- Serve as department chairs or deans (who have the usual responsibilities for heading the academic unit) and are responsible for leading and managing the theatre season within the institution;
- Hold the position of artistic director or program director for the theatre production program who have the responsibility for conceiving, developing and implementing the artistic vision; and
- Teach and are responsible for conducting arts administration activities such as theatre marketing, public relations, development, volunteer management, and box office and house management.

Each of the three categories of arts administration require unique and specific production expertise and knowledge and all demand considerable administrative skills, but in broad and general terms the range of proficiency typically includes:

A. Production Expertise

1. Knowledge of how theatre functions as an art and as a business.
2. Expertise in planning a theatre season within a clearly defined mission for the theatre department or company.
3. Ability to effectively connect the artistic work to the community through a myriad of activities including outreach, volunteerism, partnership, and public relations.
4. Knowledge of systems for box office and house management.
5. Excellence in serving as an advocate for live theatre.

B. Literature and History
1. Knowledge of theatre history and performance.
2. Knowledge of audience development and how theatre relates to society in the present and in the past.
3. An understanding of professional ethics and practice associated with theatre and performance.

C. Administration
1. A passion for both the business and the artistic sides of the theatre.
2. Excellent skills in management, planning and organization, time management, and goal setting.
3. Personnel management, including hiring and supervision.
4. Expertise in all aspects of marketing and public relations for live theatre including traditional methods such as posters and direct mail and the latest technological means such as web-based marketing and social networking.
5. Skilled in event planning, fiscal management and budgeting.
6. Expertise in fundraising, grantsmanship, and development activities.
7. Knowledge of contracts and union regulations as well as skill in negotiation.
8. Excellent communication skills, flexibility, and tact and the ability to work with diverse personalities.

Overall excellence from the arts administrator requires the ability to integrate knowledge consistently in the areas noted above.

Additional information about the expertise and skills expected of the arts administrator may be available through ATHE’s Theatre Management Focus Group, the Association of Arts Administration Educators, the Arts Management Network, and the International Council of Fine Arts Deans (ICFAD), and the American Council on Education Department Chair Online Resource Center.

DESIGNERS

Theatre productions require a team of designers who work with the director to create the aural and visual world of the play. Listed below are the primary categories of designers,

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1 These descriptions are modeled on “USITT Tenure and Promotion Guidelines,” 2000, pages 12-15.
but productions may also utilize special designers to create such elements as stage properties, puppets, projections, etc.

**DESIGNERS: COSTUME DESIGNER**

The costume designer is an artist who designs the costumes that enhance a given production in general and 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. Production Expertise**
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, nonwestern 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.
8. Information literacy (the ability to research and vet information from appropriate sources).

**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.
7. An understanding of professional ethics and practice associated with theatre and performance.

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 that 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.

Additional information about the expertise and skills expected of the costume designer may be available through ATHE’s Design and Technology Focus Group, the Costume Designer’s Guild, the Costume Society of America, and the United States Institute for Theatre Technology (USITT).

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**DESIGNERS: LIGHTING DESIGNER**

The lighting designer is an artist who designs the theatrical lighting for productions. Theatrical lighting should express the lighting designer’s visual interpretation of the production and 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. Production Expertise**

1. Ability to communicate design intent verbally and to also use devices such as 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.
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.
4. Information literacy (the ability to research and vet information from appropriate sources).

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.
7. An understanding of professional ethics and practice associated with theatre and performance.

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 that is artistically and technically sound and within the limitations of budget, available labor, and equipment of the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.
Additional information about the expertise and skills expected of the lighting designer may be available through ATHE’s Design and Technology Focus Group, the Professional Lighting and Sound Association and the United States Institute for Theatre Technology (USITT).

DESIGNERS: SCENIC DESIGNER

The scenic designer is an artist who designs scenery (and often properties) that 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. Production Expertise
   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, and 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.
5. Information literacy (the ability to research and vet information from appropriate sources).

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.
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.
7. An understanding of professional ethics and practice associated with theatre and performance.

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 that 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.

Additional information about the expertise and skills expected of the scenic designer may be available through ATHE’s Design and Technology Focus Group, the International Organization of Scenographers, Theatre Architects and Technicians, Professional Lighting and Sound Association, United Scenic Artists, and the United States Institute for Theatre Technology (USITT).

DESIGNERS: SOUND DESIGNER

The sound designer is an artist whose primary responsibility is designing sound for the theatre to enhance 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. Production Expertise
   1. Excellence in the sharing of ideas and concepts in the artistic arena with other 
      artistic staff (i.e., director, other designers, dramaturg, etc.).
   2. 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.
   3. Knowledge and ability to manipulate current audio technology and systems, 
      both reinforcement and recording/playback.
   4. Knowledge of technology and system analysis and equipment assembly 
      processes for both reinforcement and recording/playback.
   5. Knowledge of acoustics and spatial effects on acoustics.
   6. Knowledge of psycho-acoustics and the effects of sound in a human 
      environment.
   7. Knowledge of basic rigging, electrical, and electronic techniques/technologies 
      as related to sound design.
   8. Understanding of the techniques and skills of directing as they relate to sound 
      design.
   9. Understanding of the related production design areas—costume design, 
      lighting design, and scenery design.
10. 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.
   6. Information literacy (the ability to research and vet information from 
      appropriate sources).

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 that 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.

Additional information about the expertise and skills expected of the sound designer may be available through ATHE’s Design and Technology Focus Group, the Audio Engineering Society, Professional Lighting and Sound Association, and the United States Institute for Theatre Technology (USITT).

**DIRECTOR**

The stage director is an artist who is responsible for preparing a theatre production for public performance by researching, casting, rehearsing, staging, collaborating with designers and the production team, and managing the time and (in some cases) the budget. The director develops the stylistic interpretation of the drama unique to the production in collaboration with the acting and production ensemble. The production should be accessible to the audience.

Though accomplished stage directors vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the stage director includes:

**A. Production Expertise**
1. Excellence in play analysis and conceptualization and ability to articulate ideas in appropriate terms for actors, choreographers, musical directors, playwrights, dramaturgs, voice and movement directors, designers, and public relations staff.
2. The ability to develop over time a unique director’s aesthetic that can be evidenced through a portfolio of creative work.
3. Skill at stage composition and picturization; ability to tell a story through effective staging and storytelling techniques.
4. Knowledge of movement, including period movement, for acting, dance, and stage combat, and the related spatial requirements.
5. Ability to demonstrate clarity of expression and to create a visual and aural atmosphere that illuminates the world of the play.
6. Ability to test the boundaries of language, form or style in the unique circumstances of production.
7. Ability to coach actors with various levels of expertise and to prepare them for effective performance experiences.
8. Understanding of the related production areas—choreography, stage voice and dialects, stage movement and combat, costume design, lighting design, sound design, stage rigging and pyrotechnics.
9. Knowledge of standard safety procedures and regulations as well as those prescribed by various related professional organizations such as Actors Equity Association (AEA), the International Alliance of Theatrical Stage Employees (IATSE), and the Society of American Fight Directors (SAFD).

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, including the history of acting and directing techniques, 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.
   6. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration
   1. Excellence in oral, written, and graphic communication skills to secure sensitive translation of directorial concepts into effective productions.
   2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.
   3. Knowledge and application of fiscal management skills.
   4. Understanding of studio personnel management and scheduling.
   5. Excellence in the higher level planning required in seasonal or repertory contexts.
   6. An understanding of professional ethics and practice associated with theatre and performance.

Note: For directors who are specifically focused on directing stage musicals, see the specialist page on musical theatre for additional expertise expected in that area.

Overall excellence from the stage director requires the ability to integrate knowledge consistently in the areas noted above. Stage directors must work with an understanding of the conceptual requirements of any given production to create stage productions that are both artistically and technically sound and can be realized within the constraints of budget and available labor for the producing organization. The work of the stage director must also be evaluated within a perspective of such constraints as acting pool, artistic and technical support and facilities and production resources. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the director may be available through the ATHE Directing Focus Group and the Stage Directors and Choreographers (SDC).
Dramaturg / Theatre Critic

The dramaturg (in collaboration with the stage director and playwright when accessible) researches and analyzes the play to foster interpretation for the creative ensemble. Dramaturgs assist the director with text preparation, contextual research, revisions, adaptations, and the play development process. They may also serve as literary managers, to read and select plays for the season in consonance with the theatre’s artistic mission, to serve as liaisons with playwrights, analyze multiple translations, and write program notes, study guides, publicity materials and essays to help the audience understand the meaning of the play. They may be involved in audience discussions and other events that serve to explore the play and production.

The theatre critic attends live performances and writes reviews, articles and books assessing the play in performance.

Though accomplished dramaturgs and theatre critics vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the dramaturg or theatre critic includes:

A. Production Expertise
   1. Excellence in play analysis and conceptualization.
   2. Ability to articulate the inner structure and meanings of the script in appropriate terms for actors, designers, directors, choreographers, musical directors, playwrights, voice and movement directors, and public relations staff.
   3. Understanding of the rehearsal process, including traditional methods and devised or developmental rehearsal methods.

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 theatre and theatrical production, including the history of acting and directing techniques, visual elements of scenery, properties, lighting, and costume.
   4. Knowledge of the history of art (artists, historic styles, and genres), architecture, and decor.
   5. Knowledge of economic, political, and social history.
   6. Knowledge of foreign language(s).
   7. Information literacy (the ability to research and vet information from appropriate sources).
C. Administration

1. Excellence in oral, written, and graphic communication skills to assist in securing sensitive translation of directorial concepts into effective productions.
2. Ability to work and collaborate effectively with various artists and technicians in a variety of professional and academic settings.
3. Understanding of theatre marketing and public relations.
4. Excellence in the higher level planning required in seasonal or repertory contexts.
5. An understanding of professional ethics and practice associated with theatre and performance.

Overall excellence from the dramaturg or theatre critic requires the ability to integrate knowledge consistently in the areas noted above. Dramaturgs and critics must work with an understanding of the conceptual requirements of any given production to enhance the work of the director and designers in creating work of artistic merit and meaning. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the dramaturg and theatre critic may be available through ATHE’s Theory and Criticism Focus Group, Dramaturgy Focus Group, The Dramatist Guild of America, The American Theatre Critics Association, and the Literary Managers and Dramaturgs of the Americas.

**FIGHT CHOREOGRAPHER/ FIGHT DIRECTOR**

The fight director (or fight choreographer) is a movement specialist who has particular expertise in stage combat and who is responsible for teaching and coaching those special skills and collaborating on performances for scenes involving combat or stage violence.

Teaching activities may involve (but are not limited to) (1) fundamentals and practice of stage movement (anatomy and physiology, physical relaxation and alignment, breath, balance, strength); (2) a wide variety of movement techniques; (3) textual analysis and interpretation; (4) development of stage presence; (5) group ensemble techniques; (6) stage combat skills; (7) creating character or style through gesture and physicalization; and (8) physical stamina and safety.

Coaching activities may involve, but are not limited to: (1) working with director and production staff to design staging and physical elements of a production; (2) coaching performers (individuals or groups) to fulfill the physical demands of the production; (3) coaching performers in textual analysis and application to the performance; (4) coaching movement demands of the production; (5) coaching performers in effective technique which maintains or develops the strength and stamina of the body and ensures the safety of the actor in meeting those demands, (6) providing a resource for period styles of movement and dance; (7) professional consultations with individuals and professional organizations seeking training in specific movement techniques.
Though accomplished fight directors and choreographers vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the movement specialist/fight director includes:

**A. Production Expertise**
1. Fundamental knowledge of anatomy and physiology, physical relaxation techniques, and body alignment.
2. Fundamental knowledge of movement systems as demonstrated through study with various recognized stage movement/stage combat practitioners and institutions devoted to the study of stage movement.
3. Knowledge of other approaches to performance (including stage acting, dance, and vocal performance), physical approaches to character and style, textual analysis and interpretation, stage movement design and its application to theatrical or musical production.
4. Knowledge of training methods in stage combat including unarmed combat and various weapons.
5. Knowledge of recorded materials from film, television and electronic media.

**B. Literature and History**
1. Knowledge of dramatic literature, including historic genres.
2. Excellence in analysis of scripts to delineate the historical, literary, and stylistic considerations in preparation for designing stage movement or combat and/or coaching of productions.
3. Knowledge of the history of theatrical production, including the history of acting, performance styles, and physical theatre techniques.
4. Knowledge of economic and social history as a context for theatrical production and style.

**C. Administration**
1. Excellence in oral and written communication skills.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.
3. Understanding of rehearsal process, management and scheduling.
4. An understanding of professional ethics and practice associated with theatre and performance.

Overall excellence from the fight choreographer/director requires the ability to integrate knowledge consistently in the areas noted above. Fight directors and choreographer must work with an understanding of the conceptual requirements of any given production, collaborating with directors, voice specialists, designers and performers in a shared vision of the creative work. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the fight choreographer/fight director may be available through the ATHE Acting Focus Group,
the Association of Theatre Movement Educators, Movement Theatre International, SDC (Stage Directors and Choreographers), and the Society of American Fight Directors.

**MOVEMENT SPECIALIST**

The movement specialist is an artist who is responsible for training and coaching students and/or professional performers in the use of the physical body for theatre performance. The movement specialist’s job is to foster artistic growth, personal freedom, and safe and respectful exploration of the physical components of communication, and effective, efficient motion. Within his or her own unique expertise, specialists practice creativity and freedom of expression; empower students/clients, themselves and the organization; promote research into related fields. To achieve these objectives movement specialists will employ reasonable and accepted practices such as: visual demonstration and modeling, physical contact, written text, observation, and discussions that foster understanding.

The movement specialist’s work with students/performers in production includes, but is not limited to: (1) Collaborating with the director and production staff to design a unique physical life for a production and a work process for the movement coach and or choreographer; (2) Creating a process for the performing artist in which they create, enter and inhabit the internal and external elements of a performance space; (3) Assisting in the ability of a physical instrument to maintain freedom from tension, vivid expression, a released and aligned vertical silhouette, and remain responsive to the world of the script while demonstrating specific physical character dynamics implementing the imagination; (4) Coaching the physical and experiential crafting of a specific character life involving physical, vocal, and experiential choices that are related to the character, not the performer, including: rhythm, tempo, styles, strength and articulate character definition, and choreography; and (5) Developing a warm up process specifically designed to address the demands of the rehearsal period and the production.

The movement specialist may also be engaged in: (1) Consultations with professional artists, teachers, and other professionals from all walks of life in the public sector; (2) Direction and/or creation of dramatic works, performance pieces of original work; (3) Teaching of other approaches to performance including: acting, musical theatre, singing or performing in film, television or broadcast media, vocal approaches to character and style, textual analysis and interpretation; and (4) Research and scholarship including, but not limited to, historical investigations, pedagogical advances, and performance reviews. Though accomplished movement specialists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the movement specialist includes:

A. **Production Expertise**

1. Fundamental knowledge of physical training pedagogies as demonstrated through study with various recognized physical training practitioners and institutions devoted to the study of physical pedagogies. Movement specialists will often have received training in multiple approaches to the discipline. A
few examples of these training methods are: dance, tai chi, yoga, period styles, combat, physical comedy, acrobatics, mime, mask, clown, or any one of many body use or movement techniques or approaches: Lecoq, Decroux, Bartenieff, Laban, Michael Chekhov, Alexander, Feldenkrais, Meyerhold, Suzuki, Pilates, Williamson, Bioenergetics, Commedia dell’Arte, Improvisation, Martial Arts, Viewpoints, and RasaBoxes. Theatre programs embrace somatic training in some form. They embrace training styles using extensions of the body in the form of anything from masks to weapons in combat to the red nose of the clown.

2. The movement specialist employs practices that assist with appropriate self-use and mechanical issues concerning the body (the instrument). These issues range from general care to corrective work. The movement specialist/teacher works with the development of the intuitive and kinesthetic understanding of the performer. A movement specialist will devise a process for creating an articulate body that demonstrates technical proficiency, full physical commitment and ease along with the integration of physical skills. This may include but is not limited to:
   - Examination of the muscles and the skeletal aspects of the body to foster optimum alignment, which is the ability to maintain a vertical silhouette within the body that demonstrates ease and radiates an engagement with the self and with the environment.
   - Tension release to facilitate ease of motion and the technical proficiency of the body.
   - Understanding of the process of respiration that supports all physical processes.
   - Teaching of movement skills and/or dance pedagogy to increase strength, flexibility, control, articulate self-use, and as elements of improvisation.
   - Addressing physical mannerisms as they affect the student/client.
   - Clarity and specificity in the physical shaping of movement dynamics.
   - Physical definition of character – training the body to be emotionally and physically connected to the specifics of the text.
   - Styles training – the ability to inhabit a physical and experiential reality other than one’s own, including styles that may range from Commedia dell’Arte and Restoration manners to twenty first century dance.

3. A movement specialist will assist the student/performer in the exploration of the body as an expressive tool of the creative imagination. This may include but is not limited to:
   - Teaching physical articulation and the use of the body as an instrument of perception and expression facilitating the transformation of the body.
- Developing the ability to externalize and communicate the character’s goals/objectives and inner state through movement, with or without text.
- Increasing the powers of concentration, observation, and sensitivity to others; and applying these skills to working collaboratively in groups.
- Assisting in the achievement of attaining the skill, confidence and freedom of expression required to play diverse characters and to convincingly convey differences of age, physical condition, class position, historical period, and emotional attitude.

B. Literature and History
1. Knowledge of dramatic literature, including historic genres.
2. Excellence in analysis of scripts to delineate the historical, literary, and stylistic considerations in preparation for designing stage movement and/or coaching of productions.
3. Knowledge of the history of theatrical production, including the history of acting, performance styles, and physical theatre techniques.
4. Knowledge of economic and social history as a context for theatrical production and style.

C. Administration
1. Excellence in oral and written communication skills.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.
3. Understanding of rehearsal process, management and scheduling.
4. An understanding of professional ethics and practice associated with theatre and performance.

Overall excellence from the movement specialist requires the ability to integrate knowledge consistently in the areas noted above. Movement specialists must work with an understanding of the conceptual requirements of any given production, collaborating with directors, voice specialists, designers and performers in a shared vision of the creative work. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the movement specialist may be available through the ATHE Acting Focus Group, the Association of Theatre Movement Educators, Movement Theatre International, and SDC (Stage Directors and Choreographers).
MUSICAL THEATRE SPECIALISTS

The area of musical theatre is a prime example of an area where “blended” specialties predominate, requiring a unique combination of expertise. Job descriptions for musical theatre faculty may fall into several categories. The most common ones are: musical theatre director/actor, choreographer/dance, or voice coach/conductor or music director. Faculty teaching musical theatre will necessarily understand all three areas of music, voice and dance and there will often be some crossover in proficiency. It is the rare individual who will have equal expertise in all three areas. Furthermore, a faculty member who specializes in musical theatre needs to have a solid background in musical theatre performance and be skilled at curricular organization, assessment (academic and creative) and constructive mentorship of students.

MUSICAL THEATRE DIRECTOR/ACTOR

The musical theatre stage director is an artist who is responsible for preparing a musical theatre production for public performance by researching, casting, rehearsing, staging, collaborating with designers and the production team, and managing the time and budget. The musical theatre director develops the stylistic interpretation of the performance unique to the production in collaboration with the acting and production ensemble. The production should illuminate the work of the playwright/librettist and composer and be accessible to the audience. The musical theatre actor is an actor with specialized training and expertise for performance in the musical theatre genre.

The specialist pages for Actor and Director outline the fundamental production expertise, knowledge base and administrative skills expected of the musical theatre actor and director. For faculty who are specialists in musical theatre, the range of proficiency typically required includes additional proficiencies such as:

A. Production Expertise
   1. The ability to perform and/or direct and teach the acting style found in traditional musical theatre as well as the evolving performance styles of the contemporary musical theatre.
   2. The ability to connect scenes of spoken word, music expression and dance/movement illustration into an integrated coherent storytelling performance.

B. Literature and History
   1. The unique history and development of the musical theatre genre including the contributions of opera, operetta, ballad opera, vaudeville etc.
   2. An understanding of music theory, song structure, story through song, vocal capabilities, instrumentation, and music genres
   3. Knowledge of historical and stylistic dance genres.
   4. Knowledge of vocal repertoire for all ranges of singers.
   5. Information literacy (the ability to research and vet information from appropriate sources).
C. Administration
   1. Understand the professional musical theatre market and maintain connections to the professional world to prepare students to perform in a myriad of professional avenues.
   2. Overall excellence from the musical stage director and actor requires the ability to integrate knowledge consistently in the areas noted above (along with the knowledge outlined in the director and actor specialist pages). Such expertise is demonstrated by participation in realized production, both on and off campus.
   3. An understanding of professional ethics and practice associated with theatre and performance.

Additional information about the expertise and skills expected of the musical theatre actor/director may be available through the ATHE focus groups in Acting, Directing, and Musical Theatre/Dance.

MUSICAL THEATRE CHOREOGRAPHER

The musical theatre choreographer is an artist who is responsible for collaborating with the stage director and ensemble in preparing a theatre production for public performance in casting, rehearsing, and staging the dance and movement aspects of the musical theatre production. The choreographer must understand the special requirements of dance in the musical theatre context.

A. Production Expertise
   1. Significant competency in performing in all areas of dance, including but not limited to: ballet, tap, jazz, modern, folk and contemporary forms.
   2. Dance and movement notation.
   3. Social and formal dance techniques (Waltz, Country, Swing, etc.)
   4. The ability to incorporate traditional forms of dance into the storytelling format of musical theatre.
   5. The ability to choreograph for, teach, train and adapt to performers at various levels of expertise, including those with little or no dance training and of all ages.

B. Literature and History
   1. Knowledge of the history and development of the musical theatre genre including the contributions of opera, operetta, ballad opera, vaudeville etc.
   2. The history of all forms of dance utilized in traditional and contemporary musical theatre genres.
   3. Knowledge of major musical theatre choreographers and their unique styles.

C. Administration
   1. Ability to effectively work and collaborate with the director, musical director, designers and performers in a variety of professional and academic settings.
2. Understand the professional musical theatre market and maintain connections to the professional world to prepare students to perform in a myriad of professional avenues.
3. An understanding of professional ethics and practice associated with theatre and performance.

Overall excellence from the musical stage choreographer requires the ability to integrate knowledge consistently in the areas noted above. Choreographers must have the ability to direct and teach the performance style found in traditional musical theatre as well as to push boundaries of the form toward unique expression. Musical theatre choreographers must work with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the musical theatre choreographer may be available through the ATHE focus groups in Acting, Directing, and Musical Theatre/Dance and SDC (Society of Stage Directors and Choreographers).

**MUSICAL THEATRE VOCAL COACH/CONDUCTOR or MUSIC DIRECTOR**

The musical theatre vocal coach/conductor or music director is an artist who is responsible for collaborating with the stage director and ensemble in preparing a theatre production for public performance in casting and rehearsing the music and vocal aspects of the musical theatre production. The vocal coach trains vocalists and coaches them to sing the musical score. The conductor prepares and conducts the musicians of the orchestra. The Music Director may be responsible for training the vocalists and conducting the orchestra. These artists must understand the special requirements of music in the musical theatre context. These individuals must bring music expertise to this theatrical genre, remaining open to the styles and performance demands of musical theatre.

**A. Production Expertise**

1. The ability to train and coach vocalists as well as to prepare and conduct the orchestra.
2. Expert ability to train singers in styles from legit to pop/rock in ways that promote vocal health, longevity, and authenticity.
3. The ability to teach basic music theory, musicianship, sight-singing, ear-training and basic keyboard skills.
4. The ability to prepare the accompanying instrumentalists in a fashion that balances with the voices and covers all of the sounds required of the production.
5. Competency in working with electronic sound, instruments and microphone use.
6. The ability to prepare performers who have limited vocal ability or unique vocal qualities.
B. Literature and Theatre History
1. Knowledge of and appreciation for the repertoire of musical theatre, from opera to rock.
2. Knowledge of major musical theatre performers and their unique styles.

C. Administration
1. Ability to effectively work and collaborate with the director, choreographer, and performers in a variety of professional and academic settings.
2. Understand the professional musical theatre market and maintain connections to the professional world to prepare students to perform in a myriad of professional avenues.

Overall excellence from the musical theatre vocal coach/conductor/music director requires the ability to integrate knowledge consistently in the areas noted above. The vocal coach/conductor/music director must have the ability to direct and teach the performance style found in traditional musical theatre as well as to push boundaries of the form toward unique expression. The vocal coach/conductor/music director must work with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are both artistically unified. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the musical theatre vocal coach, conductor or music director may be available through the ATHE focus groups in Acting, Directing, and Musical Theatre/Dance.

PLAYWRIGHT

The playwright is the artist who writes the play, which serves as the foundation for the exploration and performance by the creative ensemble. Playwrights may also collaborate with the stage director, dramaturg, designers and actors in developing the playscript.

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

A. Production Expertise
1. Advanced technical skills in dramatic construction.
2. A deep understanding and demonstrated ability to use theories and methods of script analysis, criticism, and dramaturgy in the development of theatrical and dramatic works.
3. Possessing careful and insightful observation of human behavior and interaction.
4. Skills in researching and expertise in storytelling.
5. Ability to write illuminating dialogue and effective action.
6. Ability to develop engaging characters and complex character interactions.
7. In developing a script in collaboration with the creative ensemble, flexibility and ability to effectively handle feedback to make positive change in the developing the playscript.
8. Ability to connect with an audience through the embodied script.
9. The ability to develop a work from concept to finished product.

B. Literature and History
1. A working knowledge of theatre history and theory and various ways each may influence the creative process
2. Knowledge of dramatic literature, including historic genres.
3. Excellence in textual and structural analysis of scripts.
4. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration
1. Excellence in oral, written, and graphic communication skills.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.

Overall excellence from the playwright requires the ability to integrate knowledge consistently in the areas noted above. Such expertise is demonstrated by participation in realized theatrical production, both on and off campus when the playwright’s scripts are accepted for performance or when a reputable leasing company or established publisher publishes the scripts.

Additional information about the expertise and skills expected of the playwright may be available through the ATHE Playwrights and Creative Teams Focus Group, ATHE’s Dramaturgy Focus Group and the Dramatists Guild of America.

STAGE MANAGER / PRODUCTION MANAGER

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 achievement 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.

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1 This description is modeled on the “USITT Tenure and Promotion Guidelines,” 2000, pg. 17.
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. Production Expertise
   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:
   3. Resources of time and/or funds to accomplish project
   4. Computer resources to support production process as appropriate (scheduling, spreadsheets, database, etc.)
   5. Materials commonly used in scenic construction and their safe use.
   6. Safe handling procedures for scenic equipment and materials used in scenic construction
   7. 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.
   4. Information literacy (the ability to research and vet information from appropriate sources).

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.
Additional information about the expertise and skills expected of the Stage Manager/Production Manager may be available through the ATHE Theatre Management Focus Group, Actors Equity Association, the Stage Manager’s Association, the International Alliance of Theatrical Stage Employees, and the United States Institute for Theatre Technology (USITT).

**TECHNICAL DIRECTOR**

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. Production Expertise**

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:
3. Skill in communicating technological solutions, including technical drafting, sketching, model building.
4. Knowledge of the materials commonly used in scenic construction, the strengths of these materials and their safe use.
5. Skill in the various methods of scenic construction, including plastics fabrication, metalworking, carpentry, and cabinetwork.
6. Knowledge of the safe handling procedures for scenic equipment, hand and power tools, and materials used in scenic construction.
7. Skill in using computer software to support the production process as appropriate (spreadsheets, database, CAD, etc.).
8. 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.
4. Information literacy (the ability to research and vet information from appropriate sources).

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1 This description is modeled on the “USITT Tenure and Promotion Guidelines,” 2000, pg. 16.
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.

Additional information about the expertise and skills expected of the technical director may be available through the ATHE Design and Technology Focus Group, the Stage Manager’s Association, the International Alliance of Theatrical Stage Employees, and the United States Institute for Theatre Technology (USITT).

THEATRE EDUCATOR / YOUTH THEATRE SPECIALIST

Theatre educators are arts-in-education specialists who are responsible for preparing students to attain licenses or certification and/or expertise to teach drama in primary and secondary schools. As such, the theatre arts educator is responsible for having a broad knowledge of theatre practice, and specific expertise and credentials in training future drama teachers who must be able to teach theatre performance and production, promote social development, self-expression, creativity and teamwork in their students, as well as direct and produce student theatre.

Specialists in youth theatre are artists/teachers with expertise in children’s theatre – they may be actors, directors, designers, and puppeteers. They may also be administrators of educational programs and activities that involve children and young adults in creating and experiencing theatre.

Although theatre educators and youth theatre specialists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required includes:

A. Production Expertise

1. Knowledge of basic production technique in design and technical areas.
2. Skilled in stage direction for working with adult and child actors.
3. Basic proficiency in performance of theatre for children such as acting, improvisation and theatre games, mime, or puppetry.
4. Skills in performing and teaching creative drama.
5. Ability to effectively communicate with theatre practitioners, members of the scholarly community, and the general public

B. Literature and History
1. Knowledge and understanding of theatre history and theory.
2. Knowledge and appreciation of the functions that theatre performs in today’s culture and in previous eras.
3. Knowledge of dramatic literature, including historic and contemporary genres, especially the literature of children’s theatre.
4. Knowledge of repertories, methodologies, production, education and activities as they inform theatre for children and young adults.
5. Extensive knowledge of national and state arts curriculum standards in the area of theatre.
6. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration
1. Highly skilled in written and oral comprehension and communication.
2. Excellence in critical thinking and complex problem solving.
3. Ability to train students in the national content standards of storytelling and script writing, acting, designing, directing, researching theatre, connecting theatre to other media and arts, and understanding how theatre relates to history and culture.
5. An understanding of professional ethics and practices associated with arts-in-education and theatre.

Overall excellence from the theatre educator or youth theatre specialist requires the ability to integrate knowledge consistently in the areas noted above. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills in these specialty areas may be available from the American Alliance for Theatre and Education (AATE), the Community Theatre Association, the Educational Theatre Association, American Education Association, International Drama Education Association, International Thespian Society, and Theatre for Young Audiences/USA.

THEATRE HISTORIAN / THEORIST

The theatre historian and theatre theorist are scholars who research, present, and publish studies of theatre performance, production, dramatic literature, theatre theory, philosophy and performance studies. Theatre historians organize and evaluate data from primary and secondary sources to trace past events within social, political, geographic, ethnic and performative contexts. They also analyze and interpret classical and contemporary playscripts in those contexts. Theatre historians may also be involved in translating plays
or other written resources on theatre, in curating or archiving theatre collections, or in historical preservation. The theatre theorist explores philosophical theories of the nature of theatre in both historical and contemporary frameworks. Theatre professors are often both historian and theorist but may focus their scholarship either on history, theory or performance studies, as well as develop specific expertise in a given theatrical era. Theatre historians and theorists may or may not be involved in theatre production as dramaturgs, stage directors, or in other production areas.

Although accomplished theatre historians and theorists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required includes:

A. Production Expertise
   1. An historical and cultural understanding of theatre production (including acting, directing, theatre architecture, theatre management and organization, and the visual elements of theatre production).
   2. Excellence in analysis of playscripts as they function in performance.
   3. Ability to effectively communicate with theatre practitioners, members of the scholarly community, and the general public

B. Literature and History
   1. Extensive knowledge and understanding of all periods of theatre history.
   2. Knowledge and appreciation of the functions that theatre performs in today’s culture and in previous eras.
   3. Knowledge and understanding of the most significant theories and cultural contexts that have shaped theatre and performance throughout history and that inform today’s theatre.
   4. Knowledge of dramatic literature, including historic and contemporary genres, and excellence in textual and structural analysis of scripts.
   5. Considerable depth of knowledge in some aspects of theatre or performance studies, such as an historical period, theatre criticism, or theatre and performance theory.
   6. Knowledge of the history of art (artists, historic styles, and genres), architecture, and decor.
   7. Knowledge of economic, political, and social history.
   8. A reading knowledge of one or more foreign languages or expertise in other special research techniques.
   9. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration
   1. Highly skilled in written and oral comprehension and communication.
   2. Excellence in critical thinking and complex problem solving, applying inductive and deductive reasoning.
   3. Expertise in identifying and using information and bibliographical resources appropriate to critical, theoretical, historical, and empirical research in theatre.
4. Ability to employ and integrate a broad range of knowledge and to organize complex data and thought into cohesive written analyses.

5. An understanding of professional ethics and practices associated with theatre research and scholarship.

Overall excellence from the theatre historian/theorist requires the ability to integrate knowledge consistently in the areas noted above. Such expertise is demonstrated by research and publication and by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of theatre historian and theatre theorist may be available through most of the ATHE focus groups, especially the Theatre History Focus Group, Theory and Criticism Focus Group, the Dramaturgy Program, the Performance Studies Focus Group, Theatre as a Liberal Art Focus Group, and organizations such as the America Society for Theatre Research, and American Theatre and Drama Society.

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**VOICE SPECIALIST**

The voice specialist is an artist who is responsible for training and coaching students and/or professional performers in the use of the voice and dialects for theatre performance. The voice and speech trainer’s job involves (but is not limited to) teaching student and/or professional performers, coaching students and/or professional actors for performance, consultations with professional voice users in the public sectors.

Teaching activities may involve (but are not limited to) (1) fundamentals and practice of voice production (vocal anatomy and physiology, physical relaxation and alignment, breath, pitch and resonance, tone and speech, dynamic control); (2) singing technique; (3) textual analysis and interpretation; (4) public speaking and presentation skills; (5) group speaking techniques; (6) vocal extremes; (7) accent modification; (8) dialect acquisition, (9) voice and speech for stage, film or broadcast media, (10) creating character or style through voice and speech; and (11) vocal health.

Coaching activities may involve, but are not limited to: (1) working with director and production staff to design vocal elements of a production; (2) coaching performers (individuals or groups) to fulfill the vocal demands of the production - audibility and intelligibility as well as vocal dynamics, group speaking or other special demands of the production; (3) coaching performers in textual analysis and application to the performance; (4) providing dialect resources and coaching performers to speak with accents appropriate to the demands of the play, (5) coaching singing or musical demands of the production; (6) coaching performers in effective technique which maintains or

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develops the strength and stamina of the voice in the case of vocal extremes such as screaming and shouting, (6) providing a resource for pronunciation of unusual terms and names as well as textual and language analysis and research; (7) professional consultations with individual professional voice users seeking voice, speech or communication training for their employees, or professional organizations seeking training in specific voice or speech techniques.

Though accomplished voice specialists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the voice director/coach includes:

A. Production Expertise

1. Fundamental knowledge of vocal anatomy and physiology, physical relaxation techniques, principles of sound production (such as dynamics and tonal quality), vocal health, acoustic and perceptual training.
2. Fundamental knowledge of voice and speech systems as demonstrated through study with various recognized voice and speech practitioners and institutions devoted to the study of voice and speech.
3. Knowledge of other approaches to performance (including stage acting, singing or performing in film, television or broadcast media), vocal approaches to character and style, textual analysis and interpretation, public address and interview skills, vocal design and its application to theatrical or musical production.
4. Specialized skills may include phonetics systems and the International Phonetic Alphabet (IPA), dialect acquisition, accent modification, vocology, singing, verse drama, narration, voiceover and broadcast media, vocal extremes such as shouting and screaming, vocal direction for theatre, non-western vocal traditions such as keening, chanting, overtone singing.
5. Knowledge of recorded materials (such as samples of dialects, character voices, vocal styles) from film, television and electronic media.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres.
2. Excellence in analysis of scripts to delineate the historical, literary, and stylistic considerations in preparation for vocal design and/or coaching of production.
3. Knowledge of the history of theatrical production, including the history of acting, performance styles, and stage voice techniques.
4. Knowledge of economic and social history as a context for theatrical production and style.
5. Information literacy (the ability to research and vet information from appropriate sources).

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1 For more detailed information, please refer to VASTA’s document, Guidelines for the Preparation of Voice and Speech Teachers, adopted and amended the summer of 1995.
C. Administration

1. Excellence in oral and written communication skills.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.
3. Understanding of rehearsal process, management and scheduling.
4. An understanding of professional ethics and practice associated with theatre and performance.

Overall excellence from the voice specialist requires the ability to integrate knowledge consistently in the areas noted above. Trainers, coaches and vocal directors must work with an understanding of the conceptual requirements of any given production, collaborating with directors, designers and performers in a shared vision of the creative work. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the voice specialist may be available through the ATHE Acting Focus Group, the Voice and Speech Trainer’s Association (VASTA), the Fitzmorris Voice Work, The Lessac Institute, the Linklater Center for Voice and Language, the National Center for Voice and Speech, and the Voice Institute.
APPENDIX I: WORKLOAD

Workload structures and definitions vary greatly between institutions, colleges, and departments. It is typical for a university, college, school or department to have a defined teaching load for its tenure track faculty. This workload policy should include teaching assignments, production assignments, research and scholarship, and service-related duties such as participation in faculty governance, advising, or other assigned duties. In some institutions, scholarship is considered part of the faculty member’s load and some formula is used to provide a teaching workload reduction based on the number of production assignments. Thus, workload is adjusted to accommodate the time demands of the faculty member’s research or creative activity and balance it with teaching and service assignments. In most academic institutions, a major production assignment is considered the equivalent of teaching a single two or three-credit-hour course.

Assigned workloads and tenure/promotion expectations of external professional work must be synchronized and balanced. All options must be available that permit off-campus assignments or temporary leaves for professional creative production including flexible and concentrated teaching schedules, mini-sabbaticals, technology-mediated distance education, reduced teaching loads augmented by escrowed credit, and temporary faculty exchanges. Every academic institution must provide adequate and appropriate time for theatre faculty members to fulfill their production assignments in a fair, equitable, and humane manner. Likewise, tenure-track faculty must plan their probationary years carefully to provide adequate time to complete the required quantity and quality of achievements, especially in teaching and scholarship. It is therefore incumbent on the university and the faculty member to negotiate a reasonable workload, which takes into account departmental, college, and university expectations for tenure and promotion.
APPENDIX II: THE TEACHING PORTFOLIO

In recent years, the academic portfolio has become a tool for demonstrating effectiveness in teaching, scholarship, and service. For documentation of teaching, *Teaching and Learning in the College Classroom* lists nearly fifty possible items for inclusion in a teaching portfolio. Those fifty 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 feedback from graduates of the program; reports regarding success of students in areas of theatre 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.

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1 With permission from USITT, this appendix has been modeled on the “USITT Tenure and Promotion Guidelines,” pp. 18-20.
APPENDIX III: KCASTF AND PEER REVIEW

The Kennedy Center American College Theatre Festival (KCASTF) is a national organization that exists to celebrate the educational and creative process of university and college theatre. Founded in 1967, KCASTF has grown into a network of more than 600 academic institutions annually serving more than 18,000 students throughout the country.

The goals of the Kennedy Center American College Theatre Festival are:
- To encourage, recognize, and celebrate the finest and most diverse work produced in university and college theatre programs.
- To provide opportunities for participants to develop their theatre skills and insights.
- To improve the quality of college and university theatre in America.

KCASTF encourages colleges and universities to support:
- Distinguished productions.
- New plays, especially those written by students.
- The classics – revitalized or newly conceived.
- Experimental works.
- KCASTF embraces the professional community in each region as a means of offering theatre students and faculty professional outreach in career development.

KCASTF is funded in part by the John F. Kennedy Center for the Performing Arts through the U.S. Department of Education and is administered by a full time artistic director and managing director at the Kennedy Center. The festival is a year-round program in eight geographic regions in the United States operating through a national network of university and college theatre faculty volunteers. (See the website at http://www.kcastf.org for regional designations.) Regional activities, including an annual Regional Festival, are coordinated through eight executive committees each headed by a Regional Chair. Students selected at the Regional Festivals are given an opportunity to showcase their work at the national KCASTF Festival each April hosted by the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Student and faculty opportunities at regional and national festivals frequently include a showcase of outstanding productions, workshops and master classes, exhibitions of student work with responses from theatre professionals.

KCASTF presents opportunities and awards in:
- Acting scholarship auditions
- Design expositions (including scenery, costumes, lighting, makeup and sound)
- Readings and productions of original plays
- Directing exhibitions
- Criticism and dramaturgy
• Academic paper presentations
• Crafts and theatre technology
• Stage Management
• Graduate school and summer stock auditions

No other national theatre program involves more college students and faculty than KCACTF and as such, it garners a great deal of time and effort from tenure-track faculty across the nation. The festivals showcase the best work of those theatre programs through a process of peer review and response. A college or university theatre program can choose to have a respondent see one or more productions in its theatre season. One or two respondents from their region give an oral response and, less often, a written response to the work of the actors, designers, and directors.

In addition to the on-site response, entering schools can choose whether they wish their productions to be considered for advancement to Regional Festivals. If selected from productions in the region, the theatre program sends the production to the Regional Festival where it is considered for the National Festival. Respondents and directors of the productions may also nominate students involved with the production for the appropriate KCACTF scholarship award programs in acting, design, playwriting, directing, stage management, crafts and theatre technology, criticism, and dramaturgy. Students selected from the Regional Festivals are invited to the National Festival for other possible scholarships and awards and to attend a week of master classes and intensive workshops with industry professionals. Each year, this pervasive educational support program for college theatre awards almost $200,000 in direct grants and awards to college theatre students, $23,000 in professional development grants to theatre faculty, and $55,000 to professional theatre organizations to support student residencies (for example: The Eugene O’Neill Center, The Shakespeare Theatre, The Sundance Institute).

Theatre faculty involved in theatre production (directors, designers, playwrights, etc.) often wish to use the KCACTF response as documentation for creative achievement. (Written responses are infrequent, but when they occur they are usually sent to the director for distribution, not the department head or the designers; also, it is permissible for the host school to make a recording of the response.) However, KCACTF has a long-standing policy on the reports generated by the respondents who see the production. That policy states that the response to the production is not intended to be used for tenure/promotion. Respondents are trained to base their response on the production and make their work educational and sympathetic. They seek out the context of the production from both faculty and students through dialogue and respond accordingly. It is not an “objective” response and the evaluation of faculty competence or quality is not included in the charge. It also makes clear that any parts of the response that the creative team collaborators do not want shared with the head or tenure committee should be redacted, for example: a response may praise some elements and be critical of others, potentially prejudicing one faculty member’s tenure case while promoting someone else’s case.
Sometimes department heads and candidates ask KCACTF respondents to write separate professional peer review responses for specific use as documentation for tenure or promotion, focusing that response on faculty achievement in teaching and scholarship. It then becomes the individual respondent’s opinion and has no official link to the Kennedy Center or the Festival. (The institution may offer a fee to the respondent for this extra service.) In some cases, KCACTF respondents have seen a number of productions by a director or designer over time and can speak to their work as an outside peer, but no attempt is made by KCACTF to match ranks of respondents to people being evaluated unless the candidates or department heads request it well in advance of the response and it is possible, logistically, for the Regional Chair to accommodate the request.

Just as theatre professors may want to use the KCACTF response in their dossiers, they may also want to document the achievements of their students in the Festival as a part of their program’s outcomes assessment. The individual theatre program must determine the weight or value of such achievements.

The work of faculty members who serve as Regional Chairs and National Officers of KCACTF should be recognized as significant teaching and/or scholarship in addition to the obvious service component. Like program administrators and conference planners, these conference administrators are called upon to exercise leadership, artistic and pedagogical judgment over large festivals; design educational offerings for thousands of students and hundreds of faculty; and preside over large groups of peers including artistic directors, workshop leaders, keynote speakers, peer respondents, and reviewers. It is the consensus of the profession that these regional and national leadership assignments should count as substantial achievements in a theatre professor’s case for tenure and/or promotion.
APPENDIX IV: EXECUTIVE SUMMARY

The Association for Theatre in Higher Education (ATHE) is a comprehensive nonprofit professional membership organization. As a service to its membership, ATHE charged an internal committee with examining the issues regarding tenure and promotion in higher education and outlined competencies for the various specializations within the discipline of theatre. The committee also reviewed those features of our discipline that are unique to the practice of theatre arts as well as those aspects it shares as traditional benchmarks of achievement throughout the academy so that all reviewing bodies may make informed and equitable assessments.

The ATHE Guidelines for Tenure and Promotion describe a general understanding of the steps in attaining tenure and promotion and establish clear professional standards by which faculty performance should be evaluated by colleagues and administrators at their institutions. ATHE 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.

The scholarship conducted by theatre professors is rendered in one or both forms of traditional academic endeavor: research leading to publication and/or research leading to creative production. Research and publication scholarship is traditional to theatre historians, critics, and dramaturgs. Research and creative production scholarship is traditional to those involved in the production process and includes the following: acting, directing, playwriting, dramaturgy, voice and movement direction, scene design, costume design, lighting design, properties design/technology, and sound design, and the execution of those designs by specialists in technical production, theatre management, arts administration, and stage management. Creative production is common among and traditional to a broad range of academic disciplines, including art, music, dance, interactive media, computer science, engineering, journalism, film, video production, creative writing, fashion design and merchandising, hospitality management, creative writing, advertising, marketing, sports communication and management, and physical therapy. Research and creative production scholarship, as in these other disciplines, requires substantial historical and technological investigation, analysis, expertise, a synthesis of information, collaboration, imagination, creativity, skill, talent, and professional experience—all leading to public presentation validated by professional peer review. Many theatre professors engage in both kinds of scholarship.

The time commitments and work requirements for the creation of 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 achievement 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.
Scholarship in the form of creative production requires independent professional (non-departmental, non-institutional) evaluation. It is the responsibility of the academic unit/institution to articulate in writing the mechanisms of that review.

ATHE acknowledges that many institutions require theatre professors to engage in creative work and teaching in two or more areas of specialization. Probationary expectations should be articulated in writing at the outset of a candidate's employment with clear statements of the categories of achievements to be assessed and the standards of assessment. Some professors may be assigned more than one area of expertise by choice and some by necessity with the standards of achievement and assessment determined accordingly.
APPENDIX V: RESOURCES

Books: Education, Academic Portfolios and Assessment

There are numerous print and online resources for faculty professional development. The books listed here are just a sampling of potential resources.


O’Meara, Kerry; Rice, R. Eugene; Edgerton, Russell. Faculty Priorities Reconsidered: Rewarding Multiple Forms of Scholarship. San Francisco: Jossey-Bass, 2005


Online Resources

Actors Equity Association [www.actorsequity.org]
   Labor union that represents actors and stage managers in the United States.

American Federation of Television and Radio Artists [www.aftra.org]
   Labor union representing artists in television and radio.
American Association for Higher Education and Accreditation [www.aahea.org]
Formerly the American Association for Higher Education, AAHEA is an individual membership organization that promotes the changes higher education must make to ensure its effectiveness in a complex, interconnected world.

Carnegie Foundation for the Advancement of Teaching [www.carnegiefoundation.org/resources]
The Carnegie Foundation for the Advancement of Teaching is an independent policy and research center. Its current mission is to support needed transformations in American education through tighter connections between teaching practice, evidence of student learning, the communication and use of this evidence, and structured opportunities to build knowledge.

 Chronicle of Higher Education [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 the entire website and to daily electronic-mail updates. It is a good source to look for summer programs, institutes, and colloquiums.

National Center for Public Policy and Higher Education (www.highereducation.org)
The National Center for Public Policy and Higher Education promotes public policies that enhance Americans’ opportunities to pursue and achieve high-quality education and training beyond high school. As an independent, nonprofit, nonpartisan organization, the National Center prepares action-oriented analyses of pressing policy issues facing the states and the nation regarding opportunity and achievement in higher education, including two-year and four-year, public and private, for-profit and nonprofit institutions.

Professional and Organizational Development Network in Higher Education [www.podenetwork.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.

Screen Actors Guild [www.sage.org]
Union for film actors

Searle Center for Teaching Excellence at Northwestern University [www.northwestern.edu/searle]
The Searle Center offers connections to web sites to many professional sites, American universities, associations, and international universities.
Theatre Associations

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

- Association for Theatre in Higher Education (ATHE) [www.athe.org/resources]
- Association for Theatre Movement Educators (ATME) [www.atmeweb.org]
- National Communication Association (NCA) [www.natcom.org/index.asp?bid=326]
- National Association of Schools of Theatre (NAST) [nast.arts-accredit.org]
- United States Institute for Theatre Technology, Inc. (USITT) www.usitt.org
- Voice and Speech Trainers Association (VASTA) www.vasta.org/publications/promotion_tenure_hiring/PTH_Resources.pdf

Related Documents from ATHE

- ATHE Diversity Statement
- ATHE Outcomes Assessment Guidelines for Theatre Programs in Higher Education
- The Essential Relationship: Curriculum and Production (USITT/ATHE Position paper)
- Scholarship for the Discipline of Theatre: An Association for Theatre in Higher Education White Paper.
ABOUT THE AUTHORS AND DEVELOPMENT OF THE ATHE TENURE AND PROMOTION GUIDELINES

As Vice President of ATHE’s Professional Development Committee, Dr. Gail Humphries Marderosian established a Task Force in 2008 to develop the ATHE Guidelines for Tenure and Promotion. Dr. Richard Helldobler chaired the task force, which worked through meetings at ATHE conferences, via email communication, and in two meetings held in Washington, D.C. to develop the guidelines over two years.

The 2008-2010 Task Force included:

- Richard Helldobler, Ph.D., Vice President of Academic Affairs, Shepherd University
- Jay Edelnant, Ph.D., Professor, Department of Theatre, University of Iowa
- Jeffrey H. Huberman, Ph.D., Dean, Slane College of Fine Arts and Communication, Bradley University
- Gail Humphries Marderosian, Ph.D., Associate Professor, American University
- Rick Jones, Ph.D., Associate Professor, Stephen F. Austin University
- Barbara Parisi, Ph.D., Professor, Long Island University
- Steven Peters, Ph.D., Associate Dean, Wayne State University; President of ATHE
- Jeannie M. Woods, Ph.D., Professor, Western Illinois University; former ATHE Vice President for Professional Development

In May 2010, Ann Marie Costa (Professor and Chair of Theatre, Davidson College) joined the task force and Jeannie M. Woods became chair of the task force.

The ATHE Guidelines for Tenure and Promotion incorporate a series of documents developed by ATHE focus groups over more than twenty years and the guidelines were modeled closely after the USITT Tenure and Promotion Guidelines with permission from USITT. Dr. Jeannie Woods drafted an initial document that was revised and edited by the members of the task force in the second meeting in Washington in May 2010. Additional input was provided for the specialist pages by Rodger Sorensen (Brigham Young University), Ron Gingerich (Dickinson State University), MaryJo Lodge (Lafayette College), Meg Savilonis (University of New Haven), Rick Simas (San Diego State University) and Deborah Robertson (Northern Illinois University).

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