



Tenure and Promotion Guidelines

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Approved by the ATHE Governing Council
August 4, 2021

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PREAMBLE

The Association for Theatre in Higher Education (ATHE) fully endorses the tenure system in colleges and universities. 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 to teach truthfully and to present and perform work with ethical and pedagogical rigor. The considered and even-handed application of tenure guarantees the freedom to teach and perform in our students' best interest.

ATHE serves as a strong advocate for maintaining that system through the establishing 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 diversity and quality of the faculty and curriculum. Tenure is an important incentive and the policy that promotes the long-term residency at the institution of the very best faculty.

These guidelines should be helpful for all systems considering promotion and/or tenure cases for faculty within a theatre and performance context.

HISTORY OF ATHE'S TENURE AND PROMOTION GUIDELINES

As Vice President of ATHE's Professional Development Committee, Dr. Gail Humphries Mardirosian 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 Jay Edeldant, Richard Helldobler, Jeffrey H. Huberman, Rick Jones, Gail Humphries Mardirosian, Barbara Parisi, Steven Peters, and Jeannie M. Woods. 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 original version of *ATHE's Guidelines for Tenure and Promotion* incorporate a series of documents developed by ATHE focus groups over more than twenty years, 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 May 2010. Additional input was provided for the specialist pages by Rodger Sorensen (Brigham Young University), Ron Gingerich (Dickinson State University), Mary Jo Lodge (Lafayette College), Meg Savilonis (University of New Haven), Rick Simas (San Diego State University) and Deborah Robertson (Northern Illinois University).

In 2021, Vice President for Professional Development Noe Montez revised the tenure and promotion guidelines, reviewing suggested adjustments from Rick Jones, Barbara Parisi, P. Gibson Ralph, and Lionel Walsh in addition to surveying over 100 tenured theatre professors across a variety of fields and institutions.

The initial version of this document addressed the working conditions of theatre faculty including expectations about academic activities and professional standards. The expectation should be that the document will be revised every five years, or when members of the organization feel that immediate action is required. In this revision, I have tried to address methods for assessing emergent fields such as Intimacy Direction and Community-Based Performance Making, as well as ways of noting diversity, equity, inclusion, justice and empowerment (DEIJE) work. This document also includes an appendix speaking to the need to ensure that our colleagues who are coming up for promotion in the coming years are unhindered by the COVID-19 pandemic whose effects on the academy will have impact well beyond the 2021-2022 academic year.

The following scholars provided additional insights:

Julio Agustin (Elon University), Patrick Anderson (University of California, San Diego), Paul Allain (University of Kent), Michael Barnes (Wayne State University), Jane Barnette (University of Kansas) Ashley Bellet (Purdue University), Robin Bernstein (Harvard University), Henry Bial (University of Kansas), Mary Black (Millikin University), Rhonda Blair (Southern Methodist University), Kate Bredeson (Reed College), Lisa Brenner (Drew University), Rich Brown (Western Washington University), Faedra Chatard Carpenter

(American University), Jose Casas (University of Michigan), John DeBoer (University of Montana), Rachel Desoto-Jackson (Indiana University of Pennsylvania), Alison Dobbins (Michigan State University), Kirk Domer (Michigan State University), Catherine Ming T'ien Duffly (Reed College), Kaja Dunn (UNC Charlotte), Micha Espinosa (Arizona State University), Miguel Escobar (NUS Singapore), Christin Essin (Vanderbilt University), Eunice Ferrera (Swarthmore College), Donatella Galella (University of California, Riverside), Charlene Gross (Penn State University), Michelle Granshaw (University of Pittsburgh), Christopher Hatch (Hobart and William Smith College), Brian Herrera (Princeton University), D.J. Hopkins (San Diego State University), Andrew Hopson (Indiana University), Elizabeth Hunter (San Francisco State University), Lindsay Brandon Hunter (State University of New York, Buffalo), Rusty Jones (Purdue University), William Kenyon (Penn State University), Jenny Kokai (Weber State University), Ethan Krupp (Bloomsbury University), Peter Ksander (Reed College), Margherita Laera (University of Kent), Michael Landman (University of Arkansas), Laura Levin (York University), Hugh Long (Athens State University), Travis Malone (Virginia Wesleyan University), Sarah McCarroll (Georgia Southern University), Amanda Nelson (Virginia Tech University), Antonio Ocampo-Guzmán (Northeastern University), Vincent Olivieri (University of California, Irvine), Matt Omasta (Utah State University), Beth Osborne (Florida State University), Beth Osnes (University of Colorado), Coya Paz (DePaul University), Marie Percy (University of Connecticut), Linda Pisano (Indiana University), Valerie Clayman Pie (Long Island University), Lisa Porter (University of California, San Diego), Jesse Portillo (California Polytechnic University-Pomona), Cara Rawlings (Virginia State University), Eric Resnchler (University of Evansville), Tom Robson (Millikin University), Elaine Romero (University of Arizona), Christopher Sadler (University of Oklahoma), Roxanne Schroeder-Arce (University of Texas, Austin), Suzanne Shawyer (Elon University), Daphnie Sicre (Loyola Marymount University), Brian Smallwood (James Madison University), Dani Snyder-Young (Northeastern University), Edward Sobel (Villanova University), Andrew Sofer (Boston University), Zev Steinrock (University of Illinois), Pamela Stiehl (University of Montana), Missy Thibodeaux-Thompson (University of Illinois, Springfield), Matthew Tibbs (University of Cincinnati), Margaret Hanna-Tominaga (Converse College), Sara Warner (Cornell University), and Ken Weitzman (Stony Brook University).

The document borrows language with permission from the USITT Tenure and Promotion Guidelines, VASTA tenure and promotion guidelines, and institutional guidelines from Emerson College, Hobart and William Smith College, Loyola Marymount University, Millikin University, Purdue University, and Western Washington University.

ATHE's Governing Council ratified the revised Tenure and Promotion Guidelines, offering comments and suggested edits before approving this document at the 2021 conference. Thanks to Josh Abrams, Jane Barnette, Chase Bringardner, Carla Della Gatta, Suzanne Delle, Christin Essin, Ann Haugo, Megan Geigner, Monica White Ndounou, Dassia Posner, Emily Rollie, Jon Rossini, Jennifer Scott-Mobley, and Lionel Walsh.

INTRODUCTION

The Association for Theatre in Higher Education (ATHE) is a comprehensive non-profit professional membership organization. Founded in 1986, ATHE serves the interests of its diverse individual and organizational members, including college/university theatre departments as well as administrators, educators, graduate students, and theatre practitioners. 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 partnership with the Black Theatre Network (BTN), Latinx Theatre Commons (LTC), Consortium of Asian American Theatres and Audiences (CAATA) and other organizations who represent theatre artists of the global majority. ATHE aspires to support and advance the study and practice of theatre in higher education.¹

This document strives to impart to its readers a general understanding of tenure and promotion in theatre departments, as well as establishing clear professional standards for evaluation.² ATHE recognizes that institutions vary in their expectations for granting tenure and promotion, and that the evaluation process differs across individual colleges and universities. These guidelines do not attempt to suggest a uniform level of achievement or single set of procedures for evaluating faculty. Rather, the document suggests several possible means of assessing an individual's case for tenure or promotion in collaboration with institutional standards. It is incumbent upon candidates to be informed about their institution's expectations. It is also incumbent on department chairs and tenure case preparators to know the institution's expectations and communicate those to the candidate for advancement.

ATHE hopes that this document will serve several constituencies including 1). tenure-stream candidates seeking tenure and promotion to Associate Professor or Professor; 2). full-time lecturers seeking promotion or renewal; 3). external reviewers who are evaluating the standards by which individuals may be granted tenure and promotion; 4). department chairs who may need a set of guidelines that encompass a comprehensive range of activities for those teaching and creating theatre in higher education; and 5). university administrators who are charged with evaluating the accomplishments of faculty members.

ATHE's Tenure and Promotion Guidelines begin with Part I: The Tenure Process, an overview of the tenure and promotion progression from hiring to the tenure review. Information in this section will hold resonance for those seeking promotion from Associate Professor to Full Professor as well as for others seeking advancement in rank. The section also offers some general ways of documenting achievement in the four common criteria for evaluating tenure and promotion — Research/Creative Activity, Teaching, Service, and DEIJE work. Part II: Theatre Specialist Pages focuses on disciplinary-specific benchmarks for assessing the various specialists who work within theatre departments.³ This includes

¹ From the ATHE website, www.athe.org/page/about

² ATHE recognizes that theatre and performance 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 purposes of these guidelines, "theatre department" is used as a generic term to apply to any academic institution's program where theatre studies are conducted

³ In order to create a comprehensive document, we have, with permission from USITT, incorporated sections of their guidelines into the ATHE Tenure and Promotion Guidelines.

strategies for evaluating a tenure dossier and suggested questions that evaluators might seek to answer when reviewing the work of tenure candidates. Finally, ATHE's tenure and promotion guidelines conclude with an acknowledgement of the converging pandemics affecting the globe, the challenges that they created as related to tenure and/or promotion, and recommendations that will aid those who are currently tenure-stream or seeking promotion.

PART I: TENURE AND PROMOTION PROCESSES

Given the diversity and uniqueness of institutions of higher learning from across the globe, there are endless variations in the tenure and/or promotion process, the materials required to apply for tenure and/or promotion, and the process of evaluating candidates. What follows is a description of common practice in the United States. It is the prerogative of the institution to establish the requirements for the tenure/promotion file and its evaluation.

The theatre professor needs to be cognizant of the academic and professional expectations of the position. Whether at a large research-centered university or a small teaching-centered college, each campus will have a formal — and often informal — definition of a faculty member's expectations based on the institution's mission. Candidates should begin to examine that definition, and the strategies for meeting those expectations, as soon as possible. Historically there have been three areas of concern to a tenure and promotion committee: research, teaching, and service.⁴ However, in recent years, in recognition of the need to address historical barriers; amplify People of the Global Majority's contributions to the academy; and reflect the nation's changing demographics, colleges and universities have begun to make diversity, equity, inclusion, and justice work as a criterion for tenure and promotion. Each individual college or university may give differing weight to the importance of these areas — a candidate should understand their institution's ratio.

College and university handbooks are evolving into elaborate procedural guides and are often supplemented by departmental guides. A proactive candidate will seek out these guides and should schedule regular meetings with their department chair when and where possible. As candidates prepare tenure and promotion materials, they are obligated to understand the impact of relevant bodies such as the Board of Trustees, the faculty union, as well as the political winds in a state and region on the mission of their campus. While theatre faculties wish to freely pursue their art and craft, it must be recognized that candidates for tenure and promotion are subject to the unique culture and requirements of their institution.

Tenure and promotion require documented evidence of a candidate's abilities in the areas of teaching, scholarship, service, and DEI/IE work. 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 these areas 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 creative production. Research and publication scholarship is traditional to theatre historians and performance studies scholars. Research and creative production scholarship is traditional to those involved in the production process and includes acting, directing, playwriting, dramaturgy, theatrical design, and the execution of those designs by specialists in technical production, theatre management, and stage management. Theatre departments also recognize and value practice

⁴ Although some universities consider collegiality as a criterion for tenure, and promotion, ATHE takes the position of the American Association of University Professors that this is a criterion that should be discouraged because of its potential to chill faculty discussion and debate, and to discriminate against women and non-binary people, People of the Global Majority, and LGBTQIA+ folks. <https://www.aaup.org/report/collegiality-criterion-faculty-evaluation>

as research.⁵ Practice as research might denote a research process that leads to an arts-related output, an arts project as one element of a research process drawing on a range of methods, exploring methods of teaching performance in the classroom, or a research process entirely framed as artistic practice.

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 often include creative achievement as an official component for promotion and tenure consideration.⁶

In addition, ATHE's 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." 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:

It is the position of USITT that creative activity & research—including designing scenery, costumes, lighting, sound, and projections, as well as the technical execution of those designs by specialists in technical production, stage management, and production management—are appropriate forms of creative activity & research for faculty teaching within the disciplines, generally, of theatre, opera, or dance. These creative activity & research efforts require substantial analysis, historical, and technological research, and the synthesis of information; they result in the creation of new works of art that are widely disseminated through public performance.⁷

In consonance with USITT and NAST, ATHE affirms that research and creative production is an appropriate form of scholarship for all theatre professors. Such activities incorporate the process of research, creation of new work, and dissemination through public performance.

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

⁵ Practice as research may also be referred to as "performance as research" or "practice-based research."

⁶ Many institutions, adopting the 1990 Boyer model for evaluating scholarship, have placed creative achievement as one component of the "scholarship of discovery" or "scholarship of application." For more information, see Ernest Boyer's *Scholarship Reconsidered: Priorities for the Professoriate*, The Carnegie Foundation for the Advancement of Teaching.

⁷ USITT Guidelines, revised March 2021.

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; 7). to promote the values of diversity, equality, inclusion and racial justice.

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 the context in which it was created.

A. The Academic Job Search and Navigating an Offer

The hiring process varies considerably across institutions. However, a search typically begins with a college or university's administration granting approval to open a search based upon a position description provided by the department. Then a search committee is formed, and the job announcement is created and distributed through professional publications and on-line. Applicants submit materials requested (usually a cover letter, CV, names of references and/or reference letters and other documents detailing research, teaching, service and DEIJE credentials). The committee reviews all the materials and then selects candidates for the next phases of the hiring process, which may include 1). calling references; 2). telephone or video interview; 3). an invitation to interview on campus. Following this process, the committee sends forth its recommendation for hire to the administration, occasionally with a second or third choice named as well.

Candidates for tenure-stream or promotable positions should carefully review the job description in the position announcement, noting the preferred and required qualifications as well as the position's duties and responsibilities. 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. For example, a candidate may want to ask:

- What are the expectations regarding creative work inside and outside of the university? Do both types of productions count as creative activity and research?
- How is creative work assessed?
- What types of publications are expected prior to probationary reviews and reviews for tenure/promotion?
- Does the institution provide time off or teaching releases for working professionally off-campus?
- Are there course releases available to support research?
- What are the number of publications expected at the time of probationary reviews or tenure reviews?
- What are the expectations for advising and mentoring students at the graduate and/or undergraduate level?
- What are the service expectations required for the position? Are they specified at the departmental level, the university level, and in service of the field and one's local community?
- What is the university's DEIJE plan? What is the department's DEIJE plan? How is DEIJE work noted in probationary reviews and the tenure review? How are external evaluators asked to evaluate DEIJE work?
- What are the teaching requirements for tenure in terms of quantity and type of courses and the ways that teaching is assessed.?

- What role do anonymous teaching evaluations play in probationary and tenure/promotions reviews? How does the institution regard studies on institutional bias and anonymous student review? How does peer evaluation affect the tenure and/or promotion process?

If the candidate receives a job offer, the tenure or promotion process often begins at the time of hire. In the offer letter, the candidate should read for detailed information about:

- the position description, outlining duties and responsibilities
- the length of the appointment
- the contract period
- credit for prior employment, if any
- pre-tenure sabbatical time, if any
- salary and benefits
- equipment of startup funds
- conditions for renewing or terminating the contract
- any other negotiated terms of employment

Once a candidate has accepted an academic position, they should ask the department chair for the department and institutional criteria for tenure and promotion, talk to other faculty in the department or institution to learn about their tenure/promotion process, inquire about a mentoring program and learn what they can about institutional climate through networks of colleagues in and outside of their institution. Fellow ATHE members, students, and alumni may also be useful sources of information. 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 appointment, both the institution and the candidate should come to an understanding about clearly defined institutional expectations concerning research/ creative activity, teaching, service, and DEI/Equity work. If there are any questions about expectations, the candidate should request written clarification at the time of the offer or shortly after. The institution's expectations should not change after this date.

B. Pre-Tenure or Probationary Reviews

Entry-level, tenure line positions are typically Assistant Professorships. Assistant Professors serve a predetermined time in rank, typically going up for tenure in the sixth or seventh year.⁸ The timeframe for promotion and/or tenure should be specifically set forth in the offer letter. Most institutions have a process that includes a pre-tenure review that occurs at various points throughout the probationary period. Other times, it can happen at the midway point of the probationary process. In most instances the candidate prepares a dossier, and a review committee is established, but the pre-tenure review will not usually require external evaluators to write about a candidate's portfolio. Rather the portfolio will be assessed by the department and university administration. This evaluation is often very specific, 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 or promotion review. ATHE encourages candidates who undergo a probationary review to confer with their chair and university administration to candidly discuss the findings of the pre-tenure/promotion review in order to assess how a candidate may improve or frame themselves better within the stated goals, objectives, and desires of the university.

⁸ ATHE recommends that the tenure clock pause during family and medical leaves, and in support of junior faculty whose research agendas were halted due to the COVID-19 pandemic

Probationary reviews can be structured and initiated at the department level or the institutional level. The review process and scope of the evaluation should be clearly established, both at the department level and at the upper levels of administration.

C. The Tenure Dossier

Typically, the tenure and promotion file consists of several elements including a curricula vitae, a tenure statement/narrative self-evaluation, publications and documentation of creative activity, a teaching portfolio, evidence of service, and written evaluation by internal or external reviewers. These documents will be reviewed by your tenure committee and department head. In many instances, the department head will synthesize the portfolio into a tenure report that will be sent to the university's tenure and promotion committee along with review letters and some teaching materials. Following the recommendation of the tenure and review committee, the dossier may be reviewed, either in part or in totality, by the dean, provost, and university president.

C.1. The Tenure Statement/ Narrative Self-Evaluation

The tenure statement is a narrative self-assessment that contextualizes the candidate's achievements. The narrative provides an opportunity for candidates to demonstrate their growth during the review period, as well as to demonstrate potential for future accomplishment. Institutions vary with respect to the achievements that count towards tenure and promotion if those achievements pre-date the start of the review period. This document should also be legible across disciplines since it will likely be read by a tenure and promotion committee and university administrators who may have little to no disciplinary knowledge. Depending on the institution there may be specific word length and formatting requirements.

C.2. Documenting Publications and Creative Activity

Institutions of higher education require faculty to provide evidence of achievements in scholarship, which is defined as research leading to publication or research leading to creative production. The assessment of research and creative activity is not only complicated by the fact that it may appear in traditional (i.e., published) forms, as creative work, or as a combination of the two, but it is further complicated by the fact that it may occur in any of a variety of subfields (performance, directing, designing, playwriting, applied theatre⁹, etc.) and often requires collaboration with other artists or scholars.

Creative and scholarly work often count equally toward tenure and promotion in theatre departments, although the means of documentation and evaluation differ. Faculty within theatre departments may characterize their work as exclusively residing in one realm or the other, or they may articulate a hybrid profile comprised of both creative and scholarly work. There is no hierarchical or adversarial relationship between creative and scholarly work: they are both recognized as equally valid and valuable ways of knowing that complement rather than compete with each other. Any given candidate may do the

⁹ In her book *Applied Drama: The Gift of Theatre*, Helen Nicholson defines applied theatre as "forms of dramatic activity that primarily exist outside conventional mainstream theatre institutions, and which are specifically intended to benefit individuals, communities and societies. [...] In other words, applied drama and theatre are interdisciplinary and hybrid practices" (2).

majority of their work in one of the two areas, and the work overall should give a sense of focus, but the nature of work in theatre will often lead to some work in both areas: creative work and traditional scholarship.

Scholarly work is often, but not always, the chosen area of endeavor for faculty members holding a DFA or Ph.D. in Theatre, while creative work often dominates the portfolios of those holding an M.F.A. However, in many smaller departments and programs, faculty members are often called upon to act as generalists, rather than specialists, in which the broader context of theatre as a liberal art takes precedence over professional training. In all instances, a faculty member's review portfolio may include various combinations of both scholarship and creative work.

Theatre departments also recognize and value practice as research. The term 'practice as research' carves out a territory for arts practice in academic environments and refers to a broad range of research activity. Practice as research might denote a research process that leads to an arts-related output, an arts project as one element of a research process drawing on a range of methods, exploring methods of teaching performance in the classroom, or a research process entirely framed as artistic practice. Research might start or end in arts practice, draw on arts practice as a part of its process, or be wholly integrated into the shifting forms and outputs of an arts project. Practice as research is therefore not a 'method' as such. Arts practices draw on a variety of creative methodologies that might be incorporated into interdisciplinary research projects as methodological innovations, providing new perspectives on and extending existing knowledge as well as materializing a different kind of knowledge practice.

Finally, theatre departments recognize the importance of research and publication centered on pedagogical research examining the teaching of theatre, explorations of approaches to teaching performance and its related fields, and research into best classroom practices for the arts as being a significant part of and contribution to an individual faculty member's research and creative work.

Demonstration of successful academic research may include records of scholarship and/or evidence of the quality of the work. These materials vary by institution, but may include:

- Publication of single-authored or co-authored book¹⁰
- Publication of articles in juried scholarly journals and edited collections
- Publication of a chapter in a scholarly book
- Editing or Co-Editing academic journals and published collections of scholarly essays
- Presentation of papers and in roundtable discussions at academic conferences
- Panels curated and chaired at academic conferences
- Invited lectures or workshops presented at colleges and universities
- Awards, external grants and/or fellowships for research
- Translation of plays, essays, interviews, etc. from other languages into English
- Adaptations of plays, screen plays and other original works
- Reviews of the candidate's writing published in academic journals
- Citation of one's work by other scholars or professionals in the field
- Reviews of books and performances in scholarly journals
- Reviews of books and performances in popular newspapers and magazines

¹⁰ ATHE takes the position that co-authored and co-edited essays should not be held in lesser esteem than solo-authored work.

- Serving as dramaturg in professional or equity-waiver productions or established new play development organizations
- Writing articles or notes for professional or equity-waiver production programs
- Lecturing to audiences for professional productions
- Leading discussions in performance-related talkbacks
- Serving as a scholarly consultant for a film or television program
- Authoring an accreditation audit report as a Site Evaluator for a national arts accreditation association
- Interdisciplinary contributions that yield practical applications of research
- Founding or leading institutions, centers, platforms, or related organizations that contribute to the field.

Demonstration of creative practice may include records of scholarship and/or evidence of the quality of the work. These materials vary by institution, but may include:

- Writing an original play which is published and/or produced in a professional venue
- Acting, directing, designing, dramaturging, technical directing, playwriting, or other appropriate work on a creative team with professional, semi-professional, community, or affinity-based theatre companies
- Receiving an award of a significant grant and/or fellowship for the production of an original artistic work or theatre production
- Conducting or performing in workshops and guest lectures at academic or artistic conferences
- Speaking about one's art in academic or artistic conferences
- Providing interviews for publication or for the media
- Applying for significant external grants and/or fellowships for the production of original artistic work or theatre productions. ("Significant" is here defined as meeting the criteria of peer review and recognition within the field, as well as competitiveness)
- Developing and sustaining applied and community-based theatre programs (e.g., Drama in Education or Theatre for Social Change) which substantially address the needs of a particular community on a national regional, local, or campus level.
- Devised work of an ensemble-based nature and collective collaborations on (non-curricular) or off campus
- Invited artistic work (acting, directing, designing, dramaturging, playwriting, etc.) at off-campus venues, such as festivals, performance series, and professional conferences
- Reviews of work in periodicals, newspapers and/or media outlets
- Written evaluations by qualified adjudicators of work submitted for competition.
- Evaluations by directors, designers, cast members and other artists who were collaborators on creative projects
- Virtual Museums
- Critical Slideshows
- Multimedia

When documenting creative work, information about the complete production process should be supplied to reveal the approach to the production and the solutions found by the faculty member. This includes information on the production and production team such as the title of the play, playwright, venue and nature of the producing theatre, names of the director, dramaturg, musical director (when applicable), and members of the design team as well as the dates of the production. Moreover, ATHE

recommends that the documentation of each theatrical production include a brief statement on the production concept, and how the candidate's work was used to illustrate the concept, approximate time available for research, design, and execution, and identification of artistic or technological innovations associated with the production.

Other forms of documentation for creative work vary. For designers and technical directors, working drawings, photographs, renderings, and light plots of productions are examples of acceptable documents. Playwrights may submit scripts. Dramaturgs and directors may submit production books, study guides, and program notes. Awarded grants, invitations to lead workshops for other artists, and participation in advanced theatre workshops are all considered forms of creative scholarship and may be documented through things such as acceptance letters, invitations, and photographs. Video documentation, when not in violation of copyright law, is also acceptable for creative artists.¹¹ Quality of artistic scholarship may be measured by published reviews, evidence of grants and awards, and publication and production of plays. Further evidence of the weight and merit of the work may be contextualized through documents that help define how the work and its venue are viewed in the immediate community and the greater theatrical profession. Letters from colleagues with a background in the performing arts and have viewed creative work may also provide further evidence of quality. For all artistic scholarship, letters from collaborators and published reviews are also acceptable supporting material for both purposes: contextualization and evaluation.

We advise tenure candidates, department chairs, and tenure case preparators to converse about the best forms of documentation for their institutions.

C.2.A. Evaluating Creative Artists' Production

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.

Unlike the scholar who submits only successful publications for promotion and/or tenure (i.e., research that has been published), theatre professors submit 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

¹¹ Theatre productions are not only subject to the copyright of the text, but also subject to rights of performance. Standard rights of performance explicitly prohibit recording of productions of any kind, and failure to comply with these rights not only can lead to the denial of future rights to production from publishing houses, playwrights, etc., but is also punishable by law. Even when production rights do not prohibit the recording of performances, other professional artists involved in the collaboration hold the rights to their own work and may deny collaborators the chance to share video, audio, etc. Finally, it is worth remembering that theatre is a live art form that loses much of its depth, clarity, and power in the flat translation to recorded media and photographs. With these ideas in mind, it is understood that, when reasonably possible, colleagues within the Department will view each other's artistic work.

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.

C.2.B. Evaluating the Significance of a Theatre or Publication Venue.

Theatre in the United States today is highly varied in its organizational forms and the old-fashioned division between 'professional' and 'amateur' theatre has been rendered problematic. What follows relies on contemporary US taxonomies, but similar challenges exist throughout the globe. Many highly respected experimental companies cannot, in the current desperately underfunded climate, afford to pay their actors, and would therefore not be considered 'professional,' even though their work is highly regarded in the theatre community, sometimes even more highly than companies that pay union wages. Other companies, specifically those who have historically served People of the Global Majority and others who are marginalized because of their identity, do not have the financial resources to qualify as a LORT theatre¹². As such, though a theatre that hires Actors' Equity Association or other union personnel is clearly considered professional, failure to do so is not necessarily an indication the company is not of professional caliber. There is currently no simple equation between salaries and artistic prestige, or between size of theatre and length of run with artistic excellence. Because of this, contextualization provided by the department, committee, and external reviewers discussing factors such as the artistic merit of the work, reputation of the producing company, reputation of the other artists involved with the project, impact on the community, and professional union affiliations associated with the work, is of primary importance when assessing the work.

ATHE encourages theatre departments, chairs, university administrators, and external reviewers to avoid creating arbitrary hierarchies of venue, whether in reference to journals, publishing houses, academic conferences, or places of creative activity, that do not take into account the social, cultural, and political importance of developing research and productions in venues that serve and speak to traditionally marginalized communities. To only focus on theatre budgets or to more strongly consider journals, conferences, and publications with larger circulation at the expense of those venues that engage in affinity-based research and creative production is to do a disservice to the field. The organization recommends consultation with organizations such as BRN, LTC, and CAATA in such matters in order to contextualize work with affinity-based theatres and conferences.

C.2.C. Workload and its Relationship to Creative Activity

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. Workload should be adjusted to accommodate the institution's expectations of a faculty member's creative and artistic production in balance with expectations about 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.

¹² LORT is the League of Resident Theatres

When the location of a college or university may have a significant bearing on a faculty member's ability to conduct creative activity off-campus, ATHE encourages colleges and university administrations to give on-campus creative activity equal weight to off-campus creative activity. If off-campus professional design and/or production work is a mandatory expectation for tenure or advancement in rank, ATHE encourages institutions to provide candidates with time and resources to reasonably achieve this expectation. Likewise, tenure-stream faculty must plan their probationary years carefully to provide adequate time to complete the required quantity and quality of achievements, especially in research creative activity. It is therefore incumbent on the university and the faculty member to negotiate a reasonable workload that takes into account departmental, college, and university expectations for tenure and promotion.

C.2.D. Online-Only Publication¹³

The explosion of new digital formats for dissemination of creative and scholarly research points to the need to update criteria to recognize a broad range of digital publications as significant contributions to theatre and performance studies.

An increasing volume of research and publication in theatre and performance studies substantively integrates and even relies on technologies that—from video to network analysis to GIS to augmented reality headsets—require explanation and circulation with digital platforms. Broadly speaking, ATHE recognizes two types of online-only publications: online-only textual articles that include multimedia material and born-digital scholarship where textual communication is secondary.

Online-only textual articles in our fields could be published in one of two contexts — an online version of a print journal, because the article contains enough multimedia elements to require the affordances of a website, or a journal that appears only online, without a print version. A journal should make clear on its website whether online-only articles have gone through the same peer-review process and have been held to the same standards of scholarly rigor as the journal's print articles, or if they are editor-reviewed. The article should then be evaluated accordingly in a tenure file.

Born-digital and new media publications most often encountered by our committee members include non-traditional formats such as: Collaborative Teaching Dossiers – assemblages of multimedia teaching materials; Artist Portfolios, such as multimedia publications focusing on a body of work. photo /video essays and videographic criticism; virtual museums; critical slideshows; multimedia databases

There are at least two important rationales for these updates:

1. **Creation as Research.** The types of online publication formats described above provide a set of immersive, media-based tools for capturing and transmitting the specificities of live performance—sensory aspects of artmaking that often cannot fully be described or experienced in the two-dimensional space of print publication. Further, these online digital outputs often do more than simply disseminate research-based performances via documentation—performances are creatively adapted or specifically designed for digital spaces. In turn, the digital spaces become resonant sites for research inquiry,

¹³ Information in this section comes from analysis created by ATHE's online working group subcommittee's recommendation on tenure and promotion guidelines.

audience interaction, and critical engagement. Put differently, born-digital research outputs are a vital site of artistic creation, i.e., performance here is not only a vehicle for disseminating research, but digital creation can be viewed as research, as a form of critical inquiry.

Further, digital publications enable the intermingling of artistic and scholarly analysis that is promoted in the tenure and promotion criteria of many fine arts schools and helps re-frame scholarly essays as creative output. As Jason Mittel argues in his article, “Videographic Criticism as a Digital Humanities Method,” “Creating scholarship with moving images and sounds forces critics to engage with the aesthetic and affective dimensions of their expression far more than do typical written works; they must draw on artistic practice as well as scholarly analysis” (229).

2. Knowledge Mobilization and Impact. Following from the previous point, it is important for tenure and promotion assessment to approach media-rich online publications as an expression of scholarly ideas in audiovisual form. These modes of digital expression provide opportunities to illustrate complex ideas in ways that make them legible to broader audiences (and especially those outside of the academy); their multimedia features also promote affective engagement with sometimes inaccessible theoretical concepts and research data. Demonstrating how knowledge has been mobilized beyond university contexts is increasingly important in the assessment of professional contributions in Canada, the UK, and beyond (e.g., “knowledge mobilization” is a central component in evaluating all major research grant applications in Canada and the UK has recently highlighted “knowledge exchange” as central to both individual grant applications and university metrics). The potential of online publications to reach multiple audiences thus makes it an especially significant indicator of a faculty member’s commitment to public engagement. Finally, digital publications often provide concrete tools for gauging research impact, as they provide information about downloads, views, and other kinds of public response via comments and social media shares.

C.3. The Teaching Portfolio

Colleges and universities require faculty to provide evidence of excellence in teaching as defined by the institution. In the theatre department teaching includes both formal and informal teaching. Formal teaching encompasses traditional lecture and studio classes, seminars, laboratories, independent studies, and thesis/dissertation supervisions. Informal teaching encompasses interaction with students in production studios, rehearsals and performance, advising, coaching, designing, directing, mentoring, and advocating for marginalized students.

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 experience.

It should be noted that the college or university defines 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 matter 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, teaching, or research and creative activity.

Faculty should be evaluated for their teaching performance in a timely and ongoing process in accordance with institutional guidelines.

Demonstration of teaching excellence varies by institution, but may include:

- A teaching statement that outlines the candidate's philosophical and pedagogical approaches to teaching as well as providing evidence of growth and success as a teacher
- Statements from colleagues who have observed the candidate's teaching in the classroom, workshop, rehearsal hall or studio space
- Statements from colleagues who have engaged in team teaching with the professor
- External peer evaluations of teaching
- Letters of recommendation from current and former students
- A teaching portfolio
- Syllabi, including multiple syllabi of the same course in order to demonstrate how the professor's development of the course has evolved
- Learning outcomes and assessment documents
- Documentation of pedagogical workshops/ teaching certifications
- Documentation of advised independent studies/capstones/theses/dissertations led to completion.
- Documentation of new courses developed and or curricular updates initiated
- Documentation of supervised student activity accepted into specialized programs or pre-professional experiences (e.g. internships, graduate school, juried exhibits or performances)
- Awards/ grants garnered for teaching
- Student evaluations of a course or a production process
- Presentations of pedagogy at conferences, invited talks or within the university
- Books, juried articles, and or teaching manuals on pedagogy
- Instructional materials including video, websites, and other forms of communication.
- Documentation of study abroad programs initiated.
- Examples of assignments, exams, and student work
- Evidence of a classroom space that is safe and welcoming
- Evidence of multidisciplinary teaching

C.3.A A Comment on Anonymous Student Evaluations of Teaching

Most faculty in North America are evaluated in part through anonymized student evaluations of teaching that ask students to assess instructor performance using a rating scale. These are the most common methods used to evaluate faculty teaching for tenure, renewal, promotion, hiring, and merit raises. However, a growing body of literature suggests that these are weakly related to teaching effectiveness and student learning, and biased against women and people of color. Given these limitations, ATHE encourages student evaluations only be used to produce written feedback rather than formal ratings of teaching effectiveness. Even this should only be part of a holistic assessment of teaching efficacy that uses peer observation, reviews of teaching materials, and instructor self-reflections.

ATHE is an endorser on a 2019 letter written by the American Sociological Association that encourages institutions to step away from using anonymized student evaluations in favor of evidenced-based

methods of evaluation that holistically assess excellence in teaching.¹⁴ We support models such as the one used at Ryerson University that no longer uses anonymized student evaluations for tenure or promotion decisions, instead relying on faculty observation and teaching dossiers.

C.4. Documenting 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 relations to research/creative activity, teaching achievement, and DEIJEwork will depend upon the institutional mission. Service is often evaluated in three areas: the institution, the community, and the profession.

It is not unusual for theatre faculty to have an inordinate number of hours devoted to service to students. In addition to the long hours of rehearsal and production (as many as 150 hours a production), theatre faculty prepare students for auditions, advise student directors, designers, dramaturgs, actors, and playwrights, and mentor students in their professional development as well as their academics. Women and People of the Global Majority often carry significantly higher service loads which must be accounted for in tenure and/or promotion decisions.

Service at the university varies at each institution, but can include advising or recruiting activities, participation on committees, faculty senate, 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 community-based and outreach activities may be regarded as service as well. In such cases, it is incumbent on the candidate and the department chair to clarify which aspects of a project should be categorized as service, scholarship work or teaching.

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

Other off-campus service includes work on behalf of the profession, which generally is a factor in tenure and promotion decisions. This service includes leadership in professional organizations, serving as a reviewer for journals and book projects, external program review, external tenure and promotion review, external production peer review, and consulting.

Demonstrations of commitment to service vary by institution, but may include:

- Participation in department or institutional committees or task forces
- Serving on faculty senate
- Serving on a university search committee
- Professional consulting work
- Participation in professional and academic theatre organizations such as USITT, ATHE, ASTR, KC/ACTF, IFTR, PSi, BTN, LTC, CAATA, DSA, CAA, MLA
- Judging and critiquing student theatre competitions
- Serving as a union representative for a professional production
- Serving on a Board of Directors of a theatre company

¹⁴https://www.asanet.org/sites/default/files/asa_statement_on_student_evaluations_of_teaching_feb13_2020.pdf

- Serving as an external reviewer for other universities' tenure and promotion candidates.
- Serving as a Grant/Fellowship evaluator for a government or national arts organization
- Serving as a site evaluator (but not authoring the evaluation report) for a national arts organization
- Acting as a managing or artistic director of a professional company
- Consultation in new play development, film, productions, or television work
- Serving as department chair or director of graduate/undergraduate studies
- Authoring departmental documents for accreditation
- Participation in university advising events
- Volunteering for community-based projects
- Serving as a departmental peer reviewer
- Mentoring student organizations
- Serving as an editor or on the editorial board for an academic journal or book series
- Peer reviewing book proposals and journal articles
- Web content management for departmental webpages
- Serving as a panelist for a theatre production
- Organizing an academic conference
- Serving in a leadership role of a nonprofit aiding the field.

C.5. Documenting Diversity, Equity, Inclusion, Justice, and Empowerment (DEIJE)¹⁵

A growing number of colleges and universities are beginning to focus on DEIJE initiatives as an understanding of the need to amplify People of the Global Majority's voices in order to transform the field and promote a diverse range of theatrical experience. In recognition that the field must actively work to create meaningful change in spite of the history of injustice that has marginalized underrepresented groups within the organization, ATHE believes that DEIJE pedagogy, creative practice, scholarship, teaching and service should be valued in and of itself as part as the work of our discipline. It should be held in high regard as contributing to a faculty member's tenure and promotion portfolio.

DEIJE work may take place in formalized ways through labors in lecture and studio classes, seminars, laboratories, independent studies, and thesis/dissertation supervision that center constituencies of color or ethnic studies frameworks. It may also take place in informal settings such as interaction with students, faculty, administrators and an individual's community. DEIJE work may be part of an organized body like a university committee, or it may be ad hoc. It can be a singular instance of advocacy on behalf of someone from a marginalized positionality or it may be an ongoing action. DEIJE work can take place on and off-campus.

Institutional DEIJE work creates additional work for faculty that must be accounted for in the tenure and promotion process. When this work is unrecognized and unrewarded, it increases the chances of burnout, decreases productivity, and erects substantial barriers to tenure and promotion. Numerous studies have demonstrated that faculty of color, queer faculty and faculty from working class or first-generation backgrounds together spend a disproportionate time doing DEIJE work with inadequate acknowledgement from the department chairs and administrators at predominantly white institutions.

¹⁵ While many institutions use the term DEI, many People of the Global Majority believe that the acronym centers whiteness at the expense of empowering and equipping People of the Global Majority. Consequently, ATHE choose to add justice and empowerment as components of this work.

Demonstrations of commitment to diversity, equity, inclusion and justice work varies by institution, but may include:

- Serving on DEIJIE related committees
- Establishing or supporting the creation of new academic initiatives (e.g., an ethnic studies program or a Black Studies research initiative)
- Creation of a new academic program, courses, or graduate specialization focused on equity
- Creation or leadership role in a new program serving community constituencies. (e.g., a mentoring program for high school students of the global majority)
- Participation in a disciplinary mentorship program for graduate students and junior faculty of the global majority
- Teaching courses grounded in ethnic studies scholarship and de-centering whiteness
- Mentoring students of color and other students who are interested in working on DEIJIE work
- Leading or participating in a research group on campus, within the field, or in one's community that addresses DEIJIE
- Incorporating texts, theories and other forms of knowledge produced by People of the Global Majority in course readings, assignments, and other classroom materials
- Working with diverse groups of students on or off campus
- Mentoring students and faculty who are not familiar with race/ethnic studies literature, conversations on inequities, and educating majority culture faculty administrators, and students about DEIJIE concerns
- Participation/Certification in workshops on Anti-Racism, DEIJIE, and serving marginalized student constituencies
- Serving as a faculty advisor for affinity-based theatre organizations on campus
- Publication of monographs, articles, and chapters in edited collection that advance knowledge on marginalized identities or pedagogical approaches for teaching ethnic studies and theories for decentering whiteness in the theatre and performance studies classroom.
- Panels curated and chaired for affinity-based academic conferences, focus groups, or working groups
- Leading lectures or workshops about Anti-Racism, DEIJIE, and serving marginalized student constituencies at colleges and universities
- Engaging in creative work with theatre companies that have historically served underrepresented communities or productions that are grounded in DEIJIE work
- Developing and sustaining applied and community-based theatre programs for People of the Global Majority on a national regional, local, or campus level.
- Writing a DEIJIE statement that outlines the candidate's philosophical and pedagogical approaches to racial justice / decentering whiteness and provides evidence of success as a teacher
- Statements from colleagues who have observed the candidate's teaching in the classroom, workshop, rehearsal hall or studio space and who can speak to the candidate's efforts to scaffold DEIJIE into their teaching
- Statements from colleagues who have engaged in team teaching with the professor, and who can speak to the candidate's efforts to scaffold DEIJIE work into their teaching
- External peer evaluations of incorporating anti-racist materials

- Letters of recommendation from current and former students
- Syllabi, including multiple syllabi of the same course in order to demonstrate how the professor's development of DEIJE worldmaking, theorizing and practice has evolved
- Learning outcomes and assessment documents
- Examples of assignments, exams, and student work
- Documentation of advised independent studies/capstones/theses/dissertations centered on DEIJE work led to completion.
- Serving on a Board of Directors of an affinity-based theatre company that has historically served People of the Global Majority
- Acting as a managing or artistic director of an affinity-based theatre company that has historically served People of the Global Majority.
- Authoring departmental/university documents as part of a DEIJE-focused strategic plan
- Participation in university advising events
- Serving as an editor, on the editorial board, or as a peer reviewer for an academic journal or book series that produces scholarship on People of the Global Majority's theatre and performance
- Peer reviewing book proposals and journal articles for an academic journal or book series that produces scholarship on People of the Global Majority's theatre and performance
- Serving on a season selection committee and/or audition process to include representation of marginalized voices.
- Working in a leadership role of an affinity-based nonprofit that has historically served People of the Global Majority

C.6. Internal and External Review for Tenure

Many research-intensive universities and liberal arts colleges rely on anonymous external reviewers as an integral part of the tenure and/or promotion process. Other institutions may invite the candidate for tenure and promotion to solicit external review letters or may only require support letters. At all institutions, but especially those institutions that use anonymous external reviews, these letters take on significant importance, as they help your institution's tenure and promotion committee contextualize your work.

Typically, tenured faculty in the department will generate a list of names of tenured professors who can properly frame and assess your work to your institution's tenure and promotion committee. The candidate for tenure may also provide a list of names to the department or institution. From these lists, the tenure preparator will create a final list of names and send out either the entire tenure packet, or a selection of materials from the tenure packet (typically research related) to the external reviewers.

As a candidate for tenure, you will want to recommend names for review who are not collaborators or co-authors. Oftentimes the institution will require that the letter writer is at an "arm's length" of remove from the candidate, although what this term means varies across institutions. You will ideally want to select full professors from higher ranked or peer universities in relation to your specific institution. Ideally you will want to find reviewers who carry a national reputation and who can speak to your specific field or subfield. Note that as a person who specializes in some emergent fields or research areas underrepresented in the academy, that you and your tenure case preparator may not always be able to find full professors. In this case, the preparator should provide some context about this to your institution's tenure and promotion committee.

In an internal reviewer process, or a process where external reviews are solicited by the tenure candidate, similar advice applies.

In all instances, ATHE encourages external reviewers who are only sent research materials to try to infer information about the tenure candidate's teaching, service, and commitment to diversity, equity, inclusion, justice, and empowerment work, particularly if they are writing on behalf of a Person of the Global Majority or someone from a marginalized identity. As subject matter experts, members of BTN, LTC, CAATA, and other affinity-based organizations may provide additional support regarding peer reviews in their area of specialization.

C.6.A. External Review of Creative Activity

Scholarship in the form of creative production requires independent (non-departmental, non-institutional) peer review. It is the responsibility of the academic unit/institution to articulate in writing the mechanisms of that review.

Although it is appropriate in most disciplines to send out vitae and supporting documentation to a number of external reviewers for comments, for theatre professors who rely on creative activity, this form of external review does not provide the context of the production including support personnel, budget, facilities, time constraints, and the existing talent pool. Although documentation of the performance experience is possible, the portfolio cannot replace the experience of seeing the live performance of the work. While portfolio review by external reviewers is an important part of any process, 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.

External peer review of creative productions encompasses a range of activities, including, but not limited to:

- Being hired to be a part of a professional theatre production
- Receiving a commission to write a play or create a production
- Winning an award or honor for one's creative output
- Review of a production by a recognized theatre critic or professional journal
- Review of production(s) by independent professional peers

External peer review of creative activity may be used to evaluate a particular theatre production, or it may be used to evaluate the creative production of an individual over a period of years. Such reviews are based in part on a portfolio of materials provided by the candidate which documents the candidate's research leading to creative production and any other aspects, according to the requirements for peer review set by the institution. When external peer review of creative activity is required, the candidate's evaluation file should include the referee solicitation letter outlining the scope and type of evaluation required. 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. ATHE recommends that theatre departments maintain a list of potential external evaluators who might be solicited to produce written responses to creative work. This list of names should be agreeable to the department and the institution. Depending on institutional policy, the tenure candidate may be able to provide the department chair or tenure case preparator with a list of potential reviewers.

When external peer reviewers of creative activity 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 wide range of skills and achievements. Such evidence can be made readily accessible to a wide variety of reviewers through digital media. Such technology also makes it possible for multiple reviewers to evaluate creative production as demonstrated by the actor's "professional reel" or video of designers' interactive online exhibitions, real time displays in virtual worlds, videoconferencing, and archival video recording as legally permitted.

ATHE recommends that committees or departments responsible for preparing tenure cases invite outside referees to evaluate the work of potential 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. Where on-campus evaluation of creative production is required, institutions should be prepared to underwrite the cost of bringing external evaluators to campus for the on-campus production.

C.6.B. A Note on KCACTF and Peer Review

The Kennedy Center American College Theatre Festival (KCACTF) is a national organization that serves over 600 institutions and 20,000 students across the United States. As part of the festival, productions may have a respondent see shows staged as part of a college or university's theatre season. Theatre faculty involved in production (directors, designers, playwrights etc.) often wish to use the KCACTF response as documentation for creative achievement. However, KCACTF has a long-standing policy stating that the response to the production is not intended to be used for tenure and promotion. It also makes clear that any parts of a response that creative team collaborators do not want shared with the head of a tenure committee should be redacted.

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 the faculty's achievement in teaching or scholarship. It then becomes the individual respondent's opinion and has no official link to the Kennedy Center or the Festival.

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.

D. Mentorship

An increasing number of campuses have developed formal faculty mentoring programs for faculty seeking tenure or advancement in rank. Regardless of whether this is true at one's particular institution, ATHE encourages candidates for tenure and promotion to develop a network of senior and junior colleagues inside and outside of one's place of employment as part of their strategy for tenure and promotion. Good mentorship helps a candidate know the expectation at all levels of the tenure and promotion probationary process. If an individual is a woman or non-binary, Person of the Global Majority, or LGBTQ+, it may be worthwhile to find mentors with similar identity positionality to offer

guidance on navigating the systemic and institutional biases that such individuals often face while working in the academy.

E. Tips and Suggestions for Faculty Navigating Tenure and Promotion

In this section, you will find tips and strategies for navigating the tenure and promotion process from several professors working across theatrical disciplines and at various-sized institutions. While some of the pieces of advice and strategy will serve all of your needs, we do hope that in totality, they are of service to candidates seeking tenure and promotion.

- Know your university and department's specific guidelines for tenure and promotion from the moment you begin your position — both the actual documents and the lived experience of other colleagues at the institution who have gone through the process. Knowing the specifics allows you to streamline your work and not get bogged down in things that are required in other places, but not your own.
- Use the language of the institution's official documents (departmental, college, university tenure guidelines, faculty handbook, diversity and pedagogy statements) in the annual reviews, probationary assessments, and tenure narratives that you write. Always use the institution's language to define and explain your activities so it echoes back to the reader. If you engage in creative practice, you have to translate that to the institution in institution-speak.
- Fold things that the institution does value — external grants, publications, awards — into work that would not otherwise be legible.
- Make a concerted effort to contextualize the work and the creative venues where you produce scholarship or creative activities? Who does the journal serve? Is it peer reviewed? Are you working at a historically Black theatre with a tradition of serving a Black community? A LORT-B? Explain to your university why this context matters.
- If you have access to the most recent internal and external reviewers for your department, read them so that you can understand how previous colleagues who have been up for tenure in your institution have framed themselves. Don't be afraid to ask tenured colleagues to share their materials.
- Document your service obligations. Develop a logical filing system for your portfolio and a specific one for your service obligations. Let it be more granular than what you will need in an annual report, but track all of the labor. Print it out annually for a meeting with you chair and be in constant communication about whether the service load is appropriate for someone in your rank. Enlist your chair if it is too much but print it. It is more powerful to see on paper.
- Read Robert Boice's *Advice for New Faculty* members and consult performance studies scholar Robin Bernstein's page of links for academic advice: <https://scholar.harvard.edu/robinbernstein/pages/grad-students>
- Your job and career responsibilities in a creative program may not look like the ones documented in advice books for academics. Cultivate relationships with mentors and colleagues outside of your department and institution. In addition to providing career and emotional support, these colleagues may eventually become external reviewers, letter writers and advocate on your behalf. Find a mentor who will help you say no to asks that are not in service of your tenure and promotion

- Assess for yourself what you plan to do with tenure and promotion. Is this a means to stay where you are, or do you hope to have “portable” tenure that might allow you to apply elsewhere? If you aspire to eventually leave your institution, you might wish to align your work with a different standard than your own institution guidelines.
- If you are a Person of the Global Majority on the tenure-track, be wary of expectations (from within and beyond) that you must transform your department
- Realize that similar disciplines (such as dance, art, or music) have similar expectations of balancing creative activity with research, so colleagues from those disciplines may have insights into university expectations.

PART II: THEATRE SPECIALIST PAGES

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 description of a specialty and the fundamental knowledge that the job requires, as well as a list of some of the specific questions that external evaluators may wish to ask as they evaluate a candidate’s portfolio for tenure or advancement in rank. The specialist pages are meant to supplement the material in Part I.

Faculty members involved in theatrical production are best evaluated by experienced peers in their disciplines, along with other theatre professionals who can contextualize the candidate’s work for a tenure and promotion committee. 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 seek to contextualize this labor. It is essential that the institutional leadership has a complete understanding of the nature of the field.

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 less familiar, or contingent upon another faculty member’s temporary reassignment or absence.

In other instances, many theatre professors engage in creative production and teaching across two or more specialties. ATHE recommends that those involved in the tenure and/or promotion process draw from all of the candidate’s areas of specialization in evaluating such cases. Such combinations can include, but are not limited to:

- Actor/Director
- Actor/Fight Director/Intimacy Director
- Actor/Vocal Coach
- Costume Designer/ Costume Technologist
- Director/ Choreographer
- Director/Dramaturg
- Lighting Designer/ Sound Designer
- Producer/Director
- Properties Director/ Technical Director
- Scenic Designer/ Costume Designer
- Scenic Designer/ Lighting Designer
- Scenic Designer/Technical Director
- Scenic Designer/ Properties Designer
- Technical Director/ Lighting Designer/ Sound Designer
- Theatre Historian/Dramaturg
- Theatre Historian/ Director

The combination of specialties depends to a large degree on the individual institutional resources and needs. Many theatre professors are also 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 that 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. Many institutions schedule annual meetings between faculty and institution administrators to discuss workload assignments and to make explicit how the faculty member will fulfill the appropriate teaching, service, DEI, and research/creative activity 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. 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.

A. Actor

A stage actor is an artist who studies a role in a play, builds a character based on the playwright's and the director's concept, and then interprets the 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 television, film, and other digital media. At a college or university, an actor may also engage in work centered around acting pedagogy

When evaluating documentation in a tenure dossier, external reviewers, administrators and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

Production Expertise

- Mastery in dramaturgical interpretation, play analysis, and character study including the ability to research and contextualize a variety of complex socio-cultural, historical, and psychological events in order to understand, embody, and teach the world in which a character exists
- Expert skill in storytelling and narrative structures, as well as an ability to access the imagination in order to interpret diverse characters and roles
- Implementation of the technical proficiency required to portray a depth and range of emotions and cultivate heightened presence in live performance through multifaceted physical and vocal techniques
- Vocal range, fluidity, and control; knowledge of vocal anatomy and physiology and principles of sound production such as dynamic and tonal quality as implemented in the service of a play's dramaturgy
- Complex historical and contemporary research in the area of vocal approaches as a means to portray character and style in stage dialects, verse, and classic and contemporary dialogue
- Ability to interpret and effectively embody a character through physical gesture, dance, intimacy choreography, stage combat, and movement with skills such as strength, flexibility, and stamina
- Ability to make effective use of costume in character interpretation by synthesizing historical and cultural research in practice
- Awareness of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM) as appropriate
- Expert skill in concentration, observation, and physical relaxation techniques
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent based and trauma-informed practices) for honoring the personal and professional boundaries of other collaborators

- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Expert knowledge of dramatic literature across the globe from classic to contemporary genres
- Application of textual and structural analysis of characters and stories in practice
- Expert knowledge of the history of theatrical production, especially the history of acting
- Expert level knowledge of actor training methods across geographical boundaries and cultural traditions
- Expert knowledge of contemporary audition, rehearsal, and performance trends, including the effects of emergent media on the field
- Understanding of the actor's role as global citizen: proficient knowledge of how performance addresses socio-cultural contemporary events

Collaborative Skills

- Ability to effectively work and collaborate with various artists and technicians, many of whom may be unskilled students with various levels of expertise, in a variety of professional and academic settings
- Experience in working within the theatrical creative process, exhibiting promptness, preparedness, flexibility, and a responsible attitude toward the creative work
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

A.1 Acting Pedagogue

An Acting Pedagogue may implement the research and expertise required of an actor in service of advancing the field of actor training. In addition to the skills listed for acting professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Development and advancement of the field of actor training by contributing new and innovative exercises that train actors to accomplish the tasks outlined above
- Building upon or adapting existing actor training methodologies to improve the efficacy of said methods in achieving the tasks outlined above
- Applying scholarship of teaching and learning (SOTL) to actor training to contribute to an understanding of the field of actor training
- Responding to the needs of a shifting theatrical landscape by creating and developing new

areas in the field of actor training. This may include, but is not limited to, theatrical intimacy, trauma-informed pedagogy, digital performance, and culturally specific approaches to craft.

A.2 Fight Director

The Fight Director 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 scenes involving combat or stage violence.

Teaching activities may involve (but are not limited to) 1). Fundamentals and practice fight choreography ranging from hand-to-hand combat styles to experience handling dangerous weaponry; 2). a wide variety of movement techniques; 3). Textual analysis and interpretation as they relate to fight choreography; 4). Development of stage presence; 5). Group ensemble techniques for the purposes of creating stage violence; 6). Stage combat skills; 7) physical stamina and safety.

Coaching activities may involve but are not limited to 1). Working with a 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 effective technique which maintains or develops the strength and stamina of the body and ensures the safety of the actor in meeting those demands; 4). Professional consultations with individuals and professional organizations seeking training in specific movement techniques.

In addition to the skills listed for acting professors generally, external reviewers, administrators and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Fundamental knowledge of anatomy and physiology, physical relaxation techniques, and body alignment
- Fundamental knowledge of movement systems as demonstrated through study with recognized stage combat practitioners and certification devoted to the study of stage combat
- Knowledge of physical approaches to character and across, genre, style, geographic region and cultures, especially as they inform combat practices
- Expert communication skills for discussing artists' physical, emotional or other boundaries
- Awareness of how to use body, breath, and voice in the performance of choreography designed to create the illusion of physical violence on stage.
- Awareness in professional protocol and best practices surrounding the performance of onstage violence

A.3. Intimacy Director

The Intimacy Director is an artist who is responsible to training, choreographing, directing, and coaching students and/or professional performers in the use of the physical body to perform moments of theatrical intimacy in production. The Intimacy Director's job is to foster the actors' personal agency as a creative artist and storyteller through training in consent-based theatre making practices.

In the context of production, an Intimacy Director's primary roles are to choreograph and direct moments of intimacy called for in the production, and to serve as an advocate for actors — ensuring that actors are truly working consensually and feel empowered to make artistic choices in alignment with their personal needs for safety and care. In this context, “moments of intimacy” may be defined broadly, ranging from (but not limited to) a platonic physical relationship between characters such as a mother and child; a kiss between two characters; or a simulated sex act.

The Intimacy Director may also be engaged in 1). Consultations with professional artists, teachers, and institutions; 2). Intimacy direction and/or choreography in film or theatre; 3). Coaching actors to develop deeper connections with each other within the context of a production; 4). Developing protocol and policies for theatrical intimacy in a specific production, educational institution, film set, or theatre; 5). Research and scholarship including, but not limited to, historical investigations, pedagogical advances, performance applications, and performance reviews.

In addition to the skills listed for acting professors generally, external reviewers, administrators and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Implementation of play analysis and contextual skills to analyze how moments of physical and emotional intimacy might reveal character and further the story
- Expert communication skills for discussing artists' physical, emotional or other boundaries
- Awareness of how to use body, breath, and voice in the performance of choreography designed to create the illusion of physical and/or emotional intimacy on stage
- Expert knowledge of physical training pedagogies as demonstrated through study with various recognized physical training practitioners and institutions devoted to physical pedagogies
- Knowledge in physical performance styles from across the globe, including historical and contemporary genres
- Awareness in professional protocol and best practices surrounding the performance of intimacy
- The ability to develop personal practices meant to empower the actor before, during, and after the rehearsal of/ or performance of intimacy
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

A.4. Movement Coach

The Movement Coach is a specialist who is responsible for training and coaching students and/or professional performers in the use of the body for theatre performance. The Movement Coach's job is to foster artistic growth, personal freedom, and safe and respectful exploration of the physical components of communication and effective, efficient motion.

The Movement Coach'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; 2). 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; 3). 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; 4). Developing a warmup process specifically designed to address the demands of the rehearsal period and the production.

In addition to the skills listed for acting professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Expert knowledge of physical training pedagogies as demonstrated through study with various recognized physical training practitioners and institutions devoted to physical pedagogies
- In-depth knowledge of physiology and anatomy as they relate to mechanical issues concerning the body, and a kinesthetic understanding of performers
- The ability to devise a process for an actor to integrate examination of the muscles and skeletal aspects of the body that affect alignment, tension release to facilitate ease of motion, understanding of respiratory processes, movement skills that increase strength, flexibility, and control
- Knowledge of how to work with actors to address physical mannerisms as they affect the student and to develop a physical definition of character that is emotionally and physically connected to the specifics of a text.
- Expertise in physical performance styles from across the globe, including historical and contemporary genres, and culturally specific contexts.

A.5. Music Director

The Music Director is an artist who is responsible for collaborating with the stage director and ensemble in preparing a musical for public performance through their involvement with casting and rehearsing the music and vocal aspects of the production. The music director may be responsible for training vocalists, coaching them to sing the musical score, as well as preparing and conducting the orchestra. These artists must understand the special requirements of music in the musical theatre genre and bring their expertise to the styles and performance demands of musical theatre

In addition to the skills listed for acting professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Expert ability to train and coach vocalists at various levels of expertise in a variety of styles and cultural contexts in ways that promote vocal health, longevity, and a connection to their character
- Expert ability to prepare and conduct an orchestra in a variety of styles that capture the musical style of a production
- Knowledge of basic music theory, musicianship, sight-singing, ear training, and basic keyboard skills
- Competency in working with electric sound, instruments, and microphones
- Knowledge of music and musical theatre history as well as current trends in music
- Understanding of the professional musical theatre market in order to prepare students to perform in a myriad of professional avenues.

A.6. Musical Theatre Choreographer

The Musical Theatre Choreographer is an artist who is responsible for collaborating with the stage director and ensemble in preparing a musical theatrical production for public performance through their involvement with the casting, rehearsing and staging the dance and movement aspects of the production. The choreographer must understand the special requirements of dance in the musical theatre context. Choreographers must have the ability to direct and teach the performance styles found in traditional musical theatre as well as to push boundaries of the form towards unique expression

In addition to the skills listed for acting professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Expertise in all areas of dance, including culturally specific dance forms
- In-depth understanding of dance and movement notation
- The ability to incorporate dance into the storytelling demands of the musical
- Demonstrate skill in choreographing, teaching, and training performers at various levels of expertise, including students with little to no dance training.
- Understanding of the professional musical theatre market in order to prepare students to perform in a myriad of professional avenues.
- Knowledge of dance and musical theatre history, as well as current trends in dance

A.7. Vocal Coach¹⁶

The Vocal Coach is an artist who is responsible for directing students and/or professional performers in the use of the voice and dialects for theatre performance. 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 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 develops the strength and stamina of the voice in the case of vocal extremes such as screaming and shouting; 7). Providing a resource for pronunciation of unusual terms and names as well as textual and language analysis and research; 8). 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.

In addition to the skills listed for acting professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

¹⁶ These guidelines incorporate definitions and standards established by the Voice and Speech Trainers Association (VASTA) in their document "Promotion, Tenure, and Hiring Resources."

- In depth knowledge of 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 of a playscript, especially as it relates to voice; 4). Public speaking and presentation skills 5). Vocal extremes 6). creating character or style through voice and speech; and 7). Vocal health.
- Fundamental knowledge of various voice and speech systems as demonstrated through study with recognized voice and speech practitioners and institutions devoted to the study of voice and speech
- Specialized skill with phonetic systems and the International Phonetic Alphabet (IPA), dialect acquisition, accent modification, vocology, singing, verse drama, narration, voiceover and broadcast media, safe practices for vocal extremes such as shouting or screaming, non-western vocal traditions such as keening, chanting, overtone singing, and vocal direction for theatre
- Knowledge of theatre history and dramatic literature, especially the history of acting, performance styles and stage voice techniques
- Knowledge of vocal approaches in character, style, and culture as they relate to performing in film, television or broadcast media

Overall excellence from the 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 the participation in realized production, both on and off campus. The Actor is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of associated paperwork is essential as support material detailing the process of the actor, it does little to evaluate true ability. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

B. Arts Administrator

An arts administrator in a theatre department may serve in a variety of positions including heading the academic unit as chair and leading or managing the theatre season within the institution. They may hold the position of Artistic Director with the responsibility of conceiving, developing, and implementing artistic vision. They may teach and conduct arts administration activities such as theatre marketing, public relations, development, volunteer management and/or theatre management. In some instances, they may be responsible for the management of an arts administration program including student recruitment and curriculum development and they may actively teach and engage in the field outside of academia through professional consulting (for example, strategic planning, marketing, development) research (e.g., audience development, cultural policy, entrepreneurship), and not-for-profit board service.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Administrative Expertise

- Expertise in organizational structures, processes, and management in the theatre sector
- Systems and technologies used in theatre operations (for example ticketing software, CRM-customer relationship management software, and web/social media platforms and tools)
- Expert skill in human resources (for example, personnel management, including hiring and supervision)
- In-depth understanding of community engagement (including education/outreach, advocacy, volunteerism, partnerships/collaborations, and/or marketing/public relations)
- Expertise and experience in Advocacy/Policy, Contracts and Union Regulations/Negotiation, Development (fundraising), Entrepreneurship in the Arts, Event Planning, Financial Management (i.e., budgeting), House Management, Management Leadership, Marketing/Public Relations, New Media, and/or Producing.
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work
- Implementation of professional ethic and practice associated with theatre production and performance

Production Expertise and Historical Context

- Experience in producing, designing, directing, and or management (artistic, company, production, and or stage management)
- Expert knowledge of dramatic literature across the globe from classic to contemporary genres
- Expert knowledge of the history of theatrical production, especially the history of theatre spaces and management practices
- Understanding of the socio-political aspects of theatre in the present and in the past, incorporating cultural competencies and DEIJE practices into teaching and research

Collaborative Skills

- Ability to effectively work and collaborate with various artists and technicians, many of whom may be unskilled students with various levels of expertise, in a variety of professional and academic settings
- Experience in working within the theatrical creative process, exhibiting promptness, preparedness, flexibility, and a responsible attitude toward the creative work
- An understanding of ethical practices associated with the field of professional and academic theatre and performance.
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor.
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

Arts administration research and creative scholarship may include theoretical research (in areas of study like cultural policy) and applied research (including areas such as directing, professional consulting, programming/curating, producing, managing theatre operations, and/or active service on the board of an arts organization or theatre company. Overall excellence from the arts administrator requires the ability to consistently integrate knowledge in the areas noted above.

C. Costume Designer

Costume Designers are artists/scholars who design the costumes that enhance a given production in general, and a characterization in particular. The costumes should visually express the stylistic interpretation of the drama unique to the production. They should meet the needs of the actors and the director by allowing for appropriate movement and staging. The designs should also enhance or harmonize with the other visual elements such as scenery and lighting.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Expertise in communicating costume design concepts and ideas through sketches presented via a variety of media
- Expert skill in the knowledge and ability to manipulate the elements of costume design in order to interpret diverse characters and roles
- Knowledge of the materials and methods of costume construction, including fabrics and fitting
- In-depth understanding of fabric modification, including dyeing, painting, lamination, and distressing
- Knowledge of techniques in costume crafts such as masks, and millinery
- Knowledge of safety procedures and regulations as they apply to costume construction, as well as facilitating the health, safety, and well-being of performers and technicians during costume fittings.
- Understanding of the related production design areas — scenic design, lighting design, and makeup design
- Awareness of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM) as appropriate.
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent-based and trauma-informed practices) for honoring the personal and professional boundaries of student actors and designers
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Knowledge of dramatic literature across the globe from classic to contemporary genres
- Application of textual and structural analysis of characters and stories in practice
- Knowledge of historical dress, including ethnic dress and accessories, non-Western theatrical costume, Western and unique theatrical costume, and differing national styles of historic dress
- Knowledge of historic textiles and decoration
- Knowledge of art history as it relates to dress

- Knowledge of social and popular history, including period manners and movement
- Knowledge of the history of makeup, hair, wigs, and costume crafts, such as masks and millinery for hair styles and textures representing a range of cultures
- Knowledge of the history of theatrical production, with emphasis on the visual elements of costume, scenery, properties, and lighting

Collaborative Skills

- Excellence in oral, written, and graphic communication skills to secure sensitive translation of designs into workable costumes
- Ability to oversee the technical execution of costumes to ensure they accurately reflect the designs as sketched.
- Ability to effectively work and collaborate with various artists and technicians, many of whom may be unskilled students with various levels of expertise, in a variety of professional and academic settings
- Experience in working within the theatrical creative process, exhibiting promptness, preparedness, flexibility, and a responsible attitude toward the creative work
- Excellence in financial management, including budget development and materials acquisition
- An understanding of ethical practices associated with the field of professional and academic theatre and performance.
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

Overall excellence from the Costume Designer requires the ability to consistently integrate knowledge in the areas noted above with an understanding of both the conceptual requirements of a given production to produce costume designs that are both artistically and technically sound and within the constraints of the producing organization. Such expertise is demonstrated by participation in realized production. The Costume Designer is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of costume renderings & associated paperwork is essential as support material detailing the process of the designer, it does little to evaluate true ability in costume design. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

D. Costume Technologist

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

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Knowledge of costume design practices
- Excellence in the ability to effectively translate the designer's renderings into workable costumes
- Excellence in costume construction, including contemporary/period construction, silhouettes, and style lines
- Advanced knowledge of materials and methods of costume construction, including fabrics, understructure, pattern development (draping and flat patterning), cutting fabrics and matching patterns when appropriate, properly fitting garments, tailoring techniques
- Knowledge of costume crafts, including millinery, masks, armor, jewelry, and shoe repair
- General knowledge of hair styles and wig styling and maintenance for hair styles and textures representing a range of cultures
- Knowledge of fabric modification, including dyeing, distressing, painting, and laminating
- Knowledge of historical and modern textiles
- Excellence in the ability to facilitate a safe working environment within the costume related areas to ensure the health, safety, & well-being of the performers & technicians during fittings, rehearsals, and performances
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
- Advanced knowledge of equipment, including sewing machines, sergers, industrial irons, steamers, dye vats, washers and dryers, bone tipping/ cutting machines, grommet/covered button presses
- Advanced knowledge of movement for acting, dance, and stage combat and the related requirements of costume construction
- Skill in wardrobe operations and costume maintenance, including leadership training and skills development in actor/wardrobe dynamics, quick change operations and problem solving, costume repairs, cleaning, and sustainability.
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent-based and trauma-informed practices) for honoring the personal and professional boundaries of students.
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Knowledge of dramatic literature across the globe from classic to contemporary texts
- Knowledge of the history of theatrical production, with emphasis on the visual elements of costume, scenery, properties, and lighting
- Knowledge of the history of dress and clothing construction and the history of art and an understanding of how designers use such knowledge

Collaborative Skills

- Excellence in managing a construction team or staff, including the first hand, stitchers, skilled and unskilled labor
- Excellence in managing the build and fitting schedules
- Skill in the range of managerial functions required in the costume operations of a theatre, including scheduling and management of the costume studio and personnel, financial management (budget development, materials acquisition, record keeping), stage and studio maintenance, and equipment acquisitions
- Skill in oral and written communication essential to the execution of costumes and to the smooth operation of the costuming operations of the theatre
- Ability to work and collaborate under pressure with various artists, technologists, and technicians, many or all of whom may be relatively unskilled students
- Capability in the higher levels of planning required in seasonal or repertory contexts.
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

Overall excellence from the Costume Technologist requires the ability to consistently integrate knowledge in the areas noted above with an understanding of the technical requirements of a given production to produce costumes that are both artistically and technically sound and within the constraints of the producing organization. Such expertise is demonstrated by participation in realized production. Off-campus professional activities, such as conference presentations, leadership roles in professional societies, and professional technology opportunities, are strongly encouraged. The Costume Designer is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of associated paperwork is essential as support material detailing the process of the technologist, it does little to evaluate true ability in costume technology. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

E. 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 (in some cases) managing the time and budget. The Director develops the stylistic interpretation of the drama unique to the production in collaboration with the acting and production ensemble.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Expertise in play analysis, dramaturgical interpretation, and character study, including the ability to research a variety of complex socio-cultural, historical, and psychological events in order to conceptualize a play and communicate that conceptualization in appropriate terms for actors, choreographers, designers, dramaturgs, voice and movement directors, and public relations staff
- The ability to access the imagination in order to develop a unique director's aesthetic over time
- Expert skill at stage composition and picturization; the ability to tell a story through effective staging and storytelling techniques
- Knowledge of movement, including period movement for acting, dance, stage combat, and the related spatial requirements
- Ability to demonstrate clarity of expression to effectively communicate a visual and aural atmosphere that illuminate the world of the play
- Understanding of the related production areas — choreography, dramaturgy, stage voice and dialects, stage movement, intimacy work, and combat, costume design, lighting design, scenic design, sound design
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent-based and trauma-informed practices) for honoring the personal and professional boundaries of students.
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Expert knowledge of dramatic literature across the globe from classic to contemporary genres
- Application of textual and structural analysis of characters and stories in practice
- Expert knowledge in the history of theatrical production, especially in the history of

directing

- Knowledge of art history (artists, historic styles, and genres) applied in context
- Knowledge of economic and social theory applied in context
- Knowledge of actor training methods across geographical boundaries and cultural traditions
- Expert knowledge of contemporary best practices for auditions, rehearsal, and performance

Collaborative Skills

- Excellence in oral, written, and graphic communication skills to secure sensitive translation of directorial concepts into effective productions
- Excellence in fiscal management skills
- Ability to work and collaborate under pressure with various artists, technologists, and technicians, many or all of whom may be relatively unskilled students
- Capability in the higher levels of planning required in seasonal or repertory contexts.
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

E.1. Applied/Community- Engaged Theatre Director

Applied Theatre or Community-Engaged Theatre Makers employ a wide range of theatre practices grounded in the attention to provoke or shape social change. Applied theatre aligns itself with progressive politics that have shaped the pedagogies that inform applied theatre practice. Central to these creative practices is an emphasis on creating new relationships between performers and audiences so that the performers are working with and for the communities where the work is staged

In addition to the skills listed for acting professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Ability to establish community partnerships through long term collaborations that are deep and move at the speed of trust
- Ability to mentor students in ethical practices for applied/ community-engaged performance making
- Knowledge of ethical practices for making work "about, for and with" diverse publics and communities
- Ability to produce performance in concert with community partners including, but not limited to, social service organizations, prisons, schools, religious institutions and other venues
- Ability to supervise and maintain safe operations in accordance with state and local codes and authorities having jurisdiction (fire, safety, etc.).
- An understanding of ethical practices associated with making theatre and performance

E.2 Devised Theatre Maker

The Devised Theatre Maker develops a theatrical production through a process where a creative team develops a show collaboratively. Devised theatre makers often begin their process without a script, involving some or all members of the production staff to create the text through improvisatory collaborations.

In addition to the skills listed for directing professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Ability to articulate process in relationship to creative and research outputs
- Expert skill in collaborating with others to merge creative output gathered through a performance process into a cohesive performance
- Skill in documenting and analyzing creative practices using written notes, digital archival methods, performance or other mechanism
- Theoretical knowledge in Practice Based Research

E.3 Musical Theatre Director

The Musical Theatre Director is an artist who is responsible for preparing a musical theatre production for public performance by researching, casting, staging, rehearsing, collaborating with designers and the production team, and in some cases, 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.

In addition to the skills listed for directing professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- The ability to direct and teach the acting style found in traditional musical theatre as well as the evolving styles of the contemporary musical theatre
- The ability to connect scenes of spoken word, music expression and dance/movement into an integrated and coherent performance
- Knowledge of the history and development of the musical theatre across geographic boundaries and cultural traditions
- An understanding of music theory, song structure, and musical genres
- Knowledge of the professional musical theatre industry

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 a product that is 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/ production resources. Such expertise is demonstrated by participation in realized productions, both on and off campus. The Director is best evaluated by attending a live performance of a production for which the director is responsible. Whereas the inclusion of concepts and associated paperwork is essential as support material detailing the process of

the director, it does little to evaluate true ability. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

F. Dramaturg

Dramaturgy is a component of contemporary performance practice and the theatre making process, providing artists and audiences with deeper context for understanding the creative content. The Dramaturg (in collaboration with the artistic team) researches and analyzes the play to foster interpretation and creative development for the text in production. Dramaturgs contextualize the world of the play; establish connections among the text, actors, and audience; advocate for playwright opportunities; curate aesthetic experiences for audiences; generate projects and programs; and create conversations about plays in their communities.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Creative Practice

- Expertise in critical research and cohesive storytelling
- The ability to access the imagination in order to develop the ideas informing a dramaturgical process, workshop, or production
- Expert skill at understanding narrative story structures and how they may be re-contextualized and deconstructed and the ability to offer questions to help other artists realize their fullest potential
- Ability to effectively communicate a visual and aural atmosphere that illuminates the world of the play
- Understanding of the related production areas and an ability to collaborate effectively with the artistic team
- The ability to produce projects and have the follow through to bring them to completion with an eye towards the varied constituencies whom the project serves
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
- In-depth understanding of equitable practices in the theatre through a as formed by expertise in cultural competency and the techniques necessary (consent-based and trauma-informed practices) for honoring the personal and professional boundaries of students.
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- In-depth knowledge of dramatic literature across the globe from classic to contemporary genres
- Applicable knowledge in the many approaches to theatrical storytelling
- Applicable knowledge of contemporary playwrights across geography and cultures
- Knowledge of art history (artists, historic styles, and genres) applied in context
- Knowledge of critical theory, economic and social theory applied in context
- Expert knowledge of contemporary best practices for auditions, rehearsal, and performance

- An understanding of theatre's capacity for creating social change in a wide variety of political and socio-economic climates

Collaborative Skills

- Excellence in oral, written, and graphic communication skills to secure sensitive translation of directorial concepts into effective productions
- Excellent organizational skills as necessary for administering a literary office, editing a newsletter, working with a website administrator, writing program notes, conducting audience discussions, and when necessary and agreed upon, creating an education program or audience engagement activities
- In-depth understanding of best practices for communicating with literary agents, publishing houses, and playwrights to secure production rights as well as an understanding of intellectual property law
- Ability to translate production concepts and play analysis into messaging that will be accessible to the production's audience
- Knowledge in fiscal management skills
- Ability to work and collaborate under pressure with various artists, technologists, and technicians, many or all of whom may be relatively unskilled students
- Expertise in the higher levels of planning required in seasonal or repertory contexts.
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

Overall excellence from the Dramaturg requires the ability to integrate knowledge consistently in the areas noted above. Dramaturgs 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. The Dramaturg is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of dramaturgical notebooks & associated paperwork is essential as support material detailing the process of the dramaturg, it does little to evaluate true ability. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

G. Lighting Designer

The Lighting Designer is an artist/scholar who designs the theatrical lighting for productions. Theatrical lighting should express the Lighting Designer's visual interpretation of the production and at the same time support, reinforce, and enhance the artistic statements of the other members of the production team. Lighting is a combination of artistic work and technical knowledge and ability. Traits exhibited by individual Lighting Designers 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.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Ability to communicate design intent verbally and visually using methods such as storyboards, overlays to renderings, sketches, lighting lab demonstrations, and/or computer renderings
- Knowledge of the theories and behavior of light (e.g., optics, reflection, refraction, etc.)
- Knowledge of color theory in both light and pigment, including in relation to various skin tones
- Technical knowledge of current lighting equipment and the ability to apply this technology to a given production
- Knowledge of theories on the psychological perception of light
- Ability to interpret theatrical movement, speech, and music in terms of light
- Knowledge of the techniques and skills of directing as they relate to lighting design
- Knowledge of safety codes and regulations pertaining to lighting and electricity
- Knowledge of energy conservation methods appropriate to lighting and electricity
- Basic knowledge of the use of light as a design element in other media, such as film, television, and architecture
- Abilities in hand and/or computerized drafting
- Understanding of the related production design areas—scenery, scenic painting, costumes, makeup, projections, and sound
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent based and trauma-informed practices) for honoring the professional and personal boundaries of students
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Knowledge of dramatic literature across the globe from classic to contemporary genres
- Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, projections, lighting, and costumes
- Knowledge of art history (artists, historic styles, and genres), especially with regard to the use of light
- Knowledge of music and music history.

Collaborative Skills

- Excellence in oral and written communication skills to secure sensitive translation of the design ideas into a theatrical reality
- Ability to work and collaborate with various artists and technicians with various levels of experience
- Ability to oversee the technical execution and operation of lighting in production
- Excellence in the development and management of budgets for lighting equipment and personnel
- Knowledge of lighting personnel management and scheduling
- Excellence in the higher-level planning required in seasonal or repertory contexts.
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

Overall excellence in lighting design requires the ability to consistently integrate knowledge in the areas noted above with an understanding of the conceptual aspects of a given production. The results should be a design that is artistically and technically sound, and within the limitations of budget, available labor, and equipment of the producing organization. The Lighting Designer is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of a drafted light plot & associated paperwork is essential as support material detailing the process of the designer and examining a light plot may reveal drafting skills and a sense of the organizational arrangement of lighting in relation to designated acting areas, it does little to evaluate true ability in lighting design. Plots, color charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production because light affects film and video differently than it does the human eye. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

H. Performance Studies Scholar

The Performance Studies Scholar engages in a paradigm-driven discipline, studying nearly any event, site, or text as performance regardless of whether there is general agreement to classify it as such. Performance studies considers a range of human behaviors that are not ordinarily considered theatre including, but not limited to: performance art, ritual, sport, fashion, politics, popular culture, and everyday life performances of the kind that cultural anthropologists or qualitative sociologists might study. Performance Studies Scholars draw upon many other fields as part of their methodology including Theatre History; Ethnography; Art History; Film Studies; Gender, Women and Sexuality Studies; Ethnic Studies, Critical Studies and many others. The Performance Studies Scholar may be employed in many departments including, but not limited to, the ones listed above.

Performance Studies scholars may be evaluated on the publication of books or articles or for creative activities such as performances films or installations.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Expert skill in storytelling and narrative structures, as well as an ability to access the imagination in order to develop and interpret diverse characters. Complex historical and contemporary research in the area of performance practices and rituals
- Complex historical and contemporary research in the area of performance
- Ability to effectively communicate with theatre practitioners, members of the scholarly community, and the general public
- Knowledge of ethical practices for making work “about, for and with” diverse publics and communities
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent based and trauma-informed practices) for honoring the personal and professional boundaries of collaborators
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Extensive knowledge and understanding of performance contexts across geographical periods and time
- Knowledge of the political and socio-cultural role that performance holds historically and in the contemporary moment
- Knowledge and understanding of the theories and cultural contexts that have shaped performance throughout history and in the contemporary moment
- Knowledge of cognate fields related to the Performance Studies Scholar's approach to research including, but not limited to Ethnography; Art History; Film Studies; Gender, Women and Sexuality Studies; Ethnic Studies

Collaborative Skills

- Ability to effectively work and collaborate with various artists and technicians, many of whom may be unskilled students with various levels of expertise, in a variety of professional and academic settings
- Experience in working within the creative process, exhibiting promptness, preparedness, flexibility, and a responsible attitude toward the creative work
- Understanding of curatorial practices as they relate to creating gallery displays or performance installations
- Understanding of the requirements for staging performance in community venues
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor.
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

I. Playwright

The playwright is the artist who writes the play, which serves as the foundation for exploration and performance by a creative ensemble. Playwrights may collaborate with stage directors, dramaturgs, designers, and actors in developing the script. Increasingly playwriting as a profession and in the classroom involves teaching screenwriting for film, television, and other forms of digitized media

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Expertise in dramatic construction and storytelling
- Skills in researching for the purposes of developing story ideas
- A deep understanding and ability to use theories of script analysis, dramatic criticism, and dramaturgy in the development of dramatic and theoretical works
- Ability to write illuminating dialogue and effective action
- Ability to develop engaging characters and complex character interactions

Historical Context

- A working knowledge of dramatic literature and theatre history across the globe, including classic and contemporary genres
- Excellence in textual and structural analysis of scripts
- An understanding of genre and aesthetics as they relate to dramatic literature and varying cultural world views

Collaborative Skills

- Excellence in oral and written communication skills to secure sensitive translation of the design ideas into a theatrical reality
- Ability to work and collaborate with artists and technicians, including students with various levels of experience
- An understanding of new play development workshops, contests, grants, and other funding sources, as well as an understanding of the new play development ecosystem as it relates to development and production
- An understanding of where the playwrights' work best sit within the theatre ecosystem (i.e., who is most likely to commission and produce their work)
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

The Playwright is best evaluated by attending a live performance of a production for which the author is responsible. Whereas the inclusion of a script and research are essential as support material detailing the process of the playwright, it does little to evaluate true ability in playwriting. Scripts, drafts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated. Such expertise is demonstrated by participation in the realized production, both on-and-off campus.

J. Projection & Media Designer

The Projection & Media Designer is an artist/scholar whose primary responsibility is designing projection systems and the associated media content for the theatre to enhance a given production. The projections and media should express through visual and aural means the unique stylistic interpretation of a production.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Excellence in sharing ideas and concepts in the artistic arena with other artistic staff (i.e., director, other designers, dramaturg, etc.)
- Ability to collaborate with artistic staff and support the direction of the production within a visual and aural environment
- Ability to share projection and media design ideas with others through verbal, visual, and aural means
- Knowledge and ability to manipulate current projection and media technology and systems and image manipulation software for both still and video playback
- Knowledge of technology and system analysis and equipment assembly processes for projection work
- Knowledge of video photometrics, animation, and graphic design
- Knowledge of visual design and the effects of visual and aural stimulation in a human environment
- Knowledge of basic rigging, electrical, and electronic techniques/ technologies as related to projection and media design
- Understanding of the techniques and skills of directing as they relate to projection and media design
- Understanding of the related production design areas—costume design, lighting design, sound design, and scenic design
- Familiarity with video and film shooting, camera operations, video and film lighting, and video and film audio recording
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent based and trauma-informed practices) for honoring the professional and personal boundaries of students
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Knowledge of dramatic literature across the globe from classic to contemporary genres

- Knowledge of the history of theatrical production
- Knowledge of music history and music genres
- Knowledge of visual design history, film history, and film genres
- Understanding of basic film editing
- Knowledge of economic and social history

Collaborative Skills

- Excellence in oral, written, and aural communication skills needed to secure sensitive translation of designs into reality
- Ability to work and collaborate effectively with artists and technologists in a variety of professional and academic settings
- Knowledge of fiscal management of audio and video production, acquisitions, and maintenance
- Ability to assess the accuracy of the technical execution and operation of visual and auditory elements of the production
- Understanding of editing studio personnel management and scheduling
- Excellence in the higher-level planning required in seasonal or repertory contexts
- Experience in organizing and shooting original film and video content.
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

Overall excellence from the Projection & Media Designer requires the ability to integrate knowledge consistently in the areas noted above. Projection and media designers must work with an understanding of the conceptual requirements of a production to create projection and media 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 realized production both on and off campus. The Projection Designer is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of associated paperwork is essential as support material detailing the process of the designer, it does little to evaluate true ability. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

K. Scenic Designer

The Scenic Designer is an artist/scholar who designs the scenery (and often properties) that enhances 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 other visual elements of the production such as costumes and stage lighting.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Excellence in expressing their artistic intentions for the setting and the collaborative choices of the production team in sketches, storyboards, renderings, and/or scale models, drafting of plans and sections, execution of painter's elevations, scheduling and listing equipment and material selection, and painting
- Knowledge about the impact of color, line, shape, texture, movement, and composition and demonstrated excellence in manipulating these design elements
- Knowledge of the materials and methods of scenic construction, rigging and shifting, properties, and scenic painting
- Knowledge of movement for acting, dance, and stage combat and their related spatial requirements
- Understanding of the techniques and skills of directing as they relate to scenic design
- Understanding of the related production design areas—projection design, costume design, lighting design, sound design
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate.
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent based and trauma-informed practices) for honoring the professional and personal boundaries of students
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Knowledge of dramatic literature across the globe, including historic and contemporary genres
- Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, and costume
- Knowledge of the history of art (artists, historic styles, and genres), architecture, and décor applied in context
- Knowledge of economic and social history applied in context

Collaborative Skills

- Excellence in oral, written, and graphic communication skills to secure sensitive translation of designs into workable scenery
- Ability to work and collaborate effectively with artists and technicians in a variety of professional and academic settings
- Knowledge of financial management of scenic production, acquisitions, and maintenance
- Ability to assess the accuracy of the technical execution and operation of the scenic elements of the production
- Understanding of scenic studio personnel management and scheduling
- Excellence in the higher-level planning required in seasonal or repertory contexts
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

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 a production to create scenic designs that are both artistically and technically sound and can be realized within the constraints of the producing organization. Such expertise is demonstrated by participating in realized production. Off-campus professional activities, such as conference presentations, leadership roles in professional societies, and design opportunities, are strongly encouraged. The Scenic Designer is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of ground plans & associated paperwork is essential as support material detailing the process of the designer, it does little to evaluate true ability. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

L. Sound Designer

The Sound Designer is an artist/scholar whose primary responsibility is designing sound for the theatre to enhance a given production. The sound should express the stylistic interpretation unique to the production.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Excellence in sharing ideas and concepts with other artistic staff (i.e., director, other designers, dramaturg, etc.)
- Ability to collaborate with artistic staff and support the direction of the production within an aural environment
- Ability to share sound design ideas with others through both verbal and aural means
- Knowledge and ability to manipulate current audio technology and systems, both reinforcement and recording/playback
- Knowledge of technology and system analysis and equipment assembly processes for both reinforcement and recording/playback
- Knowledge of acoustics
- Knowledge of psychoacoustics
- Knowledge of basic rigging, electrical, and electronic techniques/ technologies as related to sound design
- Understanding the techniques and skills of directing as they relate to sound design
- Understanding related production design areas (costume design, lighting design, scenic design)
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate.
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent based and trauma-informed practices) for honoring the professional and personal boundaries of students

Historical Context

- Knowledge of dramatic literature across the globe, including historic and contemporary genres
- Knowledge of the history of theatrical production
- Knowledge of music history and music genres
- Understanding of basic musical composition principles
- Knowledge of economic and social history

Collaborative Skills

- Excellence in oral, written, and aural communication skills needed to sensitively translate designs into reality
- Ability to work and collaborate effectively with artists and technologists in a variety of professional and academic settings
- Knowledge of financial management of audio production, acquisitions, and maintenance
- Ability to assess the accuracy of the technical execution and operation of the auditory elements of the production
- Understanding sound studio personnel management and scheduling
- Excellence in higher level planning required in seasonal and repertory contexts
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

Overall excellence from the Sound Designer requires the ability to integrate knowledge in the areas noted above. Sound designers must work with an understanding of the conceptual requirements of a production to create sound designs that are both artistically and technically proficient and can be realized with the constraints of the budget and available labor of the producing organization. Such expertise is demonstrated by participating in realized production both on and off campus. The Sound Designer is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of audio files & associated paperwork is essential as support material detailing the process of the designer, it does little to evaluate true ability. Audio files, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

M. Stage Managers & Production Managers

Stage Managers and Production Managers practice a discipline in which their creative activity is devoted to enabling and implementing a theatrical work of art. Theatre is a collaborative art involving the contribution of writers, actors, directors, designers, technicians, and an audience. Stage management is the component of this process responsible for the interaction of all these participants. 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.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Understanding of scenic, costume, lighting, and sound design practices
- Ability to interpret designers' renderings, models, and/or sketches
- Ability to communicate effectively with all members of the design and production team regarding resources of time and/or funds to accomplish the project
- Ability to use computer resources (spreadsheets, databases, etc.) to support such production process as scheduling and budget management
- Understanding of the materials commonly used in scenic construction
- Understanding of safe handling procedures for scenic equipment and materials
- Understanding of safe stage operations and stage maintenance, including stage rigging and machinery, stage lighting equipment, and stage audio equipment
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate.
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent based and trauma-informed practices) for honoring the professional and personal boundaries of students
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Knowledge of dramatic literature across the globe, including historic and contemporary genres
- Knowledge of theatrical production history, with emphasis on elements of scenery, properties, lighting, costumes, and sound
- Knowledge of art history, especially architecture and décor, and understanding of how designers use such knowledge.

Collaborative Skills

- Ability to coordinate and communicate responsibly and tactfully with people of diverse artistic personalities and cultural backgrounds
- Ability to support the creative environment by anticipating, prioritizing, and solving problems
- Demonstrated success in working collaboratively with theatre artists of the highest caliber
- Competence in higher levels of planning required in seasonal or repertory contexts
- Knowledge of union rules in their places of employment
- Experience in time and personnel management, scheduling, and meeting contractual obligations
- Proven organizational skills
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

Overall excellence from the Stage Manager/Production Manager requires the ability to integrate knowledge in the areas noted above. Stage Managers/Production Managers must possess a working knowledge of the structures and practices of all areas of theatre performance and design. They must have the skill to meet a production's requirements in the organization of communication, organization of rehearsals, and the skills to run a live performance to professional standards. Such expertise is demonstrated by participating in realized productions both on and off campus. Stage Managers/Production Managers are best evaluated by attending a live performance of a production for which the manager is responsible. Whereas the inclusion of cue sheets and associated paperwork is essential as support material detailing the process of the manager, it does little to evaluate true ability. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

N. Technical Director

The Technical Director is an artisan/scholar 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 as well as faculty, guest, or student designers. Thus, the Technical Director must be evaluated as both a practicing technician and an administrator. It must be acknowledged that the work of the Technical Director should be considered as creative activity in the same manner as any other member of the production/design team.

There is a critical difference here, in that Technical Directors, along with other faculty working in 'craft' fields such as Props or Scenic Art, are often responsible for realizing the artistic work of others. This is not to suggest that these areas don't contribute in new and interesting ways, as many people in these roles regularly take the designer's work and make it something more refined. Instead, this is meant to communicate that there are also times when this can't happen in a way that is obvious or visible to the outside reviewer. In this case, the faculty member is doing their job exactly as expected by taking what they are given and bringing it into being as envisioned by the designers & director.

Technical Direction is also different from most other positions in production, in that Technical Directors don't have nearly as many opportunities to freelance on outside productions without committing to an entire season, such as a summer theatre season or lengthy tour. Reviewers and tenure and promotion committees should take this into account when reviewing the dossiers and CVs of Technical Directors, and administrators should have a careful and informed conversation with faculty Technical Directors about expectations and the availability of outside work balanced with the work done while on campus.

When evaluating documentation in a tenure dossier, external reviewers, administrators and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Knowledge of theatrical scenic, costume, lighting, and sound design practices
- Skill in creative problem solving and in devising solutions to meet technical and design challenges
- Ability to effectively translate the designer's renderings, drafting, models and/or sketches into practical stage settings
- Skill in formulating and communicating technological solutions, including technical drafting and model building
- Knowledge of materials commonly used in scenic construction and their strengths and safe use
- Skill in methods of scenic construction, including plastics fabrication, metal working, carpentry, and cabinet work
- Knowledge of safe handling procedures for scenic equipment, hand and power tools, and materials used in scenic construction
- Skill in using computer software to support the production process as appropriate (spreadsheets, databases, CAD, etc.)
- Skill in stage operations and stage maintenance, including stage rigging machinery, automated systems, stage lighting equipment, and stage audio equipment

- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate.
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent based and trauma-informed practices) for honoring the professional and personal boundaries of students
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Knowledge of dramatic literature across the globe, including historic and contemporary genres
- Knowledge of the history of theatrical production, with emphasis on the elements of scenery, properties, lighting, sound, projections, and costumes
- Knowledge of art history, especially architectural details and décor, and understanding of how designers use such knowledge

Collaborative Skills

- Skill in the range of managerial functions required in the technical operations of a theatre, including scenic studio and personnel scheduling and management, financial management (budget development, materials acquisition, record keeping), stage and studio maintenance, and equipment acquisitions
- Skill in oral and written communication essential to the execution of scenery and to the smooth operation of the technical aspects of the theatre
- Ability to work and collaborate under pressure with various artists, technologists, and technicians, many or all of whom may be relatively unskilled students
- Capability in higher levels of planning required in seasonal or repertory contexts
- Ability to supervise and maintain safe operations in accordance with state and local codes and authorities having jurisdiction (fire, safety, etc.).
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

Overall excellence from the Technical Director requires the ability to consistently integrate knowledge in the areas noted above with an understanding of the conceptual requirements of a given production to execute scenic designs that conform to the designer's artistic concept, are technically sound, and within the constraints of the producing organization. Such expertise is demonstrated by participation in realized production. The Technical Director is best evaluated by attending a live performance of a production for which the director is responsible. Whereas the inclusion of associated paperwork is

essential as support material detailing the process of the Technical Director, it does little to evaluate true ability. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

O. Theatre Educator/ Theatre for Young Audiences Specialist

Theatre Educators are arts-in-education specialists who are responsible for preparing students to attain licenses or certification and/or expertise to teach theatre 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 theatre teachers who must be able to teach performance and production; promote social development, self-expression, creativity, and teamwork in their students; as well as direct and produce student theatre.

Specialists in Theatre for Young Audiences (TYA) are artist/scholars with expertise in children's theatre — they may be actors, directors, designers, playwrights or puppeteers. They may also be administrators of educational programs and activities that involve children and young adults in creating and experiencing theatre.

Both may also have expertise in theatre for social change or may implement the research and expertise required of an TYA in service of advancing the field of TYA or Theatre Education training.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Knowledge of basic production technique in design and technical areas
- Skill in communicating direction when working with adult or child performers
- Demonstrated skill in bringing social issues to light through theatre
- Proficiency in approaches to performing theatre for young audiences including, but not limited to acting, improvisation or theatre games, mime, or puppetry
- Development and advancement of the field of TYA/Theatre Education training by contributing new and innovative exercises that train students and future theatre educators to accomplish the tasks outlined above
- Building upon or adapting existing TYA/ Theatre Education training methodologies to improve the efficacy of said methods in achieving the tasks outlined above
- Applying scholarship of teaching and learning (SOTL) to actor training to contribute to an understanding of the field of Theatre Education/ TYA training
- Responding to the needs of a shifting theatrical landscape by creating and developing new areas in the field of TYA/ Theatre Education training. This may include, but it not limited to, theatrical intimacy, trauma-informed pedagogy, digital performance, and culturally specific approaches to craft.
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Expert knowledge of dramatic literature across the globe from classic to contemporary genres
- Understanding of how performance addresses socio-cultural events historically and in the present
- Knowledge of repertories, methodologies, production, education, and activities as they inform theatre for young audiences

- In depth understanding of national and state arts curriculum standards in the area of fine arts and theatre

Collaborative Skills

- Ability to work and collaborate under pressure with various artists, technologists, and technicians, many or all of whom may be relatively unskilled students
- Ability to work with parents, educational administrators, and other parties interest in curriculum building/ assessment for young audiences
- Capability in higher levels of planning required in seasonal, curricular, and assessment contexts
- Ability to supervise and maintain safe operations in accordance with state and local codes and authorities having jurisdiction (fire, safety, etc.).
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

P. Theatre Historian

The Theatre Historian researches, presents, and publishes studies of theatre performance, production, dramatic literature, and theatre theory. Theatre Historians organize and evaluate data from primary and secondary sources to trace past events within social, political, geographic, racial/ethnic, and performative contexts. They also analyze and interpret classical and contemporary playscripts in these contexts. Theatre Historians may also translate plays or other written resources on the theatre, curate or archive theatre collections, or work towards historical preservation. Sometimes the Theatre Historian explores theories on the nature of theatre in both contemporary and historical frameworks. Theatre Historians may or may not be involved in theatre production.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- A historical and cultural understanding of theatre production (including acting, directing, theatre architecture, theatre management, and the visual elements of theatrical production applied in context)
- Expert skill in analyzing playscripts as they function in performance
- Ability to effectively communicate with theatre practitioners, members of the scholarly community, and the general public
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Extensive knowledge and understanding of theatre history across geographical periods and time
- Knowledge of the political and socio-cultural roles and world views that theatre performs historically and in the contemporary moment
- Knowledge and understanding of the theories and cultural contexts that have shaped theatre and performance throughout history and in the contemporary moment
- Knowledge of dramatic literature across the globe from classic to contemporary genres.
- Knowledge of art history, architecture and décor as they relate to the Theatre Historian's areas of study
- Knowledge of music history as they relate to the Theatre Historian's areas of study
- Knowledge of economic, political and social history as they relate to the Theatre Historian's areas of study

Collaborative Skills

- In depth understanding of archival research practices
- Expertise in identifying and using information and bibliographic resources appropriate to critical, theoretical, historical, and empirical research in theatre
- Understanding of curatorial practices as they relate to displaying ephemera from theatre history.
- An understanding of how DEIJE is considered when selecting research projects for students

- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate's labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

P.1. Theatre Historians Specializing in Culturally-Specific Scholarship

Many PhDs in theater or performance specialized in theatre and performance cultures centered on Peoples of the Global Majority's artistic experiences and worldview. Institutions evaluating tenure and/or promotion for scholars in these areas will need to turn to professional organizations such as BTN, LTC, CAATA, and others to provide the expertise needed to adjudicate faculty for promotion and tenure. ATHE encourages chairs, deans, and committee members to consider the unique training, knowledge, skills, and qualities that their faculty with theatre and performance training bring to the job.

These faculty members have adapted to their new fields, but their theatre and performance background, expertise, and training remains paramount to their work. Faculty members in myriad departments research and write and teach, but those with theatre and performance degrees bring further skills such as creating content, working collaboratively, putting on events, managing projects, and perfecting interpersonal communication, among other skills.

In addition to the skills listed for theatre history professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Expert skill in strategies for decentering whiteness in the theatre history curriculum, centering the craft and cultural worldview of People of the Global Majority
- Knowledge of contemporary theatre artists who are working in the culturally specific contexts that the scholar studies
- In-depth knowledge of theatre and performance history within the cultural contexts of the races/ethnicities of people whom the scholar studies

P.2. Theatre Historians /Dramatic Literature Specialists in Adjacent Fields

Many PhDs in theater or performance work outside the field in adjacent departments. While many of these adjacent fields will turn to their own professional associations (i.e., American Studies Association, Communication Studies Association, etc.) to adjudicate faculty for promotion and tenure, ATHE encourages chairs, deans, and committee members to consider the unique training, knowledge, skills, and qualities that their faculty with theatre and performance training bring to the job.

Research on PhDs in Theatre or Performance studies between 2008 and 2020 shows that many no longer work in theatre departments. Instead, a growing number of PhDs in our field serve in departments and programs including, but not limited to Anthropology, Communications, Ethnic Studies, English Literature, World Languages and Literatures, Women's Gender, and Sexuality Studies, and Writing

These faculty members have adapted to their new fields, but their theatre and performance background, expertise, and training remains paramount to their work. Faculty members in myriad departments research and write and teach, but those with theatre and performance degrees bring

further skills such as creating content, working collaboratively, putting on events, managing projects, and perfecting interpersonal communication, among other skills.

In addition to the skills listed for theatre history professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate's tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Expertise in close reading analysis and the role of drama in larger literary canons
- Expert skill in analyzing playscripts as they function in performance and in literary history

APPENDIX: Navigating Tenure and Promotion During the Times of Pandemic.

The converging pandemics of COVID-19 and racial injustice have created several obstacles to tenure and promotion. Faculty members have lost access to university libraries and their institutional offices. Theatres, archives, and libraries have been shut down, and many face the possibility of permanent closure due to budgetary cuts. Restrictions on air travel have limited access to work-related travel, including academic conferences, research trips, ethnographic study, and creative activity. Institutional budgets have tightened, including the budgets that theatre departments have used to fund their seasons and the production work of their faculty. ATHE is also mindful that numerous studies show women and People of the Global Majority are caught in a particularly precarious situation navigating work responsibilities with additional labor related to family care on top of their responsibilities supporting marginalized students whose educational progress has been harmed by the structural inequities present in academia. Additionally, the emotional toll of the ongoing state-sanctioned violence and murders of Black and Brown people by police and the disproportionate impact of COVID-19 in these communities and Native American and Indigenous communities along with violent attacks against Asian and Asian Americans are also impacting the wellbeing of faculty and students. The extensive advocacy efforts that many of these faculty and students have undertaken have led to a racial reckoning throughout the theatre, film, and television industries but may also yield potential backlash considering historical patterns of resistance against white supremacy. As a result, faculty members research agendas have been slowed and institutional requirements must adjust to this new reality.

ATHE is confident that theatre will remain vital as it re-opens across the globe, but researching, teaching, and creating theatre will look different for the foreseeable future. There will be a shortage of creative work available as many theatres have shuttered or reduced their seasons.

While many institutions will move to address faculty concerns, theatre professors face a particular set of challenges. ATHE offers the following recommendations in hopes of assisting those individuals who are in their probationary periods:

- Colleges and universities should allow faculty members to pause or extend their tenure clock in order to allow tenure-track candidates the ability to re-energize their plans for research and creative activity and to execute those plans as fully as possible prior to tenure review. This may take more than one year.
- Additionally, institutions should create space for course releases that prioritize Assistant and Associate Professors whose research agenda has been slowed due to the pandemic. Special attention should be given to those who have had to reduce their labor because of caregiving responsibilities.
- Many conferences were cancelled as a result of the pandemic. Institutions should accept listing in a cancelled conference's program as documentation of research.
- Institutions should adjust the expectations for off-campus creative activity to acknowledge theatre lockdowns and the pandemic's economic impacts on performance venues across the world.
- Institutions should acknowledge the sudden changes in teaching modalities and the restructured assignments, learning objectives, and assessment strategies as demonstrations of excellence in teaching. This labor should be framed as such in the candidate's teaching narratives and understood within that context by the institution's tenure and promotion committee.
- Many professors have successfully developed new pedagogical models that will successful

delivery of virtual and asynchronous courses. Institutions should work with those instructors who wish to teach in this manner to ensure that they can do so when possible. Individuals who wish to teach in this way should be mindful of controlling their intellectual property and not ceding it to the institution for unauthorized use in the future.

- In spite of the labors that many individuals have taken to adjust to new teaching modalities, ATHE recommends that professors should not be forced into teaching modalities in which they do not wish to participate in.
- Individuals who come up for tenure and promotion should have the right to exclude teaching evaluations for courses taught during the pandemic from consideration in their tenure and promotion portfolios. Institutions should ensure that tenure and promotion committees not view this gap in evaluations as a negative mark against the professor.
- Institutions may not be able to bring external evaluators onto campus to conduct reviews of creative activity. In such instances, the department and institution should underwrite the cost of making digital and virtual demonstrations of creative activity available to external evaluators for review.
- Where the media may not be reviewing productions due to budgetary and travel restrictions, institutions should work with faculty to find individuals who may conduct a written evaluation of the production.
- External evaluators of on-and-off-campus virtual creative activity should take into account the limitations of the production (e.g., the difficulties of conveying scenic design over Zoom, designing costumes based on the actors' wardrobe, etc.).
- Institutions should be careful about the service assignments that they place on tenure-track faculty or those who are due for advancement in rank. Professors, especially those born outside of their country of employment and those who work internationally, may continue to face obstacles to travel.
- During the pandemic, many departments and institutions have conducted office hours, faculty/committee meetings, and other institutional business via virtual meetings. Institutions should work with faculty to facilitate opportunities to conduct business virtually when possible.
- Institutions should be mindful of the historical backlash against people of the global majority for advocating against white supremacy, institutionalized racism, and anti-Blackness. Advocacy efforts should be framed as teaching, research and/or service in the candidate's tenure and/or promotion narratives and understood within the context of these converging pandemics and historical liberation movements by the institution's tenure and promotion committee.