

**APPENDIX I: WORKLOAD**

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

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

## APPENDIX II: THE TEACHING PORTFOLIO<sup>1</sup>

In recent years, the academic portfolio has become a tool for demonstrating effectiveness in teaching, scholarship and service. For documentation of teaching, *Teaching and Learning in the College Classroom*<sup>2</sup> lists nearly fifty possible items for inclusion in a teaching portfolio. Those fifty are divided into areas such as:

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

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

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<sup>1</sup> With permission from USITT, this appendix has been modeled on the "USITT Tenure and Promotion Guidelines," pp. 18-20.

<sup>2</sup> [K.A. Feldman & M.B. Paulsen (ed.), ASHE Reader Series, Ginn Press: Needham Heights, MA, 1994]

**APPENDIX III: KCACTF AND PEER REVIEW**

KCACTF is the Kennedy Center American College Theatre Festival. There is no other national theatre program that involves more college students and faculty and as such, it garners a great deal of time and effort from tenure-track faculty across the nation. Over 500 theatre programs in the U.S. – from community colleges to flagship conservatories participate in state and regional festivals that culminate in the annual national festival held at the Kennedy Center in Washington, D.C. In 2009, over 8000 students attended regional festivals. The festivals showcase the best work of those theatre programs through a process of peer review and response. A college or university theatre program can choose to have a respondent see one or more productions in its theatre season. One or two respondents from their region give an oral response and, less often, a written response to the work of the actors, designers, and directors.

In addition to the on-site response, productions can be submitted for competition. If selected from productions in the region, the theatre program sends the production to the regional festival where it is considered for the national festival. Respondents and directors of the production also nominate students involved with the production for the Irene Ryan Competition, the Barbizon Awards, and other such honors. Students selected from the regional competitions get to compete at the national competition for scholarships and recognition and attend a week of master classes and intensive workshops with industry professionals. Each year, this pervasive educational support program for college theatre awards almost \$200,000 in direct grants and awards to college theatre students, \$23,000 in professional development grants to theatre faculty, and \$55,000 to professional theatre organizations to support student residencies (for example: The O'Neill Center, The Shakespeare Theatre, The Sundance Institute). For more information, a regional map, and a complete list of faculty and student awards see <http://www.KCACTF.org>.

Theatre faculty involved in theatre production (directors, designers, playwrights, etc.) often want to use the KCACTF response as documentation for creative achievement. (A written response is usually sent to the director for distribution, not the department head or the designers, also, it is permissible for the host school to make a recording of the response.) However, KCACTF has a long-standing policy on the reports generated by the respondents who see the production. That policy states that the response to the production is not intended to be used for tenure/promotion. Respondents are trained to base their response on the production and make their work educational and sympathetic. They seek out the context of the production from both faculty and students through dialogue and respond accordingly. It is not an “objective” response and the evaluation of faculty competence or quality is not included in the charge. It also makes clear that any parts of the response the creative team collaborators do not want shared with the head or tenure committee should be redacted, for example: a response may praise some elements and be critical of others, potentially prejudicing one faculty member’s tenure case while promoting someone else’s.

Sometimes department heads and candidates ask KCACTF respondents to write separate responses for specific use as documentation for tenure or promotion, focusing them on faculty achievement in teaching and scholarship. It then becomes the individual respondent's opinion and has no official link to the Kennedy Center or the Festival. (The institution may offer a fee to the respondent for this extra service.) In some cases, KCACTF respondents have seen a number of productions by a director or designer over time and can speak to their work as an outside peer, but no attempt is made by KCACTF to match ranks of respondents to people being evaluated unless the candidates or department heads request it well in advance of the response and it is possible, logistically, for the regional chair to accommodate the request.

Just as theatre professors may want to use the KCACTF response in their dossiers, they may also want to document the success of their students in the competitions – or in other recognitions the students gain at the festivals. The individual theatre program must determine the weight or value of such achievements.

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

## APPENDIX IV: EXECUTIVE SUMMARY

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

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

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

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

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

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

## APPENDIX V: RESOURCES

### Books: Education, Academic Portfolios and Assessment

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

Arreola, Raoul A. *Developing a Comprehensive Faculty Evaluation System: A Guide to Designing, Building, and Operating Large-Scale Faculty Evaluation Systems*. Bolton, MA: Anker Publishing Company, Inc., 2006.

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

Braskamp, Larry A., and Ory, John C. *Assessing Faculty Work: Enhancing Individual and Institutional Performance*. San Francisco: Jossey-Bass Publishers, 1994.

Edgerton, Russell; Hutchings, Pat; and Quinlan, Kathleen. *The Teaching Portfolio: Capturing the Scholarship of Teaching*. Washington D.C.: Stylus Publishing, 2001.

Glassick, Charles, Huber, Mary Taylor, and Maeroff, Gene I. *Scholarship Assessed: Evaluation of the Professoriate. Special Report*. Carnegie Foundation for the Advancement of Teaching. San Francisco: Jossey-Bass, 1997.

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

Schoenfeld, A. Clay and Magnan, Robert. *Mentor in a Manual: Climbing the Academic Ladder to Tenure*. Madison, WI: Atwood Publications, 3rd ed., 2004.

Seldin, Peter and Miller, J. Elizabeth. *The Academic Portfolio: A Practical Guide to Documenting Teaching, Research, and Service*. Jossey-Bass Publishers, 2008.

### Online Resources

Actors Equity Association [[www.actorsequity.org](http://www.actorsequity.org)]

Labor union that represents actors and stage managers in the United States.

American Federation of Television and Radio Artists [[www.aftra.org](http://www.aftra.org)]

Labor union representing artists in television and radio.

American Association for Higher Education and Accreditation [[www.aahea.org](http://www.aahea.org)]

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

Carnegie Foundation for the Advancement of Teaching [[www.carnegiefoundation.org/resources](http://www.carnegiefoundation.org/resources)]

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

Chronicle of Higher Education [[chronicle.com](http://chronicle.com)]

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

National Center for Public Policy and Higher Education ([www.highereducation.org](http://www.highereducation.org))

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

Professional and Organizational Development Network in Higher Education [[www.podnetwork.org](http://www.podnetwork.org)]

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

Screen Actors Guild [[www.sage.org](http://www.sage.org)]

Union for film actors

Searle Center for Teaching Excellence at Northwestern University

[[www.northwestern.edu/searle](http://www.northwestern.edu/searle)]

The Searle Center offers connections to web sites to many professional sites, American universities, associations, and international universities.

### Theatre Associations

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

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

### Related Documents from ATHE

- *ATHE Diversity Statement*
- *ATHE Outcomes Assessment Guidelines for Theatre Programs in Higher Education*
- *The Essential Relationship: Curriculum and Production* (USITT/ATHE Position paper)
- *Ethics Task Force Report: A Code for Teachers of Theatre in Higher Education*
- *Scholarship for the Discipline of Theatre: An Association for Theatre in Higher Education White Paper.*

## **ABOUT THE AUTHORS AND DEVELOPMENT OF THE ATHE TENURE AND PROMOTION GUIDELINES**

As Vice President of ATHE's Professional Development Committee, Dr. Gail Humphries 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:

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

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

The *ATHE Guidelines for Tenure and Promotion* incorporate a series of documents developed by ATHE focus groups over more than twenty years and the guidelines were modeled closely after the USITT Tenure and Promotion Guidelines)<sup>1</sup> with permission from USITT. Dr. Jeannie Woods drafted an initial document that was revised and edited by the members of the task force in the second meeting in Washington in May 2010. Additional input was provided for the specialist pages by Rodger Sorensen (Brigham Young University), Ron Gingerich (Dickinson State University), MaryJo Lodge (Lafayette College), Meg Savilonis (University of New Haven), Rick Simas (San Diego State University) and Deborah Robertson (Northern Illinois University).

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<sup>1</sup> United States Institute of Theatre Technology, Bruce Brockman, ed., 2000.