

- Retain the following for use in the retention, promotion and tenure file:
  - Course syllabi
  - Comprehensive chronological list of courses taught, committee assignments, productions and your participation in them, articles, reviews, conferences, workshops attended, workshops given
  - List of guest lectures or workshops given for other departments, schools, and community organizations
  - Successful student projects/designs/production books
  - Positive communications from students/alumni
  - Production materials demonstrating creative contributions: production photographs and audio, video, or electronic recordings of performance, renderings, models, schedules, budgets, production programs
  - Professional development activities
  - Letters of commendation or appreciation for service performed
- Request that the department invite off-campus peers to review and evaluate creative work and teaching.
- Determine whether the department values reviews from outside the institution; retain if appropriate.
- Be certain to understand the schedule for making personnel decisions.
- Be certain to know who is charged with making personnel decisions.
- When the formal review process begins, request either formal or informal mentor to advise in preparation of materials and presentation of the dossier.

## **X. THEATRE SPECIALIST PAGES**

### **A. On the Nature of Academic Appointments in Theatre**

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

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

It is essential that theatre faculty and administrators understand and agree upon how such various and overlapping responsibilities will be assessed and what effect they will have on the tenure/ promotion process. Many institutions schedule annual meetings between individual faculty and department administrators to discuss the workload assignment for the following year and make explicit how the faculty

member will fulfill the appropriate teaching, scholarship, and service requirements of the department. During such meetings it is also appropriate to ascertain how such activities will be valued in the progress toward tenure/promotion and how they might best be documented. Tacit understandings and oral agreements can be blurred or even negated by change, so it is important that agreements are documented, approved, and kept in the candidate's personnel file for future reference.

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

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

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

- Fairly assessing and valuing the role of regional and national governance activities in professional associations and arts organizations as a form of scholarship
- Fairly assessing and valuing the fundraising activities for arts administrators and managing directors
- The assessment and valuing of creative work in the commercial, off-campus theatre as distinct from on-campus work; and the distinctions between the differing kinds of commercial work that might be creditable (e.g., summer stock, voice-over/industrial work, consulting, free lance design outside of theatre) and documenting the quality of that work
- Determining the impact of the scope and magnitude of teaching and service workloads and how they can affect the accomplishment of tenure or promotion-worthy activities, especially among untenured faculty

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

## **B. About the Theatre Specialist Pages**

Faculty members involved in theatre production are best evaluated by experienced peers in the disciplines, along with other theatre professionals who can provide the academic community with professional opinions regarding the creative work of candidates for tenure and promotion. However, recognizing that portions of the evaluation process of theatre faculty in academic institutions are also often the responsibility of those unfamiliar with the requisite knowledge, skills, and abilities of those involved in theatrical production, the following sections describe the positions, duties, and responsibilities of these theatre practitioners, according to their area of specialization.

## **C. Combined Specialties and the Theatre Generalist**

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

- Actor/Director
- Actor/Fight Director
- Actor/Vocal Coach
- Director/Choreographer
- Director/Dramaturg
- Producer/Director
- Technical Director/Scene Designer

- Technical Director/Properties Designer
- Technical Director/Lighting or Sound Designer
- Costume Designer/Costume Technologist
- Scenery and Costume Designer
- Scenery and Lighting Designer
- Lighting and Sound Designers

The combination of specialties depends to a large degree on individual institutional resources and needs. Many theatre professors are also Theatre Generalists who are expected to teach and produce creative work across the full spectrum of theatre specialties. When these creative and teaching areas are combined, care must be taken to ensure evaluation criteria are equitably applied. When evaluating the creative work of these combined positions, reviewers should use criteria appropriate to each specialty. The weight accorded each area should be commensurate with the distribution of time spent working in that area.