

**College of Fine Arts
Department of Theatre Handbook**

**Rules and Procedures
4/2012**

Revised and approved 9/4/2013

Part I. Rules for Faculty Educational Policy Making

A. Faculty Membership and Voting

1. The membership of the faculty of the Department of Theatre with voting rights consists of the Chair and the regular, full-time tenured or tenured eligible faculty employees assigned to the department who have an academic rank at or above Assistant Professor. Membership, with or without voting privileges, also may be extended or withdrawn by the above Department of Theatre faculty members to any person assigned to the department for administrative, instruction, research, extension, clinical or librarian work.

2. Membership with voting privileges in the faculty of the Department of Theatre is extended to full-time faculty in the Lecturer Series.

B. Meetings

1. Scheduling. Regular Meetings of the members of the Department of Theatre Faculty will be scheduled biweekly during the fall and spring semesters at a time that does not conflict with teaching schedules. Special Meetings may be called by the Chair with sufficient notice.

2. Agenda. The Chair will determine the Agenda for each meeting. The following is the general content of the meeting: Reading/Approval of Minutes, Information Items, Action Items, Old Business, New Business.

3. Minutes. Minutes will identify the members in attendance and briefly summarize the salient points of discussion and the action(s) decided by the members of the Department of Theatre faculty, including a record of the votes (yea, nay, abstain).

4. Quorum. The presence of a simple majority of all voting members of the Department of Theatre faculty is required in order to vote on Department-related matters.

5. Parliamentary Procedures. Parliamentary procedure shall be in accordance with generally accepted procedures, and to guarantee a fair voice to everyone in the room regardless of rank or tenure. Points of difference shall be decided in accordance with Robert's Rules of Order. At the Chair's discretion, or upon request of a faculty member, the chair may call for a secret ballot on a vote.

C. Standing Committees

Standing Committees within the Department of Theatre are the Curriculum Committee, Assessment Committee and the Graduate Faculty Committee. The Department Chair serves as an ex officio member of all Department committees. Copies of the minutes of any Department Committee can be made available to the public upon request, contingent upon University policies and regulations. A quorum is defined as a simple majority of those eligible to vote at a particular meeting.

1. Curriculum Committee

- a. The members of the Committee shall include the Director of Undergraduate Studies and the Director of Graduate Studies.
- b. Other members may be added by majority vote of the Committee members, or by a majority vote of the unit faculty.
- c. The Committee's charge is to review and approve or reject, by a majority vote, new course offerings or changes to existing courses. The Committee shall also recommend to the unit faculty proposals for creating, modifying or abolishing the unit's certificate or degree programs. Approval of any proposal to establish, modify or abolish a certificate or degree programs shall require a majority vote of the unit faculty.
- d. The Program Director, or his or her designee, shall chair the Committee meetings.
- e. The Committee must approve all such proposals prior to their consideration by the College of Fine Arts Curriculum Committee.
- f. The Committee shall meet as needed, but always within two weeks of the submission of any proposals that include the materials necessary for consideration by the College of Fine Arts Curriculum Committee.
- g. By majority vote, the Committee may reject or accept, with any changes it deems necessary, proposals that involve minor changes in courses or requirements. These proposals may then be passed on, without delay, for review by the College of Fine Arts Curriculum Committee.
- h. By majority vote, the Committee may also reject, or preliminarily accept, with any amendments it deems necessary, proposals that involve major changes in courses or requirements.
- i. These proposals shall then be transmitted to the Program Advisory Committee members and constituents who maintain contact with the Program through its Listserv.

These people will then be given at least ten working days to provide comments back to the Curriculum Committee.

- j. After reviewing these comments, the Committee shall take action in accordance with the policies stated in *Curriculum Committee*, subsection "c" above. Approved proposals shall be forwarded to the College of Fine Arts Curriculum Committee for its review.

2. **Assessment Committee**

- a. The members of the Committee shall include the Assessment Coordinator and one other faculty member.
- b. Other members may be added by majority vote of the Committee members, or by a majority vote of the unit faculty.
- c. The Committee's charge is to review and approve or reject, by a majority vote all matters relating to departmental assessment of student learning. The Committee shall also recommend to the unit faculty proposals for creating, modifying or abolishing the unit's methods of assessment. Approval of any proposal to establish, modified or abolish assessment methods shall require a majority vote of the unit faculty.
- d. The Assessment Coordinator, or his or her designee, shall chair the Committee meetings.
- e. The Committee shall meet as needed.
- f. Changes made to assessment methods will be forwarded College of Fine Arts Dean's office after approval by departmental faculty.

3. **Graduate Faculty**

- a. Members of the Graduate Faculty Committee are those faculty persons with Graduate Faculty status who have been appointed to the Committee by the Dean of the Graduate School.
- b. The Committee serves as the educational policy-making body responsible for the development of curricular revisions (courses and degree requirements) to the graduate degree program in the Department of Theatre.
- c. Recommendations on curricular matters, approved by majority vote of the Committee members, shall be forwarded to the Unit Faculty in the Department of Theatre who hold Graduate Faculty status for their consideration and action as provided for by these unit *Rules*.

4. Ad hoc Committees

- a. The Department Chair, in consultation with the Unit Faculty may establish ad hoc committees as needed.
- b. Prior to the first meeting of an ad hoc committee, the Department Chair in consultation with the Unit Faculty, shall designate the Committee's charge, chair, members, length of existence and meeting frequency.

D. Procedures for Adoption and Amendment of Rules

1. A 2/3rd majority of all voting members of the department is required for the adoption of the Department Rules and Procedures.
2. Proposed amendments to Department Rules and Procedures must be circulated to all voting members of the Department at least 2 weeks prior to a vote to amend the Department Policies and Procedures.
3. A 2/3rd majority of all voting members of the Department is required to amend Department Rules and Procedures.
4. A currently revised copy of these Rules and Procedures shall be distributed to all faculty and kept on file in the Department of Theatre office and in the office of the Dean of the College of Fine Arts.

To the Best of my knowledge,

These rules of procedure have been created and approved by the faculty of this Department, pursuant of the authority granted by the Administrative and Governing Regulations of the University of Kentucky. These rules do not become effective until and unless approved by the Dean and Provost as indicated by their signatures below. Any modifications to these rules must also be approved by the Dean and Provost before the modifications take effect. These rules contain a total of five pages, each of which are initialed and dated by the undersigned person. A current copy of the approved rules for this department is available in the office of the Department of Theatre Chairperson, the Dean of the College of Fine Arts, and the Provost's office.

Approval by the faculty

9/4/2013

Date

Transmittal by Chair

Max C. Owen

Chairperson,
Department of Theatre

9/5/2013

Date

Approval by Dean

[Signature]

Dean of the College of Fine Arts

9/11/13

Date

Approval by Provost

Christine M. Kient

Provost, University of Kentucky, Lexington Campus

9/27/13

Date

Appendix to Part I, Duties and Responsibilities of Administrators

1. Department Chair

- a. The Chair is selected by the Dean of the College following the procedures set down in the Governing Regulations VIII A.3.
- b. The term of the Chair's appointment is covered by the Governing Regulations VIII. A. 4.
- c. The Chair's duties and responsibilities are outlined in GR VII. B. 5.
- d. The Chair shall also be responsible for the overall operation of the Department budget and such other matters as have been delegated by the faculty, and shall create such committees as the chair or the faculty deem necessary to carry out these duties. The chair shall provide an annual budget report to the faculty at the conclusion of each academic year.
- e. The Chair shall also be responsible for the annual or biennial Faculty Performance Evaluations and the Annual Staff Evaluations, which are conducted according to procedures and criteria established by the University and College.
- f. The Chair shall also be responsible for Departmental course scheduling with input from the faculty, the DUS, and the DGS.

2. Director of Undergraduate Studies (DUS).

- a. The DUS is appointed by the Chair of the department in consultation with the faculty.
- b. The DUS is normally a tenured faculty member holding the rank of Associate Professor or above.
- c. The DUS is an *ex officio* member of any departmental curriculum committee and reports to the departmental chair.
- d. The DUS is responsible for all aspects of the undergraduate program, with his or her general duties including:
 - (1) advising the Chair on class scheduling;
 - (2) identifying internship opportunities and communicating those to the major (this duty may be assigned by the Chair to another member of the faculty);
 - (3) may be assigned by the Chair to another member of the faculty);
 - (4) coordinating with the Chair, Assessment Coordinator and departmental curriculum

- (5) committee on internal program reassessment and proposals for new courses or other
 - (6) programmatic changes;
 - (7) all other tasks that logically relate to the undergraduate program.
- e. The DUS in coordination with the Chair is responsible for superintendence and revision of the undergraduate curriculum.
 - f. The DUS has responsibilities in Departmental Advising.
 - g. The DUS is responsible for the evaluation and equivalency of transfer credits within the Department of Theatre curriculum.

3. Director of Graduate Studies (DGS)

- a. The DGS is nominated by the Chair, appointed by the Dean of the Graduate School in consultation with the faculty of the Department of Theatre. The Department of Theatre follows the Graduate School Procedures Manual for Directors of Graduate Studies, which was adopted in July 2013.

4. Assessment Coordinator

The Assessment Coordinator is appointed by the Chair and oversees all departmental assessment activities including the following:

- a. chairs the departmental assessment committee;
- b. schedules assessment committee meetings;
- c. schedules deadlines for gathering assessment data
- d. inputs program assessment data into appropriate database
- e. meets with UK Assessment Office for strategic guidelines and feedback

5. Dance Minor Director

The Dance Minor Director is appointed by the Chair and oversees all department Dance Minor activities including:

- a. monitors the number of students who have declared Dance Minors
- b. ensures that student Dance Minor paperwork is maintained in Department of Theatre office
- c. attends recruitment events for Dance
- d. helps chair to coordinate dance classes within the schedule
- e. helps chair to locate appropriate part-time instructors for Dance classes
- f. coordinates with the Chair and departmental curriculum committee on internal program reassessment and proposals for new courses or other programmatic changes in the Dance Minor;

- g. identifies internship opportunities and communicates those to the Dance Minors
- h. all other duties logically related to the Dance Minor Director

6. Administrative Assistant

The Administrative Assistant is hired by the Chair in consultation with an ad hoc committee of staff and faculty within the College and reports to the Chair. This position is responsible for a range of departmental support functions.

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Revised and Approved 8/26/2013

Part II. Procedures for Faculty Personnel Actions

A. Faculty Performance Review

1. The Chair of the Department of Theatre obtains consultative input from a "committee of peers" when completing Faculty Performance Evaluations. The committee is comprised of the tenured Department of Theatre faculty who divide the evaluation responsibilities equally among the group, and rotate the faculty being evaluated each year. The Chair and tenured faculty members respond with written comments, which, along with Form 2, are submitted to the Dean of the College of Fine Arts.
2. In order to provide compelling and evenhanded feedback faculty members will as appropriate:
 - Examine the faculty member's dossier
 - Observe Class(es)
 - Observe Rehearsals and Productions
 - Utilize Department of Theatre Evaluative Rubric (See Appendix 1.)
3. As required by AR 2.9 and GR VII.A.6, Lecturer Series faculty shall participate in the Faculty Performance Review annually (for Lecturers) and biannually (Senior Lecturers). Faculty holding these positions will be evaluated using the standard forms, teaching portfolio, and process currently used in the College of Fine Arts for full-time faculty. Evaluations will be based on the percentages set forth in the AR 2.9, that is a minimum of 75% in teaching and 25% service in support of the undergraduate programs of the Department of Theatre.

B. Tenure Progress (Second and Fourth Year) Reviews

1. The Consulted Faculty
 - a. The tenured members of the Department of Theatre faculty are automatically consulted on matters of appointment, reappointment, non-reappointment, terminal reappointment, promotion and tenure. Lecturer Series faculty employees shall be consulted on appointments for Lecturer faculty at the rank of 'Lecturer.' Lecturer Series faculty employees at the

rank of 'Senior Lecturer' shall be consulted about the promotion of a Lecturer Series faculty employee to the rank of 'Senior Lecturer.'

b. No consultation privileges have been extended to additional members of the Department of Theatre faculty. Theatre faculty members with administrative or assignment duties greater than 40% outside the department in the College or higher level are not required to participate in the consultative process or submit letters of evaluation.

D. Lecturer Appointment and Reappointment Procedures

Lecturer series faculty will hold a terminal degree in the field of their teaching assignment. It is the duty of the chair to inform the faculty in the Department of the parameters of the position, the nature and scope of the search at a meeting of the full faculty or in written communication.

The primary job duties of faculty in the Lecturer series are teaching and service; nonetheless, the faculty of the Department of Theatre understand that knowledge, facility and accomplishment in creative activity and research may often be an indicator of successful and effective teaching. Therefore, it is expected that the creative activity and research record of potential candidates, if any is submitted, must be examined and taken into consideration during the search process.

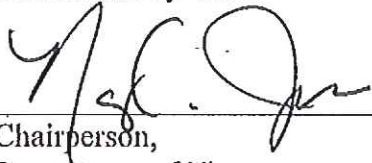
A majority of the faculty in the Department of Theatre has determined by vote that the percentage of Lecturers appointed shall not exceed 30% of the total number of full-time faculty.

Part II: Procedures for Faculty Personnel Actions

Approval by the faculty

8/26/2013
Date

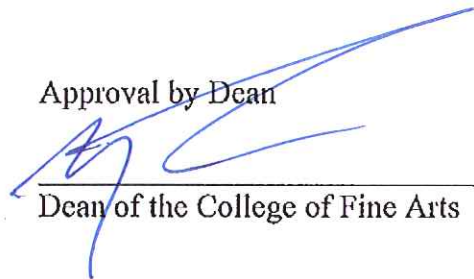
Transmittal by Chair



Chairperson,
Department of Theatre

9/5/2013
Date

Approval by Dean



Dean of the College of Fine Arts

9/11/13
Date

Approval by Provost

Provost, University of Kentucky, Lexington Campus

Date

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Revised and Approved 8/26/2013

Part III: Statement on Evidences for Use in Promotion and Tenure Evaluations

Excellence in teaching, research, creative activity and service is a central tenet of the Department of Theatre. In order to sustain this commitment to students, to departmental, college and university colleagues, as well as to members of the profession and public, the department will maintain appropriate guidelines for assessing excellence. Faculty evaluation for promotion and tenure will be based upon a continuing record of effective and committed teaching and advising at all levels of instruction, substantive, original, and innovative scholarship and/or creative activity, and effective service.

A. Tenure and Promotion in Theatre

The purpose of this document is to serve as a supplement to the policies and procedures outlined in the College of Fine Arts Handbook and the University Governing and Administrative Regulations pertaining to evaluative criteria in the granting of tenure and faculty promotions.

The University of Kentucky Department of Theatre created this document to help define and describe the distinctions unique to our discipline. The guidelines for Promotion and Tenure developed by the *Association for Theatre in Higher Education (ATHE)* state:

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

scholarship.

The ATHE Guidelines for Tenure and Promotion are compatible with the National Association of Schools of Theatre (NAST) accreditation guidelines, which state “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.”

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

Evaluation of Theatre faculty should also be conducted in the context of the mission of the department’s theatrical production program, which includes:

- Providing a cultural resource to the community and academic institution
- Developing new or experimental work
- Training Theatre artists for the profession or to teach
- Allowing Theatre students to experience all phases of Theatrical production
- Providing a rich liberal arts experience, etc.

The individual faculty member should be evaluated according to his/her effectiveness in fostering and promoting those aims. The evaluation of the artistic product and the individual artist’s work must be conducted within in the context in which it was created.

Unlike the scholar who submits only successful publications for promotion and tenure (i.e., research that has been published), the theatre professor submits the total corpus of creative activity to some level of evaluation, because all the creative work is made public. Given this distinction and given the subjective nature of artistic evaluation, the candidate for promotion or tenure, as well as the Department personnel face unique challenges to provide a framework for assessing the overall artistic contribution of the artist. The Department of Theatre attempts to invite expert evaluation of a fair sample of the artist’s work, and the faculty member has 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 (*ATHE Tenure and Promotion Guidelines* 2).

In addition, the faculty consulted the guidelines for awarding Promotion and Tenure to Professors of Dance in a document titled *The Work of Arts Faculties in Higher*

Education, February 2009 created for accreditation purposes by the National Association of Schools of Dance. It defines Creative Work and Research for Professors of Dance as:

The combination of individual work in dance and its presentation in performances, productions, publications, and exhibitions in various formats. Each faculty member undertakes a judicious single or multiple selection among the following:

- **Creating Dance:** Performing; Choreographing and/or reconstructing a work of dance; Directing; Developing new technologies, techniques, and approaches that advance creative capabilities in dance
- **Studying Dance and Its Influences:** Analyzing works of dance as artistic and aesthetic entities; Researching the history and impact of dance; Researching the physiological and psychological impact of dance; Researching the sociological impact of dance; Creating and assessing ideas and values about dance; Considering the multiple influences on dance from various sources; Integrating and synthesizing some or all of the above
- **Advancing the Pedagogy of Dance:** Developing instructional materials and curricula that have broad impact on the field; Determining causes and effects in educational settings; Integrating and applying theoretical and practical knowledge in educational policy settings; Exploring philosophical, sociological, and historical connections between dance and education
- **Applying Dance and Facilitating Dance Activities:** Exploring and developing connections between dance and such areas as administration, commerce, public relations, therapies, and Technologies (*Work of Arts Faculties, N.A.S.D., February 2009.*)

It should be noted that the Department of Theatre determines how to classify on-campus creative work within the broader category of theatrical production either as research and creative activity, teaching, service, or a combination of the areas. It is incumbent on the Chair of the Department of Theatre to determine which aspects of a project should be categorized as service, research and/or creative activity, or teaching in consultation with the faculty member for classification in the DOE. (See Part IV of the Department of Theatre Rules and Handbook for a definition of the Distribution of Effort and rationale for division of effort.)

It is not unusual for Theatre faculty to have an inordinate amount of hours devoted in mentorship to students. In addition to the long hours of rehearsal and production (as many as 100 to 150 hours per production), Theatre faculty prepare students for auditions, advise student directors, designers, actors, dancers, choreographers and playwrights, and mentor students in their careers as well as their academics. This mentorship may be reflected as teaching, advising, and/or service in the DOE, as determined by the Chair in consultation with the individual faculty member.

B. Guidelines for tenure and promotion to Associate Professor

Persons appointed to the rank of Associate Professor in the Department of Theatre should have achieved or exceeded standards related to the major criteria of the University, AR 2:2 – 1 III.B, relating to research and creative activity, teaching, and service.

1. Research and Creative Activity

The successful candidate for promotion and tenure must demonstrate substantive, original, innovative contributions to scholarship and/or creative activity both within the university community and on a regional and/or national scale. Academic theatre artists collect, analyze, and synthesize data both before and during the rehearsal process. This research is conducted both individually and collaboratively. The results of the research and the creative exploration are disseminated in public performance. The preliminary research, development through rehearsal, and the final production may be documented in many ways. Documentation may include designs, models, photographs, drafts of plays, slides, and recordings of performance, prompt/production books, interviews, articles and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

Examples of Research and Creative Activities that could be submitted within the candidate's dossier for promotion and tenure include but are not limited to:

- Publication or contract for publication of a book
- Publication of chapter(s) or section(s) in a scholarly book either in print or digital format
- Publication of articles in refereed journals in print or digital format
- Publication of articles in non-refereed journals in print or digital format
- Publication of a play in print or digital format
- Presentation of a paper or lecture, or participation in a symposium or panel at a theatre organization or professional conference such as ATHE, ASTR, IFTR, MATC, USITT, NDEO, CORD, ACDF, etc.
- Serving as an invited guest artist in Production Design or Production Technology (Scenery, Lights, Costumes, Sound, Video) for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university
- Serving as an invited guest artist in Performance, Choreography, or Directing (Production, Concert, Workshop, or Reading) for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university
- Devising a Performance or Production for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university
- Production of a play (Production, Workshop, or Reading) or choreographic work for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university; readings and workshops at nationally recognized prestigious venues (i.e., New Dramatists, Dramatists Guild, The Playwrights' Center, The O'Neill

Theatre Center, Seven Devils, Dance New Amsterdam, etc.)

- Production of a screenplay for an independent or commercial film production company
- Dramaturgy for a Production, Workshop, or Reading for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university
- Choreography for a Production, Performance, or Workshop for a non-profit professional theatre, opera or dance company or a commercial theatre
- Grant funding for scholarly research proposals or presentation of creative activity

2. Teaching

The successful candidate for promotion to Associate Professor with tenure will demonstrate a continuing record of high-quality and effective teaching and advising at all levels of instruction. Teaching assessment will include a review of the candidate's quantitative and qualitative teaching evaluations conducted each semester and other student ratings and comments, and an evaluation of a teaching portfolio. A portfolio should contain a teaching philosophy statement, course syllabi and materials, letters from current and former students, teaching awards, and other materials that may attest to the candidate's teaching effectiveness.

3. Service

The efficient and productive functioning of the department, college, university, and professional organizations is the product of collaborative effort by all unit members. Although the service responsibilities assigned to Assistant Professors are generally a more modest proportion of their Distribution of Effort (DOE) than for tenured faculty, it is nevertheless important that all faculty contribute conscientiously to the collective growth and development of the academic unit. Therefore, active and contributive service on departmental, college, and university committees as well as to academic and professional organizations is required.

C. Guidelines for Tenure and Promotion to Professor

Promotion to rank of Professor requires that faculty have realized the professional promise implicit in the award of tenure and promotion to Associate Professor, as exemplified by a continuing record of distinguished research and creative activity, teaching and advising, and service. The candidate for Full Professor should be recognized by distinguished peers nationally and internationally as having achieved an eminent record of research and creative activity. They must excel at teaching and maintain an appropriate level of service to the department, college, university, the larger community, as well as to their discipline. The Department of Theatre has the highest professional expectations of its Professor rank faculty; the following are guidelines for promotion to this rank. Persons appointed to the rank of Professor in the Department of

Theatre should have achieved or exceeded standards related to the major criteria of the University, AR 2:2 – 1 III.C, relating to research and creative activity, teaching, and service.

1. Research and Creative Activity

The successful candidate for promotion to Professor must demonstrate sustained substantive, original, innovative intellectual contributions to scholarship through publication of research in appropriate venues and a substantial trajectory of creative activity at respected, appropriate, professional artistic venues.

Examples of Research and Creative Activities that could be submitted within the candidate's dossier for promotion and tenure include but are not limited to:

- Publication or contract for publication of a book
- Publication of chapter(s) or section(s) in a scholarly book either in print or digital format
- Publication of articles in refereed journals in print or digital format
- Publication of articles in non-refereed journals in print or digital format
- Publication of a play in print or digital format
- Presentation of a paper at a professional conference such as ATHE, ASTR, MATC, USITT, NDEO, CORD, ACDFA, etc.
- Presentation of a lecture or participation in a symposium or panel at a professional conference or theatre organization
- Serving as an invited guest artist in Production Design or Production Technology (Scenery, Lights, Costumes, Sound, Video) for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university
- Serving as an invited guest artist in Performance, Choreography, or Directing (Production, Concert, Workshop, or Reading) for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university
- Devising a Performance or Production for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university
- Production of a play (Production, Workshop, or Reading) or choreographic work for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university; readings and workshops at nationally recognized prestigious venues (i.e., New Dramatists, Dramatists Guild, The Playwrights' Center, The O'Neill Theatre Center, Seven Devils, Dance New Amsterdam, etc.)
- Production of a screenplay for an independent or commercial film production company

- Dramaturgy for a Production, Workshop, or Reading for a non-profit professional theatre, opera or dance company, a commercial theatre, or at a nationally/internationally recognized university
- Choreography for a Production, Performance, or Workshop for a non-profit professional theatre, opera or dance company or a commercial theatre
- Grant funding for scholarly research proposals or presentation of creative activity

2. Teaching

The successful candidate for promotion to Professor with tenure will demonstrate a strong, continuous record of high-quality and effective teaching and advising. High-quality formal and informal advising for students is a significant expectation. Teaching assessment will include a review of the candidate's quantitative and qualitative teaching evaluations conducted each semester and other student ratings and comments, and an evaluation of a teaching portfolio. A portfolio should contain a teaching philosophy statement, course syllabi and materials, letters from current and former students, departmental-, college-, or university-level teaching awards, and other materials that may attest to the candidate's teaching effectiveness. Candidates for Professor should demonstrate leadership in this area by: serving as a mentor in the professional development of our students; organizing guest artists; arranging and participating in high quality international and/or national educational experiences; demonstrating teaching innovation; implementing major course revisions and curriculum development; incorporating appropriate pedagogic technology into courses; and leading pedagogy workshops at conferences.

3. Service

The efficient and productive functioning of the department, college, university, is the net product of collaborative effort by all unit members. Service responsibilities assigned to Associate Professors and Professors are generally substantial and should be so reflected in their Distribution of Effort (DOE). While all faculty members must contribute conscientiously to the collective growth and development of the academic environment of their colleagues and students, this responsibility is especially important for tenured faculty. Chairing important committees at the departmental level, chairing or serving on college and university committees, or serving as a faculty officer are examples of service commitment and leadership. Within one's academic discipline, service as a journal editor, on journal editorial boards, serving on grant review panels for national granting agencies, service as an officer in a regional or national professional association are all examples of this level of service contribution.

4. Administration

Candidates for promotion to Full Professor may have spent considerable time as administrators and that effort should be taken into account when judging a promotion. The same standards used to evaluate research should be used to measure administrative success. Administrative excellence for promotion to the rank of Professor should be recognized by distinguished peers as having achieved an eminent national and international record of renown. The excellence and impact of an individual's leadership will be evaluated by their contributions to national and/or international professional organizations in the discipline, the administrative unit and college, and the community at large as articulated by the strategic plan and goals of the university, college, and department.

D. Guidelines for Promotion to Senior Lecturer

Lecturer Series faculty members in the Department of Theatre are expected to establish and develop an active academic identity as professional instructors within the department, college and university community. Identity can be defined by a number of activities including the quality of teaching as evaluated by students and peers; mentoring students in preparation for student success; participation in campus and professional organizations dedicated to teaching and learning excellence; by presentations to local community groups or educational entities or presenting performances to local or regional organizations; in service directed toward improving the academic environment of undergraduates at the University of Kentucky; and by any other appropriate criteria for excellence established in consultation with colleagues and approved by the Chair of the Department of Theatre in the Rubric for Evaluation. (See Appendix 1.)

The following criteria will be taken into consideration for Promotion to Senior Lecturer:

- Evidence of continuing excellence in teaching.
- Evidence of substantial, effective, and productive service
- Minimum years at rank of Lecturer

1. Teaching

The primary criterion for evaluation of lecturer candidates for retention and or promotion is excellence in teaching. Teaching assessment will include a review of the candidate's quantitative and qualitative teaching evaluations conducted each semester and other student ratings and comments, and an evaluation of a teaching portfolio. A portfolio should contain a teaching philosophy statement, course syllabi and materials, letters from current and former students, teaching awards, and other materials that may attest to the candidate's teaching effectiveness. Additionally, the department may take into consideration active engagement in research and creative activity that pertains to and enhances the faculty member's pedagogy, i.e. providing evidence of knowledge and trends within the subject area and the ability to develop curriculum and revise courses.

Some additional examples demonstrating excellence in teaching include, but are not limited to:

- Participation in collaborative, interdisciplinary projects, programs, and courses.
- Development of new instructional approaches, methodologies, or educational aids.
- Grant funding.
- Curriculum and program development resulting in the approval and addition of new courses, minors, majors, and programs at the undergraduate level.
- Awards and recognition for teaching/creative research.
- Guest lectures in other courses.
- Presentation on pedagogy at conferences.

2. Service

Faculty in the Lecturer Series are expected to devote 25% of their time to work that benefits the academic and professional life of the Department of Theatre. This service should be primarily directed toward the department's undergraduate programs, and other assignments determined by the Chair. Lecturers may also be asked to perform other administrative functions in addition to service on committees at the university, college, and departmental levels, including faculty searches, assessment, and curriculum reviews and revisions. The department encourages professional arts-related service on the local, regional, and national levels for promotion to Senior Lecturer.

Documents Cited:

Association for Theatre in Higher Education: Career Center -- Tenure and Promotion Center -- Tenure and Promotion Guidelines

<http://www.athe.org/displaycommon.cfm?an=1&subarticlenbr=104>.

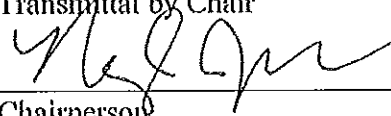
National Association of Schools of Dance: Works of Arts Faculties, February 2009.

Approvals for Part III: Statements on Evidences for use in Tenure and Promotion Procedures

Approval by the faculty

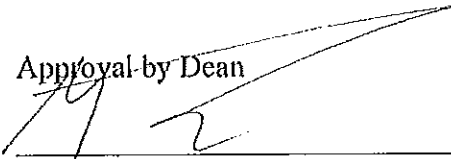
8/26/2013
Date

Transmittal by Chair


Chairperson,
Department of Theatre

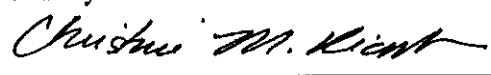
6/12/2014
Date

Approval by Dean


Dean of the College of Fine Arts

6/12/2014
Date

Approval by Provost


Provost, University of Kentucky, Lexington Campus

6/13/14
Date