

DEPARTMENT OF THEATRE, DRAMA, AND CONTEMPORARY DANCE

Promotion and Tenure Criteria and Procedures *January 2022*

PREAMBLE

Promotion and tenure procedures are governed by procedures and guidelines at multiple levels of the institution. IU-Bloomington's promotion and tenure guidelines are described on the website of the Office of the Provost for Faculty & Academic Affairs:

<https://vpfaa.indiana.edu/faculty-resources/tenure-promotion/index.html>

College promotion and tenure criteria and related documents are found at the College of Arts and Sciences intranet, here: <https://intranet.college.indiana.edu/faculty/tenure-promotion.html>

The formal procedure documents, endorsed by the Bloomington Faculty Council (BFC), regarding promotion and tenure can be found on IU's policy page at:

<https://vpfaa.indiana.edu/policies/bl-aca-e13-promotion-tenure-explanatory-documents/index.html#related-information>

The following guidelines outline the criteria for promotion and tenure in the Department of Theatre, Drama, and Contemporary Dance. They provide a specific departmental context within the general university framework for promotion and tenure of faculty but do not supersede University guidelines found at the above links. If the department's criteria for tenure change during the period of candidacy, the faculty member may choose to be evaluated for tenure under the criteria in force at the time of hiring; promotion reviews are grounded in current expectations.”

I. Procedure

A. Composition of Department's Promotion and Tenure Committee

The full Promotion and Tenure Committee consists of all full time (FTE) tenured faculty members in the Department. Tenure and/or promotion recommendations in the Department of Theatre, Drama, and Contemporary Dance are made by the full committee or a subcommittee as designated below.

- For promotion to full professor all full-time tenured faculty at the rank of full professor
- For promotion to associate professor all full-time tenured faculty at the associate and full professor rank
- For tenure all tenured full-time faculty
- For yearly review and retention of tenure track faculty, all tenured full-time faculty
- For promotion of Lecturer to Senior Lecturer (Senior Lecturers will serve on these cases.)
- For promotion of Senior Lecturer to Teaching Professor (Teaching Professors will serve on these cases.)

B. Annual Reviews

Each tenure track faculty member will be reviewed annually by the Chair and the Promotion & Tenure Committee. These annual reviews provide an opportunity to evaluate whether the faculty member is progressing towards a favorable tenure or promotion decision and offer an opportunity to detect and bring potential problems to the candidate's attention at an early stage, thus providing opportunities to work with faculty to address any issues before a decision on tenure is made. A written summary of the annual review must be provided to the faculty member. The written summaries are intended for faculty feedback and growth and not included in subsequent dossiers developed for tenure and/or promotion.

Annual reviews require the candidate to submit materials for review by the Chair and Promotion & Tenure Committee that evidence in the areas of creative activity and/or research, teaching, and service. A digital folder will be created by the department for each candidate to upload materials. Materials must include a current CV, statement outlining their current work (and work while in the probationary rank) in the areas of creative activity and/or research, evidence of teaching (example syllabi, OCQs), and list of service activities. Peer teaching observations will be uploaded to the candidate's annual digital folder by the department. Materials for creative activity and research may include organized files of photos that evidence process such as production shots, process photos, digital media files, video links, articles, scripts, chapters, or other deliverables that demonstrate the candidate's work and can assist the committee and chair in their assessment of whether the progress is commensurate with criteria expectations.

C. Midterm Reappointment Review Process

No later than the third year of the probationary period, the faculty member will receive a midterm reappointment review. This is a thorough review that involves the Promotion & Tenure committee report and recommendation, and a review by the Chair. This is an opportunity for senior colleagues to learn more about each junior colleague's work, provide mentorship, and evaluate the progress towards meeting the criteria towards tenure and/or promotion. In the case of a decision not to reappoint, candidates may appeal the decision following campus and BFC policy:

<https://vpfaa.indiana.edu/policies/bl-aca-e17-review-non-reappointments/index.html>

<https://vpfaa.indiana.edu/doc/pt-revised-review-guidelines.pdf>

It is important to emphasize that this reappointment does not guarantee tenure and/or promotion. Please refer to the College Policy on Midterm Pre-tenure Review:

<https://intranet.college.indiana.edu/cpc/policies/midterm-pre-tenure-review.html>

D. Review Period

A candidate is reviewed for tenure and promotion in the sixth year of the tenure probationary period. An early tenure review can occur in an unusually meritorious case or when prior service at another institution warrants such consideration. Please note that a candidate for tenure may be considered only once. Work conducted prior to a candidate's first appointment to IUB (e.g., scholarly, or creative work) may be taken into consideration as additional evidence of pace, future trajectories, and continuity or change in research interest. Work produced since the tenure candidate's first

appointment at IUB is assumed to be a better predictor of future productivity than earlier work. In the case of the promotion to full professor, review will examine accomplishments in rank as associate professor with tenure, with emphasis placed on work at Indiana University. The University has Family Leave and Medical Leave policies that can affect the timing of promotion and tenure by “extending the probationary period” for a pre-specified and contractual period. Faculty members should discuss the timing of such leaves and their relation to the promotion and tenure process with the Department Chair, who will also consult with the Executive Dean. Tenure-track faculty taking leave must contact and receive approval from the Vice Provost for Faculty and Academic Affairs to ensure that there is appropriate and clearly written documentation of leave agreements.

<https://vpfaa.indiana.edu/faculty-resources/faculty-leaves-sabbaticals/index.html>

Associate professors may apply for promotion to full professor at any time. However, because emphasis in the promotion decision is placed on accomplishments in rank, candidates must remain in rank long enough to assemble a record of new, significant contributions to research, teaching, and service. For that reason, promotions to full professor within three years of promotion to associate professor are rare.

E. Peer Evaluations of Teaching

The College expects chairs (or their designees) to arrange for faculty to receive regular peer evaluations of teaching during the probationary period, with a minimum of one peer evaluation each academic year. When teaching assignments allow, a combination of peer evaluations that allow comparisons across courses (especially lower- v. upper-level undergraduate and undergraduate v. graduate) as well as comparisons within a specific course over time are preferred.

Associate professors should receive regular peer evaluations of teaching prior to consideration for promotion to full professor, with a minimum of one peer evaluation every other academic year. When teaching assignments allow, a combination of peer evaluations that allow comparisons across courses (especially lower versus upper-level undergraduate and undergraduate versus graduate) as well as comparisons within a specific course over time are most helpful to review committees.

F. Department Criterion for Promotion and Tenure

A candidate must decide the basis for promotion, in consultation with the Department Chair. The basis for promotion and/or tenure in most cases is the rating of “excellent” in research or creative activity. There should be strong indications in the dossier that the candidate will maintain and enhance the level of performance on which the awarding of tenure and/or promotion is based. Other bases for promotion are excellence in teaching or service. In exceptional cases, a candidate may present evidence of balanced strengths. In the balanced case, a candidate must be “very good” in all three performance areas. In all other cases, the dossier must demonstrate at least “satisfactory/effective” performance in the areas not selected as a basis for promotion.

Rating Performance Areas:

1. Research/Creative activity

a. For tenure and promotion to associate professor, to receive a rating of excellent, the candidate must have achieved, or be well on the way to achieving, a position of national and/or international leadership, based on a record of scholarly accomplishment and distinction appropriate to their field(s). Because tenure is a forward-looking decision, candidates should also provide evidence of an ongoing program of research or creative activity. The department also recognizes national and/or international leadership in DEIJ scholarship and creative activity that is furthering the industry and/or field.

For promotion to full professor, to receive a rating of excellent, the candidate must have achieved a position of leadership in a substantial field based on a documented and robust record of achievement and distinction.

b. To receive a rating of very good for tenure and/or promotion, the candidate must present evidence of high quality and significant contributions to the field(s), although those contributions may not yet have resulted in the same degree of progress toward establishing a national and/or international reputation that is expected for a rating of excellent.

c. To receive a rating of satisfactory for tenure and/or promotion, the candidate must present evidence of sustained scholarly or creative activity that is positively evaluated while in rank.

2. Teaching

Tenure and promotion based on excellence in teaching will be considered only in very specialized cases. a. For tenure and/or promotion to full professor, a rating of excellent in teaching requires the candidate to provide evidence of outstanding classroom instruction as well as broad teaching impact beyond the campus. The candidate's accomplishments in classroom instruction should be comparable to those of the most effective teachers at this institution. The department also recognizes significant and impactful department and campus level DEIJ leadership and involvement in curriculum and institutional climate as evidence of teaching.

a. Candidates for tenure based on teaching should also have achieved or be well on the way to achieving a national and/or international reputation for teaching impact.

Candidates for promotion to full professor based on teaching should provide evidence of having achieved a national and/or international reputation as a leader in the practice or study of teaching.

Examples of broad teaching impact include, but are not limited to, development of instructional/ curricular materials that are used or referenced by instructors in the candidate's field; leadership positions in regional, national, or international

organizations concerned with pedagogy; pedagogical publications or presentations; and regional, national, or international teaching awards.

b. A rating of very good requires evidence of outstanding classroom instruction as well as significant contributions to teaching outside the classroom. Such contributions can include, but are not limited to, mentoring, and advising that has had a demonstrable impact on student achievement; direction of the studies of undergraduate or graduate students through independent studies, research experiences, or thesis or dissertation advising; and College or campus teaching awards; as well as the examples given for teaching excellence.

c. A rating of effective is appropriate for candidates who provide evidence of high-quality instruction in their own classes and a commitment to student success.

3. Service/Engagement

Tenure and promotion based on excellence in service/engagement will be considered only in very specialized cases. The department also recognizes significant and impactful DEIJ leadership and involvement in service to the institution and/or the profession.

a. For tenure, to achieve a rating of excellent in service, candidates must provide evidence that they have achieved or are on their way to achieving a position of service-related leadership that is nationally or internationally recognized. For promotion to full professor, candidates must provide evidence of having achieved national/international visibility and stature resulting from service activities.

b. For promotion at either rank, a rating of very good requires evidence of significant impact beyond one's home unit on the university, the discipline, or public, private, professional, or civic organizations and institutions.

c. A rating of satisfactory is appropriate for candidates 6 who meet the general expectation that all faculty contribute meaningful service to the institution throughout their careers. For promotion to full professor, to receive a rating of satisfactory, candidates should demonstrate increased contributions to the effective operations of their units, school, the university, and/or their discipline over time.

4. Balanced case

Successful promotion based on a Balanced Case requires a candidate to be rated "Very Good" in all three performance areas utilizing the criteria for ranking outlined above. Overall, the candidate's contribution to the university must be shown to be comparable in excellence to that of a candidate with a single primary area.

5. Other considerations:

With the development of interdisciplinary research and emergence of new fields and venues, not all research/creative activity will fit into traditional "disciplinary" expectations or understandings. Scholarly publishing and live performance making are undergoing radical change. New forms of digital scholarly and performative

communication (e-journals, moderated websites, podcasts, digital performance, and production) are critical to artists in theatre, drama, and dance. In response to the developments, IUB Tenure and Promotion Guidelines include three additional areas for consideration:

- a. **Interdisciplinarity:** Candidates for tenure and promotion are encouraged to pursue innovation wherever it seems promising, even at the edges of disciplinary boundaries or between them. Reviewers at all levels should be open to the possibility that work “on the edges” or straddling two fields may eventually transform research agendas in fundamental ways not always easily recognized by the home unit. A candidate’s interdisciplinarity may require that some adaption of expectations/criteria and procedures. For example, practices for assembling review committees and soliciting external referees may need to be altered in order to ensure that all aspects of research or creative activity are assessed by properly knowledgeable judges.
- b. **New Scholarly Communications:** Reviewers at all levels should consider that the best new research/creative activity may not necessarily appear in the top traditional disciplinary journals or in books published by the historically most prestigious publishing houses. Peer reviewed publications are given greater weight than those that are not. Candidates must assume responsibility for providing evidence of the value of their publication outlets or exhibition venues.
- c. **Impact on Diverse Communities:** In assessing the impact of research/creative activity, reviewers should consider the variety of communities- inside the academy and beyond- which may be transformed in significant ways by a candidate’s work. The emergence of “public scholarship” and public art and design expands the range of audiences to whom scholars/artists/designers may direct their research/creative activity, and sometimes the best of this work does not appear in narrowly defined professional vehicles. Candidates should describe how their research/creative activity actively directed to nonacademic audiences intersect with work undertaken for a scholarly or artistic community.
- d. **Public scholarship, design, or art**—that produced for non-academic venues or constituencies—will not supplant or supersede expectations for work targeted to peer professional communities, but it may supplement that work. Evidence of “public” scholarship or art includes panel/commission and other reports, and aesthetic plans for community/civic groups.

F. Dossier Preparation.

The Chairperson and the candidate are responsible for assembling the dossier with additional consultation from the Department’s Promotion and Tenure committee. The dossier should include evidence of completed, ongoing, and prospective accomplishments in the areas of teaching, research/creative activity and service and should be presented in a clear and concise fashion. For retention purposes, tenure track faculty members’ dossiers

should be presented every year to the Chairperson, who will provide this material to the Promotion and Tenure Committee for yearly review and written comment.

The dossier must include all materials listed in the General section and all other items under Research/Creative Activity, Teaching, and Service/Engagement that apply to the candidate:

General

1. Department and School Criteria/Expectations for Tenure/Promotion
2. Candidate's Curriculum Vitae (indicate peer reviewed publications; list separately publications to be considered research, teaching or service; for promotion to full, indicate work done since appointment as associate professor)
3. Candidate's Statements on Research/Creative Activity, Teaching, Service/Engagement
4. External Letters
5. List of Referees Selected (indicating those who did/did not respond and reason for non-response)
6. Department List of Prospective Referees (including summary of credentials and relationships with candidate)
7. Candidate's List of Prospective Referees (including credentials and relationships with candidate)

Research/Creative Activity

1. Copies of Publications and/or Evidence of Creative Work (including scholarly presentations)
2. Reviews of Candidate's Books, Creative Performances and Exhibitions
3. List of Grants Applied for/Received (include cover sheet/abstract; funding source; amount; PI)
4. Copies of Manuscripts or Creative Works in Progress
5. Evidence for the Impact/Influence of Publications or Creative Works (e.g., citations)
6. Evidence for the Stature/Visibility of Journals, Presses or Artistic Venues
7. Awards and Honors for Research/Creative Activity
8. Candidate's Contributions to Collaborative Projects (with letters from collaborators)

Teaching

1. List of Courses Taught (chronologically by semester, number of students enrolled, grade distribution)
2. Sample of Course Materials (syllabi, exercises, assignments, exams, student work)
3. Graduate Training (PhD and Masters—committee member or chair; dissertation titles)
4. Student Awards, Honors, Collaborative Publications, Achievements
5. Undergraduate Research Experiences and Mentoring
6. Student Course Evaluations (including summary of quantitative data; all qualitative responses)
7. Solicited/Unsolicited Letters from Former Students
8. Evidence of Student Learning Outcomes (assessment strategies; data; pedagogical adjustments)
9. Peer Evaluations of Teaching
10. Curricular Development (including new courses; evidence of impact)

11. Professional Pedagogical Development (workshops; learning communities, master classes)
12. Teaching Publications (including scholarship of teaching and learning; textbooks)
13. Teaching Awards, Honors, Grants, Fellowships

Service/Engagement

1. Evidence of Service to the University, School and Department
2. Evidence of Service to the Profession (including book reviews)
3. Evidence of Engagement with Non-Academic Communities and Agencies All vote-eligible faculty have the right and responsibility to review the dossier prior to the departmental vote.

G. External Reviewers.

In the spring semester prior to the year when the tenure or promotion case is to be considered, the Chair of the Department will consult with members of the Department and prepare a list of external referees who will be invited to evaluate the record of the candidate. Subsequently, the candidate will be asked to submit a list of potential external referees to the Chair of the Department. Each list must include 6 names and should be submitted together to the divisional Associate Dean for approval and selection. The candidate and Department lists must be developed independently, and the Chair must include embedded links to prospective referee web pages on the lists they submit to the Associate Dean. If the Department's list of recommended external referees overlaps with the candidate's list of recommended external referees, these referees' names will count as candidate-recommended referees. This process is followed to ensure the department's list is independent of the candidate's list. Once the external letters arrive, candidates may request to see them, and the Department must oblige by allowing the candidate to read the letters. However, it is generally recommended that the candidate not insist on reading the letters at least until after the dossier has left the Department.

External referees should generally be from comparable or more highly regarded institutions. Ideally, they should be Full Professors who have the appropriate expertise to evaluate the candidate's record. Dissertation advisors, close personal friends, collaborators, former students, or other individuals who might be viewed as having a conflict of interest are not to be asked to serve as external referees. The expectation is that there will be six letters in the file: normally three from the candidate's list and three from the department's list. There may not be less than six letters. However, all requested letters that are received by the department must be included in the dossier. Thus, on occasion there may be more than six letters if additional letters are requested to ensure that the six-letter minimum is achieved and more than six ultimately are submitted by the referees. All solicited letters should be included in the candidate's dossier prior to the departmental vote, so that all voting faculty members have access to this information. External referees are usually asked to submit their letters by mid-August.

G. Internal Letters

The chair of the Department may also solicit on-campus letters only from those who have been asked to observe the candidate's teaching, those who are able to comment knowledgeably on the candidate's contributions to their collaborative projects, and those

from outside the Department who may comment on the candidate's service contributions elsewhere (e.g., directors of programs, institutes, or centers). In all other instances, solicited or unsolicited letters from other faculty members (especially those in the home department) are discouraged.

H. Campus Visits of External Evaluators.

When appropriate the Department will invite external referees (professors and professional practitioners) from nationally recognized professional theatres and dance companies, or university and professional theatre or dance training programs to evaluate on-campus production work and teaching during a faculty's probationary period or time between promotions.

I. Student Success and Alumni Letters.

The national and international prestige of the Department depends, in large measure, on the success of its students. Consequently, in promotion and tenure decisions the Department will solicit letters of evaluation from students who have been trained at Indiana University and are working as professional artists, scholars, teachers, and practitioners. No letters shall be solicited from current students.

J. Departmental Meeting and Committee Report for Tenure and/or Promotion.

The Promotion and Tenure Committee is convened by the Department Chair in the early fall of a candidate's tenure and/or promotion year. It is the tradition of the Department that only full time (FTE) tenured faculty serve on the Promotion and Tenure committee (this is a committee of the whole with Tenured Associate and Full Professors serving for tenure cases, and Full Professors for promotions to Full). The Chair designates a First Reader and Second Reader to present each case. After thorough discussion, the First and Second Readers are responsible for creating a committee report that reflects the full discussion of the case. This report is to be circulated to all members of the committee for comment before submission to the Department Chair for inclusion in the candidate's dossier. The Departmental Chair shall also be present for all Committee deliberations.

K. Chair and Committee Vote.

The committee vote to grant or deny tenure and/or promotion is facilitated by the Department Chair. Committee members vote by secret ballot on whether to recommend tenure and/or promotion on the stated basis (i.e., research/creative activity, teaching, service) or as a balanced case. Prior to the vote, the chair will review campus criteria and requirements for a vote in support of the candidate. For the categories of research and service, the four options on the ballot are excellent, very good, satisfactory, and unsatisfactory. For the category of teaching, the four options on the ballot are excellent, very good, effective, and ineffective. The chair must make clear at the meeting that to register a positive vote for tenure and promotion, the ballot must indicate excellence in the primary area of consideration and at least satisfactory/effective in the other two areas (except in a balanced case, in which all areas must be ranked very good). All other votes will register as a negative vote. Faculty members have the right to abstain. Absences and abstentions do not register as a vote on the ballot. The chair's letter should provide an account of any absences or abstentions.

When all ballots have been submitted, the votes will be tallied by the appointed chair of the department's tenure and promotion Committee and the chair will inform the vote-eligible faculty members of the results. The anonymity of the individual votes will be maintained, although the ballots will be kept in a signed and sealed envelope by the Chair of the Department in case they are requested by the Executive Dean or the Provost. The Chair of the Department does not vote on the departmental ballot, but rather records his or her vote as part of the chair's review and on the routing sheet.

L. Scheduling Meetings

Every effort will be made to schedule meetings when all members of the committee can attend, however only members of the Committee who have been present (either in person, phone, or via electronic means) for the deliberations on a case, may vote for or against candidates. No proxy voting is permissible. A quorum of 75% of the committee must be present either in person or electronically for any votes on personnel decisions.

II. Department of Theatre, Drama, and Contemporary Dance Promotion and Tenure General Guidelines

A. Nature of Guidelines

Department Guidelines are intended to supplement and not substitute for the standards detailed in the Vice Provost for Faculty and Academic Affairs' published material (online - see above) or Promotion and Tenure standards as outlined by the College of Arts and Sciences (see College website for this document). Accordingly, the Department of Theatre, Drama, and Contemporary Dance guidelines should be applied in concert with Vice Provost for Faculty and Academic Affairs and College of Arts and Sciences standards and should not be misunderstood as superseding the other two sets of standards.

B. Collaboration

For faculty members who are actively engaged in theatrical, dance, or other genres of production, working relationships are an important consideration in promotion and tenure recommendations. Because theatre and dance are cooperative arts, the working habits, unique perspectives, and quality of the contributions of each individual are closely tied to the artistic success of the other individuals involved in creating productions.

The Promotion and Tenure Committee will assess a faculty member's ability to contribute meaningfully to the production process and candidates must clearly delineate their contribution to the collaborative process through written documentation and evidence in the promotion and tenure dossier.

Faculty members whose primary area is the scholarship of production and performance may be involved in collaboration in research and writing (books, articles, and reviews). It is important to distinguish the candidate's contribution to collaborative projects and publications.

Regardless of specialization, successful artistic practice is understood to balance the imperatives of collaborative creative Process with the merits of the finished Product.

Best practice with regard to collaborative Process is understood to include open discourse with other members of the creative team in search of achievable outcomes. The contributions of each individual should support those of other creative team members and aspire to synergy in the finished work. Curiosity regarding divergent opinions and commitment to seeking consensus that prioritizes the effectiveness of the overall finished work is critically important.

Additionally, more concrete measures of good Process like availability for scheduled meetings, timely delivery of information, and providing materials that are consistent with professional standards are essential to production. The merits of a candidate's collaborative contribution in the Process of making work in the department, shall be evaluated in a manner alike in all ways to the department's method of Peer Teaching Observation (see appendix). The merits of the finished Product may only be established in a context which is specific both the candidate's discipline, and to the work being evaluated, as befits each individual case.

C. Record of Accomplishment in rank and at Indiana University.

Promotion and/or tenure recommendations are based on work done in a faculty member's present rank or since the date tenure was conferred and while at Indiana University, unless there are extenuating circumstances that warrant the inclusion of work performed at a previous rank, at another institution, or in the profession. Any credit for prior work must be clearly delineated and communicated in writing to the candidate at the time of hiring.

D. Research/Creative Activity.

The Department of Theatre, Drama and Contemporary Dance considers research and creative work to be of equal importance and weight in making promotion and tenure decisions. Nonetheless, the specific criteria used in evaluating theatre or dance scholars and artists differ. These differences are outlined throughout this document.

III. Areas of assessment: Research, Creative Activity, Teaching, and Service

A. Research/Scholarship.

Prior to being awarded promotion and tenure, Theatre and Drama or Dance scholars are expected to have published a body of significant scholarly work. The reputation and stature of the publication or publisher within the academic community is an important factor in all promotion and tenure decisions. For example, articles published in refereed journals and books that have been reviewed by major scholars in the field are of greater importance than works that have not been refereed or reviewed.

Serving as the editor of a major publication, the editor of a scholarly journal, or the author of an essay or bibliography published in a substantial scholarly work is considered a valid part of a scholar's record of publication in the Department.

Scholars in the Department are also expected to present papers at major professional meetings as evidence that they are achieving national recognition and developing a position of leadership in their area of specialization.

Progress of Publication.

For book manuscripts to be considered published research, they must be accepted by a publisher, and irreversibly "in production." Book manuscripts are considered "in production" when all creative and scholarly work has been completed by the author. Similarly, articles and book chapters must either be "in press" or "forthcoming" to be considered published research. "Forthcoming" means that an article or book chapter has been accepted for publication and requires no further creative or scholarly revisions. A letter to this effect from a journal editor or editor of a volume for each "forthcoming" publication is recommended. Department guidelines must state that books that are "in production" and articles/chapters that are "in press" or "forthcoming" at the time the dossier is considered by the external referees will be given greater weight in the decision than material under review or merely under contract.

B. Creative Activity.

The Department of Theatre, Drama, and Contemporary Dance expects all its artist/teachers to be practicing artists, thoroughly engaged in the process of creating theatre, dance, and related activity. As faculty members' contribution to a production or concert will vary depending on their areas of specialty, it is important that candidates seeking promotion and/or tenure clearly establish the value of their creative activity within the context of each production by means of a written statement and evidence of excellence presented in the dossier.

On Campus Creative Activity. One of the primary missions of the Department of Theatre, Drama, and Contemporary Dance is to provide students with professional theatre and dance training of the highest possible quality. To this end, the quality of on campus creative activity is of vital importance in the promotion and tenure process.

The merits of the finished Product of on campus Creative Activity will be held to a standard which acknowledges that the circumstances in which it was produced are unique to the resources available on campus, and not comparable to what might have been achieved in a professional setting. A candidate's peer faculty members' perspectives on the merits of the work in this light are appropriate considerations in the candidate's case and may be documented alongside review of the Process factors of production as described above.

Creativity Activity and Mentoring Students. It is acknowledged that in academic theatre and dance a great deal of teaching is conducted during the rehearsal and production process. Since a typical production or dance piece will take 8-10 weeks to plan, rehearse, build, and perform, a great deal of meaningful instruction takes place in theatres, rehearsal studios, shops, and laboratories where faculty and students are engaged in the creative and collaborative process of producing theatre. Artist-teachers in the Department are expected to serve in various capacities directly related to production activities and work on productions in ways that are appropriate to their expertise and training – e.g., director, voice coach, movement coach, choreographer, technical director, etc. The Department gives considerable weight to this kind of creative activity, with the evaluation of a faculty member’s performance undertaken by peers, students, and department leadership.

Creative Activity Off-Campus.

During the academic year and during the summer months, faculty members should pursue professional creative activity at venues, both virtual and in-person, that are recognized for their artistic excellence, which may include lesser-known but emerging virtual and in-person venues of innovation. The Chairperson will make a concerted effort to arrange release time for these projects whenever possible. This outside creative work is extremely important to a faculty member’s ability to remain current and helps students and other faculty with future employment and training opportunities. Therefore, this work carries a great deal of importance in departmental promotion and tenure recommendations.

Creative Activity Publication Documentation.

The quality of the completed outcome of Off-Campus Creative Activity may be documented by critical reviews, letters, drawings, photographs, videos, process deliverables, and other pertinent materials. Additionally, the candidate may substantiate the merits of both On-Campus and Off Campus Creative Activity set up means for peer review by providing a resource for the chair to solicit an anonymous peer reviewer at rank or higher at a peer department institution or venue, whose perspective is specific to the work being reviewed. The process will remain anonymous to the candidate throughout under the administrative purview of the Chair. The deliverable will be written feedback responding to the merit and context of the work in the manner of an external review of a candidate’s dossier.

Workshops, Papers Presented and Publication.

Artist-teachers in the Department of Theatre, Drama, and Contemporary Dance are expected to present papers and/or conduct workshops at major professional meetings as evidence that they are achieving national or international recognition and developing a position of leadership in their area of specialization.

C. Grants

For both scholars and artists receiving grants may be an important addition to any case for promotion and/or tenure. While it is admittedly difficult to obtain major grants in the arts, faculty members should pursue funding for research and creative activities – both internally and externally when possible.

D. Additional Considerations.

Please see I. Procedures section F. Additional Considerations above.

E. Teaching.

The teaching of young artists and scholars is a vital part of the mission of the Department of Theatre, Drama, and Contemporary Dance. To this end the Department expects all faculty to be effective teachers capable of stimulating the talent and intellect of students. It is also important that faculty continue work on their teaching skills and effectiveness, documenting these efforts in annual dossiers. An evaluation will be made of a faculty member's teaching skills based on the following data and material:

- All student evaluations of teaching for all courses taught
- Successful Dissertation Direction
- Supervising MFA projects and production theses
- Awards and accolades received by students
- Success of graduates in professional or academic theatre
- Student letters solicited by the Chairperson
- Solicited and unsolicited peer classroom evaluations
- Books, articles and/or workshops on pedagogy
- Special projects and assignments related to teaching
- Student counseling and mentoring
- Unsolicited student letters
- Other relevant documents, information, and activities

F. Service.

All tenured and non-tenured members of the faculty of the Department of Theatre, Drama, and Contemporary Dance are expected to serve on appropriate committees within the Department. At the rank of Associate Professor and Professor, faculty are encouraged and expected to serve on college, campus, and university committees and make substantial contributions of service to national organizations. In evaluating the service of a faculty member, the Department takes into consideration the significance and time commitment of the committee within the Department, College and/or University and the effectiveness with which the service has been performed. Service to national organizations is evaluated in a similar manner.

G. Departmental Service Commitment.

The Department of Theatre, Drama, and Contemporary Dance requires more service to the Department from its artist-teachers than is usual for faculty in most departments. This includes advising and mentoring students during hours of production meetings and rehearsals (also part of teaching), serving on the Play Selection Committee, maintaining theatre, building, and rehearsal safety, ensuring the computer, technical, and equipment needs in performance spaces are operating and up to date, recruiting graduate students at national U/RTA auditions and portfolio reviews in New York and Chicago, setting up play festivals, community outreach, and participating in fundraising and Theatre Circle and other donor/patron events. These services are essential to the on-going operation of the Department and the significance of faculty contribution can be an important component in the evaluation of a promotion and/or tenure case.

H. Service as a basis for Promotion and/or Tenure.

While service at the departmental, campus, national or international level is expected from all candidates for promotion and/or tenure, with rare exception, the Department does not put forward a candidate for promotion or tenure based on the contributions of service as the primary area of merit.

IV. Promotion and Tenure Guidelines by Departmental Areas

A. Acting and Directing Promotion and Tenure Guideline

For faculty hired with specialization in acting, directing, movement, and voice and speech.

Tenure and/or Promotion to Associate Professor

1. Creative Activity. A candidate must exhibit a collective body of excellent work be it directing, acting, vocal direction, intimacy coordination, or movement coaching/fight choreography. The caliber of on-campus production work will be assessed by the Department and when appropriate external evaluators coming to campus. These evaluations shall be communicated in writing through annual reviews to the candidate by the Departmental Tenure and Promotion Committee and Chairperson or written review from an outside evaluator.

A candidate must evidence a substantive record of regional and/or national research and/or creative activity at new, emerging or established producing organizations which demonstrates the faculty member's potential for national recognition in their discipline. Professional collaboration with innovative or emerging companies of nationally recognized significance in theatre, radio, digital media, and film and/or theatres recognized for producing underrepresented or marginalized work are considered toward the creative activity dossier.

Creative activity at the Indiana University Summer Theatre (IUST) may also be part of the artistic record, but it cannot be in lieu of the external creative projects described above.

Publications and industry recognition of expertise may also augment a candidate's case for tenure and promotion. These may include journals, reviews of articles or books, conference panels, presentations, podcasts, professional masterclasses, and interviews.

Of Special Consideration: With the dramatic shift in live performance fields beginning with conditions caused by the COVID19 pandemic, individual artists in theatre and dance must also be assessed according to IUB Tenure and Promotion Guideline areas of consideration as outlined earlier. These include: Interdisciplinarity, New Scholarly Communications, Impact on Diverse Communities, and Public Scholarship.

2. Teaching. A candidate must demonstrate effectiveness in teaching through peer observation and evaluation, student evaluations and letters, and periodic documented self-evaluation. production work, creative project mentoring, and other creative and career advising are part of the

teaching dossier. Success of students (current and former) is an important consideration in the promotion and tenure process.

Participation in regional/national panels on pedagogy, curriculum development, innovations in teaching, thesis direction or serving on thesis committees, additional training leading to certification are also evidence of effective teaching and should be part of the teaching dossier.

3. Service. Faculty are expected to be an active and contributing member of Departmental committees and activities, and participation in a reasonable number of College/campus and committees and/or service to the profession and community.

Promotion to Full Professor

For promotion to Full Professor, the candidate is expected to continue to produce and achieve appropriate excellence in all areas listed above. In addition, it is anticipated that the candidate will have established a national reputation. This can be achieved through creative work, publication, and active participation in national professional organizations. Unless otherwise stipulated by the Department, only work produced or accomplished in the rank of Associate Professor, (or from the date that tenure was granted), will be considered for promotion to Full Professor.

Candidates must notify the Chair of their desire to seek promotion by February 15 prior to the academic year in which they hope to be considered.

B. Design and Technology Tenure and Promotion Guidelines

Tenure and/or promotion to Associate Professor

Recommendations for tenure and/or promotion concerning faculty in costume design, costume technology/costume maker, lighting design, projection/multimedia design, scenic design, scenic technology/technical direction, and sound design are to be based on evidence of demonstrated excellence which establishes the faculty member's potential for national recognition in their discipline. Such recognition can be obtained through many possible avenues which include, but are not limited to; projects or productions at reputable professional theatre companies, projects or productions on the Indiana University campus and other academic producing organizations, projects or consulting at various professional entities that specialize in the design, engineering, project management, construction, or implementation of live entertainment productions, exhibits, or other associated events. Also included in the case for tenure and/or promotion is the faculty member's nationally recognized research activity, publication, presentation, and exhibition demonstrating expertise in their discipline.

1. Research/Creative Activity.

The Design and Technology area recognizes that systematic inquiry through creative activity, scholarship, and/or research endeavors (and its resultant advancement of knowledge) demonstrates

a faculty member's potential for national or international recognition. These efforts create the fundamental foundation for establishing evidence towards tenure and/or promotion.

Evidence of excellence in creative activity can be obtained through, but is not limited to, live entertainment, theatre, or other live performance projects or productions. Additional evidence can be obtained in related fields such as exhibits, installations, workshops, consultations, articles, publications, conference presentations, media performances, theme parks, virtual/online performances, game designs, trade shows, or other unique endeavors. Creative activity at Indiana University Summer Theatre (IUST) may also be part of the artistic/technical record, but it cannot be in lieu of external creative projects that establishes a national profile.

Evidence of excellence in scholarship and research activity can be obtained through, but is not limited to, workshops, consultations, articles, publications, conference presentations, or distinctive endeavors researched and implemented within the context of live entertainment, theatre, or other live performance projects or productions. Additional evidence can be obtained through unique research activity which attempts to synthesize various ideas, concepts, tools, equipment, software applications, approaches, or materials into novel solutions that establishes a national profile in the faculty member's area of expertise.

Examples of accomplishments which may be included, considered, and evaluated as evidence of national recognition:

- A substantial article in a live entertainment related professional publication or journal, such as Theatre Design and Technology (published by USITT), which leads to national recognition may be considered as equal to a project or production at a recognized professional theatre.
- A book or substantial part of a book in the candidate's field leading to national recognition, will be considered a major accomplishment just as projects and productions at a professional theatre with a regional and/or national profile are major accomplishments.
- Designing, Costume Production or Management, Technical Direction or Management for professional venues such as but not limited to live performance venues, film, theme parks, television, digital media, virtual/online performances, events, museum installations, exhibitions, dance concerts, and other well-known venues.
- A substantial exhibit of the candidate's work in a national or international setting, leading to national recognition, will be considered equal to a project or production at a recognized professional theatre.
- A considerably high-profile design which extends theatre design and technology into architectural, film, TV, theme park, and related non-traditional theatre projects or productions.

- A published recording of music or dramatic performance, written, mastered and/or produced by the candidate, composer of a film score/soundtrack, or the live audio mixing of a significant theatrical or art event, will be evaluated and possibly considered equal to a project or production at a recognized professional theatre.
- Projection/multimedia design for live performance, architecture, festivals, public events, or exhibition.
- Theatre consulting where theatre production systems are designed and specified.

Note: “National” is not an official designation, but being a Regional Theatre is, and those professional theatre companies tend to be nationally recognized.

Quantity versus Quality of Research and Creative Activity

Quality and innovation of research and creative activity is always prioritized over quantity. However, candidates are expected to maintain consistent creative activity and/or scholarly research with resulting publication and/or exhibition of such activity.

Of Special Consideration

With the dramatic shift in live performance fields beginning with conditions caused by the 2020 pandemic, individual artists in theatre and dance must also be assessed according to IUB Tenure and Promotion Guideline areas of consideration as outlined earlier. These include: Interdisciplinarity, New Scholarly Communications, Impact on Diverse Communities, and Public Scholarship.

1. Teaching

The Design and Technology area recognizes that teaching and the professional mentoring of students are vital to the mission and success of each Design and Technology undergraduate and graduate program. Each faculty member is responsible for keeping the undergraduate and graduate curriculum in their charge modern, relevant, and forward thinking with the teaching of current and/or emerging best practices. Also considered in establishing evidence for tenure and/or promotion are curricular development, thesis direction, serving on thesis committees, and innovation in teaching. Additionally, the effectiveness and success of a faculty member’s teaching is

measured by the placement of current and former students in professional and academic jobs, or in the case of undergraduates, in top graduate training programs.

The artist-teacher's classroom extends beyond traditional teaching environments. As a master of their discipline, the faculty member is expected to be teaching by example, available to students when they are trying new skills, or when the students are making creative decisions in production or in the production studios. These non-traditional teaching and mentoring dialogues are important aspects of teaching theatre design and technology outside of the formal classroom. To this end, both traditional methods of evaluating classroom teaching and teaching assessments better suited for non-traditional environments such as formalized peer observation and review consistent with department policy during the production process, student testimonial regarding design mentorship, and other methods are to be used to evaluate effectiveness in teaching for establishing evidence towards tenure and/or promotion.

2. Service

The Design and Technology area recognizes the importance of service and the willingness of the faculty member to contribute their expertise and leadership to the life of the larger community. Service includes formal and informal activities on behalf of the Department, College, University, the community at large, and the profession.

- Department service may include but is not limited to participation on departmental committees, staff supervision, managing area production budgets, ensuring safety, addressing equipment needs, working with local fire departments and codes, special assignments, creation of marketing artwork, academic advising, portfolio preparation, and employment counseling.
- College and University service includes participation on committees, taskforces, and special assignments.
- Service associated to community engagement includes participation in local, state, regional, and national activities that are related to the discipline, outreach to local schools, or involvement with a fine arts/technology council. This may include but is not limited to lectures, and formal or informal consultancy.
- Service to the profession includes active participation in professional organizations that have regional, national, or international reach. This may include serving as an officer, member of the board, serving on committees, and organizing programs or conferences.

Promotion to Full Professor

Recommendations for promotion to the rank of Professor concerning faculty in costume design, costume technology/costume maker, lighting design, projection/multimedia design, scenic design, scenic technology/technical direction, and sound design are to be based, among other factors, on

evidence of continued demonstrated excellence in their discipline. Additional evidence must be completed while in the rank of tenured Associate Professor.

Such recognition can be obtained through additional projects or productions at reputable professional theatre companies, projects or productions on the Indiana University campus and other academic producing organizations, projects or consulting at various professional entities that specialize in the design, engineering, project management, construction, or implementation of live entertainment productions, exhibits, or other associated events. Also included in the case for promotion to the rank of Professor is the faculty member's significant research activity, publications, presentations, installations, and exhibitions demonstrating national and/or international recognition.

Candidates must notify the Chair of their desire to seek promotion to the rank of Professor by February 15 prior to the academic year in which they hope to be considered.

C. Promotion and Tenure Expectations of the Area of History, Theory and Literature.

For theatre scholars with specialization in theatre history, dramatic literature, and criticism and theory of theatre and drama.

For Tenure and/or promotion to Associate Professor.

1. **Scholarship.** The candidate must present a distinguished record of research and publication in theatre scholarship. Books that are "in production" and articles/chapters that are "in press" or "forthcoming" at the time the dossier is considered by the external referees will be given greater weight in the decision than material under review or merely under contract. The order of importance of scholarship is 1. Single author of one or more scholarly books published by an appropriate university press or other publisher of juried scholarly books. 2. Author or co-author of several juried articles published in leading national and/or international journals. 3. Author or co-author of chapters or articles in scholarly books edited by the candidate or others. 4. The editor of a scholarly journal. 5. The editor or co-editor of an anthology of plays, or collection of theatre essays. 6. Author or co-author of a theatre textbook related to theatre history, criticism, or theory. 7. The author and presenter of presentations at national and/or international scholarly conferences. 8. The author of reviews and entries in scholarly journals and books. It is not expected that the candidate will have works in all eight categories, but the candidate must have significant work in numbers 1, 2 and 7. The candidate must have at least one published scholarly book and multiple published articles and conference presentations, as well as a clearly defined plan of research and publication for the future.

Of Special Consideration: With the dramatic shift in live performance fields beginning with conditions caused by the 2020 pandemic, individual artists in theatre and dance must also be assessed according to IUB Tenure and Promotion Guideline areas of consideration as outlined earlier. These include: Interdisciplinarity, New Scholarly Communications, Impact on Diverse Communities, and Public Scholarship.

Progress of Publication Expectation:

For book manuscripts to be considered published research, they must be accepted by a publisher, and irreversibly “in production.” Book manuscripts are considered “in production” when all creative and scholarly work has been completed by the author. Similarly, articles and book chapters must either be “in press” or “forthcoming” to be considered published research. “Forthcoming” means that an article or book chapter has been accepted for publication and requires no further creative or scholarly revisions. A letter to this effect from a journal editor or editor of a volume for each “forthcoming” publication is recommended. Department guidelines must state that books that are “in production” and articles/chapters that are “in press” or “forthcoming” at the time the dossier is considered by the external referees will be given greater weight in the decision than material under review or merely under contract.

2. Teaching. The candidate must have a record of effective teaching in the areas of history, theory, and/or literature on the graduate and undergraduate levels. This must be verified by student evaluations and letters, and peer observation by theatre faculty. Curricular development and teaching innovation is also considered in the case for promotion and/or tenure.

The candidate is expected to chair and serve on thesis and dissertation committees.

The success of a faculty member’s teaching is also measured by the placement of current and former students in professional and academic jobs, and in graduate programs.

3. Service. The candidate must be a member of respected scholarly societies and conferences and participate in the activities of those societies and conferences. The candidate must be involved in departmental committees and when feasible, college and university committees.

For Promotion to Full Professor

For promotion to Full Professor, the candidate is expected to continue to produce and achieve appropriately in all areas listed above. Only work produced or accomplished in the rank of Associate Professor, (or since the tenure decision if tenure was granted separately and after promotion to Associate Professor), will be considered for promotion to Full Professor. It is expected that the candidate for Full Professor should have a national reputation through publication and/or outstanding teaching. Like the needs for tenure, the candidate should have published in rank a scholarly book (single or co-author) and substantial scholarly articles and have substantial conference presentations. The candidate should have established a national or international position of leadership in the field.

Candidates must notify the Chair of their desire to seek promotion by February 15 prior to the academic year in which they hope to be considered.

D. Promotion and Tenure Expectations - Playwriting & Dramaturgy:

For faculty hired with specialization in playwriting, screenwriting, and dramaturgy.

The department recognizes a changing field, growing in inclusivity and interdisciplinary work. This will require a broadening of traditional measures of merit review, and re-building structures

For faculty hired with specialization in Playwriting:

Tenure and Promotion to Associate Professor

1. Creative Activity. Solid evidence of on-going professional-level creative output demonstrated by produced and/or published stage plays and/or screenplays for a nationally established theatre, press, or a produced film.

On-going evidence that their work is disseminated nationally through professional readings. Professional readings are defined traditionally as Equity and/or LORT contract theatres but may include compensated contracts with companies recognized nationally for new or devised works or a mission that is particularly innovative and/or focused on producing underrepresented and/or marginalized work.

Publication of their work by a recognized national commercial press such as Broadway Play Publishing, Dramatists Play Service, or Samuel French, or comparable presses. On-line publications will be considered when positively evaluated by reputable peers. Self-published work will not be considered.

It is assumed that any candidate in playwriting will be a professionally produced playwright before hiring. To receive tenure a faculty playwright must have professionally produced work during the probationary period. Professional works are defined traditionally as Equity and/or LORT contract theatres but may include commissions, grant-driven, and/or compensated contracts with nationally recognized companies and/or individuals for new or devised works or a mission that is particularly innovative and/or focused on producing underrepresented and/or marginalized work. The department recognizes a changing field, growing in inclusivity and interdisciplinary work.

Ideally, external letters of recommendation should include established playwrights, dramaturgs, and/or screenwriters or other theatre/film professionals of national standing.

Of Special Consideration: With the dramatic shift in live performance fields beginning with conditions caused by the 2020 pandemic, individual artists in theatre and dance must also be assessed according to IUB Tenure and Promotion Guideline areas of consideration as outlined earlier. These include: Interdisciplinarity, New Scholarly Communications, Impact on Diverse Communities, and Public Scholarship.

2. Teaching. Demonstrated effectiveness in teaching through peer observation and evaluation, student evaluations and letters, and through examination of student thesis plays as they are mentored through successive drafts culminating in productions. Student awards, curricular development, and teaching innovations are also considered in the evaluation of teaching.

On-going evidence of active and effective national recruitment of MFA Playwriting candidates, to be assessed in part by their development while at Indiana University, culminating in peer assessment of the MFA thesis production.

Evidence of efforts to launch MFA Playwriting candidates into professional careers by assisting them with submissions to theatres and theatre professionals locally and regionally.

3. Service. Active and contributing member of departmental committees and activities.

Candidates are expected to participate in service to the profession which may include membership in applicable national professional organizations such as The Dramatists Guild, LMDA, etc. Participation in national conferences and playwriting workshops may also be considered.

Promotion to Full Professor

All the above criteria remain in place with the following additions and modifications:

Only work in rank will be considered for promotion to Full Professor (unless otherwise specified in writing). Demonstrated success in procuring at least one professional production nationally or internationally. Professional production is defined traditionally as Equity and/or LORT contract theatres but may include compensated contracts with companies recognized nationally or internationally for new or devised works or a mission that is particularly innovative and/or focused on producing underrepresented and/or marginalized work.

Evidence that alumni of the MFA Playwriting program continue to pursue professional careers; evidence of some success in such endeavors through post-IU productions and/or publications or through nascent careers in academia.

Significant national and/or international service to the profession that evidences leadership in the field may be considered as a central factor in determining promotion.

Candidates must notify the Chair of their desire to seek promotion by February 15 prior to the academic year in which they hope to be considered.

For faculty hired with specialization in Dramaturgy.

Tenure and Promotion to Associate Professor

1. Creative Activity/Research. Solid evidence of on-going professional-level creative output demonstrated by serving as a dramaturg or literary manager for a national and international established theatre, company, dance, or a produced film. Evidence of creative activity may also include an adaptation, translation, devised and/or abridgement for a nationally established theatre, dance, company, press, or a produced film.

Established theatres are typically defined as Equity and/or LORT contract theatres; however, this can also include new play development centers (i.e., institutions that develop but do not produce work) such as the O'Neill Theatre Center's national Playwright Conference, New Harmony Project, Playwrights Center in Minneapolis, the Lark Play Development Center, and others. May also include compensated contracts with companies recognized nationally or internationally for new or devised works or a mission that is particularly innovative and/or focused on producing underrepresented and/or marginalized work. Creative activity with/for nationally recognized choreographers will also be considered.

Publication could include many of the following: adaptations or abridgements by a recognized national commercial press such as Broadway Play Publishing, Dramatists Play Service, or Samuel French or non-profit presses. On-line publications will be considered when positively evaluated by reputable peers. Self-published work will not be considered. Furthermore, also considered as part of the professional dossier are devised and collaborative works and/or articles in and about the field of dramaturgy, literary management, and new play development and/or about specific playwrights and productions in peer reviewed journals (in print and online).

A dramaturg is expected to have several projects or a combination of projects (research and/or creative activity) over the course of the probationary period.

Letters of recommendation from established playwrights, dramaturgs, artistic directors, producers, or other theatre/film professionals of national standing.

It is assumed that any candidate in dramaturgy will be professionally active before hiring. To receive tenure a faculty dramaturg must have ongoing collaboration on professionally produced work during the probationary period.

Professional collaboration with innovative or emerging companies of nationally recognized significance in theatre, dance, and film and/or theatres recognized for producing underrepresented or marginalized work may be considered toward the creative activity dossier.

Dramaturgy on the IU Mainstage season may be included toward the overall creative activity of the dossier but not in lieu of external professional work.

Of Special Consideration: With the dramatic shift in live performance fields beginning with conditions caused by the 2020 pandemic, individual artists in theatre and dance must also be assessed according to IUB Tenure and Promotion Guideline areas of consideration as outlined earlier. These include: Interdisciplinarity, New Scholarly Communications, Impact on Diverse Communities, and Public Scholarship.

2. Teaching. Demonstrated effectiveness in teaching through peer observation and evaluation, student evaluations and letters, and through examination of student theses. Student awards and post graduate employment, curricular development, and teaching innovations are also considered in the evaluation of teaching.

On-going evidence of active and effective national recruitment of MFA Dramaturg candidates, to be assessed in part by their development while at Indiana University, culminating in peer assessment of the MFA thesis production. Mentoring students and overseeing production assignments.

3. Service. Active and contributing member of departmental committees and activities.

Candidates are expected to participate in service to the profession which may include membership in applicable national professional organizations such as The Dramatists Guild, LMDA, etc. Participation in national conferences and playwriting workshops may also be considered. The department also values service that cultivates community engagement and/or service in Diversity, Equity, Inclusion, and Climate initiatives.

Promotion to Full Professor

All the above criteria remain in place with the following additions and modifications:

Only work in rank will be considered for promotion to Full Professor (unless otherwise specified in writing). Demonstrated success in ongoing professional production nationally. Professional production is defined traditionally as Equity and/or LORT contract theatres but may include compensated contracts with companies recognized nationally or internationally for new or devised works or a mission that is particularly innovative and/or focused on producing underrepresented and/or marginalized work. Creative activity with/for nationally recognized choreographers will also be considered.

Collaboration with innovative or emerging companies of nationally recognized significance may be considered toward the creative activity dossier.

Evidence that alumni of the MFA Dramaturgy program continue to pursue professional careers; evidence of some success in such endeavors through post-IU productions and/or publications or through nascent careers in academia.

Significant national and/or international service to the profession that evidences leadership in the field may be considered as a central factor in determining promotion.

Candidates must notify the Chair of their desire to seek promotion by February 15 prior to the academic year in which they hope to be considered.

E. Promotion and Tenure Expectations for faculty in Musical Theatre

For faculty hired with specialization in singing voice, musical stage direction, choreography for musicals, music coaching, and/or music direction.

Tenure and Promotion to Associate Professor

1. Creative Activity. Creative Activity as defined by the BFA Musical Theatre Program recognizes the many areas of specialization in professional practice of the faculty. These specifics include (but are not limited to) performing, directing, choreographing, musical staging, music directing, vocal coaching, voice teaching, vocal arranging, and orchestrating.

- Any of the above areas as applied to live performance, film, television, or recording.
- A record of regional, national, and/or international creative activity at emerging or established performance venues or producing organizations with national/international reputations.
- Board service for professional performance and/or producing organizations.
- The mentoring of current professionals and/or future professionals on a certain topic pertaining to one's specialization.
- Guest artist residencies for any of the categories above, distinct from teaching residences.
- Collaboration in developmental workshops of new theatre.
- Collaboration with the Early Stages Workshop (formerly Premiere Musicals).
- Collaboration in the Main Stage productions.
- Publication (author, co-author, or contributor) of journals, articles, books pertaining to one's area of specialization.
- Creative activity at the Indiana University Summer Theatre can also be part of the artistic record, but it cannot be in lieu of the external creative projects described above.

A collective body of excellent work in Departmental productions, be it in music direction, vocal production, choreography, stage direction, and/or vocal coaching. The caliber of on-campus production work will be assessed by peers and external evaluators when appropriate and communicated in writing through annual reviews to the candidate by the Department's Tenure and Promotion Committee and Chairperson.

A record of regional and/or national creative activity at emerging or established theatres, concert, or recital halls, or producing organizations with national/international reputations.

A candidate must exhibit a substantive record of regional and/or national creative activity at emerging or established theatres or producing organizations with a national/international reputation which confirms the faculty member's potential for national recognition in their discipline. The majority of the creative activity should be in the candidate's area of specialty.

Publications (both text and music) may also augment a candidate's case for tenure and promotion and will be judged by the quality of the journal or publishing press, and peer review.

Of Special Consideration: With the dramatic shift in live performance fields beginning with conditions caused by the 2020 pandemic, individual artists in theatre and dance must also be assessed according to IUB Tenure and Promotion Guideline areas of consideration as outlined earlier. These include: Interdisciplinarity, New Scholarly Communications, Impact on Diverse Communities, and Public Scholarship.

2. Teaching. Demonstrated effectiveness in teaching through peer observation and evaluation, student evaluations and letters, and periodic self-evaluation.

Other components of effective teaching include:

- Production work, thesis and creative project mentoring, and other creative and career advising are part of the teaching dossier.
- Documented success of students in the professional or academic arenas. For example, admission to major graduate schools, awards won, students receiving academic appointments, etc.
- Master classes and workshops given at other universities, colleges, and/or centers for musical theatre training as well as participation in regional/national panels on the pedagogy of teaching can also be given consideration as excellence in teaching.

3. Service. It is expected that faculty will be active and contributing member of departmental committees and activities and participated in a reasonable number of campus and professional committees when appropriate. Evidence of service to the profession and/or community can also be important in this area.

Promotion to Full Professor

For promotion to Full Professor, the candidate is expected to continue to produce and achieve appropriately in all areas listed above. In addition, it is anticipated that the candidate will have a national reputation. This can be achieved through creative work, publication, and active participation in national professional organizations. Only work produced or accomplished in the rank of Associate Professor, (or since the tenure decision if tenure was granted separately and after promotion to Associate Professor), will be considered for promotion to Full Professor.

Candidates must notify the Chair of their desire to seek promotion by February 15 prior to the academic year in which they hope to be considered.

F. Promotion and Tenure Expectations for faculty in Contemporary Dance:

For faculty hired with specialization in Dance, primarily serving with the BFA in Dance.

Tenure and Promotion to Associate Professor

1. Research/Creative Activity

A. Creative Activity

Evidence provided of creative activity for tenure and promotion cases must indicate the type of activity, its scope and significance, the quality of work as documented by reviews and evaluations. Vocabulary indicating peer reviewed work for creative activity may include the terms adjudicated, contracted, curated, commissioned, and/or invited.

A collective body of excellent work in departmental concerts, be it as a performer or choreographer, is essential. The caliber of on-campus work will be assessed by peers and external evaluators when appropriate and communicated in writing through annual reviews of the candidate by the Department's Tenure and Promotion Committee and Chairperson as well as external reviews when applicable.

A record of regional and/or national creative activity at emerging or established companies and/or venues that are reviewed must be part of a faculty's portfolio to receive tenure and promotion. Local performances in highly recognized professionally curated, or juried venues may be considered as regional. A differentiation between local, regional, national, and international must be documented.

A candidate must exhibit a substantive record of regional and/or national creative activity which confirms the faculty member's potential for national recognition and further growth in their discipline. Most of the creative activity should be in the candidate's area of specialty.

B. Research/Publication

Publication and original research may be the basis for or serve to augment a candidate's case for tenure and promotion and will be judged by the quality of the journals in which research is published and peer reviews of any articles or books. As with creative activity a substantial body of work must be produced to receive tenure and promotion.

If research is the primary focus of a tenure case a candidate must present a distinguished record of research and publication in dance scholarship from the following. The order of importance of scholarship is:

- Single author of one or more scholarly books published by an appropriate university press or other publisher of juried scholarly books.
- Author or co-author of a number of juried articles published in leading national and/or international dance journals.
- Author or co-author of chapters or articles in scholarly books edited by the candidate or others.
- The editor of a scholarly journal.
- The editor or co-editor of an anthology of or collection of dance essays.
- Author or co-author of a dance textbook related to dance history, criticism, or theory.
- The author and presenter of presentations at national and/or international scholarly conferences.
- The author of reviews and entries in scholarly journals and books.

It is not expected that the candidate will have works in all eight categories, but the candidate must have significant work in numbers 1, 2 and 7. The candidate must have at least one published scholarly book and multiple published articles and conference presentations, as well as a clearly defined plan of research and publication for the future.

Examples of Creativity and Research/Publishing activities are listed below:

- Choreography for public presentation inside and outside of the university
- Professional work included in juried concerts or screenings either as a performer or choreographer
- Commissions of choreography
- The presentation of choreography (juried or produced by an outside agency) in venues and/or locations of importance in the field
- Invitations to present choreography outside of the university setting
- Written reviews by dance critics, dance scholars or choreographers with a national reputation
- Broadcast, distribution, or public screening of original video dance (or film) work
- Publication of dance research in any area of dance scholarship (books, articles, periodicals, CD ROMs, videos, performance reviews)
- Awards
- Recognition as an expert in the field through invitations to review written publications, choreography, or dance programs
- Continued exploration of dance and movement techniques leading to publication and/or certification in an area of expertise in dance or movement
- Master teaching that is done outside of the university at major festivals, conferences, or highly visible “showcase” venues. External teaching is only considered scholarship when it requires rigorous creative or intellectual exploration on the part of the candidate, or when the teaching contributes to the further growth of the field of dance
- Grant writing and awards
- Notation and reconstruction of original choreography
- Scoring and/or re-staging works of dance
- Rehearsal direction of significant dance work staged by guest artists and/or repetiteurs
- Development of computer technology for dance notation and/or digital archiving
- Development and/or use of new media and technologies in choreography
- Presentations, Papers and Lectures delivered at appropriate conferences and/or invitations to speak or present
- Guest artist residencies
- Research and practice in dance styles and forms that have historically been excluded in the Euro-American Theatre Dance Canon, notably Africanist, Trans-hemispheric, South Asian, Indigenous, and other non-western dance forms not included in Classical Ballet, Modern or Contemporary Theater Dance as practiced in Western Europe and North America since the twentieth century
- Dance practice and research with underrepresented minority dancers, especially BIPOC dancers engaged in social and cultural dance forms that have been historically excluded from PWI arts and academic institutions
- Choreography and interdisciplinary collaboration with performance and time-based arts
- The archiving and research of dance artists’ body of work including their dances, teaching approaches, philosophies, and any accompanying supporting practices such as music,

costume, shoes, rhythms, stories, and other ethnographic products related to the *oeuvre* of the dance artist and their work in dance

- Community engagement with an under-represented minority community or dance form that supports diversity, inclusion, equity, and social justice as a factor in the creative activity and research.
- Choreography for sites and spaces beyond a proscenium theater, ‘site-specific’ dance works
- Development and contributions to the archiving of historic dance works or artists, through oral history, media documentation and original research
- The awarding of fellowships inside or outside the university
- Artistic direction of a major concert or like event

Of Special Consideration: With the dramatic shift in live performance fields beginning with conditions caused by the 2020 pandemic, individual artists in theatre and dance must also be assessed according to IUB Tenure and Promotion Guideline areas of consideration as outlined earlier. These include: Interdisciplinarity, New Scholarly Communications, Impact on Diverse Communities, and Public Scholarship.

2. Teaching

Candidates for tenure and promotion must demonstrate effectiveness in teaching through peer observation and evaluation, innovations to courses and curricular development, student evaluations and letters, and periodic self-evaluation.

Other components of effective teaching may include:

- Documented success of students in the professional or academic arenas. For example, admission to major graduate schools, awards won, professional work achieved, etc.
- Master classes and workshops given at other universities, colleges, and/or centers for dance training as well as participation in regional/national panels on the pedagogy of teaching
- Curriculum Development
- Awarding of Certifications in dance or movement fields
- Books and/or articles on teaching
- Teaching Awards
- Curriculum design or redesign of dance courses and creation of dance pedagogy that disrupts or intervenes historic exclusion and oppression of BIPOC dances and dancers
- The teaching of the archiving and research of a dance artists’ body of work including their dances, teaching approaches, philosophies, and any accompanying supporting practices such as music, costume, shoes, rhythms, stories, and other ethnographic products related to the *oeuvre* of the dance artist and their work in dance
- Teaching that involves community engagement with an under-represented minority community or dance form that supports diversity, inclusion, equity, and social justice as a factor.

3. Service

It is expected that faculty will be active and contributing member of Departmental committees and activities, and participation in a reasonable number of campus and professional committees. Evidence of service to the profession and/or community can also be important in this area.

Promotion to Full Professor

For promotion to Full Professor, the candidate is expected to continue to produce and achieve appropriately in all areas listed above. In addition, it is anticipated that the candidate will have a national reputation. This can be achieved through creative work, publication, and active participation in national professional organizations. Only work produced or accomplished in the rank of Associate Professor, (or since the tenure decision if tenure was granted separately and after promotion to Associate Professor), will be considered for promotion to Full Professor. Candidates must notify the Chair of their desire to seek promotion by February 15 prior to the academic year in which they hope to be considered.

APPENDIX A: Voting & Sample Ballot

DEPARTMENT VOTING GUIDELINES:

Following discussion, members vote by secret ballot on whether to recommend tenure and/or promotion on the stated basis (i.e., research/creative activity, teaching, service) or as a balanced case. Prior to the vote, the chair will review campus criteria and requirements for a vote in support of the candidate. For the categories of research and service, the four options on the ballot are excellent, very good, satisfactory, and unsatisfactory. For the category of teaching, the four options on the ballot are excellent, very good, effective, and ineffective. The chair must make clear at the meeting that to register a positive vote for tenure and promotion, the ballot must indicate excellence in the primary area of consideration and at least satisfactory/effective in the other two areas (except in a balanced case, in which all areas must be ranked very good). All other votes will register as a negative vote. Faculty members have the right to abstain. Absences and abstentions do not register as a vote on the ballot. The chair's letter should provide an account of any absences or abstentions.

PROMOTION AND TENURE BALLOT GUIDELINES:

Please advise your voting-eligible faculty of the following guidelines for tenure and promotion voting in the College:

Recommendations for promotion and/or tenure must be aligned with the departmental, College, and VPFAA guidelines which mandate that there must be Excellence in a primary category, and at least satisfactory/effective performance in the other two categories. In the instance of a balanced case, a rating of at least Very Good across the board must be presented to support a recommendation for promotion and/or tenure. The College will count votes according to the procedure below:

1. If there is no rating of excellence in the primary category, or no ratings of at least very good in all three categories for a balanced case, the vote for promotion or tenure will be counted by the College as a negative vote, even if the eligible faculty voter recommends promotion and/or tenure.

2. If there is not a rating of at least satisfactory/effective in the two non-primary categories of activity, the recommendation for promotion and/or tenure will be counted by the College as a negative vote, even if the eligible faculty voter recommends promotion or tenure.
3. No comments should be written on the ballot itself.
4. Absences and abstentions do not register as a vote on the ballot which includes both the overall recommendation for promotion and/or tenure and the rankings for research, teaching and service. If a ballot is marked abstain and the three areas are ranked, do not count the rankings.

Sample Department Promotion and Tenure Ballot

Candidate: _____

Primary Criterion for Evaluation:

- ___ Research/Creative Activity
 ___ Teaching
 ___ Service
 ___ Balanced Case

RANKINGS: Check box under Research/Creative Activity, Teaching, Service.
 Primary Criterion **MUST** be ranked Excellent for a positive recommendation.
 Balanced case: All 3 categories must be ranked at least Very Good for a positive recommendation. If you abstain, do not rank the 3 categories.

RESEARCH/CREATIVE ACTIVITY			
Excellent	Very Good	Satisfactory	Unsatisfactory

TEACHING			
Excellent	Very Good	Effective	Ineffective

SERVICE			
Excellent	Very Good	Satisfactory	Unsatisfactory

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RECOMMENDATION

_____ I Recommend Promotion/Tenure

_____ I Do Not Recommend Promotion/Tenure

_____ I Abstain

APPENDIX A: Voting & Sample Ballot

TEMPLATE FOR PRESENTING OCQ RESULTS IN PROMOTION AND TENURE DOSSIERS

Tabular form

				*How clearly were course learning goals and objectives communicated?		*How effectively was class time used?		*How effectively did out-of-class work help you learn?		*How available was the instructor?		Department-specific question(s)	
Course	Semester	Number of Responses	Response Rate	Candidate average	Dept average	Candidate average	Dept average	Candidate average	Dept average	Candidate average	Dept average	Candidate average	Dept average

* Campus core item, approved by the BFC for inclusion in promotion and tenure dossiers. Departments may choose to include responses to one or more department-specific questions provided that the same questions are included for all candidates in a given year.

Graphical form:

The following histogram presents average scores on one of the four campus OCQ items for all courses at a specific level in the department. Where the candidate's score falls on the histogram would be marked (as it is here with a star). The horizontal axis represents ranges of OCQ scores. The vertical axis represents the number of courses with scores in the range.

