

DEPARTMENT OF THEATER
GUIDELINES FOR EVALUATING FACULTY
FOR PROMOTION, TENURE AND SALARY ADJUSTMENT

The goals of the ISU Theater Department in establishing the following guidelines and procedures for evaluation are five-fold:

- 1) To establish guidelines and specific benchmarks in teaching, creativity/research, and service for tenure-track faculty so they can know what is expected of them as they proceed through the appointment and tenure process;
- 2) To provide and apply standards which are fair and reasonable while encouraging excellence in each individual faculty member in the areas of teaching, research/creativity, and service;
- 3) To foster a climate where focused collaboration between faculty theater artists and their students is encouraged and given due weight in appointment and tenure review;
- 4) To apply procedures and methods by which this excellence can be demonstrated and documented so that the case for such excellence can be presented clearly and solidly from the Theater Personnel Committee and Theater Chair through to all university-wide faculty committees and administrators involved with the task of evaluating theater faculty; and
- 5) To provide procedures, methods, guidelines, and standards which acknowledge and respect the variety of ways each faculty member – in accordance with external definitions provided by departmental need, input from the Chair and the Personnel Committee, and the original contract terms by which the faculty member was hired -- defines his or her own areas of expertise, focus, and specialization inside the department's faculty culture as well as in the field of theater in general.

On the Department level, the evaluation of faculty who are being considered for appointment, promotion, or tenure, is the responsibility of two independent bodies:

- 1) The Theater Department Personnel Committee, comprised of all full-time tenure track faculty except the Chair, and
- 2) Theater Department Chair.

It is expected that the two bodies will always maintain open and unimpeded communication on all matters as tenure and promotion decisions are being weighed and finally reached.

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Having two separate entities participating in the review process, evaluations and decisions reached on faculty candidates can be appraised by two separate bodies. The advantage of separate appraisals from the two bodies operates as a check-and-balance system to insure fair decisions and to protect the rights of faculty coming up for appointment and tenure.

If any final decision is divided such that the Personnel Committee and Chair do not reach consensus on whether or not a candidate should be recommended for appointment, promotion or tenure, then the two separate opinions, fully argued in the Personnel Committee and Chair's letters as well as in the candidate's response to those letters, would go forward to the Dean, Promotions and Tenure Committee, Provost, and President.

1) TEACHING

While acknowledging the variety of ways in which teachers of theater teach and the variety in methods by which such teaching can be evaluated, it is expected that all ISU theater department faculty strive for and achieve some measure of excellence in all the educational settings over which they have authority. It is assumed that each faculty member is able to be successful at providing a sound theater education, in their areas of expertise, to all ISU students in their classes, whether the students are theater majors, minors, or general education students.

Since significant teaching occurs in theater productions as well as in traditional classroom settings, it is expected that faculty will utilize their positions as directors, coaches, designers, production managers, and technical directors to use the production process as an opportunity for sound theater instruction, whether the productions are main-stage, studio, faculty-directed, or student-directed.

Advising also constitutes an opportunity for guidance and significant and useful instruction and therefore advising that is documented as exceptional should represent a part of a faculty members' appointment and tenure teaching profile. It follows, then, that poor advising would also be counted against a faculty in his or her teaching file.

Faculty teaching, then, will be evaluated by its level of achievement in the vast variety of settings in which theater teaching occurs: lecture halls, seminar rooms, advising offices, studios, rehearsal rooms, and theaters at all stages of the teaching and production processes.

Significant teaching occurs in theater productions as well as in traditional classroom situations. The Theater Department has an unusual advantage in the evaluation of teaching in that faculty are constantly observing the work of their peers in class projects and in production situations. Faculty members see the work of each other's students, whether in scenes from acting and directing classes, projects from design classes, plays from playwriting classes or production work in design, acting, management, technical support and dramaturgy. There is also significant team teaching in the department. There is probably no other department in the university wherein peers are so specifically aware of each other's teaching methods and results. Peer evaluation, therefore, is the dominant means of assessing teaching effectiveness in the department. In addition, every faculty member is required to distribute and have collected their SIR evaluations at the end of each and every class that they teach. Other evidence of excellent teaching might be:

- a) Accomplishments of students beyond the university, either before or after graduation;

- b) Letters from former students;
- c) Course syllabi and other teaching materials;
- d) High quantity and quality of advising, both on the undergraduate and graduate levels;
- e) Independent study projects directed;
- f) Teaching awards;
- g) Participation in conferences, workshops, and guest lectures at theater classes both inside and outside the Department and University (and the positive evaluation of the same through letters collected from faculty attending those classes)

2) CREATIVITY

These guidelines are based on the assumption that on-campus preparation of theater productions for public performance allows artists a viable outlet for demonstrating artistic achievement. A thorough, appropriate, fair and persuasive evaluation of Theater faculty achievements in directing, acting, design and technical direction in relation to faculty achievements in more traditional disciplines, where published research or presentations of papers are the dominant measures, has traditionally been difficult to document. Unlike the teacher/scholar who submits only successful efforts for consideration for promotion and tenure, the teacher/artist by the nature of his/her assignment must submit the total corpus of his/her on-campus creative activity to some level of evaluation. Faculty who define their creative professional lives by theater production are at a disadvantage even in relation to other fine artists and musicians, who have opportunity for off-campus presentations of their work. Theater faculty, especially in small liberal arts oriented programs, haven't the time, nor has the department the resources, to allow for substantial off-campus faculty work.

The most accurate, comprehensive and reliable means to assess faculty achievement is attained by peer evaluation from those both inside and outside the creative theater activity. Colleagues who work closely with directors, designers, technicians and actors in production situations contribute an unusually valuable insight in evaluating their work since they are privy to the work at every stage of development. This assessment, however, needs the "checks and balances" of views from peers outside a particular process. These perspectives are valuable since they judge the *results* of the activity and are less swayed by the personal and creative vicissitudes that typically accompany the preparation of any production. These outside viewpoints are best when they come from any combination of three sources: from non-participating faculty within the Theater Department itself, from non-participating faculty in ISU departments related to theater (e.g. English, Art, Music, and Speech), and from theater academics and professionals from outside the ISU community. While it is impractical to receive written feedback from all these perspectives for every project of every faculty member, it is possible and advisable to solicit feedback from all of these sources whenever possible, and especially when a faculty member is coming up for tenure or promotion. Given the fact that off-campus professional productions are so difficult for the theater faculty to arrange and execute while fulfilling all their on-campus duties, evaluations from off-campus professionals and academics can justifiably substitute for off-campus presentations since at least the source of the assessments are external to the ISU theater community and thus provide an assessment of the achievement based on what would be expected at a comparable institution or the professional theater in general.

The following are important matters related to the work of a colleague, which should be considered by the departmental personnel committee in assessing creative work. The artist should:

- a) Demonstrate careful, thoughtful and imaginative pre-production planning for conceptual meetings of the artistic staff;
- b) Contribute in creative, cooperative and substantial ways to the development of the total production;
- c) Demonstrate a clear understanding of and appreciation for the respective contributions of each of the other creative artists in the conceptualization and realization of a theater production;
- d) Demonstrate awareness of innovative theatrical ideas and practices; and
- e) Demonstrate a consistently high level of quality work

Other means by which a theater artist may present evidence of quality work to his/her peers are as follows:

- a) Submit work for evaluation by outside evaluators such as visiting or invited professionals;
- b) Submit reviews in the media by competent critics;
- c) Submit slides of productions, working drawings, renderings, photographs, light plots, models, other relevant supporting material;
- d) Submit testimonial letters from qualified respondents;
- e) Submit a resume of workshops and lectures conducted at other campuses and at theater festivals and conventions;
- f) Submit listings of awards, grants and other honors; and
- g) Submit a report of all professional development opportunities including off-campus courses taken, theater productions attended, theaters visited and other growth-inducing experiences.

3) SCHOLARLY RESEARCH AND CREATIVE WORK

Theater artists, scholars, and technicians in the Department should submit complete documentation in appropriate form, of titles, times and places of workshops and papers presented, articles and books published, exhibitions participated in, including, as possible, copies, photographs, videotapes, CD's, and DVD's of the works themselves.

The Department Chair will solicit ahead of time for evaluations from recognized professionals, scholars, and/or academics in the area in which the faculty member is doing his or her research or creative work and invite the evaluators to attend productions, read plays, books, articles, or conference papers on which tenure or promotion decision is being considered. After reading the candidate's scholarly work or viewing the candidate's live performance -- or CD's, videos, DVD's or preparatory materials for the said production -- the evaluator will be expected to submit to the chair, in a timely fashion, a detailed evaluation of the work read or viewed. Evaluation reports received by the chair will be kept as much in confidence as possible within the restrictions of a public institution's disclosure requirements.

Work for Crossroads Repertory Theatre is deemed professional-level work and counts as professional-level achievement although positive evaluation letters by outside professionals (in comparable theater areas) who view performances and/or materials in preparation for performance are necessary to verify the exact level of professional accomplishment. It is also assumed that positive evaluations of professional and professionally evaluated work (in the form of reviews and solicited evaluation letters presented outside CRT and Terre Haute) is also expected of all tenure and promotion candidates. Evaluators, who cannot have any prior personal relationship to the candidate and must be selected through mutual agreement by the candidate and the chair, should be fully recognized theater professionals and/or theater academics in a similar or the same area of theater as that of the candidate and have the expertise to provide a detailed evaluation of the quality of the performance that was viewed or the article, book, or play that was read. Any costs incurred by the evaluator, such as the copying of manuscripts or the purchasing of theater tickets and transportation to the theater to view the performance, should be absorbed by the ISU Theater Department.

4) SERVICE

Service in the ISU Theater Department will be required of each faculty member.

It is required that each Theater Department faculty member fulfill some degree of annual significant service both to the Department and the University in general in whichever ways accord with their own personal interests as well as the interests and needs of the Department and the University. It is expected that faculty members, in their first two years of tenure-track appointment, will devote most of their service time to the Department but, by the third year, he or she would be expected to begin serving the University as a whole either as a member of a committee or participant in organizing or contribute to the running of a University-wide event or activity.

Honoring the University's focus on Community Engagement and Service Learning, it is also highly encouraged that faculty also find time to serve, and encourage students to serve, the greater Terre Haute community, either through providing their theater expertise or advice to benefit other not-for-profit theater or arts organizations in the Wabash Valley and/or contribute time to worthy charitable activities and/or civic institutions.

Administration is an important aspect of creativity in a collaborative art. Service is the dominant activity of a Technical Director's, a Production Manager's, an Artistic Director's or a Managing Director's responsibility in seeing that the organization runs smoothly. Theater art cannot be produced properly unless the management works at a high level of efficiency and with a supple ability to prevent and react to crises. Again, peer evaluation must be the primary means of evaluating such service. Other evidence of service contributions are as follows:

- a) Service on departmental, college and or university committees;
- b) Activities in national, regional, state and local professional associations;
- c) Discipline-related consultations and community activities;
- d) Workshops, master classes, guest lectures;
- e) Responses for ACTF or other organizations;
- f) Recruiting initiatives and efforts;
- g) Professional service awards; and

h) Conducting student field trips.

COMPOSITION OF THE PERSONNEL COMMITTEE AND PROCEDURES FOR EVALUATION

PROMOTION, TENURE AND PRE-TENURE

The Theater Department Personnel Committee consists of all full-time faculty in the department with the exception of the department chair and any faculty serving on a personnel committee on a college or university level. In case of action on promotion and/or tenure matters, the Committee shall consist of the Personnel Committee minus any non-tenure-track faculty. The committee shall elect its own chair. The committee chair shall be responsible for writing a summary of the committee's decisions and transmitting that -- plus the committee vote -- to the Department chair.

The Promotion and Tenure Committee shall review candidates according to University regulations as specified in the Indiana State University Handbook. All Indiana State University Handbook procedures, policies, and time lines shall be observed. In case of any contradiction between this document and the University Handbook and the College of Arts and Sciences Tenure and Promotion Document, the college-wide documents will take precedence.

ANNUAL SALARY RECOMMENDATIONS

Each year faculty are expected to submit faculty activities reports that summarize their teaching, creative/publishing work, and service activities in the Department, the University as a whole, the Terre Haute community, as well as the regional, national, and international theater field. In years when merit evaluations are called for by the university as a whole, faculty activities reports of every faculty member in the department shall be submitted to every other faculty member. Each member of the full-time Theater Department faculty shall then recommend in rank order his/her choices for higher than standard increases for the year and submit those recommendations with justifications to the department chair, who, on the basis of those recommendations and his/her own judgment, makes departmental recommendations to the Dean. Department members shall also recommend any lower-than-standard salary increases they deem fit.

FACULTY/STAFF AND STUDENT/FACULTY/STAFF EVALUATION SESSIONS

During the week following each university theater production the faculty and artistic staff of that production shall meet for a critique session in which the strengths and weaknesses of the production and the process of preparing the production shall be assessed. Also during that week faculty, artistic staff, students and others shall meet at a Theater at Four session to evaluate the process and production. These forms of internal evaluation are instituted to encourage and maintain high quality standards in all faculty-directed and major student-directed productions.

5) GUIDELINES FOR PROMOTION TO SENIOR INSTRUCTOR

Full time instructors (on 3-year contracts) may apply for promotion to "Senior Instructor" after completion of their second contract. Materials that should be submitted for consideration for promotion to "Senior Instructor" are detailed below and generally involve documented evidence of teaching success over multiple years.

In addition to documentation of Teaching Effectiveness, as outlined in earlier in the document, applicants must provide documentation of professional development related to teaching and non-teaching (if applicable) duties. Examples include: attending a Faculty Center for Teaching Excellence (FCTE) event, attending a teaching or other professional development conference, specialized certification, teaching or service awards, peer evaluations of teaching or other assigned duties.

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