Theater Program
Department of Music
Faculty Governance Document
Approved 03/01/2005

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1. Preamble

The purpose of this document is to outline the principles and procedures that pertain to the operation and management of the department. No rules or procedures described in this document take precedence over the authority of the University or the College. In the event of conflict, University and/or College policy will prevail.

2. Theatre Program Mission Statement

The Theatre Program of the Department of Music’s mission is drawn from the goals and purposes of a liberal arts education:

1) To provide a comprehensive undergraduate education in Theatre and the Performing Arts by preparing the student for graduate school, professional theatre training programs, or teaching.

2) To provide all Iowa State University students, regardless of major, with experiences that will enhance their general and cultural educational through understanding and aesthetic appreciation of the performing arts.

3) To serve as a vital force in the cultural and intellectual life of Iowa State University, the community, and throughout the state and nation.

3. Structure of Governance

3.1 Faculty Membership

“Faculty” is defined as all full and part-time faculty members. The voting members of the faculty are all tenured, tenure-track, lecturers, clinicians, and adjunct faculty with at least a half-time budgeted appointment in the Department. Lecturers, clinicians, and adjunct faculty may participate in discussion and vote on all issues except personnel, and may serve on department, college, or university committees. Membership and voting rights are maintained until the effective date of resignation or termination of appointment. Visiting, affiliate, and temporary faculty may participate in discussions, but are not voting members of the faculty. Emeritus faculty may attend meetings and participate in discussions, but are not voting members of the faculty.

3.2 Faculty Meetings

During the regular academic year, the Theatre Program Faculty and Professional and Scientific Staff meet bi-weekly. The Director of Theatre calls, sets the agenda and
chairs the area meetings. Two-thirds of the faculty in residence will constitute a quorum. Proxy votes in writing are allowed, but may not be counted toward a quorum. All questions shall be decided by a simple majority vote. In case of a tie, the Director of Theatre may cast the deciding vote. Members on leave may request to be kept informed of upcoming departmental matters, may attend meetings and retain their voting privilege. Meetings are not normally held during the summer sessions and no permanent policy decisions will be enacted during the summer.

ISU Theatre students are represented at these meetings by two students who share one vote on issues pertaining to production scheduling and season selection. Their presence at the faculty meeting are not part of the quorum count.

Theatre Program Professional and Scientific staff may vote on issues of production scheduling and season selection. On votes pertaining to these issues, at least one member of the Theatre Program Professional and Scientific staff must be present. Proxy votes in writing are allowed but will not be counted toward a quorum.

Eligible faculty vote on production scheduling and season selection as well as issues concerning personnel, curriculum, university policy and procedures, and general academic affairs. The Director of Theatre may also vote on all issues.

3.3 Department Chair

The Department Chair is appointed by the Dean of the College of Liberal Arts and Sciences in consultation with the Department of Music faculty. The Chair has obligations to both the department (its faculty, students, and staff) and to the administration of the college and university. The obligations to the administration are discussed in the ISU Faculty Handbook. Within the department, the Chair provides overall leadership, sharing responsibilities relative to the Theatre Program with the Director of Theatre.

This leadership role is extensive and - for the Theatre Program - includes (but is not restricted to):

1. Providing overall leadership for the department, assuring that the department sets goals and regularly evaluates its progress toward meeting them.
2. Representing the department to the administration, to other units in the university, and to organizations outside the university.
3. Reviewing and approving all issues related to hiring, following consultation with the Director of Theatre. Those responsibilities requiring the Chair’s signature include staffing requests, notice of vacancy forms, letters of intent, position responsibility statements (for faculty) and PDQs (for Merit and P&S appointments).
5. Reviewing the Theatre evaluation and salary recommendation process in consultation with the Director of Theatre.
6. Attending Theatre faculty meetings as needed to keep the faculty and staff informed of administrative decisions and other items of importance to the department.

Other responsibilities of the Chair are detailed in the Music Governance Document.

3.4 Director of Theatre

The Theatre Program is headed by the Director of Theatre who is appointed by the Dean of the College of Liberal Arts and Sciences after consultation with the Chair of the Department of Music and the Faculty and Staff of the Theatre Program. The Director of Theatre must be a tenured member of the faculty at the rank of Associate Professor or above.

The leadership role includes (but is not restricted to):
1. Serving as the Program’s liaison between the Chair of the Department of Music, the Department of Music, and the College of Liberal Arts and Sciences
2. Chairing Theatre Program Faculty Meetings.
3. Assigning responsibilities to Theatre faculty and staff
4. Overseeing hiring and evaluation of Theatre faculty, P&S and Merit personnel and guest artists in consultation with the Chair of the Department of Music
5. Developing and overseeing Departmental Supplies and Services budget and finances
6. Responding to departmental, college, and university data requests
7. Member: LAS Cabinet, Alvin Edgar Fund Committee, Fisher Fund Committee
8. Coordinating Theatre Program curricular and advising matters.
9. Serving as liaison to the Iowa State Center on matters of scheduling, box office, facility rent and utilities.
10. Coordinating the planning and scheduling of current and future seasons.
11. Preparing and defending the Government of the Student Body budget
12. Coordinating with the Theatre Secretary the hiring of ISU Theatre personnel including student employees and Front-of-House and marketing staffing and operation.
13. Assisting the Chair with promotion and tenure recommendations, as outlined in the Music/Theatre Promotion and Tenure Document.
14. Managing the day-to-day activities of the Theatre Program

3.5 Production Manager

The Production Manager is appointed by the Director of Theatre for an indefinite term. His/her responsibilities include (but are not limited to):
1. Advising and consulting with the Director of Theatre on future season scheduling.
2. Coordinating individual season planning, production schedules, and enforcing individual production deadlines.
3. Calling and chairing production meetings.
4. Serving as a liaison with the Director of Theatre concerning production budgets
5. Advising the technical staff and design team of the student produced production
6. Supervising stage management
7. Supervising the sound area
8. Coordinating the filling of run crew and board operator positions

3.6 Theatre Program Staff Supervisors

a. **Technical Supervisor**
The Technical Supervisor is supervised by the Production Manager and Design Faculty and is annually evaluated by the Director of Theatre in conjunction with the Production Manager and Resident Scenic Designer. The Technical Supervisor’s responsibilities include (but are not limited to):
1. Supervising and scheduling the student staff in the Scene Studio
2. Coordinating and supervising work-calls and production strikes
3. Supervising and maintaining Scenic Studio equipment and supplies
4. Preparing budgets and implementation of all scenic designs and construction projects
5. Advising the technical staff of the Student Produced Production
6. Coordinating and supervising scenic and prop rentals

b. **Costume Shop Supervisor**
The Costume Shop Supervisor is supervised by the Resident Costume Designer and is annually evaluated by the Director of Theatre in conjunction with the Resident Costume Designer. The Technical Supervisor’s responsibilities include (but are not limited to):
1. Supervising and scheduling the student staff in the Costume Studio
2. Coordination and supervision of work-calls and costume strikes
3. Supervision and maintenance of Costume Studio equipment and supplies
4. Budgeting and implementing all mainstage costume designs in consultation with the Resident Costume Designer and/or guest designers
5. Advising costume staff for Student Produced Production
6. Coordinating and supervising costume rentals

3.7 Departmental Records

The Director of Theatre is the custodian of all records. A copy of all non-confidential records shall be kept in a place accessible to any member of the department. These include:

1. Minutes of all department meetings
2. Annual reports of standing and ad hoc committees
3. Mid-term class lists (on line)
4. Official university documents such as the Faculty Handbook, The Basic Documents of the College of Liberal Arts and Sciences, the Graduate Faculty Handbook, and the ISU Office Procedures Guide (all online)
5. The Departmental and Program Promotion and Tenure Document, the Faculty/Staff Handbook, and the Governance Document
6. Curricula vita for all faculty and materials submitted by candidates for annual evaluations and for promotion and tenure.
7. Course outlines for all courses offered by the department.

Confidential records are open only to the Chair and Director of Theatre. These include:
1. Grade lists of all courses.
2. Personnel files for each faculty member. Except for confidential recommendations, the contents of each faculty member’s file is open to that faculty member and faculty shall receive a copy of all materials (excluding the confidential recommendations) placed in the file.
3. Student files (which are open to faculty members on a need-to-know basis and to the student).

4. Appointments, Promotion and Tenure, Evaluations.

4.1 Appointments

The Director of Theatre consults with the faculty regarding any regular faculty or P&S appointments, and in consultation with appropriate faculty, writes a Notice of Vacancy for the Department Chair’s approval. The Director of Theatre appoints an ad hoc Search Committee and advertises the position whenever it appears likely that a position will be able to be filled. The Search Committee shall study candidate files, gather other information as necessary, and encourage other members of the department to review candidate files. A file typically consists of a vita, letters of recommendation, and other evidence of professional activities. The Search Committee meets with the Director of Theatre to present a list of finalists and a recommendation to invite one or more candidates to campus for an interview. The Director of Theatre assists the Chair in preparing materials required by the college to gain approval to offer interviews.

The Director of Theatre (or his/her designee) in consultation with the Search Committee (1) contacts candidates to arrange for on-campus interviews, (2) arranges the schedule for such interviews, (3) handles all correspondence with applicants both before and after the position is filled, (4) assures that the search is conducted in a manner concordant with Affirmative Action and Equal Opportunity policies, and (5) handles all negotiations with the leading candidate(s). Following the campus interviews, the faculty will vote (by mail ballot) and will qualify themselves for this vote by studying candidate files, attending appropriate parts of the campus interview, and meeting individually with the candidate and/or members of the Search Committee. In the event of a tie vote, the Chair will meet with the Search Committee
to break the tie or to determine if additional candidates should be interviewed. The Chair with support of the Director of Theatre prepares and forwards required materials to the college for review and approval.

Lecturers, clinicians, collaborators, and adjunct faculty appointments may be made by the Chair after consultation with faculty in the area of appointment. Lecturer appointments are normally used for non-tenure eligible appointments in Music. In the event that other appointment types are appropriate (collaborator, clinician, adjunct faculty), the appointment and review process will be the same as that used for lecturer appointments. Because of the short notice in receiving approval to fill some of these non-tenure eligible appointments, a Search Committee and full faculty vote is not required for appointments of one year or less. Individuals with Professional & Scientific (P&S) appointments may also be appointed to non-tenure eligible positions if they carry out faculty responsibilities for the department (such as teaching assignments). Reappointment of lecturers (including teaching appointments for P&S employees) or advancement to the rank of senior lecturer may be offered by the Chair of the Department of Music following consultation with appropriate faculty. All appointments, re-appointments, and advancements of non-tenure eligible faculty are subject to approval at the College and University levels.

Guest artist appointments may be made by the Director of Theatre after consultation with faculty in the area of appointment.

Reappointment of tenure-track faculty follows the procedures outlined below under 4.4 Faculty Evaluation. The early identification of criteria affecting a renewal decision is the shared responsibility of each faculty member, the Director of Theatre, and the Chair of the Department of Music.

4.2 Term of the Chair

The executive officer for the Department of Music will normally be given the title of Chair (or Head) and will serve a three to five-year term. The Chair of the department is eligible to serve successive terms, provided that the regular procedures are followed. In the event of the Chair’s absence for a limited period for vacation, illness, or other reasons, the Chair shall appoint a senior faculty member to serve as temporary Chair. For periods of absence in excess of three months, an acting or interim Chair will be appointed by the dean in consultation with the department faculty.

4.3 Review and Nomination Procedures for the Chair

There shall be a review of the chair by the faculty in the spring of the year preceding the expiration of the Chair’s term in office unless the Chair states his/her intention to decline acceptance of reappointment as Chair for an additional term. There shall be a review of the Chair at other times if at least one-half of the faculty vote for such a review or if the Chair requests such a review.
The primary purpose of the review of the Chair is to evaluate his/her performance in carrying out responsibilities of the position. In addition, the faculty should consider the question “Do you prefer the current chair to continue as chair?” If two-thirds of the voting faculty affirm their preference that he/she continue as Chair, this recommendation shall be forwarded to the Dean. In addition to comments on the Chair’s performance from individual members of the faculty, the review may also include comments from students and staff. All comments and recommendations shall be given to the Dean who will prepare a summary of results of the review and make these available to the faculty and the Chair.

In the event that the Chair declines reappointment, or if the faculty vote is negative, the faculty should consult with the Dean regarding whether the process should consist of an internal or an external search. Should the decision be in favor of an external search and if funding is available, the faculty will select a search committee which will be responsible for writing a job description and notice of vacancy, conducting an initial screening of applicants, and reporting to the Dean on the criteria for ranking top candidates. Should the decision be made in favor of having an internal search, the faculty will send nominations to the dean. The appointment of the Chair is made by the Dean after consultation with the faculty.

4.4 Term of Director of Theatre

The Director of Theatre has no fixed term but is subject to the approval and confidence of the LAS Dean’s Office, the Chair of the Department of Music, and the Area Faculty. In the event of the Director of Theatre’s absence for an extended period of time due to Faculty Improvement Leave, Leave Without Pay, illness or other reasons, the Director of Theatre shall appoint, in consultation with the Area Faculty and Chair, a faculty member to serve as Acting Director of Theatre.

4.5 Review and Nomination Procedures for the Director of Theatre

The Director of Theatre shall be evaluated annually in conjunction with the Performance and Growth evaluation process. Area faculty and staff will be asked to submit a review form and any pertinent comments or information to the Chair by a date to be determined annually. The Chair will go over the results of this review with the Director of Theatre and make recommendations for growth. Should the results of the review prove negative in one or more areas, the Chair will set objectives for the Director of Theatre’s growth.

If the position becomes vacant due to the resignation of the serving faculty member, the faculty member’s desire to step away from the position, or Area faculty’s desire for new leadership, the Area faculty and staff will nominate by 75% affirmative vote, a senior member of the Area for the approval of the Chair and Dean of the College of Liberal Arts and Sciences.
4.6 Faculty Evaluation

The following information may be obtained for the evaluation of faculty.

Position Responsibility Statement
A position responsibility statement should be written for all new faculty members at the time of the initial appointment. The description itself should be general and only include the significant responsibilities of the faculty member that are important in evaluating faculty accomplishments in annual reviews and the promotion and tenure process.

The position responsibility statement shall not violate the faculty member’s academic freedom in teaching, in the selection of topics or methods of research, or in extension/professional practice. The statement should be reviewed annually for non-tenured faculty and at least every five years for tenured faculty (normally during the year in which peer reviews are scheduled). This review of the position responsibility statement will allow for flexibility in responsibilities over time and for the changing nature of faculty appointments. The statement should allow both faculty members and their administrative and peer evaluators to understand the basis of the academic appointment and to place that into context with annual review criteria and promotion and tenure criteria. The position responsibility statement cannot be changed unilaterally by either the Chair or the faculty member.

Self Evaluation
A written statement will be presented to the Director of Theatre annually by each faculty member being reviewed. This self-evaluation should be in a portfolio format documenting the teaching, scholarship, and professional practice activities beyond what is contained in the individual’s vita. Information to be included in the professional portfolio is described in the university promotion and tenure policy. The Evaluation Portfolio shall include:

A demonstration of achievement in teaching and advising which will include some but not necessarily all of the following:

1. a statement of teaching philosophy, including individual courses;
2. copies of syllabi and program curricula;
3. student assessments of their progress in the design processes;
4. letters or testimonials from students, graduates or the public;
5. documentation of student or coaching achievements in theatre festivals and competitions;
6. records of student placement and/or graduate achievements;
7. documentation of workshops presented, seminars offered and available peer reviews of the above;
8. faculty peer reviews;
9. evaluation by the PIC;
10. outside peer evaluations;
11. educational honors and/or awards;
12. a video recording of teaching activity.

Among methods of evaluating creative work are:

1. evaluations by professional peers and colleagues.
2. evaluations by professionals in the field.
3. evaluations by other members of the production team, including support personnel.
4. participation in design panels/programs for professional societies.
5. reviews; adjudications from regional or national festivals.
6. inclusion in exhibits, particularly juried ones.
7. repeated engagements with off-campus producing organizations, as indicative of work satisfactory to the organization.
8. awards won.

Among methods of evaluating Research/Scholarship are:

1. manifestation of historical, technological research via process/production activity;
2. participation in conference panels/workshops;
3. conducting conference panels/workshops;
4. conducting peer workshops and seminars;
5. conducting professional mentoring, apprentice, pedagogy, and/or in-service programs;
6. garnering research grants and/or awards;
7. publication of books, articles, monographs and abstracts.

Demonstration of citizenship to the institution and/or active professional involvement may include some but not necessarily all of the following:

1. service within the Theatre Area, Performing Arts program or University;
2. membership in professional unions and/or organizations;
3. attendance at regional and national conferences;
4. functioning as a respondent, adjudicator, and/or critic for regional and national festivals, auditions, showcases, or competitions;
5. garnering grants and/or awards from regional and national organizations/institutions;
6. serving on organizational boards and/or committees.

Student Evaluation
Students will be asked to evaluate faculty teaching. Each faculty member will use appropriate departmental evaluation forms for all courses taught and may add additional questions at his/her discretion. Letters from former students may also provide documentation of teaching strengths, but cannot replace the information obtained through regular student evaluations of teaching.

Peer Evaluation
Non-tenured faculty and tenured faculty with fewer than three (3) years at Iowa State University will be evaluated annually by their peers beginning in the second year of their appointment. Tenured faculty and senior lecturers who have been members of the music faculty at Iowa State for at least three (3) years will be evaluated every seven years. A faculty member not scheduled for evaluation may request an evaluation. The request must be made to the Director of Theatre by the end of the first week of fall semester. The Director of Theatre may request a peer evaluation of a faculty member even though the individual is not scheduled to be evaluated that particular year, and the individual shall be so notified.

Lecturers: Peer reviewers for non-tenure eligible faculty (including those holding P&S appointments) will be selected by the Director of Theatre in consultation with the faculty members being evaluated. Peer reviewers will be notified of their responsibility to prepare such evaluations at the beginning of the fall semester in order to have adequate time to observe faculty being evaluated. The individual being evaluated may also invite additional faculty members to prepare peer evaluations to be submitted to the Director of Theatre. Other faculty members may submit written evaluations if they believe they have relevant information regarding individual faculty being reviewed. Peer reviewers will examine materials submitted by candidates and will also observe classes and attend performances. Written peer reviews should be submitted to the Director of Theatre by April 1.

Tenured and Tenure-track faculty: The Director of Theatre in consultation with the faculty members being evaluated will select individuals to prepare peer evaluations. Care will be taken so that over time most of the faculty who will ultimately be involved in making a decision about the promotion and/or tenure of that individual will have had the opportunity to prepare a peer review. The peer reviewers should be selected so that faculty are reviewed by the appropriate voting faculty for each rank (i.e., assistant professors are evaluated by associate professors or full professors; associate and full professors are evaluated by full professors). The individual being evaluated may also invite additional faculty members to prepare peer evaluations to be submitted to the PRC. Other faculty members may submit written evaluations if they believe they have relevant information regarding individual faculty being reviewed.

Each peer reviewer will examine materials submitted by candidates and will also observe classes and attend performances. The peer report is submitted to the Director of Theatre to be used in annual reviews and for recommendations for renewals, advancement to senior lecturer, and promotion and tenure.

Evaluation by the Director of Theatre

Tenure-track faculty: The Director of Theatre will meet with each faculty member undergoing a peer review in the spring to review his/her goals, accomplishments, position responsibilities, and issues identified in the peer review process. Following this meeting, using information from above, plus any other at his/her disposal, the
Director of Theatre will forward to each faculty member and the Chair of the Department of Music the written evaluation. The evaluation is then to be signed by the faculty member, the Director of Theatre, and the Chair, Department of Music to verify its receipt. Faculty members may attach a statement to this document in the event that they disagree with some part of the evaluation.

The early identification of criteria affecting a negative tenure decision is primarily the shared responsibility of each faculty member, the Director of Theatre and the Chair. Periodic review of criteria for tenure and promotion by each member of the faculty should be encouraged as the basis for continued self evaluation. When the Director of Theatre and/or the Chair become aware of negative factors which could ultimately have an adverse effect on tenure or promotion decisions, it is his/her responsibility to bring these to the attention of the faculty members involved during annual evaluation conferences. Instances of negative evaluation by students and peers should be candidly discussed by the Chair and the individual faculty member as soon as they become evident.

Lecturers: The Director of Theatre will meet with each faculty member undergoing a peer review in the spring to review his/her goals, accomplishments, position responsibilities, and issues identified in the peer review process. Following this meeting, using information from above, plus any other at his/her disposal, the Director of Theatre will forward to each faculty member a written evaluation. Faculty members will receive a copy of this evaluation. It is to be signed by the faculty member to verify its receipt. Faculty members may attach a statement to this document in the event that they disagree with some part of the evaluation.

Reappointment Review
The Director of Theatre and the Department Chair shall review the above documentation for probationary faculty during the third year of an individual’s appointment or during the year prior to the offering a second letter of intent, whichever comes first. Senior faculty (those of a rank higher than the candidate) will be asked to submit a written ballot to the Director of Theatre regarding the candidate’s success in fulfilling expectations identified in the position description statement. The Director of Theatre and the Department Chair may invite other voting faculty to express concerns or forward comments about the advisability of offering another three-year term. The Director of Theatre and the Department Chair will inform the candidate (in writing) about his/her progress in meeting promotion and tenure expectations and whether a second term will be offered. The Director of Theatre and the Department Chair shall follow a similar review process for lecturers holding appointments of two-years or more. (For lecturer appointments of one year or less, see the process described under 4.1 “Appointments.”) The review will occur during the final year of an individual’s appointment prior to the offering a renewal letter of intent. Tenured and tenure-track faculty will be asked to submit a written ballot regarding the lecturer’s success in fulfilling expectations identified in the position description statement. The chair may cast a ballot in the event of a tie vote.
Nominations for advancement to senior lecturer using a process similar to that of the third-year review. Advancement to the rank of senior lecturer is normally considered during the fifth year of accumulated service in the rank of lecturer; however, in exceptional cases the Chair or candidate can request an earlier review. Recommendations for advancement to senior lecturer are based not only upon performance but also upon staffing needs of the department in curricular areas of specialization. Candidates for advancement will be asked to submit a dossier (position description statement, updated CV, and a teaching portfolio with a statement of teaching philosophy, sample syllabi and assignments, and student course evaluations). Written ballots regarding advancement are submitted to the Director of Theatre by all tenured faculty regarding the candidate’s success in fulfilling expectations identified in the position description statement. Following a review of these recommendations, the Director of Theatre makes a formal recommendation to the Chair whether to offer a new letter of intent (term of appointment from two to five years) and advancement in rank. Lecturers denied advancement to senior lecturer are not eligible for employment beyond their six years of accumulated service.

4.7 Promotion and Tenure

Procedures for reviewing faculty for promotion and tenure are described in the department’s Promotion and Tenure document.

5. Theatre Program Committees and Administrative Assignments

5.1 Promotion and Tenure Committee

The Theatre Program Promotion and Tenure Committee (called the Preliminary Screening Committee) consists of all of the Program’s tenured Associate or Full Professors plus two full Professors from either the Department of Music or other departments comparable or complementary missions (e.g. Art and Design, English). The committee will meet to consider nominations from promotion and/or tenure. The Director of Theatre serves on this committee as a voting member and will additionally function as secretary to the committee and the custodian of all portfolio materials, external evaluations, or materials relevant to the candidate’s case which can be found in area records. The Chair of the Department of Music chairs the committee and functions as a non-voting member.

Any member of the PSC who has a conflict of interest with respect to a candidate being reviewed should not participate in the consideration of that candidate. An additional tenured Associate or full Professor from the Department of Music, or from another Department shall be appointed by the Chair to replace the PSC member excused due to conflict of interest.
5.2 Theatre Program Curriculum Committee

The duties of the Curriculum Committee include the following:
1. Review and recommend to the Theatre faculty all changes in the department's course offerings and curricula.
2. Maintain a liaison with the Liberal Arts and Sciences Curriculum Committee and other college and university committees responsible for the academic program.
3. Prepare and edit the Theatre and Performing Arts portions of the ISU Catalog.
4. Consider requests for experimental courses.
5. Revise and maintain the advising sections of the Theatre Program’s web pages, keeping these in agreement with the current ISU Catalog and present department policy.
6. Develop and maintain a consistent system for reviewing each student's progress in the Theatre Program, including the establishment of policies governing the Portfolio Review

The Curriculum Committee should be structured to maintain a balanced representation from the following areas: advising, performance/text, and design. Individual committee members may represent more than one area on the committee.

5.3 Performing Arts Curriculum Committee

Recommended changes made by the faculty membership of the Theatre Program will also be brought before the Performing Arts Curriculum Committee for approval. This committee consists of the Theatre Program Curriculum Committee, the Director of Theatre, the Chair of the Department of Music, the Chair of the Vocal Performance area of the Department of Music, and at least one member of the Dance faculty.

A quorum shall consist of 75% of the committee’s membership. An affirmative vote of 75% of the committee’s membership is required for curricular changes to be implemented.

The Director of Theatre shall appoint a Chair (normally a member of the Theatre faculty) who will call meetings, set the agenda, chair the meetings, and serve as liaison between the Committee and the Curriculum Committee of the Colleges of Education and Liberal Arts and Sciences.

5.4 Scholarship Committee

The entire faculty membership of the Theatre program serves as the Scholarship Committee and decides the distribution of scholarship funds. The entire faculty also assists the Director of Theatre in increasing the funding for theatre scholarships.
5.5 Theatre Program Grievance Committee

When a student has a grievance concerning a Theatre Program course or theatrical production, the student will first seek resolution with the instructor. If this does not yield a resolution, the student will seek to resolve the grievance via a conference with the Director of Theatre. The Director of Theatre will then seek resolution with the instructor.

Should this not resolve the grievance, the Director of Theatre will convene a committee made up of two members of the Theatre Program faculty and one member of the Faculty of the Department of Music. It is recommended that the committee invite both the student and the instructor to respond to or defend the grievance’s assertions.

The Grievance Committee will make a recommendation to the Director of Theatre. Should the matter not be resolved on this level, the student and/or instructor can bring the grievance before the College of Liberal Arts and Sciences Grievance Committee.

5.6 Administrative Assignments

The Director of Theatre may assign particular administrative duties to individual faculty members. Such assignments include, but are not limited to the following areas:
1. Library
2. Ames Community Arts Council Representative
3. Recruiting
4. Fund raising
5. Awards
6. Alumni newsletter

6. Travel Policies and Professional Support

6.1 Travel

All absences from campus during periods of regular employment, whether at university or private expense, require administrative approval. Staff members who engage in projects in another country for more than two weeks should secure approval from the Chair and provost before they make their plans. Faculty should follow policies stated in the ISU Faculty Handbook. Generally professional travel not involving university resources is simply reported on the departmental travel form (pink half-sheet). These travel reports are intended to keep the Chair or Director of Theatre and office staff apprised of faculty travel, professional activities, and changes in teaching schedules. When a faculty member's professional work requires him/her to be away from campus for a total of two weeks or more per semester, the activities should be discussed with the Chair/Director of Theatre before accepting the engagements. Travel for personal
reasons is not reported on departmental travel forms; however, when faculty need to be away from campus during the period when classes are in session (not including evenings and weekends), they should notify the Chair of their plans and how they intend to cover any missed classes.

When faculty request to be absent from the campus for professional reasons for more than two weeks per semester, the LAS Dean has asked to be notified. The Dean is especially concerned about potential negative implications for the university when a faculty member is compensated both by ISU and an outside agency for the work during the same extended period of time. Thus, for leaves longer than two weeks, the request first goes to the Director of Theatre and then to the Chair who will discuss options with the faculty member and then forward the request to the Dean. The faculty member requesting an extended absence should prepare a recommendation suggesting options for how his/her teaching and other responsibilities could be covered during this absence, such as:

- The faculty member could suggest some combination of independent study projects, exams, pre-recorded lectures, and/or other ISU faculty teaching some or all of the missed classes. When colleagues assist with teaching to accommodate a leave, the faculty member requesting the leave should handle course organization and grading. So that this does not strain collegial relationships, it would be important for the person requesting the leave to reciprocate in the future.
- A first- or second-half semester class might be appropriate. In this case the required class contact hours would be met by longer or more frequent classes during part of the semester. This would need to be determined prior to students registering for classes for that semester so that this alternate meeting schedule could be announced in the published schedule of classes.
- The faculty member on-leave could request to carry a heavier teaching load in one semester and a lighter teaching load in the semester of the leave. This would require sufficient notice to adjust the schedule of classes for that year (i.e., prior to students registering for classes in the spring prior to the leave).
- The faculty member could write a proposal for a leave (such as Professional Development Assignment). This would require sufficient advance notice so that if the leave were not approved, an alternate plan could be developed.
- The faculty member might need to take a leave-without-pay for the amount of the leave beyond the two week limit.

Faculty members should also report absences that involve a professional stipend on the annual consulting report following the directions circulated with that report.

**Proposals for an extended leave must include the following:**
name, application date, dates of the leave request, name of the agency/organization(s) requesting the services, description of the professional work proposed during the leave, benefit to ISU/department, expected ISU
responsibilities needed to be covered during the leave request, options for covering teaching and other responsibilities during the proposed leave (list each class or other responsibility separately and give at least one option). See “Extended Leave Request” on the department’s web page.

6.2 Professional Support

All members of the faculty employed half-time or more are eligible to apply for departmental professional development support. However, priority may be given to tenure-track and tenured faculty over non-tenure eligible faculty. Forms (“Request for Financial Assistance: faculty travel to professional meetings” and Application for Funding Request”) are available through the main office and/or on the department’s web page. Requests should be submitted to the Chair a minimum of three weeks prior to the activity. The top priority for departmental support is for faculty presentations at professional meetings and other peer-reviewed activities that would be viewed favorably in promotion and tenure. University funding may also be available for professional development activities on a limited basis. See the Chair for further information.

7. ISU Theatre Season Selection

The selection process of each upcoming season is complex and hinges on a great number of variables. Of these variables, one of the most important is the guarantee that over a four year period, the students of Iowa State University, both major and non, are exposed to the production of the widest possible range of world dramatic and performance literature. During a four year period the mainstage, student produced productions, and special event productions will include classics, original scripts, musical theatre, modern work, work which embraces the University’s goals of diversity and internationalization, and work that, when possible, will be vital to the intellectual and social fabric of Iowa State University.

8. Code of Ethics

(From the Association for Theatre in Higher Education Ethics Task Force)

8.1 Premises of the Code

Premise 1: Theatre is a collaborative art. Collaboration implies individuals working as a unit and is predicated on mutual respect among those individuals as artists, as scholar, as people.

Premise 2: Theatre is a living art. Because theatre is alive and exists in the present tense, it can bog down and lose its magic if the live human beings engaged in it do not seek or embrace ways of collaborating which release individual intelligences, creative energies, spirits, and courage.
Premise 3: Teaching theatre to the next generation of imaginers, thinkers, and doers expects integrity and accountability to our students, our profession, and our colleague collaborators. Because teaching theatre is also a collaborative living art, it is intrinsically bound up with how well its collaborators, its living beings, function together.

8.2 General Principles of the Code

The faculty and Staff of the Theatre Area seek to:

1. Be professional in attitude, approach, and dedication. Intellectual, creative, or psychic energies, time, and talent are to be treasured, not wasted. Parochialism, prejudice, and divisiveness are meaningless and, in fact, incompatible with the nature and spirit of theatre and teaching as collaborative art and work.

2. Work hard at whatever we do. We will do our share, do it well, and do it willingly because our academic and artistic integrity and sense of self depend on it. We know that we are engaged in work that is essential to the culture and the future. We take pride in the process as we do in the product.

3. Bring organization, preparation, and concentration to the process in such a way that they will permit the attainment of maximum professional and personal goals. A clock, a set of objectives, and a plan to achieve them will free us to work, to take risks, and to remember why we chose to spend our lives as educators and artists, and to enjoy doing it. We have no right to waste one moment of someone else’s life.

4. Be open, honest, and positive with the collaborators about collaboration. Channels of communication must be open in such a way that everyone can, and wishes to, contribute to the collaboration creatively and intellectually, that weaknesses are not glossed over or ignored, that problems are recognized and approached without fear of exposure or ridicule, that the quality of the work remains the focus. We will remember that finally, all collaborators are on the same side.

5. Develop a sense of humor. It is imperative that we be able to laugh at ourselves. If we take ourselves too seriously, others will be afraid to approach, to speak truth, to disagree. They may therefore not speak what needs to be spoken for the collaboration to succeed to make a difference. Isolation prevents collaboration in teaching and making theatre.
9. Adoption and Amendments to the Governance Document

Adoption of this governance document and any amendments to it require a two-thirds affirmative vote by the faculty. Any voting member of the faculty or standing committee of the Theatre Program may request that the document be revised by submitting suggested changes to the faculty at least one week in advance of consideration. The Director of Theatre will call a meeting of the faculty to discuss and vote on proposed changes. The Chair will also be informed of any proposed changes and will be invited to attend meetings when the changes will be discussed.