

IOWA STATE UNIVERSITY
Department of Music and Theatre
Ames, Iowa

PROMOTION AND TENURE POLICIES AND PROCEDURES
AND
ADVANCEMENT CRITERIA AND PROCEDURES FOR TERM FACULTY

Approved by the Music Department Faculty
April 1, 1999

With Amendments Approved on:
February 1, 2001

With Further Amendments,
combining Music and Theatre documents
September 2, 2004 (Music)
September 7, 2004 (Theatre)
October 7, 2004 (Music)
October 12 & 26, 2004 (Theatre)
April 2019 (Music and Theatre)

TABLE OF CONTENTS

I.	Introduction	3
II.	P&T Policies and Procedures for Tenure Eligible Faculty	3
A.	Evaluation.....	3
1.	Areas of Evaluation	
(a)	Scholarship.....	4
(b)	Areas of Position Responsibilities and Activities.....	4
(1)	Teaching	4
(2)	Research/Creative Activities.....	4
(3)	Extension or Professional Practice	4
(4)	Institutional Service.....	5
2.	Sources of Information	5
B.	Consideration for Tenure and Promotion	
1.	General Criteria.....	6
2.	Tenure	6
3.	Promotion	7
(a)	Assistant Professor	7
(b)	Associate Professor	7
(c)	Professor	8
III.	Procedures for Tenure Track Promotion	
A.	University Guidelines	10
B.	Departmental Procedures.....	10
C.	Faculty Appeal Procedures.....	14
1.	Departmental Procedure.....	14
2.	Independent Appeal Channel	14
IV.	Advancement Policies and Procedures for Term Faculty.....	15
V.	Amending Procedure	19
	Appendix A (Music Scholarship).....	20
	Appendix B (Theatre Scholarship).....	22

IOWA STATE UNIVERSITY
Department of Music and Theatre

PROMOTION AND TENURE POLICIES AND PROCEDURES FOR TENURE ELIGIBLE
FACULTY

I. Introduction

The purpose of this document is to supplement the existing policies and guidelines as found in the "Iowa State University Promotion and Tenure" document (12/3/98) and the "Policies and Procedures on Promotion and Tenure in the College of Liberal Arts and Sciences" statement approved on 5/5/99 by the Representative Assembly of the College of Liberal Arts and Sciences. The policies and procedures given in the above two documents are hereby integrated with the departmental document which follows to form the complete guidelines for promotion and tenure processes. Moreover, the departmental document serves to delineate and explain the faculty activities which are peculiar to a Music and Theatre department of a large university and which may serve as the basis for promotion and tenure considerations.

This department considers itself a component of a collegiate community of scholars and professionals. It encourages its constituent members to exhibit professional behavior; to display leadership, particularly in those areas related to their personal expertise; and to engage in professional activities at a level of achievement that is greater than that of mere competence. It is recognized that the processes of consideration for promotion and tenure will produce decisions affecting the employment and economic status of the individual faculty member. This document is designed to provide adequate means for judging the performance of an individual and insuring that activities of similar type and magnitude of importance are given equal consideration.

II. Departmental Policies

A. Evaluation

Evaluation of a faculty member for promotion and/or tenure is based primarily on evidence of scholarship in the faculty member's teaching, research/creative activities, and/or extension/professional practice. In all areas of professional activity, a faculty member is expected to uphold the values and follow the guidelines outlined in the Faculty Handbook Conduct Policy and departmental code of ethics statements. A key tool in the promotion and tenure review process is the faculty member's position responsibility statement which describes the individual's current position responsibilities and activities. This statement will be used by all evaluators to interpret the extent, balance, and scope of the faculty member's scholarly achievements.

1. Areas of evaluation

Scholarship

All tenured and probationary Music and Theatre faculty members are expected to engage in scholarship in their teaching, research/creative activities, and extension/professional practice. Scholarship is creative, systematic, rational inquiry into a topic and the honest, forthright application or exposition of conclusions drawn from that inquiry. It builds on existing knowledge and employs critical analysis and judgment to enhance understanding. Scholarship is the umbrella under which the term “research” falls, but research is just one form of scholarship. Scholarship also encompasses creative activities, teaching, and extension/professional practice. Scholarship results in a product that is shared with others and is subject to the criticism of individuals qualified to judge the product.

Music and Theatre each have a number of distinct sub-divisions. The manner in which scholarly achievement is demonstrated and recognized varies considerably among these sub-disciplines. In order to identify and describe specific areas of scholarship appropriate to each distinct area, the disciplines normally represented in university Music and Theatre departments will be given separate treatment below (see Appendices A and B). The key word in any case is "creativity", and traditional research is only one way in which creativity in the arts may be manifest.

Areas of Position Responsibilities and Activities

(1) Evaluation of Teaching for Tenure eligible and Tenured Faculty

Please see Section 4.6.2 in the Governance Document for details relating to Evaluation of Teaching.

(b) Research/Creative Activities

Faculty members who engage in research/creative activities are expected to make original contributions which are appropriate to their chosen area of specialization and that are respected by peers within and outside the university. Examples of research/creative activity in Music and Theatre are listed in the appendix under Music Scholarship (Appendix A) and Theatre Scholarship (Appendix B).

(c) Extension/Professional Practice

Faculty members may engage in professional practice activities by utilizing their professional expertise to disseminate information outside of the traditional classroom to help improve the knowledge and skills of the public they serve or the environment in which they live and work. This work should be related to the

faculty member's position responsibilities and is what distinguishes Iowa State as a land-grant institution. Examples of Professional Practice/Extension include:

- organizing/leading workshops or training sessions
- engaging in clinical and diagnostic practice
- acquiring, organizing, and interpreting information resources
- engaging in technology transfer
- consulting
- serving on agencies or boards because of individual expertise
- serving as a referee for journals, books, grants, exhibitions, etc.
- serving as an editor for a journal or serving on editorial boards
- leadership in professional societies or organizations
- writing program notes for productions, concerts and recordings
- utilizing new technologies for outreach, recruiting, and intellectual interaction
- adjudicating at musical competitions
- adjudicating/responding to theatre productions
- invitations to teach at music/theatre camps and Thespian assemblies and to conduct honor ensembles
- serving as an officer in professional music/theatre societies

(d) Institutional Service

Faculty members are expected to play a vital role in the functioning of the university at all levels by participating effectively in faculty governance and in the formulation of department, college, and/or university policies; or by carrying out administrative responsibilities. In addition to the list of general service activities enumerated in the Faculty Handbook, other examples may be cited: ceremonial music; being available and active as a guest soloist, conductor, speaker, or consultant to non-professional groups and individuals (e.g. organizations such as service clubs or civic organizations); providing professional assistance to colleagues; organizing summer music/theatre camps and honor ensembles; facilitating visits by professional performers and ensembles; providing professional assistance to colleagues.

2. Sources of Information:

The following sources of information are used for annual evaluation of faculty and for the evaluation of candidates for promotion and/or tenure. (See the Music and Theatre Governance Documents and the LAS Guidelines for Promotion and Tenure Dossiers for more detailed information about these materials.)

- Position Responsibility Statement

- Self Evaluation (also called Evaluation Portfolio)
- Evaluation of Teaching, including class visits, course materials, student outcomes, student evaluations of teaching, and other relevant sources
- Peer Evaluation
- Department Chair and/or Director of Theatre Evaluation
- Preliminary Screening Committee Evaluation

The early identification of criteria affecting a negative tenure decision is primarily the shared responsibility of each faculty member and the chair. Periodic review of criteria for tenure and promotion (see B below) by each member of the faculty should be encouraged as the basis for continued self-evaluation. When the department chair (or director of theatre) becomes 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 department chair (or director of theatre) and the individual faculty member as soon as they become evident.

B. Considerations for Tenure and Promotion

1. General Criteria

The Department of Music and Theatre is comprised of a large number of highly specialized subdivisions. Some of these subdivisions are represented on the faculty by groups of individuals and some by only one individual. There are requirements unique to every position on this faculty, which will have been initially defined at the time of employment. Moreover, these tasks and responsibilities may have been amended during the years of employment by virtue of the expected professional growth of the individual and/or the changing needs of this department and such changes will be reflected in the faculty member's position responsibility statement. It is expected that members of the faculty will make contributions according to their own special talents, which go beyond the requirements of their positions. In view of the above, the application of specific criteria for promotion to any rank or for granting tenure may not preclude recognition of unique qualifications of an individual under consideration.

Promotion and tenure decisions will therefore include, but may not be limited to, consideration of requirements described below.

2. Tenure

In most cases the level of performance sufficient to justify tenure will correspond to that expected for the rank of associate professor, and the granting of tenure will ordinarily accompany promotion to that rank. Tenure is not granted to instructors except in very extraordinary circumstances. Recommendations for tenure at the rank of assistant professor are unusual and are to be based on reasonable expectations that the faculty member involved will eventually meet the qualifications for promotion to the rank of associate professor. See the Faculty Handbook for more detailed information.

3. Promotion

Recommendations for initial appointment and promotion are based on evidence that the individual has met the qualifications for the faculty rank to which he or she is to be appointed or promoted.

(a) **Assistant Professor**

An assistant professor should have a strong academic background and, in most cases, should have completed a doctoral program (or other terminal degree appropriate to their field of specialty) or demonstrate artistry in performance, composition, design, production, or dramatic writing. In cases where completion of a doctorate is required prior to granting of tenure, there should be a reasonable indication that the requirement can be met prior to the deadline for the tenure decision. There should be a clear indication that the individual has the aptitudes of a successful teacher and will grow in professional stature and eventually qualify for the rank of associate professor.

(b) **Associate Professor**

An associate professor should have a solid academic reputation and show promise of further development and productivity in his or her academic career. The candidate should have a strong academic background and, in most cases, should have completed a doctoral program (or other terminal degree appropriate to their field of specialty) or demonstrate artistry in performance, composition, design, production, or dramatic writing. Evidence of significant contributions in teaching should be documented by peer and student evaluations. (The term "peer" is not limited to local evaluation, but must include that of state, regional and national significance.)

The candidate must demonstrate excellence in scholarship that establishes the individual as a significant contributor to the profession with potential for national

distinction. The candidate must show effectiveness in areas of position responsibilities (delineated in the candidate's position responsibility statement) and must show satisfactory institutional service.

Furthermore, a recommendation for promotion to associate professor and granting of tenure must be based upon an assessment that the candidate has made contributions of appropriate magnitude and quality and has a high likelihood of sustained contributions to the field or profession and to the university. An individual recommended for promotion to the rank of associate professor typically will be in the fifth or sixth year of the probationary period. Such periods of time in rank are necessary for most faculty members to demonstrate that the requirements for promotion to the higher rank have been met. This does not preclude promotions after shorter periods of time. The associate professorship is a high academic rank, and promotion to this rank, in and of itself, carries no assurance of further promotion.

(c) Professor

A professor should be recognized by his or her professional peers within the university, as well as nationally and/or internationally, for the quality of the contribution to his or her discipline. The candidate must demonstrate national distinction in scholarship, as evident in candidate's wide recognition and outstanding contributions to the field or profession. The candidate must show effectiveness in areas of position responsibilities (as delineated in the candidate's position responsibilities statement) and must demonstrate significant institutional service.

Furthermore, a recommendation for promotion to professor must be based upon an assessment, since the last promotion, that the candidate has made contributions of appropriate magnitude and quality and has demonstrated the ability to sustain contributions to the music profession and to the university. The candidate should have a strong academic background and, in most cases, should have completed a doctoral program or demonstrated outstanding artistry in some performing, composing or conducting medium. Where the activities involve scholarship and service to professional societies on a state and national level, it is expected that he or she will be known in national educational professional circles and recognized as a leader in such groups.

An individual recommended for promotion to the rank of full professor typically will have spent five or more years at the rank of associate professor. This does not preclude promotion after a shorter period of time.

III. Procedures Regarding Tenure Eligible and Post Tenure Promotion

A. University Guidelines

The general university and college guidelines are clearly stated in the documents listed in the Introduction, page 1.

B. Departmental Procedures (All dates and deadlines provided in this section are for the purpose of establishing an appropriate general framework. They may be altered or specified more precisely on an annual basis as needed.)

1. Identifying Candidates for Advancement, Promotion and/or Tenure Review

At the end of Spring semester, the department's tenured full professors and the director of theatre will meet to consider nominations for promotion and/or tenure of tenure stream faculty. In a subsequent meeting each spring the department's tenured full professors, Associate and/or Full Professors of Teaching, and the director of theatre will meet to consider nominations for term faculty advancement. The department chair convenes the meetings and functions as a non-voting member. A list of all tenure-track faculty members is prepared by the department chair for this meeting. This list includes rank, date of original appointment, date of last promotion, and tenure status for each faculty member. Those persons clearly eligible for promotion and faculty members due for mandatory tenure review (i.e., in their sixth year of tenure-track employment at, or recognized by, ISU) are identified on this list. Other faculty members who show exceptional merit may also be identified on this list. Any professor who has a conflict of interest with respect to a candidate being reviewed should not participate in the consideration of that candidate. Any faculty member who is concerned about a possible conflict of interest within the committee should discuss it with the department chair who will make the final determination.

This committee selects a list of candidates from the list presented by the department chair. These candidates must be notified by the department chair of their nomination before the end of spring semester preceding the fall review. Any other faculty member who considers himself/herself eligible for official consideration for promotion/tenure may submit a self-nomination to the department chair. The deadline for self-nomination is the last week of spring semester preceding the fall review. If there are reasons why such a review does not seem in the best interests of the candidate and department, the committee may recommend to the department chair that he/she meet with the self-nominee and discuss postponing the review.

2. Appointing Promotion and Tenure Committees

The chair in consultation with the faculty members being evaluated and the Director of Theatre 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. One peer reviewer will be designated as the chair of a Peer Evaluation Committee (PEC) for each faculty member being reviewed. Each PEC must include at least three members, two of whom should be full professors if possible. One member of the PEC may be recommended by the faculty member being reviewed. Normally members of the Preliminary Evaluation Committee will also serve on the Preliminary Screening Committee. The PEC will meet with the candidate in the spring to offer suggestions about documentation and to answer questions about procedure. Eligible faculty may vote only once for any candidate for promotion and/or tenure. In the case where a faculty member is assigned to serve on a PEC, the PEC's recommendation constitutes that faculty member's vote. The same would hold true for a member of the PSC. In the case of the Department Chair, that vote comes in the form of their final recommendation before moving the P&T recommendation forward. The committees 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).

For faculty with a joint appointment of at least 25% in another academic department, at least one peer reviewer will be selected from the secondary department in consultation with the chair of that unit. These faculty members 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 PRC. Other faculty members may submit written evaluations if they believe they have relevant information regarding individual faculty being reviewed.

Each PRC will examine materials submitted by candidates and will also observe classes and attend performances. The PRC may schedule meetings with candidates to ask questions or request additional information. The PRC may also consult with faculty in the person's division or others who work closely with the candidate. The PRC prepares a preliminary report for each candidate by April 1 and meets with the chair to discuss the report. Following this meeting, the PRC completes a written report for each candidate. The peer report is forwarded to the candidate by the chair along with the chair's evaluation (see below) and is part of the file that may be reviewed by the Preliminary Screening Committee in preparing recommendations for promotion and tenure.

Advancement, Promotion, and Tenure Evaluation

The department's Advancement, Promotion, and Tenure Committee 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. The APT shall provide a written report to the chair to advise him/her regarding the candidate's progress in meeting promotion and tenure expectations and the advisability of offering another three-year term. The APT may invite other voting faculty (for example, associate professors who are not members of the APT in that year) to express concerns or forward comments during this third-year review. All Associate Professor and full Professors who are not members of the review committee are expected to vote on third-year probationary faculty.

3. Notifying Candidates

The department chair contacts each candidate for promotion or tenure and requests that complete dossiers plus recordings or other materials required for the promotion and tenure process be submitted. Each candidate will receive a copy of the promotion/tenure guidelines together with other appropriate documents, and will be invited to include any additional information he/she feels would be useful. All supporting material from the candidate must be received early in fall semester by a date selected by the department chair to fit the promotion/tenure calendar for that year. Candidates are advised that the deadlines established by the department chair cannot be postponed, and that failure to meet the deadlines will result in postponement of non-mandatory promotion/tenure reviews. Candidates' dossiers may be supplemented as needed with information and material from departmental files, and will be made available for study and comment by the candidate and for study by those faculty members who will prepare written recommendations (see 5 below).

Candidates may decline to be considered for promotion and/or tenure under the following conditions:

- (a) they have tendered their resignation, effective no later than the end of the current academic year, or,
- (b) they are not candidates for a mandatory tenure review.

4. External Reviewers

The department chair or director of theatre shall solicit letters from qualified, impartial reviewers from outside the University following the policies outlined in the LAS Guidelines for Promotion and Tenure, with the understanding that, insofar as

possible, access to them will be limited to department faculty eligible to vote on the promotion/tenure of the candidate. A minimum of five letters should be sought, with at least two suggested by the candidate and at least two suggested by the PEC. The reviewers should be asked to be specific and to comment on particular aspects of the candidate's teaching and/or research, scholarship, or artistic activities and their impact on the field, as well as, where possible, to compare candidates to others in the field at the same stage of their career. A copy of the candidate's resume, performance tape (where appropriate), and other relevant materials selected by the PEC will be sent to the reviewers. Candidates should discuss with the PEC what materials to prepare for this outside review. The candidate may have access to the materials sent to the reviewers through the department chair; however, to preserve confidentiality, the names of reviewers will not be released and the candidate will be asked to sign a waiver of access to confidential letters.

In order to substantiate a candidate's professional standing beyond the university, the candidates may also provide names of additional professional peers outside the university from whom evaluations may be requested by the department chair or director of theatre. The candidate may also make such solicitations on his/her own behalf. Both procedures may be employed at the discretion of the candidate. It is in the candidate's best interest to be in communication with the department chair or director of theatre to insure that such letters are in fact received by the appropriate date. All letters shall be sent directly to the department chair. In either case, it is the responsibility of the candidate to supply these sources for information regarding outside evaluations.

5. Faculty Review

Beginning in September or October, the PEC will review the materials submitted by the candidate and, if the candidate or committee members have questions or require further documentation, the PEC will meet with the candidate. The PEC will vote and prepare a written report to the PSC. The candidate will receive a copy of the PEC's report, if negative, (except for quotes from reviewers) and he/she may also submit a written report to the PSC. If the vote of the PEC is negative, the candidate may decide to withdraw his/her name from consideration (unless it is a mandatory tenure review) or may still request consideration by the PSC.

Written recommendations regarding promotion are prepared for the PSC by all faculty above the present rank of each candidate (excluding candidates), and by all tenured faculty for tenure decisions. These recommendations must be received by

the department chair in October by a date selected by the chair to fit the promotion/tenure calendar for that year. Results of the faculty vote will be included in the recommendations submitted to the Dean.

6. PSC Review

Based on 1 through 5 above, the PSC discusses the teaching, scholarship, extension and professional practice and service of each candidate; votes on individual candidates at the conclusion of the discussion period for each; prepares its recommendation for each candidate and submits it to the department chair in November. Any action of the PSC requires a majority vote of the PSC. A quorum of 2/3 of the members must be present. The results of the balloting and the written recommendations from the faculty (5 above) will be included as part of this recommendation. Candidates will be notified of negative PSC recommendations in November (see "C" below for appeal procedures).

The department chair (with any required assistance from the director of theatre) prepares the final departmental report, which includes the PSC recommendations and his/her own recommendation, and submits it to the dean by the date as prescribed by the college office. Certain sections of the departmental report (as outlined in the LAS Guidelines for Promotion and Tenure Dossiers) will be available for examination by the candidate prior to being submitted to the Dean's Office; the remainder is to be considered and treated as a confidential document. Candidates desiring information about PSC decisions will direct all questions or requests for clarification to the department chair, not the PSC. Copies of the departmental recommendations which have been forwarded to the Dean's office will be available to the PSC for examination in the music office. Strict confidentiality will be maintained by all participants in the decision-making process.

C. Faculty Appeal Procedures

1. Departmental procedure

Negative recommendations may be appealed by the candidate at the departmental level by stating reasons for the appeal in writing to the department chair by the first week of December. The written appeal will be referred to the PSC by the department chair. The PSC will meet to consider the written appeal during the second or third week of December, and may solicit additional information at its discretion. The candidate will be notified by the department chair of the PSC's final recommendation within three days.

2. Independent Appeal Channel

Faculty members who believe they have been treated unfairly at the departmental level with respect to promotion and tenure may have their cases reviewed through procedures which are described in the Faculty Handbook.

IV. Advancement Criteria and Procedures for Term Faculty

Advancement and the PRS

Department Chair and/or Director of Theatre will negotiate with each term faculty member the position responsibilities of that term appointment. While department needs may limit the room for negotiation, the PRS must be written to allow term faculty the opportunity to make a reasonable case for advancement if the faculty member is interested in such advancement (FH 3.4.2.2). Term faculty may participate in the PRS mediation process (FH 3.4.4).

The PRS offers guidance on how much weight to place on the different responsibilities a faculty member has relative to other faculty in their department or college. For example, a $\frac{3}{4}$ time faculty member who teaches six classes a year has a greater expected proportion of effort for teaching than a $\frac{1}{4}$ time faculty member who teaches three classes per year. With the greater proportion of effort devoted to teaching responsibilities, the evaluator gives greater weight to teaching for the faculty member in accordance with evaluation procedures (FH 3.4.2.2). As teaching and practice faculty have a relatively higher effort allocation to teaching, the quality of their teaching performance will be given greater weight than that of tenure-stream faculty in advancement decisions.

Evaluation of teaching

Faculty peers will form judgments of teaching excellence according to criteria established in the department. Please see Section 4.6.2 in the Governance Document for details relating to Evaluation of Teaching. As noted in the section on PRS statements, in advancement decisions, teaching performance will have greater weight for faculty with significant teaching responsibilities than for faculty with lower teaching responsibilities.

Criteria for Advancement to Associate Teaching Professor

Term faculty are eligible for promotion to the associate rank after completing five years of employment as a faculty member at ISU (at any FTE) including credited experience elsewhere (see FH 5.4.1.3). Faculty may apply for advancement at the beginning of their sixth year. Credit for experience at other institutions shall be determined at time of initial appointment.

To be eligible for promotion to Associate Teaching Professor, the faculty member must also have (see FH 3.3.2.3):

- A. a record of success in executing the primary responsibilities identified in their PRS. A record of success should include a positive peer review evaluation of their teaching and

evidence of pedagogical development, which can include things such as: use of creative teaching techniques, responsiveness to course assessments, innovative use of technology, or work with campus partners; and

- B. promise of further academic and professional development as a scholarly teacher. Scholarly teaching is distinct from scholarship and requires command of the subject matter, continuous growth in the subject field, and an ability to create and maintain instructional environments to promote student learning (FH 5.2.2.3.1).

Advancement to Teaching Professor

To be eligible for promotion to Teaching Professor, a faculty member must have: □

- A. proven and sustained excellence in the primary responsibilities identified in their PRS
- B. and shown effectiveness in any other areas of their PRS (see FH 3.3.2.3).

To advance to the title of Teaching Professor, the College of Liberal Arts and Sciences expects faculty members to participate in the mission of the university beyond routine classroom teaching in a sustained and substantial manner. They may engage the broader mission through non-routine classroom teaching or other kinds of service. Examples of contributions supportive of advancement include, but are not limited to:

- A. A record of significant curriculum improvement and development, including things such as collaborative courses and programs, innovative use of technology, and pedagogical innovation;
- B. Course or program coordination for multi-instructor courses;
- C. Substantial student service (e.g., advising individual students and student organizations, mentoring, service on graduate student committees, leading learning communities);
- D. A record of substantial and meaningful service to the department, university, or profession;
- E. A leadership role in a department, the college, or the university; and
- F. A record of involvement in department life and responsiveness to department needs.

Contributions to the professional field are not required, but may support advancement to the professor rank when related to the PRS. Career contributions will not offset deficiencies in PRS performance.

Procedures for advancement

Advancement Template

Term faculty members will use the LAS Term Faculty Advancement Template in submitting their materials for advancement. This template will be available to all faculty on the College's webpage.

The department chair completes the cover sheet of the template. Sections 1 and 2 are the responsibility of the candidate, in consultation with the department evaluation committee or

chair. The candidate and the department should both review and approve these sections for factual accuracy.

Section 3 includes two parts. The department peer review committee writes the first part, independently of the candidate. The second part is the chair's recommendation.

Once the dossier is complete, sections 1 and 2 will continue to be available to the candidate; Section 3 is a confidential document and will not be available to the candidate.

Committee composition and departmental vote

The review procedure shall include a faculty peer review committee, which is a three person subcommittee of the Department's Advancement, Promotion, and Tenure (APT) Committee. The APT subcommittee must include both tenured and term faculty. Tenured and term faculty at the rank of associate and above are eligible to serve on committees for advancement from the assistant to associate rank. Tenured (full) Professors and term (full) professors are eligible to serve on committees for advancement from the associate to the (full) professor rank for term faculty (FH 5.4.1.3). The Department will not exclude term faculty from voting or committee eligibility with respect to the advancement process of term faculty.

A department vote is required for advancement. College policy defines the eligible voting faculty for advancement as those eligible to serve on the committee in question (see above). Faculty who are eligible to vote will have access to a written evaluation by the APT subcommittee. The guiding principle of "one person-one vote" applies to voting on advancement for term faculty (see FH 5.2.4.1). This principle indicates that if a faculty member votes to make a recommendation on advancement as a member of the committee, the faculty member cannot vote again at the department level. The Director of Theatre will either vote as a member of the APT subcommittee or as an eligible senior faculty member. The department vote shall be forwarded to college with the other advancement materials.

The faculty peer review committee reports in writing to the chair the results of its review, including all formal votes, if taken.

Department chair

The department chair will make an independent evaluation of the advancement case informed by the faculty peer review committee report, along with the department discussion and vote.

The chair may decide to support or not support the advancement. The chair will explain to the candidate in writing both the faculty peer review committee's recommendation (if any), results of the faculty vote, and the chair's recommendation before these are submitted to the college. The chair should provide constructive assessment of the candidate's performance that includes feedback designed to aid the candidate in improving his or her performance.

If the chair decides to support the advancement, the chair will submit the peer review committee's report along with the chair's letter of recommendation to the Dean with the department vote.

If the chair decides not to support the advancement, the candidate may withdraw their application for advancement, or he or she may request that the chair submit the request for consideration by the Dean. There is no penalty for withdrawing an application for advancement, and the candidate may resubmit the application during any future advancement cycle once the advancement portfolio has improved. There is no penalty for requesting that the materials go forward.

Advancement and renewal are separate processes. A decision not to support advancement may not be used as a basis for non-renewal. However, the peer review process used to inform the advancement recommendation may also inform renewal decisions.

College Review

The Dean will make an independent evaluation of the advancement case informed by the department evaluation. The Dean will seek input from the college leadership team to review the materials and make a recommendation.

The Dean will inform the candidate in writing before the college's recommendations are submitted to the Provost for consideration.

Faculty who are not recommended for advancement will be informed by the Dean in writing. This information should be presented in a constructive manner and, where appropriate, should include guidance for improving performance in terms of the college's criteria for advancement. Faculty not recommended for advancement can request that their materials go forward to the Provost for further review at the university level. Faculty who are supported for advancement will have their materials automatically forwarded to the Provost. There is no penalty for faculty who are not recommended for advancement.

IV. .Amending Procedure

The Music and Theatre Department Promotion and Tenure document (sections I-III) may be modified by a simple majority vote of the department's tenure-track faculty.. A quorum of 2/3 of the tenure-track faculty must be present. The definitions of scholarship found in the appendices may be revised according to the same procedures; however, only music faculty will vote on (and determine the quorum for) changes to Appendix A (Music Scholarship) and theatre faculty for Appendix B (Theatre Scholarship). Advancement policies and procedures may be modified by a simple majority of the department's faculty.

APPENDIX A MUSIC SCHOLARSHIP

The field of music comprises a number of distinct sub-disciplines. The manner in which scholarly achievement is demonstrated and recognized varies considerably among these sub-disciplines. In order to identify and describe specific areas appropriate to this category, the disciplines which are normally represented in university music departments will be given separate treatment below. Ideally, members of the music faculty will be involved in both of the areas described and evaluations will be made of their total creative efforts.

(1) Scholarship in Musicology.

Musicological study is subdivided into the following main fields: music history, comparative musicology (ethnomusicology) which deals with folk and non-western music, acoustics, psychology, sociology, pedagogy, music education, and theory of music. Thus musicology includes everything except those disciplines which are considered "applied". The most effective musicologists, however, are also regularly engaged in "applied" applications of their specialties. In the area of musicology, the demonstration and recognition of scholarly achievement follows those guidelines listed in Section V-B (Research, Scholarship, or Artistic Activities) of the College Liberal Arts and Sciences document on promotion and tenure.

Evidence of scholarship in the area of musicology primarily consists of publication in refereed journals, production and publication of scholarly books, monographs, critical editions of music, translation and annotation of foreign language treatises, textbooks, and other pedagogical materials. Other forms of dissemination of scholarship include oral presentations of such work at other universities, and at regional, national, and international meetings and seminars. Invited lectures and papers presented at such colloquia and requests to review and referee the scholarly work of others are evidence of the individual's regional, national, and international reputations. Additional indicators of the quality of the scholarship in musicology may include reviews of the candidate's papers, books, performances and exhibitions, and summary figures showing the extent of citations. Scholarly work may include development and dissemination of original materials designed for use with the computer, inventions on which patents are obtained, development of codes and standards, the writing of essays and scholarly articles published in non-research based periodicals, newspapers, and other publications, etc. Electronic dissemination of musicological scholarship may also be considered in the evaluation of a candidate, providing that the scope and impact of the scholarship on the profession can be adequately documented and/or refereed by qualified authorities in the field.

(2) Scholarship in Applied Music.

The two principal areas of applied music are composition and performance. The composer demonstrates his/her competence through the creation of musical works. This discipline is similar to other fine arts such as painting and sculpture in that the product is a work of art. Achievement is recognized through exhibition of the work or, in the case of music, performance of compositions. Other indicators of achievement include commissions offered, recordings, prizes, reviews and publication of compositions. With regard to the latter, however, it must be recognized that music publication is controlled more by commercial interests governed by potential profits from the available markets than artistic merit.

The performer or conductor exhibits his/her achievement in public performance. Achievement in this area may be indicated by concerts, concert reviews, state and regional Arts Council Grants, NEA Grants, workshops, contest results, external funding for performance activities and/or other appropriate means. Composers, conductors, and performers are involved in research and scholarly activity in preparation for performance. Considerations of style and historical performance practices are necessary for each work performed. This often involves consulting treatises contemporary to the works performed and comparing and resolving differences among various available editions. In addition, research into the acoustics and playing techniques of instruments may be involved. Composers study the characteristics of existing instruments and work to develop new means for the production of musical sound. They may also be involved in areas such as acoustics, psychology of music, theory and analysis of music. The results of these efforts lead to the creation and/or re-creation of music.

The primary criterion for judging composers, conductors, and performers must be creativity. Creativity in the arts is difficult to quantify. The work of musicians is judged to be creative when it is recognized as such by people who are viewed as authorities in the profession, when they perform regularly in professional settings, and when their work goes beyond routine exercise of acquired skills.

In summary, the creative musician is willing to extend himself/herself and explore every facet of his/her chosen specialty. Faculty members who excel in the field of research, scholarship, or artistic activities are first of all creative. They carry on creative work appropriate to their areas of specialization and disseminate the results of such activity. The results of creative efforts in composition or performance are most properly disseminated by public performance.

APPENDIX B

THEATRE SCHOLARSHIP

The production of dramatic literature, the study of dramatic literature, and the study of production of dramatic literature constitute the discipline of theatre. On-campus preparation of plays for public performance allows teacher/artists a viable outlet for demonstrating artistic/creative achievement in addition to the teaching opportunities inherent in the production process. Off-campus work with reputable professional and semi-professional companies supplement this evidence. It is obvious that a variety of competencies are required in theatre studies in higher education. All faculty who have public performance responsibilities are evaluated, at least in part, on their level of achievement in these areas. However, in the majority of cases, the creative activity represented by effort in on-campus production venues will be evaluated as the artistic extension of the faculty member's teaching responsibilities. The fusion of the faculty member's artistry and the effective communication of this artistry to students is intrinsic to the mission of the Theatre Area of the Department of Music. Faculty have the greatest opportunity to document artistic achievement in assignments such as designing, performing, directing, and playwriting both on campus and off.

Unlike the teacher/scholar who submits only successful efforts for consideration for promotion and tenure, the teacher/artist by the nature of her/his assignment must submit the total corpus of her/his on and off-campus creative activity to some level evaluation. Furthermore, the subjectivity and eccentricity of artistic judgment is a commonly accepted phenomenon, and is acknowledged in this document.

In order to identify and describe specific sub-disciplines other than those which generate more traditional scholarship- theatre history, theory and criticism, text analysis- the disciplines which, in the main, make up the Theatre Area are given separate treatment below. Ideally, members of the theatre faculty will be involved in both of the areas described (scholarship, both artistic and traditional) and evaluations will be made of their total creative efforts.

COSTUME DESIGNERS

The costume designer is an artist/scholar/teacher who focuses on designing for performers costumes which enhance a given production in general and a characterization in particular. The designs should also enhance or harmonize with the functions of the other visual elements such as scenery and lighting. Achieving this goal requires research and interpretation of both historic dress and the drama.

Though highly competent individuals vary greatly in their depth of knowledge in any one area, the range of proficiency typically required to demonstrate excellence in a costume designer includes:

A. Design and technology

1. competence in recording the artist's intentions in sketches, renderings, or drawings in various media.
2. knowledge about the impact of color, line, shape, texture, and movement, and competence in manipulating these design elements.
3. knowledge of the materials and methods of costume construction, including textiles, pattern development, fitting, tailoring, etc.
4. knowledge of movement for dance and stage combat, and understanding of related requirements in dress.
5. knowledge of fabric modification, including dyeing, painting, lamination, distressing.
6. knowledge of techniques in makeup, hair, wigs, and masks.
7. understanding of the techniques and skills of directing as they relate to costume design.
8. knowledge of safety procedures and regulations that apply to costume design.
9. understanding of the related production design areas-scenic design, lighting design, makeup design.

B. Literature and history

1. knowledge of dramatic literature, including historic genres, and competence in textual analysis of scripts.
2. knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, and costume.
3. knowledge of historic dress, including ethnic and folk dress and accessories, non-western and unique ethnic theatrical costume, western theatrical costumes (Greek tragedy, opera, ballet, rock video, etc.) and differing national styles of historic dress and costume.
4. knowledge of historic textiles and textile decoration, including theatrical materials and artifacts such as masks.
5. knowledge of art history (artists, historic styles, and genres), including architecture and decor.
6. knowledge of social and popular history, including period manners, mores, and movement styles, and of economic history (consumer desires and needs).
7. knowledge of the history of makeup, hair, wigs, and masks.

C. Administration

1. strong competence in the oral and written communication methods needed to secure a sensitive translation of the design into a wearable stage costume.

2. ability to work and collaborate with various artists, technologists, and technicians, many or all of whom may be relatively unskilled students, under pressure.
3. competence in fiscal management of costume production, including budget development and materials acquisition.
4. ability to oversee the technical execution and production usage of costumes.
5. knowledge of studio and wardrobe personnel management and scheduling as needed in planning for productions.
6. competence in the higher level planning required in seasonal or repertory contexts.

Excellence in the costume designer requires a superior integration of knowledge in the areas noted above, with understanding of the conceptual requirements of given productions to produce costume designs which are both artistically and technologically sound and within the limitations of budget and available labor for the producing organization. Such expertise is demonstrated by participation in production, either on or off campus. The costume designer is best evaluated by professional peers in costume design and theatre, who should be agreed on in advance by the costume designer and the administration.

In the area of costume design, the demonstration and recognition of scholarly achievement follows those guidelines listed in Section V-B (Research, Scholarship, or Artistic Activities) of the College of Liberal Arts and Sciences document on promotion and tenure.

SCENIC DESIGNERS

The scenic designer is an artist/scholar/ teacher who focuses on designing for the theatre scenery which enhances a given production. The scenery should visually express the stylistic interpretation of the drama unique to the production. It should also meet the needs of the actors and the director (and sometimes dancers and choreographers) for appropriate movement space in the action areas both within the scene and from scene to scene, and further, enhance the functions of other visual elements such as costumes and stage lighting.

Though highly competent individuals vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required to demonstrate excellence in a scenic designers includes:

A. Design and technology

1. competence in recording the artist's intentions in sketches, storyboards, renderings, or in scale models, drafting of plans and sections; scheduling and listing equipment, materials, and scenic set-ins; and painting to reflect the agreed-upon designs of productions.

2. knowledge about the impact of color, line, shape, texture, and movement, and competence in manipulating these design elements.
 3. knowledge of the materials and methods of scenic construction.
 4. knowledge of movement for dance and stage combat, and the related spatial requirements.
 5. understanding of the techniques and skills of directing as they relate to scenic design.
 6. understanding of the related production design areas--costume design, lighting design, sound design.
 7. knowledge of standard safety procedures and regulations.
- B. Literature and history
1. knowledge of dramatic literature, including historic genres, and competence in textual analysis of scripts.
 2. knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, and costume.
 3. knowledge of art history (artists, historic styles, and genres), especially architecture and decor.
 4. knowledge of economic, social, and popular history, as providing insights into consumer desires and needs.
- C. Administration
1. competence in oral and written communication skills needed to secure sensitive translation of designs into workable sets.
 2. ability to work and collaborate with various artists and technologists, any or all of whom may be relatively unskilled students, under pressure.
 3. knowledge of fiscal management of scenic production, acquisitions, and maintenance.
 4. ability to oversee the technical execution and operation of the scenic elements of the production.
 5. knowledge of studio personnel management and scheduling.
 6. competence in the higher level planning required in seasonal or repertory contexts.

Excellence in the scenic designer requires a superior integration of knowledge in the areas noted above, with an understanding of the conceptual requirements of any given production to create scenic designs which are both artistically and technologically sound and within the limitations of budget and available labor for the producing organization. Such expertise is demonstrated by participation in production, either on or off campus. The scenic designer is best evaluated by professional peers in scenic design and theatre, who should be agreed on in advance by the designer and the administration.

In the area of scenic design, the demonstration and recognition of scholarly achievement follows those guidelines listed in Section V-B (Research, Scholarship, or Artistic Activities) of the College of Liberal Arts and Sciences document on promotion and tenure.

LIGHTING DESIGNERS

The lighting designer is an artist/scholar/teacher who focuses on designing the theatrical lighting for productions. Theatrical lighting should express the lighting designer's visual interpretation of the production and at the same time support, reinforce, and enhance the visual statements of the other members of the production team, including the scenic and costume designers and the director.

Though highly competent individuals vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the lighting designer includes:

A. Design and technology

1. ability to communicate design intent, using devices which may include storyboards, overlays to renderings, sketches, lighting lab demonstrations, and others.
2. knowledge of the theories of the behavior of light, e.g. optics, reflection, refraction, etc.
3. knowledge of color theory in both light and pigment.
4. technical knowledge of modern lighting equipment and the ability to apply this technology to a given production.
5. knowledge of theories on the psychological perception of light.
6. ability to interpret theatrical movement, speech, and song in terms of light.
7. knowledge of the techniques and skills of directing, as they relate to lighting design.
8. knowledge of safety codes and regulations affecting lighting.
9. knowledge of energy conservation methods appropriate to stage lighting.
10. basic knowledge of the use of light as a design element in other media, such as film, television, and architecture.
11. strong competence in drafting.
12. understanding of the related production design areas--scenic design, costume design, makeup design, and sound design.

B. History and literature

1. knowledge of dramatic literature, including historic genres, and strong competence in the textual analysis of scripts.
2. knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, and costumes.
3. knowledge of art history (artists, historic styles, and genres, especially in the use of light).

C. Administration

1. strong competence in the oral and written communication methods needed to secure sensitive translation of the design ideas into a theatrical reality.
2. ability to work and collaborate with various artists and technicians, many or all of whom may be relatively unskilled students, under pressure.
3. ability to oversee the technical execution and operation of lighting in production.
4. competence in the development and management of budgets for lighting equipment and personnel.
5. knowledge of lighting personnel management and scheduling.
6. competence in the higher level planning required in seasonal or repertory contexts.

Excellence in the lighting designer requires a superior integration of knowledge in the areas noted above, with an understanding of the conceptual aspects of a given production. The result should be a lighting design which is both artistically and technologically sound and within the limitations of budget and available labor and equipment for the producing organization. Such expertise is demonstrated by participation in production, either on or off campus.

In the area of lighting design, the demonstration and recognition of scholarly achievement follows those guidelines listed in Section V-B (Research, Scholarship, or Artistic Activities) of the College of Liberal Arts and Sciences document on promotion and tenure.

PERFORMERS

For the purposes of this document, the Performer is defined as an actor, performance artist, mime, dancer, musical theatre/industrial/media artist, and other theatrical performers contributing to the creative and teaching mission of the Theatre Area. The Theatre Area accepts and endorses faculty performance as an effective means of teaching; and as creative scholarship, and furthermore considers rehearsal a form of research and performance a form of publication. The Theatre Area assumes that a faculty performer, when carrying out performance assignments, has the responsibility to teach by exemplifying artistic excellence, collaboration, ethical integrity, pedagogical effectiveness, and will be evaluated on these assumptions and endorsements. Other components of the responsibilities of the Teacher/Performer include, but are not limited to:

1. teaching the many phases of the disciplines of performance by example, demonstration of process, and traditional classroom teaching;
2. to perform coaching functions with students, faculty, and guest artists in a variety of performance formats;

3. to coach and prepare students for graduate school and other advanced training programs;
4. to coach students for auditions;
5. to advise and prepare students for other career placement opportunities;
6. to coach students to participate in theatre festivals and competitions;
7. to provide a resource for the university and community by responding to requests for performance assistance, thereby enhancing the visibility of the Theatre Area in the community at large;
8. to perform in or organize on-site or off-site workshops, seminars, showcases, lectures and/or other public presentations;
9. to expose students through the production process to pertinent related areas of knowledge and/or experience;
10. to develop new and/or experimental work;
11. to function as a creative/scholarly artist.

In the area of performance, the demonstration and recognition of scholarly achievement follows those guidelines listed in Section V-B (Research, Scholarship, or Artistic Activities) of the College of Liberal Arts and Sciences document on promotion and tenure.

DIRECTORS

The faculty member in this sub-discipline is a teacher/artist with the ability to develop a fully mounted performance of a wide variety of plays and musicals from statement of concept through public performance. These faculty members must demonstrate a wide knowledge of dramatic literature and theatre history and demonstrate the ability to conduct research, the end result of which is made manifest in eventual production. Directors understand the basic principles of color, mass, line, and space in the theatre. Directors demonstrate an understanding of all of the theatre arts and crafts at a superior level of knowledge to communicate with other artists and to make critical judgments in all areas of theatre. The work of the director is characterized by high standards of artistic excellence, collaboration, ethical integrity, pedagogical effectiveness, and an endorsement of the vital importance of teaching within the rehearsal process. The work of the director in the Theatre Area affirms the conviction that theatre as art is developmental and that new and challenging approaches which are constantly evolving merit respectful consideration. Benchmarks of the evaluation of the faculty director's work include her/his superior blend of the following skills or qualities as they pertain to the production process:

1. the ability to test of the boundaries of language, form and style in the unique circumstances of the production of a work of dramatic literature;

2. the uniqueness of the director's voice;
3. exceptional collaborative skills vis-à-vis the production team and appropriate leadership within the collaboration;
4. a demonstration of effective theatrical implementation of scholarly preparation;
5. clarity of expression;
6. a demonstration of command of directoral technique;
7. a demonstration of the ability to tell, in theatrical terms, a story and present dramatic action with clarity and insight;
8. the facilitation of the effective work, steady growth and playing of the actor;
9. the ability to establish a process to create an artistic and/or educational event;
10. regular demonstration of respect for the work of the playwright, composer or any other contributing artist.”

In the area of directing, the demonstration and recognition of scholarly achievement follows those guidelines listed in Section V-B (Research, Scholarship, or Artistic Activities) of the College of Liberal Arts and Sciences document on promotion and tenure.