

## **Department of Music and Theatre Faculty Governance Document**

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# **Department of Music and Theatre Faculty Governance Document**

## **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. Department Mission Statements**

### **2.1 Music Program Mission Statement**

The Music program is committed to a philosophy of education that draws its goals from the larger purposes of liberal arts education and from the guidelines of its accrediting agency, the National Association of Schools of Music (NASM). The primary aims of the department are to prepare students for a variety of professions in music, to provide all students with educational experiences that will enhance their understanding of and aesthetic sensitivity to music, and to serve as a vital force in the cultural life of the university, the community, and throughout the state and nation. The activities of the department reflect the university's commitment to excellence in teaching, creativity, and service.

The program of the music department is twofold. It provides:

1. A comprehensive program of professional studies for students who wish to prepare for careers in music, including teaching, performance, and composition, and for students who plan to pursue graduate studies in music.
2. Courses in music literature, history, theory and areas of performance for all students, regardless of major.

It is the department's mission to serve as an exemplar of the spirit and quality of a major university which strives to produce truly educated and well-rounded graduates.

### **2.2 Theatre Program Mission Statement**

The Mission of ISU Theatre is to empower citizen artistry by engaging students and the community in transformative theatre and performing arts experiences which examine the human condition, encourage lifelong learning, teach artistic skills, prepare professionals, inspire empathy, explore creativity, build relationships, and embrace diversity.

*(Please see Appendix X for Theatre's 2019-2021 Vision Statement.)*

### **3. Structure of Governance**

#### **3.1 Faculty Membership**

"Faculty" is defined as all full and part-time tenured, tenure-track, and term faculty members. When appropriate according to faculty rank, all faculty may serve on department, college, or university committees and may participate in discussions and vote on all issues. The Department of Music and Theatre allows term faculty to participate fully in all shared governance activities that do not involve the evaluation of research by tenured and tenure-eligible faculty (e.g., promotion and tenure, and evaluation of FPDAs.) 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. Similarly, should they so desire, 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 faculty and staff of the Music program meets approximately once per month and the theatre faculty and staff meets approximately every two weeks. The Chair and the Director of Theatre calls and chairs their respective program 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 the case of a tie, the chair 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 session and no permanent policy decisions will be enacted during the summer.

Special meetings of either the Theatre or the Music faculty and staff may be called by the chair of either department with sufficient advance notice to alert all who are qualified to attend.

The faculty of both Music and Theatre departments will typically meet as a whole body once per semester.

ISU Theatre students are represented at Theatre faculty meetings by two or more 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.

#### **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. This leadership role is extensive and includes (but is not restricted to):

1. Evaluating faculty.
2. Assigning responsibilities to faculty and staff.
3. Overseeing the hiring of faculty and staff.
4. Overseeing promotion and tenure recommendations.
5. Preparing and managing all aspects of the department's budget and diverse accounts, including delegation of some responsibilities as appropriate (e.g., management of project accounts by large ensemble directors.)
6. Encouraging and assisting faculty and staff development.
7. Assuring that the department sets goals and regularly evaluates its progress toward meeting them.
8. Managing the day-to-day activities of the department.
9. Chairing faculty meetings and keeping the department informed of administrative decisions and other items of importance to the department.
10. Representing the department to the administration, to other units in the university, and to organizations outside the university.

The chair should seek, and can expect to receive, careful counsel from the faculty on major administrative matters.

### **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 and Theatre, the Department of Music and Theatre, 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 Director of Theatre and is annually evaluated by the Director of Theatre. 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. The Costume Shop 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 chair and Director of Theatre are custodians 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 and other enrollment information.
4. The Governance Document, Faculty/Staff Handbook, Promotion and Tenure Document.
5. 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.
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 unless otherwise specified below. 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 their file.
3. Student files (which are also open to faculty on a need-to-know basis and to the student).

## **4. Appointments, Promotion and Tenure, Advancement, and Evaluations**

### **4.1 Appointments**

The chair and/or Director of Theatre consults with the faculty regarding any faculty or P&S appointments, and in consultation with appropriate faculty, writes a Notice of Vacancy and advertises the position. The chair appoints an ad hoc Search Committee 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, transcripts, a tape, and other evidence of professional activities. The Search Committee will present the chair with a list of finalists and a recommendation to invite one or more candidates to campus for an interview.

The chair (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.

**Term Teaching faculty:** A faculty hiring committee is required for term faculty searches whose initial appointments are for more than one year. A hiring committee is not required for initial appointments of one year or less. (Term faculty appointments include Lecturer (1 year contract), Assistant Teaching Professor (3 year contract), Associate Teaching Professor (3 year contract), and Teaching Professor (5 year contract)). The minimum qualification in the Department of Music and Theatre is a graduate degree appropriate to the fields in which they will teach. After three years of continuous service, Lecturers who are renewed will be renewed as Assistant Teaching Professors with 3 year contracts following the peer review process specified below.

A person employed in a Professional & Scientific (P&S) position may also be appointed to term faculty positions by an academic department to carry out faculty responsibilities for that department. Individuals holding a full or part-time P&S position may have no more than 30% of their total work responsibilities in teaching. See Faculty Handbook 3.3.3.2.

Advancement of Term Faculty is addressed in the Music and Theatre Department Promotion and Tenure Document. All appointments, reappointments, and advancements of term faculty are subject to approval at the College and University levels.

## **4.2 Term of the Chair**

The executive officer for the Department of Music and Theatre 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 below are followed. In the event of the chair's absence for a limited period for vacation, illness, and 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, then 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, 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 will serve a term of 3-5 years. *The Director of Theatre is eligible to serve successive terms if positively reviewed by the Chair, Dean of Liberal Arts and Sciences and a majority of faculty in the Theatre Program.* 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.

### 4.6.1 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. (See the Department of Music Governance Document for further information.)

#### 4.6.1.1 Term Teaching Faculty and the PRS

The role of Term Teaching Faculty is primarily a teaching role in the Department of Music and Theatre. Term Teaching faculty shall have service responsibilities appropriate to their rank and role in the department. Required service shall not exceed 10% of appointed effort without complementary adjustments to the PRS. Service may be listed as a separate category on the PRS or it may be considered as a part of the teaching responsibilities. The PRS must indicate required service responsibilities.

The LAS Term Faculty Policies document (2.1.1) requires that at least 75% of the time of Teaching faculty be devoted to teaching and related service. No more than 25% of their time can be devoted to all other responsibilities, including scholarship.

Term teaching faculty may volunteer for service outside of the PRS and it will not be reviewed negatively in their annual review if they do so. They may also do research or scholarship on their own time. See the faculty handbook 5.2.2.2 and 5.2.2.3 and 7.2.2.3 for further distinction between expected scholarship and scholarly teaching. If, however, scholarship is a part of the PRS, all regular reviews must ensure that the faculty member is effective in that area.

#### 4.6.2 Evaluation of Teaching for Tenure Eligible, Tenured, and Term Teaching Faculty

Faculty have significant teaching responsibilities, and the quality of teaching is a major factor in evaluating faculty performance. Methods and metrics for evaluating teaching performance may include class visits, course materials, student outcomes, student evaluations of teaching, and other relevant sources. Student evaluations of teaching are required, but on their own, they are insufficient evidence of teaching quality. Regarding student evaluations, faculty

members will use appropriate departmental evaluation data for all courses taught as collected from the online course evaluations. Letters from former students may also provide documentation of teaching strengths, but cannot replace the information obtained through regular student evaluations of teaching.

Faculty must demonstrate command of their subject matter, continuous growth in the subject field, and an ability to create and maintain instructional environments to promote student learning.

Particular expressions of effective teaching vary widely, and teachers may demonstrate their pedagogical skills in a variety of ways. Criteria for evaluating teaching in classroom situations are similar to standard criteria applicable to other disciplines and include course organization, clarity and appropriateness of assignments, effectiveness of tests and examinations, ability to motivate and stimulate, attitude toward students and teaching, willingness to devote time to counseling and advising, and progress of the students. Faculty members who excel in teaching are persons who guide and inspire students, and their effectiveness extends beyond mere popularity with students.

The primary criterion for evaluating teacher effectiveness in the performing arts is the progress demonstrated by the students. Such progress must be viewed over an extended period of time since differing individual and group potentials cannot be expected to conform to any preconceived standard rate of progress.

There are three distinct areas in Music for consideration in this category: the classroom, the studio, and the ensemble organizations. The student's progress as a performer, as evidenced by recital and seminar appearances, periodic jury examinations, success in competitions beyond the university, admission to graduate schools, and in public performances both on and off campus provides a visible basis for the evaluation of teaching competence.

There are three distinct areas in Theatre for consideration in this category: the classroom, the production studios (costume, scenic or lighting) or the rehearsal room, and in the pre-production process. The primary criterion for evaluating teacher effectiveness in the areas above is the progress demonstrated by the students. Such progress must be viewed over an extended period of time since differing individual and group potentials cannot be expected to conform to any preconceived standard rate of progress. The student's progress as designers, technicians, performers, directors or a multitude of combinations is evidenced by production work or performances in main-stage, second stage or class projects. These provide a visible basis for the evaluation of teaching competence.

Some examples of teaching activities include:

- \* presenting resident credit courses, extension and international programs and courses, non-credit seminars and workshops, and continuing-education and distance-learning programs
- \* directing undergraduate projects and internships
- \* serving on masters and doctoral committees

- \* advising and mentoring students
- \* teaching at on-campus programs such as summer pre-college music camps

Examples of activities that provide evidence of a faculty member's particular commitment to effective teaching include:

- \* contributions to curricular development, including collaborative courses and programs and service on curriculum committees
- \* pedagogical innovation, including the incorporation of new technologies and approaches to learning and assessment
- \* documented study of curricular and pedagogical issues, and incorporation of this information into the classrooms
- \* development of teaching materials
- \* pedagogically oriented research
- \* involvement in student research projects
- \* contributions to professional societies and organizations that seek to improve teaching
- \* commitment to advising, which will include knowledge about curricular and extracurricular matters as well as an ability to aid students in using university resources

#### 4.6.3 Annual Faculty Self-Evaluation

A written statement will be presented to the department head 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/departmental promotion and tenure policy. This self evaluation shall cover the faculty accomplishments, etc. in the previous calendar year.

The self-evaluation for term faculty shall consist of a document that reports the current PRS, student evaluations for the previous calendar year, research (if any), service, and professional and personal accomplishments during the previous calendar year. This document will be central to the annual review outlined in 4.6.3.1.

##### 4.6.3.1 Annual Evaluation by the Department Chair for Music Faculty

Term Teaching Faculty: The Chair of the Music Department will meet with each Term teaching faculty member on an annual basis to review goals, accomplishments, position responsibilities, issues identified in the peer review process, if applicable, and the self-evaluation statement (4.6.2). The date of this review must be prior to the date by which the decision on retention must be made, typically after January 1. (An exception may be made in the case of a December contract date.) Lecturers in their 3<sup>rd</sup> year will be evaluated by January 15<sup>th</sup> to allow for notification of renewal decisions by February 15. Following this meeting, using information from above, plus any other at his/her disposal, the Chair of the Music Department will present to the faculty member being reviewed 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.

Tenure-eligible and tenured faculty: The chair 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 chair will forward to each faculty member the PRC evaluation and the chair's own written evaluation. For faculty with a joint appointment of at least 25% with another academic department, the chair will confer with the chair in the secondary department regarding the candidate's goals, activities, and progress toward promotion and/or tenure and will request such commentary in writing. Faculty members will receive a copy of these evaluations. 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.

For tenure eligible faculty, 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 by each member of the faculty should be encouraged as the basis for continued self-evaluation. When the chair 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 chair and the individual faculty member as soon as they become evident.

In addition to meeting with faculty undergoing peer reviews, the chair will provide an opportunity for individual meetings with all faculty to discuss their goals and position responsibilities each spring.

#### 4.6.3.2 Evaluation by the Director of Theatre for Theatre Faculty

Tenure-eligible and tenured faculty: The Director of Theatre will conduct an annual review with each faculty member 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.

For tenure eligible faculty, 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.

Term Faculty: The Director of Theatre will conduct an annual review with each term teaching faculty member in the spring to review his/her goals, accomplishments, position responsibilities, and, if a peer review has been conducted, 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 the faculty member being reviewed 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. Lecturers in their 3<sup>rd</sup> year will be evaluated by January 15<sup>th</sup> to allow for notification of renewal decisions by February 15.

4.6.4 Contract renewal for Term Teaching Faculty: All Term Teaching Faculty will receive annual evaluations by the Department Chair (for Music Faculty) or the Director of Theatre for (for Theatre faculty). The annual evaluation and continued departmental need for the Lecturer will determine if the faculty member will be offered another one year contract. This review should be completed by 3 months before the end of the contract. Contract reviews will take place in the 2<sup>nd</sup> year of a 3-year contract for Assistant and Associate Term Professors, and in the 4<sup>th</sup> year of a 5-year contract for Term Professors. Decisions regarding retention must be given to the Assistant Term, Associate Term, or Term faculty members no less than one year before the end date of their current contract.

#### 4.6.5 Peer Evaluation

Term teaching faculty will be evaluated by their peers when seeking advancement or as a result of an action plan agreed to by the faculty member and the chair. In addition, Lecturers in their 3<sup>rd</sup> contract year must receive a peer review and be notified of intent to renew or not renew by Feb. 15. The chair 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.

Term Faculty Contract Renewal requires peer review of the following:

- Lecturers in their 3<sup>rd</sup> continuous year
- 2<sup>nd</sup> Year Assistant and Associate Professors of Teaching

#### -4<sup>th</sup> Year Professors of Teaching

Tenured faculty with fewer than three (3) years at Iowa State University will be evaluated by their peers in the second year of their appointment. Tenured faculty with more than three (3) years of service at Iowa State will be evaluated every seven years. The chair 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.

A faculty member not scheduled for evaluation may request an evaluation. The request must be made to the chair by the end of the first week of fall semester

**4.6.5.1 Peer Evaluation of Term Faculty (Renewal):** Peer reviewers for Term faculty (including those holding P&S appointments) will be selected by the chair in consultation with the faculty members being evaluated. The committee will be comprised of three senior faculty members, including the head of the faculty member's division and at least one term faculty member. Committees should include both tenured and term faculty at the rank of associate or above. 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 chair. 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 chair by April 1.

#### **4.7 Promotion and Tenure**

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

Procedures for reviewing term faculty for advancement are also described in the Music and Theatre department's Promotion and Tenure document, item IV.

#### **4.8 Post-Tenure Review**

All tenured faculty will have a post-tenure peer review every seven years. A post-tenure review may occur earlier at the faculty member's request (but must be at least five years from the last review). A post-tenure review must occur during the year following two consecutive unsatisfactory annual reviews. Faculty members are exempted from their scheduled post-tenure review if: 1) they are being reviewed for higher rank during the same year, 2) they are within one year of announced retirement or are on phased retirement, or 3) they are serving as department chair.

The review will address the quality of the faculty member's performance in accordance with all position responsibility statements (PRSs) in effect during the period of the review.

The department chair will provide a cover letter to the dean indicating agreement or disagreement with the outcome of the report. In the case of disagreement and explanation must be communicated to the dean, as well as to the PTR committee and candidate.

The review will include separate evaluations for the areas of teaching, research/creative activities, and institutional service. The review shall include an overall recommendation of the performance using the descriptors, "meeting expectations," or "below expectations." A faculty member may receive a below expectations review if the performance in any aspect of the PRS is below expectations. A "below expectations" post-tenure review recommendation will include specific recommendations for achieving an acceptable performance evaluation.

The faculty member will work with the department chair and the chair of the review committee to develop a detailed action plan for performance improvement in areas deemed below expectations. It is the chair's responsibility to assess the faculty member's performance in accomplishing the action plan. If agreement on the proposed action plan cannot be reached, the action plan will be negotiated following the procedure outlined for PRS mediation (Section 5.1.1.5.1) of the Faculty Handbook). Failure to have the performance improvement plan in place by the time of the next academic year's annual performance review may result in a charge of unacceptable performance as defined in the Faculty Conduct Policy (Section 7.2.2.5.1) of the Faculty Handbook).



## **5. Department Committees and Special Appointments**

Much of the detailed discussion of department policy and activities takes place within the faculty committees. Faculty committees receive input and suggestions from faculty, students and other committees, and make recommendations for policy changes to the music faculty, the chair, and other university committees as appropriate. All committee recommendations must be approved by an appropriate agency to become department policy. A second area of responsibility lies in the implementation of department policy. Committees take an active role in carrying out the activities of the department in the areas of their concern. The department has three standing committees as described below.

All members of the faculty (i.e. Tenured, Tenure Track, and Term faculty) are qualified to serve on departmental committees with the exception of the Personnel-Preliminary Screening Committee and Promotion and Tenure Committee. (See 5.1)

### **5.1 Personnel–Advancement, Promotion, and Tenure Committee**

The Personnel–APT Committee consists of all full professors in the department, at least two members from the ranks of Assistant Professor and Associate Professor selected each year by the chair, including at least one senior term faculty member. The chair of this committee shall be the department chair. The duties of the Personnel–APT Committee include the following:

1. Conduct and collect Peer Evaluation of tenure eligible, tenured, and term faculty going up for advancement, promotion, and/or contract renewal.
2. PEC, PSC and Term Faculty Review Committees will be formed as subcommittees from the APT committee.

### **5.2 Music Program Curriculum Committee**

The duties of the Curriculum Committee include the following:

1. Review and recommend to the Music 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 music portions of the ISU Catalog.
4. Consider requests for experimental courses and petitions from students for waiving curricular requirements and take appropriate action on each such request.
5. Revise and maintain the advising sections of the department'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 music program, including the establishment of policies governing the Continuation Examination.

The Curriculum Committee should be structured to maintain a balanced representation from the following areas: Music Education, Applied Music, Theory/History and Large Ensembles. Individual committee members may represent more than one area on the committee. The Curriculum Committee shall have a representative from academic advising. The term of

appointment shall be six years. One or two of the members of each committee may be replaced each year, as appropriate. In cases of resignation, a replacement shall be selected for the unexpired term.

### **5.3 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.

### **5.4 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.

## **5.5 Awards Committee**

The duties of the Awards Committee include the following:

1. Solicit nominations for faculty, staff, student, and alumni awards.
2. Attend meetings regarding College, University and Foundation awards procedures.
3. In consultation with the chair, select nominees for College, University and Foundation awards and write/collect nomination materials for nominees.
4. Coordinate the department student awards process (solicit and review nominations prior to the March faculty meeting).
5. Assist the chair in planning the student awards presentation event.

## **5.6 Grievance Committee**

The Grievance Committee is charged with responding to academic grievances by students.

1. A Grievance Committee will be formed and will include the SRC Advisor and two members from the Curriculum Committee (appointed each year by the chair of the Curriculum Committee).
2. Any student who is concerned about a conflict of interest within the Grievance Committee should discuss it with the Department Executive officer who will make a final determination. In the event that the grievance involves the chair as well as a member of the Grievance Committee, the student should discuss the matter with the chair of the Curriculum Committee.

## **5.7 Music Scholarship Coordinator**

The duties of the Scholarship Coordinator include the following:

1. Oversee the annual scholarship audition program, including publicity and correspondence with prospective students and their teachers with the support of the scholarship secretary.
2. Communicate with each division to establish consistent timelines and procedures for scholarship auditions and related activities.
3. Call and conduct meetings of division heads or their representatives to make recommendations regarding distribution of scholarship funds and report recommendations to the chair.
4. Conduct an ongoing review of existing scholarship holders in consultation with applied faculty and division chairs, monitoring their progress in the program and enrollment at ISU, notifying their advisors and applied instructors of problems, and recommending changes in scholarships to the chair.
4. Assist the chair in increasing funding for music scholarships.

## **5.8 Theatre 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.

## 5.9 Divisions

In order to function effectively as a comprehensive department, some articulation of divisions is necessary. These divisions are not independent units but are interdependent and intersecting entities within a comprehensive program.

### a. Divisions Defined

A division is a faculty group whose teaching and/or performing areas define a specific portion of the academic program. There are two types of divisional leadership positions: those who hold their positions by virtue of their job descriptions (Band, Choral, Orchestra, Music Education, Theory/Composition, Musicology) and those who are appointed (Wind and Percussion; Keyboard; Strings; Voice). The Wind and Percussion, Strings, and Voice divisions include the ensemble directors in their respective areas as well as applied faculty.

### b. Terms

Division chairs in the second category are appointed for three-year renewable terms by the chair in consultation with members of their division.

### c. Duties

Division chairs report to the department chair. Responsibilities in larger divisions may be shared among the members of that division as appropriate and as requested by the division chair. Duties of the Wind and Percussion, Keyboard, Strings, and Voice Divisions include:

- 1) Call meetings of the division faculty (meetings should be held at least once per month during the academic year).
- 2) Consult with division faculty and report recommendations to the chair in matters of concern to the division, such as: scheduling classes, room assignments, teaching loads, strategic planning, and equipment needs.
- 3) Consult with the chair regarding appointment and reappointment of faculty in their division.

In addition, each division had significant responsibilities in recruiting. In divisions where recruiting is the shared responsibility of the applied faculty and ensemble directors (Wind and Percussion, Strings, and Voice divisions), it is recommended that responsibilities be divided as follows:

#### Division Chair

- 1) Coordinate the application, audition (including scholarship audition), and acceptance process for music majors in the division.
- 2) Prepare scholarship recommendations for the division.
- 3) Report admissions recommendations and applied enrollments to the chair.

Director of Choral Activities, Director of Bands, Director of Orchestral Activities

- 1) Coordinate recruiting activities of the division. This should include the development of a written plan regarding the recruitment of music majors and non-music major ensemble participants, in consultation with faculty in that division.\*
- 2) Prepare an annual report to the chair on recruitment and retention in the division.\*
- 3) Coordinate ensemble auditions for the division.

\* In the Keyboard Division, the Division Chair coordinates the recruitment plan and prepares the annual report on recruitment and retention in consultation with faculty in that division.

### **5.10 Administrative Assignments**

The chair or Director of Theatre may assign particular administrative duties to individual faculty members. Some of these assignments are made for an ongoing basis until terminated by the chair, others are appointed each year. Administrative assignments include, but are not limited to the following areas:

1. Student-faculty liaison/SRC Adviser
2. International studies
3. Library
4. Newsletter
5. General Recital
6. Recording Studio
7. Hamilton Fund Screening
8. Lipa Festival
9. All-State Workshops
10. Academic Advising
11. Holiday Festival
12. Town and Gown Representative
13. Ames Community Arts Council Representative

### **5.11 General Information**

In the spring of each year, faculty members may indicate in writing to the chair their preferences for committee or administrative assignments. Committees may also make recommendations on prospective committee members at this time. The chair will appoint members to fill vacancies on department committees.

Each music faculty member will normally be appointed to one Administrative Assignment or Faculty Committee. Members of the Personnel–PSC committee will normally have two assignments. Additional administrative or committee assignments may be made by the chair.

The chairperson of each committee is appointed by the chair, normally for a two-year term.

Music Department committees and members of the faculty who are given administrative assignments must seek approval from the chair or the music faculty, as appropriate, for any changes in department policy.

A chairperson of a committee is encouraged to name subcommittees within the membership of his/her committee to accomplish particular tasks within the purview of that committee, and to include student members as appropriate.

## **5.12 Open Meetings**

Music Department committees follow an "open meetings" policy. The chairperson can, at his/her discretion, acknowledge requests from non-committee members to give opinions on the topics being discussed. Only those parts of meetings dealing with personnel issues are closed.

# **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/PIC 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 chair (or for Theatre faculty to the PIC 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. 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 Department of Music may request that the document be revised by submitting suggested changes to the faculty at least one week in advance of consideration. The chair will call a meeting of the faculty to discuss and vote on proposed changes.



## Appendix X

### ISU Theatre and Performing Arts Vivid Vision Document 2019 – 2021

Adopted by the ISU Theatre Faculty, December 2018

The purpose of this document is to describe what we wish our program to look like three years into the future (December 2021). This document will serve as the Theatre program's strategic plan for 2019-2021. A new Vivid Vision will be created at that time.

#### **Purpose of ISU Theatre:**

To Empower Citizen Artistry through the performing arts

#### **Mission of ISU Theatre:**

To empower citizen artistry by engaging students and the community in transformative theatre and performing arts experiences which examine the human condition, encourage lifelong learning, teach artistic skills, prepare professionals, inspire empathy, explore creativity, build relationships, and embrace diversity.

#### **ISU Theatre Vivid Vision**

ISU Theatre is composed of citizen artists, training the next generation of citizen artists and inspiring citizen artistry throughout the community. We radiate an infectious energy creating a culture of radical artistic citizenry fallout. We celebrate horizontal growth like the roots of a tree which spread much and deeper than what's above. And like those roots, we are part of an interconnected system striving toward community activism, artistic engagement, and progressive momentum. We are supportive, nurturing, and curious. We value the process as much as, if not more than, the product because theatre never ends, research never ends, education never ends. We value each other and those with whom we connect not just as collaborators, co-workers and audience members, but as our community.

#### **Faculty/Staff**

Our classrooms are laboratories of empathy and engagement. Teachers are citizen artists who are curious about the human condition, innovative in the classroom and beyond, and professionally active. Our teaching is experiential, responsive to student needs, and reflective of the diversity of our community. Excellent teaching is bridge-building. We witness the success of our teaching by celebrating innovative, professionally active, bridge-building citizen artists among our alumni (performing arts majors and non-majors as well). We model community engagement in our teaching practices by practicing de-colonized, student centered teaching and curricular management. Our faculty are not *creating* excellent students, but instead empowering them and indeed growing and learning alongside them. Our teaching is interdisciplinary as we are always seeking to incorporate and engage multiple perspectives from within our program, throughout the university, and beyond. We demonstrate our core values through regular performances and presentations at the Empathy Lab.

Our scholarly/creative activity is citizen artistry in practice. Our research projects are not only reflective of our individual curiosities but also responsive to the needs of the campus, local, and greater community. To ensure the excellence and relevance of our scholarship and teaching, ISU Theatre robustly supports faculty and staff professional development and conference travel. Through our Performing Arts Guest Artist in Residence program, we are constantly bringing in new and diverse voices to work with our faculty and students. And through our frequent collaborations with faculty across the campus, we have expanded the pool of perspectives and the diversity of our collective viewpoint.

Our classes, rehearsals, offices, and meetings are always transparent spaces, and our individual roles as faculty are flexible. We are constantly learning from one another, sharing with one another and growing as artists, educators, and scholars. Finally, we value healthy work life balance and we model self-care for our students.

### **Curriculum**

Our curriculum is flexible, interdisciplinary, and dedicated to fostering the citizen artist. Our graduates become curious, well-rounded, literate, life-long learners who are engaged in both their chosen career field and their community. Because of our major's flexibility in course offerings, credit hours, and cross-disciplinary collaboration, students are encouraged to double major. Field trips to see professional theatre and to work with world renowned artists are high impact learning experiences which accentuate ISU Theatre's on campus curriculum. Many of our students study abroad to even further enhance their education.

### **Students**

ISU Theatre and Performing Arts is the destination for undergraduate theatre education in Iowa. We are proud to have 80 passionate and enthusiastic performing arts majors with strong representation in all of our curricular emphases, including Acting/Directing, Theatre Studies, Musical Theatre, Theatrical Design and Technology, Theatre Arts, and Dance. We view every student at ISU as one of our students. In addition to Performing Arts majors, ISU Theatre impacts hundreds of students from majors throughout the university in our classes, productions, and shops. Students are attracted to our program because of the flexibility of our degree, our fun, positive, and welcoming community, focus on undergraduate experiences, extraordinary opportunities for high impact learning, our significant scholarship program, our frequent interdisciplinary and cross-community collaboration, and exceptional professional preparation and training. Our students are compassionate, enthusiastic, aware, ambitious, dependable, dedicated, disciplined, generous. They are engaged leaders who are very involved both in the performing arts and within the broader campus and local community. Though a large majority of our students are from Iowa, our students come from everywhere – rural communities, big cities, suburbs, from neighboring states and from the around the world. And they are diverse in terms of ethnicity, class, race, nationality, ability, gender, sex, sexuality, culture, religion, and politics. Our students love this program because our program is individualized while also ambitious, relevant, and rigorous. They specifically revere their opportunities to work one on one with faculty as assistant directors, assistant designers, dramaturgs, and teaching assistants. Students feel welcomed, included, and supported by their faculty mentors as well as their fellow students. Our graduates appreciate how prepared they are for their post undergraduate life as citizen artists and how connected they are to our alumni professional networks.

Robust recruiting efforts make us highly visible to prospective students. We have booths and offer workshops at events such as thespian festivals and high school arts events in Iowa and throughout the Midwest. Our Explore ISU Theatre Day attracts over 50 interested High School students to our campus every year. Our High School matinee series not only exposes students to our excellent production work, but also introduces them to our program through preshow talks and take-home recruitment materials. Our partnership with Story Theater Company continues to flourish as a provider of professional development for our students as well as a strong recruitment source due to STC Day performances when STC high school students and their parents receive complimentary tickets to attend a production and participate in a tour of Fisher Theater as well as a discussion about Performing Arts at ISU. Our highly inclusive culture also makes us very attractive to collaborations with diverse groups on campus including many of the multicultural student organizations.

### **Production Season**

The ISU Theatre production season presents our most public and visible testament to who we are and for what we stand. Thus, our programming deeply reflects both the core values of our mission as well as the immediate stories and concerns of community. All of our productions from the production season are chosen by a selection committee that includes representation from the ISU Theatre faculty, performing arts students, non-theatre faculty, student leaders from throughout the university, and community members. Diversity of the committee members ensures that the it includes a catholicity of perspectives, world views, and life experiences. The production season includes American and world classics, one to two musicals every year, an opera production every 2-3 years, an ensemble-driven devised play every 2-3 years, as well as regular world premieres either featuring new plays written by our local faculty and students or by nationally recognized playwrights commissioned to write for ISU Theatre. Our primary performance venue Is the newly renovated Fisher Theater. However, to satisfy our goal to propel our work out into the community, at least one production per year is produced in a found space, non-traditional theatre, or other alternative venue.

Indeed, ISU Theatre exists everywhere in the community. We are as ubiquitous as cardinal and gold. We are reaching and developing different audiences because we are constantly working in new and diverse spaces. Our primary venue performance venue - Fisher Theater – is on the path toward major renovations in order to address critical needs including:

- making it a safer and healthier working environment.
- providing state of the art technology.
- replacing the audience seating.
- making it more welcoming to the public and our students.
- making it more artistically flexible to allow for less prescriptive theatre making.
- making it more accessible.

Our productions are also our laboratory of innovation for students and faculty to practice our craft and experiment with new forms. One of our pioneering practices is the regular employment of the decolonized production team where rather than playing the traditional roles like actors, stage managers, directors, designers, etc., all of the collaborators are equal contributors to every aspect of the production. This process decentralizes the power and offers more opportunity for

robust collaboration and artistic contribution among all members of the cast and production team.

### **Community Outreach**

Because of our excellent work, successful alums, high visibility, inclusive environment, and our collaborative spirit, ISU Theatre has become a keystone of the College of Liberal Arts and Sciences, a source of pride for the University and a central, necessary, sought out, and vibrant part of the culture fabric of the local community. The impact of our program spreads broadly throughout the university and community because our faculty, staff, and students think like extension agents and actively engage in citizen artistry.

Our signature outreach initiative, the ISU Theatre CoLab has become a flagship program within the College of Liberal Arts and Sciences and the University. The ISU Theatre CoLab Initiative seeks to foster collaboration and engagement between ISU Theatre and other groups both within ISU's campus and throughout the broader community to create citizen artistry, inspire and be inspired by meaningful public discourse and expand opportunities for ISU students, faculty and staff. Our productions always have at least one CoLab partner, and we have established long standing collaborations with many campus and community organizations including Parks Library, the Ames Public Library, ISU Extension and Outreach, the ISU Office of Diversity and Inclusion, ISU Lecture Series, ISU College of Design, the Department of Apparel and Merchandising Design, ISU Museums, Ames Farmer's Market, Octagon Art Center, and more.

Our central effort to empower citizen artistry compels us to engage locally in constant and ubiquitous public outreach. Our very reasonable ticket prices make our productions very accessible to students and the general public. And ticket giveaways bring new audiences to the theatre. And we are combatting elitism and fostering audience diversity by targeting underrepresented and/or under-privileged groups and organizations. Throughout the year we regularly partner with local nonprofits in mercy and social justice work in order to strengthen our commitment to and instill in our students the critical importance of community service. Opening night receptions are vibrant community events for both the public and our students. They serve as a place for cross-cultural and cross-generational fellowship as well as a space for further engagement with the themes and participants of our productions. Specialized talkbacks with cast, production team, or local experts provide curious audience members the opportunity to take even deeper dives into our productions. Lobby exhibits always showcase production designs and dramaturgy as well as relevant connections to current events and local issues. In addition, the lobby of Fisher Theater regularly exhibits the art work of our students, faculty, and local collaborators. Our yearly play reading series engages the community and interested ISU courses in further study of the historical significance, modern relevancy, and cultural significance of the plays being produced during our production season. And we regularly share previews of our productions at local venues, festivals, and exhibitions.

Our promotional materials are bold, ubiquitous, and utilize cutting edge technology and social media. And our students are the empowered leaders of our marketing initiatives. Our marketing plan is branded, strategic, and efficient. We have well-tested and effective processes for

promoting both our productions and our departmental successes, which have greatly increased the visibility of our program.

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)

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**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.